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ABSTRACT

The Meanings and Values of Music-Making in the Lives of String Teachers:
Exploring the Intersections of Music-making and Teaching

by

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There has been much debate centering on the relationship between performer and teacher identities in the lives of preservice and inservice music educators. Often, these two identities are thought to be in tension with one another, especially for preservice string teachers (Froehlich & L’Roy, 1985; Woodford, 2002). Although recent literature has expanded and deepened the understanding of music teacher identity and some literature suggests that preservice and inservice music teachers seek balanced or integrated identities, the performer/musician identity and teacher identity continued to be addressed as distinct entities in recent research (Dust, 2006; Isbell, 2006, 2008).

Instead of studying music teacher identity as consisting of two separate components of performer and teacher, this study focused on activities associated with these identities, music-making and teaching, and their relationship to each other. The purpose of this phenomenological case study was to examine the meanings and values of music-making in the lives of string teachers and to explore the intersections of music-making and teaching.

Research questions included, (a) How do participants describe their journeys to becoming string teachers and the meanings they constructed about their past music-making experiences? (b) Why do participants continue or discontinue to engage in music-making at different points during their teaching careers? and (c) How do participants' past and present music-making experiences intersect with their teaching? Data sets were generated through background surveys, multiple individual interviews, videotaped classroom observations, focus group interview including music-making and conversation, researcher's self-interview, and researcher's journals.

Participants connected meanings of music-making with the formation of identity and with their well-being. Music-making intersected with teaching in multiple ways. Music-making outside of the classroom reminded participants why they valued playing, provided insight into pedagogical issues, and helped them be more compassionate towards their students as learners. Participants' music-making inside the classroom helped them be more present in their teaching. They used music-making to inspire their students and themselves, to proactively address classroom management, to gain credibility with students, and to model technique, musicality, and their love of music-making. The findings from this study provide insights to inform music teacher education and professional development programs.

CHAPTER I

INTRODUCTION

There has been much debate centering on the relationship between performer and teacher identities in the professional life of a music educator. Often, these two identities are thought to be in tension with one another (Roberts, 1991, 2007), especially for preservice string teachers (Froehlich & L’Roy, 1985; Woodford, 2002). Although recent literature has expanded and deepened understanding of music teacher identity (Dolloff, 2006, 2007; Jorgensen, 2006, 2008; Nielsen, 2006) and some literature suggests that preservice music education programs and inservice music teachers should seek balanced or integrated identities (Isbell, 2008; Jorgensen, 2008; Kerchner, 2002; Woodford, 2002), the performer/musician identity and teacher identity are still addressed as distinct entities in recent research (Dust, 2006; Isbell, 2006, 2008).

Instead of studying music teacher identity as consisting of two separate components of teacher and performer, this study focused on activities associated with these identities (Wenger, 1998)—music-making and teaching—in order to understand the intersections of these activities. Literature presented suggests that art-making/music-making influences teaching practices (Ball, 1990; Heck, 1991; Jorgensen, 2008; Thornton, 2005) and string teachers’ job satisfaction (Russell, 2009), and it promotes a sense of wellbeing (Dolloff, 2006; Kokotsaki & Hallam, 2007; Stefanakis, 2005; Ruud, 1999). Reframing the dual identities of a music teacher in a way that seeks to explore the connections between the two identities and to examine the integrated nature of music-

making and teaching within the lives of string teachers will deepen our understandings of the phenomenon.

Meanings and values of music-making were explored by uncovering what the string teachers' past and present music-making experiences meant to them and by examining the values demonstrated by the participants' choices of music-making inside and outside of the classroom. This was designed to present a holistic view of music-making and teaching situated in the context of the life of a string teacher.

Turning Toward the Phenomenon

After deciding to examine the phenomenon of music-making in the lives of string teachers, I began to delve into thoughts and experiences that led me to the field of string teaching, including connections I made between string teaching and music-making. Since the beginning of my doctoral studies three and a half years ago, I have been addressing this topic, and for the past year and a half, I kept a journal about my own thoughts and experiences regarding music-making in my life and its relationship to teaching.

Personal Orientation

The way my mom spoke about her music students seemed very different than the way I heard her colleagues speak about their students and teaching in general. My mom loved teaching. She also enjoyed singing and music-making on her violin. As an elementary school student, I formed an opinion that some music teachers resented teaching their students, perhaps because they wished they were performers instead of public school teachers or just because they were burned-out. I vowed that if I were to become a public school music teacher, I would attain a level of playing that was comparable to professional violinists so that I could have the choice of professions and

would not become a teacher by default. I also believed that I owed it to my future students to be a teacher who was as good of a violinist and musician as I could happily be so that I might be better able to understand and communicate the nuances of playing, performing, and music-making that would be meaningful to my students and to help them communicate those meanings to audiences. I wanted to be a teacher who could help in all of these ways while being fully engaged (mentally and spiritually) in the teaching/mentoring process.

I began teaching privately as a middle school student and I worked to balance my music-making and teaching throughout my high school years. As a college student, I chose to attend a conservatory where I began my undergraduate career as a music education major. However, I was encouraged by my private teacher to take advantage of an invitation extended to me by the faculty after my freshmen jury and I became a double major in music education and violin performance. I continued my graduate studies as a chamber music and violin performance major but I always requested some form of teaching as my assistantship duties. The effort to balance teaching and performing continued during a two-year Chamber Music America/NEA sponsored Rural Residencies Program. I was a professional violinist in a concertizing string quartet who also coached sectionals and chamber music ensembles, performed educational assemblies, and attempted to develop innovative ways to make classical music more accessible in order to appeal to many segments of the population.

At the end of the two-year residency, I was excited to finally become a full-time public school teacher. Primarily in chamber music groups and recitals, I chose to continue playing my violin throughout my teaching career. The questions posed in this

study emerged from a desire to better understand the multifaceted nature of the meanings of music-making in a string teacher's life due to my own experiences as a string teacher and a performing chamber musician. Having been a K-12 public school teacher for eight years, I was familiar with experiences of balancing teaching and music-making.

Even further, I believed that there were connections between my music-making and my students' music-making, my teaching, my sense of self, and my emotional and spiritual wellbeing. I accredited my ability to express myself through my violin playing as an important tool through which I was able to inspire my students. I could make music on my violin in a way that my students wanted to emulate and I believed that they respected me, in part because I valued and modeled music-making in my own life. It also informed and still informs the way I approach musical and technical problem solving. Bowings, fingerings, tempo choices, bow strokes, tone, musical phrases, and making the music meaningful are all pondered and modeled with my violin in my hands.

Is this unique to my teaching? Why do string music teachers choose to teach music? More specifically, why do string teachers choose to teach students to play music on string instruments? Is there a common answer, a common path towards the profession of string teaching? And where does music-making fit into string teachers' lives?

I wrote about why I am a string teacher in my journal.

I consider myself a string teacher because I love helping others make music on their instruments. I love helping students discover themselves and their voices through interacting with the music, their stringed instrument, themselves, and me. Yes, I am a music educator who loved teaching preschool and K-2 music classes but I became a string teacher in order to contribute to the creation of an orchestra family—a community of people who made meaningful, moving music together. The string orchestra room was a place where we worked long and hard, socialized, supported each other, and became the best versions of ourselves through the inspiration of the music and the manner in which we interacted. I could help my students on their musical, personal, and social journeys by

recreating the space that my mother (as my teacher) created for my brother and I and many of our closest friends (as her students). (Journal, March 2009)

For me, being a string teacher is interwoven with me as music-maker. In an earlier journal entry, I wrote, “I always felt that, in order to show my students how to love music-making, I needed to show them that I was a music-maker and that I myself love making music!” (Journal, April 2008). Making music on my violin is a way for me to feel centered, connected, inspired, and whole. Music-making is intertwined with my sense of self, family, and spirituality. It is personal, pedagogical, and magical.

Artist Teacher and Art-making

Although there are issues of conflict and tension between the artist identity and the teacher identity (Ball, 1990; Thornton, 2005), much of the artist teacher literature also speaks about the way one informs the other (Ball, 1990; Heck, 1991; Thornton, 2005), how both are part of the holistic person (Heck, 1991; Thornton, 2005), and how the artist teacher is one who finds multiple intrinsic connections (Elliott, 1995; Heck, 1991, Stephens, 1995). The term “artist teacher” will be used in this dissertation to refer to teachers of all arts subjects.

Identity Connections

According to Thornton (2005), “An artist teacher is an individual who both makes and teaches art and is dedicated to both activities as a practitioner” (p. 167). Thornton describes an issue for the artist teacher in this way:

In art and art education there are tensions and debates regarding the roles and identities of artists and teachers that present practitioners in these fields with problems to be negotiated... Teachers of art, particularly in the secondary and tertiary sectors, will usually have developed an identity as an artist or art specialist of one kind or another before embarking on a career in teaching... The artist teacher is one in which three worlds must be straddled or interrelated: the world of art; the world of education; and the world of art education. (p. 167)

Ball (1990) explored the connections between the artist identity and the teacher identity in the context of a practicing teacher. She believed that her artist self informs her teacher self; yet, although she sought to balance her identities, she sometimes found them incongruent and she struggled with the ambiguities she experienced due to the differences between these two parts of her. These ideas are explored further in Chapter II.

Making Multiple Connections

Heck (1991) wrote about the multiple connections artist teachers make among art making, teaching, and learning; feeling, knowing and doing; spiritual, feeling and cognitive experience; and the artist teacher's beliefs and their curriculum, practice, craft, and relationships with students. Heck's definition of art making is inclusive of all arts and it represents the following ideas:

Both personal insight and a good piece of art are intended. Personal meaning making is intended and realized, inspiring passion for one's process. The individual wants to communicate with others as well as develop knowledge and technical skills. The individual speaks in his or her voice. Doing involves both feeling *and* knowing. (p. 5)

Heck believes that an artist teacher is a "whole, awake, and compassionate person" concerned with the "development of self, active and meaningful teaching and learning experiences, [and] authentic engagement with others" (p. 142).

In support of a connection between doing, knowing, and feeling, Elliott (1995) believed that if music making was done well, "the procedural essence of musicianship always involves several other forms of thinking and knowing linked to specific goals, ideas, and values of musical doing and making" (p. 70). Even though the article was titled, "Artist or Teacher?," Stephens (1995) wrote about the connections between the artist and teacher.

The creative Artist is blessed with a heightened perception, sensitivity or awareness in specific areas, possessing an ability to make connections between sometimes disparate elements, and to inspire or “teach” those who are prepared to be confronted by and immersed in the painting, poem, or piece of music. In one sense, the qualities which an Artist possesses are akin to the imagination of a young child, where the worlds of reality and unreality, of states of being awake or dreaming, are not as separate as we later allow them to become. And here is the meeting place of Artist and Teacher, for the art of good teaching is to view the world through eyes of a child, to take with the child the journey of discovery again—not however, as is sadly so often the case in schools, towards a loss of imagination and creativity. (p. 6)

Heck, Elliott, and Stephens provide a basis for believing that a connection exists between meanings constructed about arts teachers’ art-making and their teaching and, in this study, this connection is explored in the context of string music teachers’ music-making and teaching.

Connections Between Music-Making and Music Teacher Identity

Even though Thornton (2005) was addressing art teachers in England, there are many parallels to music teachers in the United States, and string music teachers, specifically. Just as Ball spoke to the “struggles” within the artist teacher between artist identity and teacher identity, Roberts (2007) wrote about “a never-ending personal war between our musician and teacher identities” (p. 7). Much of the literature suggests that preservice music educators view themselves first as a performer and second as a music teacher (Arostegui, 2004; Bouij, 1998; Froehlich & L’Roy, 1985; Mark, 1998; Roberts, 1991; Scheib, 2007; Woodford, 2002). Scheib (2007) framed the issue in this way:

For music education students in undergraduate music programs, greater emphasis is often placed on the formation and/or solidification of the musician-performer identity, with significantly less support for and attention to the development of the teacher-self. To the contrary, upon graduation and induction into the profession of teaching, little support exists for the musician-performer role... Solutions to this problem might follow two paths: one leading to more effectively developing, supporting, and encouraging initial socialization of the teacher identity through undergraduate education; the other to reaffirm, reengage, and revitalize the

musician-performer identity through one's teaching career.

Fredrickson (2006) and Scheib (2006) consider reasons for including music-making as part of the professional development for music teachers.

We should always remember the importance of music itself in the lives of the (music) teachers. I am coming to the conclusion that reintroducing teachers to the things about the study of music that captivated them when they were students might be a better way to reinvigorate those who are straining under the weight of the educational system. (Fredrickson, 2006, p. 7)

If fine arts teachers hold and value their identities as artists, then it stands to reason that to keep them holistically fulfilled with their arts teaching career, professional development should not only include support of their arts teacher identity, but also their identity as artists. (Scheib, 2006, pp. 8-9)

While only the excerpt from Scheib refers to identities explicitly, both of the quotes lead to the need for connecting music-making and music teachers. Fredrickson connects music-making with developing inner landscapes and Scheib with a holistic sense of identity that includes the arts teacher and the artist. Developing both inner landscapes of teachers and a holistic sense of self are associated with spirituality (Jorgensen, 2008; Palmer, 1998/2007) and these connections are explored in more depth later in this chapter.

Connections Between Music-Making and String Teaching

Connections between music-making and string teacher identity. There is very little research devoted to examining preservice or inservice string teachers' identity. In a seminal study of preservice music teacher identity, Froehlich and L'Roy (1985) suggested that string players had the strongest sense of a performer identity compared to all other preservice teachers in the study. In the area of string education, two studies surveyed preservice (Gillespie & Hamman, 1999) and inservice (Russell, 2009) string teachers to study recruitment and retention.

Recruitment and retention of string teachers has been an issue that has plagued the profession for over half a century (Gillespie & Hamann, 1997; Hamann, Gillespie, & Bergonzi, 2002; Jenkins, 1995; McCorkle, 1949; Shepard, 1964; Smith, 1997). Gillespie and Hamann (1999) surveyed string education majors in order to identify strategies for attracting future string educators. They reported that “[s]tudents choose string education because they liked teaching, music, children, playing their instruments, and being a role model for children” (p. 1). Among the students’ recommendations for attracting others to the profession were that school orchestra directors should model “their love for music and teaching” and discuss “their personal, musical, and professional growth as a part of their career in string teaching” (p. 274).

Russell (2009) investigated string educators’ job satisfaction. One finding was:

String teachers who saw themselves as equal teacher and musician were more satisfied with their job than teachers who saw themselves as more teacher than musician. This finding suggests that teachers who remain active as a musician are more likely to be more satisfied than string teachers who have not remained as active as a musician outside of their K-12 position. (p. 54)

By combining concepts found in these two studies, I suggest that supporting and even promoting music-making can be a valuable component of recruiting and retaining string teachers. This may even contribute to a sense of wellbeing in the string teacher’s life. However, as of now, we do not know *how* music-making outside or inside of school interacts with teaching practices inside of the classroom. In an effort to retain string teachers and to better guide preservice string teachers in ways that will lead to job satisfaction and possibly to sustaining life-long string teaching careers, this study will examine string teachers who remain active as music-makers in order to better understand the connections between music-making and string teaching.

Combining music-making and teaching. Combining music-making and teaching seems common in string teacher culture, as many teachers are encouraged to teach with “instrument in hand.” In *Strategies for Teaching Strings: Building a Successful String and Orchestra Program*, Hamann and Gillespie (2009) suggested guidelines “provided to help [teachers] improve [their] teaching delivery and awareness skills” (p. 179). The first of these is listed below.

Use modeling in your teaching. It is an excellent practice to teach with an instrument in your hands, showing them, through demonstration, what you want. Modeling provides for a nonverbal or at least a limited verbal teaching event, and it is effective and efficient and tends to keep students on task. (p. 179)

This may or may not have always been a widely accepted principle throughout the evolution of string teaching in America but this seems to be true at least since the influence of the Suzuki approach to string teaching became widely known.

Earlier in this book, Hamann and Gillespie provided a brief background about the development of string programs in the schools. The authors found that orchestra programs began in the schools in the early 1900’s in states such as Massachusetts, Connecticut, Indiana, and California. In 1923, Joseph E. Maddy and Thaddeus P. Giddings published the first methods book, titled the *Universal Teacher for Orchestra and Band Instruments*, which was revolutionary in that it applied elementary vocal general music instruction to the approach to teaching instrumental music, in part by focusing on songs instead of scales and exercises (Hash, 2010).

The American String Teachers Association (ASTA), formed during the Music Teachers National Association’s (MTNA) national conference in 1947, attracted over one hundred string teachers to its formal inauguration. Matesky (1971), then president of the

organization, described ASTA as being a “nonprofit musical and educational organization serving string and orchestra teachers and students” (p. 59).

It promotes and encourages professional and amateur string and orchestra study, performance, teacher education, research, and pedagogy. All segments of the string education fraternity of the United States are encouraged to become members. Nonstring player-teachers especially, whose work with orchestras and string teaching often requires assistance of the highest order, are encouraged to join ASTA. (p. 59)

This was the first organization devoted to “serving and promoting the string teacher training. Membership represented private teachers, amateur players, and, to some extent, public school teachers” (Smith, 1983, p. 56). There was a perception that ASTA was more concerned with private teachers than school orchestra directors. In 1958, the National School Orchestra Association (NSOA) was formed to “act as a national voice for school orchestra directors, instrumental music directors, and others interested in the welfare and promotion of school orchestra in America” (Artley, 1971, p. 57). The first meeting took place at Interlochen, Michigan and it attracted forty-one members from thirteen states. “At this conference event, John Kendall, just back from his Suzuki visit to Japan, presented his impressions of Suzuki Talent Education, and it was the public school teachers who initially became interested” (Smith, 1983, p. 57). Hamann and Gillespie (2009) credited the first performance of Suzuki’s students in America, at the 1964 combined MENC/ASTA Convention in Philadelphia, as renewing interest in string education.

Suzuki developed an approach to learning to play the violin that would help all children play if they understood that it would take time, practice, and help from their parents and teachers. Developed to help young children begin playing violin, he believed that language acquisition could be a model for a method of music acquisition. Realizing

that all children learn to speak their native language easily and fluently, he believed that children learned the language through hearing it in their environments and they, therefore, should begin their music education by hearing beautiful music in their environments. Exploring and mimicking sounds through rote teaching is the next step and, after the children can play songs that they have heard played by their teachers, parents, and recordings, then they gradually learn to read music. Since music is an aural art, it makes sense to learn it through aural senses first and encouraging the teacher to provide excellent models for students is an important element of the method (Landers, 1996).

The introduction of Suzuki's philosophy in American music education came through Cook's (1959) article, *Japanese String Festival*, which described a festival of 1200 violin students, ages five to thirteen, playing a concert in Tokyo. He watched a tape of the event and observed that the students played with good position, tone, intonation, and "modulated expressively" (p. 41). Interest in Suzuki and his teaching sparked American string teachers, such as John Kendall and William Starr, to visit Japan and, in the mid 1960's, Clifford Cook and Anastasia Jemplis began Suzuki programs at Oberlin and Eastman School of Music, respectively. In 1971, the American Suzuki Institute began at Stevens Point, WI and the Suzuki Association of the Americas (SAA) was founded in 1972. Membership has now grown to almost 8000 teachers (<http://suzukiassociation.org/about/timeline/>).

Suzuki's approach to teaching strings explicitly encouraged combining music-making and teaching, relying heavily on the teachers' abilities to provide excellent models and on finding fun ways to help the students practice. In a study of twelve Suzuki string teachers teaching 48 violin and cello lessons, Colprit (2000) found that teacher modeling

accounted for 20% of the lessons. There was also mention of modeling string playing as a teaching tool in recent literature (Barnes, 2008; Haston, 2007; Isbell, 2005; Phillips, 2008). "If the teacher is a good player, modeling can be a valuable tool" (Phillips, 2008, p. 46). Robert Gillespie was quoted as saying, "Example is not the main thing in influencing others. It is the only thing" (Weber, 2001, p. 22). There is also mention of combining teaching and music-making in preservice classes and during professional development sessions by clinicians and professors, such as Robert Culver at the University of Michigan. Although there is encouragement to combine music-making and teaching, the implications for students and teachers have not been fully explored in research or in preservice teacher and inservice professional development programs.

Integrated Identities

Isbell (2008) wrote about the need for future research to examine music teacher identity so that teacher educators would be better able to aid pre-service music teachers in developing an integrated music teacher identity:

Many preservice music teachers have difficulty developing integrated identities that include elements of musician and educator. To better understand music teacher education, educators need to learn more about the people who choose to pursue music teaching careers and the manner in which they develop a sense of identity as a music teacher. If this is accomplished, music teacher educators may better be equipped to design and implement undergraduate curricula that allow preservice teachers the opportunity to develop occupational identities reflecting musician and teacher. (pp. 162-163)

Although Gillespie and Hamann (1999) began to describe string education majors, including what contributed to their choice of majors, and Russell (2009) began to describe what contributes to string teachers' job satisfaction, there are more questions to explore in order to better understand how string teacher identity is developed.

Kerchner (2002) suggested that many connections are possible by "linking personal

and professional experiences...nourishing oneself by seeking opportunities to exercise...musicianship...[and] linking personal interests, musicianship, and pedagogical skill” (p. 19). In a position paper, Kerchner reflected on music teacher educators’ roles and values, including how to mentor and model for preservice teachers. The author provided examples of being a musician which included performing with students or in recitals, conducting, or attending concerts. She suggested that participating in these kinds of activities helped professors gain credibility with students.

Offering three models of teacher educators, Kerchner described (a) a teacher with fragmented roles of musician, teacher, and researcher, (b) a teacher who had connected some parts of their personal and professional roles but the benefits of these connections was not made explicit for students, and (c) a teacher who had integrated personal and professional roles and made the benefits of these connections explicitly clear for students.

Kerchner suggests that:

Making connections in life leads to learning, self-awareness, questioning, reflection, innovation, and creativity. Life connections spark new interest, passion, and enthusiasm. Teachers seek to fill the empty ovals of the diagram with satisfying experiences that lead to new connections that enrich teaching, musicianship, researching, and interacting with diverse people. To model, encourage, and facilitate lifelong learning and making connections between personal, artistic, and professional life is to provide our students with invaluable lifelong professional tools and experiences. In this model, the teacher guides students through the observation and reflection process. (p. 20)

Kerchner addresses the idea of bringing an integrated sense of ourselves to our students, believing that this will positively influence students. Kerchner believes that sharing both tangible and intangible qualities of a professional music educator leads to student learning and that modeling involves taking the risk to share what we value, cherish, and believe (pp. 20-21). Kerchner writes:

It is also important that students see their collegiate music education teachers being musicians. The profession values preservice music education students who develop their musicianship to the highest level. Do students, however, ever see their mentors as musicians? Do they ever see how sound methodology can relate to music making outside of a classroom or rehearsal? Do they see their teachers as active musicians? If students see us conducting, performing band literature with students, and presenting recitals, we gain credibility as *musician* educators. These experiences show our students why we have become music educators--we are passionate about creating music alone and with others. Sharing concert experiences, as performers or as audience members, helps us create connections with our students. Preservice music educators need to know that both performing and teaching are vital to their professional careers. Novice teachers need not decide whether to perform or to teach; satisfaction and excellence in craft come with either, or the combination of both. (Kerchner, 2002, p. 18)

The article ends by quoting Palmer (as cited in Kerchner, 2002).

As I teach, I project the condition of my soul onto my students, my subject and our way of being together. The entanglements I experience in the classroom are often no more or less than the convolutions of my inner life...knowing myself is as crucial to good teaching as knowing my students and my subject. (p. 21)

All of these ideas also seem applicable to the K-12 string teacher.

“Communities of Practice” and Identity

Understanding oneself as a teacher and learning how to build bridges to connect different parts of oneself were addressed in Wenger’s (1998) book, *Communities of Practice*. “Communities of Practice” (Wenger, 1998; Wenger, McDermott, Snyder, 2002) is a theory of learning that assumes that people are social beings, people are considered knowledgeable when they are competent at an activity that is valued, that knowing involves participating, and meaning is the result of learning. The four components are: meaning (learning as experiencing life and world as meaningful), practice (learning as doing or engaging in activities of shared value), community (learning as belonging—being considered knowledgeable and competent), and identity (“learning changes who we are and creates personal histories of becoming in the context of our communities”)

(Wenger, 1998, p. 5). “Communities of practice are groups of people who share a concern, a set of problems, or a passion about a topic” (Wenger, McDermott, & Snyder, 2002, p. 4). Whether there is potential to create an actual beneficial community, there is an active community, or there is latent potential to share past histories with people: “Communities of practice are about content—about learning as a living experience of negotiation of meaning—not about form” (Wenger, 1998, p. 229).

Combining Wenger’s notions of “identity as multimembership” and “identity as reconciliation” may provide helpful lenses for artist teachers and string teachers who combine music-making and teaching (pp. 158-161). First, each person has been a member of multiple communities of practice, such as music-makers and string teachers and second, each community brings out different aspects of the same person. It is the reconciliation of multiple identities that promotes an integrated identity.

Wenger uses the term reconciliation to describe this process of identity formation to suggest that “proceeding with life—with actions and interactions—entails finding ways to make our various forms of membership coexist, whether the process of reconciliation leads to successful resolutions or is a constant struggle” (p. 160). Reaching across boundaries of a community of practice and building bridges in order to achieve this reconciliation “is an active, creative process...that is a profoundly social kind of work.” However, “the careful weaving of this nexus of multimembership into an identity can [also] be a private achievement” (p. 161).

Wenger’s theory of “Communities of practice” referred to how each person connects activities, meaning of activities, the feeling of belonging that comes from being with others who value and share a dedication to the activities, and how learning the

activities changes who you are. The next section explores the connections between a teacher's inner life and their teaching.

Toward a Holistic Life of a Teacher

If teachers do project the condition of their souls when they teach, as Palmer claimed, then they must find ways to enrich themselves for the sake of themselves and their students. The next section explores spirituality in a teacher's life in general and spirituality in a music teacher's life specifically, a sense of wellbeing, and wellbeing in music-making.

Spirituality in a Teacher's Life

Spirituality "remains a controversial [subject] with regards to teachers' purposes and pedagogies" (James, 2008, p. 9), but there have been influential authors who have embraced it in a variety of ways within the context of education. In his book, *The Courage to Teach: Exploring the Inner Landscape of a Teacher's Life* (1998/2007), Palmer presents a holistic approach to living, teaching, and learning. He wrote about developing a teacher's "inner landscapes", weaving together the teacher, student, subject, and life, and a holistic approach to teaching and identity. Palmer claimed that "intellect, emotion, and spirit depend on one another for wholeness" and that "they are interwoven in the human self and in education at best." He referred to "the diverse ways we answer the heart's longing" as "the spiritual quest for connectedness" (p. 5).

Writers define spirituality in other ways. Noddings (2003) called "moments of complete engagement with what-is-there" spiritual moments and suggested that: "enhanced awareness of certain features in everyday life can contribute significantly to spiritual life and happiness" (pp. 168-169). She submitted that where one person finds

their spiritual life and their happiness might differ from where another person finds himself or herself. Teasdale (2001) defined spirituality in this way.

Spirituality is a way of life that affects and includes every moment of existence. It is at once a contemplative attitude, a disposition to a life of depth, and the search for ultimate meaning, direction, and belonging. The spiritual person is committed to growth as an essential ongoing life goal. (p. 17)

Whitcomb, Borko, and Liston (2008) addressed the fragmentation of people in their professional lives and built a case that “faith, reason, and emotion, as well as professional role and personal soul” could be blended (p. 267). In addition, they suggest that spiritual and contemplative features are part of a transformative teacher education program because people’s inner lives “inform, motivate, and guide their teaching” (p. 268). The authors found that speaking about this in terms of a person’s *worldview* has been one way to address these issues while being clear that one is not advocating for a particular religion or agenda.

Acknowledging that teaching is intellectually and emotionally demanding work, the authors’ aim was to help teachers develop their inner resources so that they can better cope with the external demands of teaching. The difference between surviving and thriving in a situation may be dependent on the realization that teaching and learning involves people in their entirety and that we must attend to this in our students and in ourselves. By acknowledging that teaching brings to the surface different emotions and by attending to these emotions, teacher educators may be more prepared to help preservice and inservice teachers identify emotions that act as barriers to their learning and to take steps to eliminate those barriers. Ultimately, Whitcomb, Borko, and Liston believe that only in knowing ourselves can we see our students clearly.

Spirituality in a Music Teacher's Life

In Chapter One of *The Art of Teaching Music* titled “Teacher”, Jorgensen (2008) wrote about “being true to oneself”, saying: “Experience as a teacher and person living all the aspects of life teaches us important and sometimes surprising lessons about who we are and the passions that are the most rewarding and the closest to our hearts.” She concluded the same paragraph with: “If my heart is not in what I do and it is not for me a source of deep and abiding joy, then I am not being true to myself” (p. 3).

In Chapter Two, “Value”, Jorgensen stressed the importance of being in the moment. Referring to Csikszentmihályi’s flow, she described the magical moments that evoke “sheer joy, relaxation, and quietness of mind—a sense that one has come face-to-face with transcendence and imminence”. This is defined as “a sense of things beyond or above oneself, and...a deeply felt sense of things within oneself (p. 23).

Connecting these ideas to the realm of “Musician” in Chapter Six, Jorgensen believed that musicians:

[C]reate rehearsals and performances that are captivating and entrancing, beyond normal and lived experience yet one with it, where the various elements combine to create pieces of music or performances that are more than the sum of their parts. If we are fortunate and successful, the result of this endeavor may be seen to be art—a deeply spiritual and sensual process and product that is recognized as artful and crafty by musicians and their publics. (p. 98)

Throughout her book, Jorgensen returned to themes of our holistic nature and the importance of connecting music, teaching, and who we are. She compared the difference between a job, with its bounded sense of a time commitment, and being a musician, which she described as:

A vocation, or a deeply spiritual calling...a way of life...we can have the sense that our work as musicians is merged with the rest of lived life rather than apart from it. A spiritual sense of the wholeness of our lives arises out of the imperative

and calling we sense to participate in a life of music and enrich the lives of others through music. Viewed in this way, life is invested with meaning and a sense of profound importance. Our passion about our art involves mind, soul, and body, and we live in its service and in service for others. (p. 103)

She wrote about the need for music teachers to balance aspects of their lives and integrate who we are at work and at play. However, she acknowledged that not all musicians want to have a performing musician's life. Instead, many people play "for the love of it" and have careers that combine music with other fields (p. 105).

Jorgensen encouraged people to engage in activities that bring happiness to their lives. She claimed that: "The closer our lived lives are to our own desires and the closer we are to what makes us happiest, the more joyful our lives can be and the greater blessing we may be to others" (p. 106). Another idea was that "the musician-teacher" acts as an exemplar, meaning that the teacher is one who can show, not just tell. Lastly, she submitted that it every teacher's responsibility to find balance and to bring a refreshed and enriched self to our students so that teachers can sustain their teaching careers and "so that we have things of significance to pass on to our students" (p. 187).

A Sense of Wellbeing in a Teacher's Life

"Flow". Over numerous studies, Csikszentmihályi examined hundreds of "'experts'—artists, athletes, musicians, chess masters, and surgeons—...people who seemed to spend their time in precisely those activities they preferred" (Csikszentmihályi, 1991, p. 4). These studies were referenced as a backdrop for the "flow" theory he developed, which described "optimal experience." This is a psychological state of intense interest, a time when someone becomes fully absorbed in a challenging activity, causing them to lose sense of time and self, resulting in feelings of satisfaction and a sense of wellbeing. "Concentration is so intense that there is no attention left over to think about

anything irrelevant, or to worry about problems. Self-consciousness disappears, and the sense of time becomes distorted” (p. 71).

Csikszentmihályi claimed that understanding this theory would assist people whose quest is to improve their quality of life. He also suggested that it is possible to turn "all of life into a unified flow experience", explaining that:

If a person sets out to achieve a difficult enough goal, from which all other goals logically follow, and if he or she invests all energy in developing skills to reach that goal, then actions and feelings will be in harmony, and the separate parts of life will fit together—and each activity will “make sense” in the present, as well as in view of the past and of the future. In such a way, it is possible to give meaning to one’s entire life. (pp. 214-215)

Positive Psychology. According to Seligman and Csikszentmihályi (2000), Positive Psychology is devoted to studying:

Valued subjective experiences: wellbeing, contentment, and satisfaction (in the past); hope and optimism (for the future); and flow and happiness (in the present)”. At the individual level, it is about positive individual traits; the capacity for love and vocation, courage, interpersonal skill, aesthetic sensibility, perseverance, forgiveness, originality, future mindedness, spirituality, high talent, and wisdom. At the group level, it is about civic virtues and the institutions that move individuals toward better citizenship: responsibility, nurturance, altruism, civility, moderation, tolerance, and work ethic. (p. 5)

Citing previous research, Lyubomirsky, Sheldon, and Schkade (2005) began with the premise that being happy is a catalyst for better health, better social relationships, increased work outcomes, energy, coping skills, and citizen dispositions (p. 112). Based on previous research, the authors present a theory about sustained happiness, believing that there is a division between the three components of genetic set point range, intentional activity, and circumstances (p. 116). For the purposes of this study, I explain intentional activity.

Intentional activity is defined as “actions or practices in which people can chose to engage...[and which] require some degree of effort to enact” (p. 118), and suggest that this line of research may lead to finding sustainable happiness. Looking at aspects of intentional activity closer, “person-activity fit” refers to choosing an activity that fits the person’s “strengths, interests, values, and inclinations that undoubtedly predispose them to benefit more from some strategies than others” (p. 122). Two important features of maintaining an activity involve finding meaning and value in the activity and varying the practice of the activity.

Wellbeing and Music-Making

The concept of finding wellbeing through engaging in music-making is found in a variety of literature. For example, from the field of music therapy, Ruud (1999) found that

- 1) music may increase our feelings of vitality and awareness of feelings,
- 2) music provides opportunity for increased sense of agency,
- 3) music-making provides a sense of belonging and communality, and
- 4) experiences of music creates a sense of meaning and coherence in life. (p. 86)

Three examples from the music education literature address the connections between music-making and wellbeing in different ways. Stefanakis (2005) wrote about music as a “holistic way in which we come to know ourselves and our relationship with the world” (p. 14). Dolloff (2006) believed that musicians often experience powerful emotional affects by participating in intense, moving musical experiences. She described an experience when she felt “utter joy” and wrote that “we would all agree that music and music making is ripe with emotions and emotional potential” and that it is “an important feature in why we came to music and music teaching in the first place” (p. 127).

Kokotsaki and Hallam (2007) found that group music making helped participants

create a strong sense of social unity within the group and gave rise to uplifting, exhilarating and motivating feelings. Participants commented on “enhanced moods whilst performing”, “exhilaration while in ‘flow’—almost like a drug at its best”, “getting lost in a sense of timelessness in5 the musical act” and performances providing a means of “escapism” (p. 99). Social benefits included feeling a sense of belonging, satisfaction, and flow experiences. Personal benefits included increased motivation, concentration, stamina, self-confidence, and self-efficacy, as well as contributing to a sense of identity (p. 107).

Rationale for Study

Although there is a growing amount of attention devoted to examining the meanings of music-making, the holistic life of a teacher, music teacher socialization, and the identities of the artist teacher and music teacher, more research is needed, as much of the literature is philosophical in nature. Woodford (2002) made recommendations for future research in music education that would broaden the view of identity. He included a recommendation inspired in part by a report by an MENC Task Force.

[M]usic teacher educators need to take a longer view with respect to the socialization of future music teachers, “a process that begins prior to the college program of preparation and extends throughout an active career” (MENC, 1987, p. 13). It would obviously be profitable for researchers to examine more closely that process beginning in childhood and continuing through university and beyond. This would provide a much broader picture of the changes and maturation, or lack thereof, in undergraduates’ and novice teachers’ thinking with education and experience. It could also provide new insights into problems in identity construction among school children, undergraduates, and new teachers. (p. 688)

In addition, there is very little research devoted to studying preservice or inservice string teachers.

Purpose Statement and Research Questions

The purpose of this phenomenological case study was to examine the meanings

and values of music-making in the lives of string teachers and to explore the intersections between participants' past and present music-making experiences and their teaching.

1. How do participants describe their journeys to becoming string teachers and the meanings they constructed about their past music-making experiences?
2. Why do participants continue or discontinue to engage in music-making at different points during their teaching careers?
3. How do participants' past and present music-making experiences intersect with their teaching?

Theoretical Framework and Research Design

This study used a qualitative research approach. According to Merriam (2009), “qualitative researchers are interested in *understanding the meaning people have constructed*, that is, how people make sense of their world and the experiences they have in the world” (italics in original, p. 13). Within the qualitative tradition, this study used phenomenology as a theoretical framework and case study as a research design. Merriam (1998) defined theoretical framework as “the lens through which you view the world” (p. 45). This includes concepts and theories from literature reviews and fields such as philosophy, psychology, sociology, and anthropology. Explicitly describing the theoretical framework is an important feature of case studies and lends credibility to studies.

Merriam (1998) suggested that phenomenology and case study might be combined, as both examine a single unit. Case study can focus on a particular phenomenon, leading to “rich, “thick” description of the phenomenon under study” (p. 29), which “can bring about the discovery of new meanings, extend the reader’s experience, or confirm what is known” (p. 30). “The case itself is important for what it reveals about the phenomenon and for what it might represent” (p. 29). Merriam summarized that phenomenology is

concerned with essences of a phenomenon and “uses data that are the participant’s and the investigator’s firsthand experience of the phenomenon” (p. 12).

The phenomenon under investigation in this study was music-making in the lives of string teachers. My firsthand experience with this phenomenon grounds the study and my experiences, combined with four string teacher participants’ firsthand experiences, lead in the exploration and thick description of the phenomenon. This phenomenological case study attempts to convey essences of the meanings and values of music-making in the lives of string teachers.

Theoretical Framework

Phenomenology is a philosophical methodology that both validates and is validated by lived experience. Creswell (2007) wrote that:

[A] phenomenological study describes the meaning for several individuals of their lived experience of a concept or a phenomenon. Phenomenologists focus on describing what all participants have in common as they experience a phenomenon. (p. 58)

Van Manen (1990) described phenomenology as research that:

[R]eintegrates part and whole, the contingent and the essential, value and desire. It encourages a certain attentive awareness to the details and seemingly trivial dimensions of our everyday educational lives. It makes us thoughtfully aware of the consequential in the inconsequential, the significant in the taken-for-granted. Phenomenological descriptions, if done well, are compelling and insightful. (p. 8)
[P]henomenology is the study of the lifeworld—the world as we immediately experience it... Phenomenology aims at gaining a deeper understanding of the nature or meaning of our everyday experiences. (p. 9)

Through his phenomenological theory, Nielsen (2006) wrote about meanings and significance that can be drawn from the phenomenon of music. He refers to music as a “multi-spectral universe” of meaning and describes people’s experience with music.

We know immediately that music can affect us, even to the point where we become one with it. In certain circumstances it can actually change our

understanding of the world and ourselves. It can speak directly to our inmost selves, and that must be assumed to be rooted in and spring from the inmost core of the music. This experience and this assumption ought to entail consequences for both analytical and pedagogical dealings with music, and, in my opinion, in a truly essential fashion. (pp. 166-167)

He explains that we need to understand the structure of this experience in order to study the phenomenon of music in a way that is consistent with people's everyday experiences of music. By acknowledging that there are both external and internal structures of music that work together, Nielsen believes that dimensions of musical meanings are integrated. The "acoustic layers" and structural layers, which are the outer, intelligible layers, lead into: "More deeply situated layers of meaning of e.g. kinetic-motoric, tensional, emotional, spiritual, and existential kinds. These layers, or dimensions of meaning, mesh together so that each individual aspect is intelligible only when the others are taken into account" (p. 168).

Next, Nielsen explores the connections between the "musical object" and the "experiencing person" and the elements that are potentially present in this connection, including a person's knowledge, attention, interest, activity involvement, and the situational aspects of where this interaction occurs. Nielsen calls an "intentional achievement" an experience that penetrates and transcends itself while at the same time, presenting inner life (pp. 174-175). "By entering into a relationship with the object (music) the person also enters into a relationship with certain aspects of himself or herself, with potential aspects of his or her own existence" (p. 176).

Ferm (2008) used a phenomenological framework (Merleau-Ponty, 2002; van Manen, 1997) and collective case study design (Stake, 1994) in a study of preservice music teachers' identity formation. She believes that a holistic view on identity formation

can be developed through phenomenology (p. 363). Ferm connects phenomenology with everyday experiences, who a person is, and their ever changing sense of identity (p. 362).

Identity development cannot be separated from everyday life experiences of the world. Human beings and the world are intertwined in the process of intentionality and it is there that identity develops. My lived experiences tells me who I am. My identity is continually changing whatever I am directed towards. If I am concentrating on teaching, I feel my identity as a teacher, and all my lived experience influences how that identity is experienced or characterized. These starting points make it interesting to investigate how *musikdidaktik* can offer trainees opportunities to develop identity. How can they, for example, become directed towards aspects in the subject that connect to their present or future? (italics in the original, p. 363).

Research Design

The purpose of case study design is to examine a single unit of analysis (the case) to help the reader “gain a fresh apprehension of phenomena. New understandings emerge gradually from additional cases understood through the detail of personal and vicarious experience” (Stake, 1995a, p. 42). An important feature of case studies is the defining of the single case or unit of analysis to be studied (Creswell, 2007; Merriam 1998, 2009; Stake, 1995ab; Yin, 2003, 2009). Merriam (2009) wrote:

Since it is the unit of analysis that determines whether a study is a case study, this type of qualitative research stands apart from the other types described in Chapter Two. The types defined in Chapter Two such as ethnography, phenomenology, narrative, and so on are defined by the focus of the study, not the unit of analysis. And in fact, since it is the unit of analysis—a bounded system—that defines the case, other types of studies can be combined with case study...By concentrating on a single phenomenon or entity (the case), the researcher aims to uncover the interaction of significant factors characteristic of the phenomenon. The case study focuses on holistic description and explanation. (pp. 42-43)

The single unit of analysis in this case study is the phenomenon of music-making in the lives of string teachers.

This study employed a multiple-case study design (Yin, 2003, 2009) as there were four participants describing the single unit of analysis, in order to gain a better

understanding of the meanings and values of music-making in the lives of string teachers. Data consisted of background surveys, a series of three string teacher interviews, a focus group interview that included music-making, observations of teaching in the classroom, and the researcher's self-interview, journals, and notes. The observations of each string teacher were videotaped and portions were viewed during the second interview so that each string teacher explained his or her thoughts and the meanings of their actions. This served as a shared reference for us to base our discussion of music-making inside the classroom as it intersects with teaching. Interviews were transcribed and all data sets were coded according to Moustakas' (1994) second analysis suggestion, which will be explained in more depth in Chapter III.

Merriam (1998) referred to internal validity, which addresses the match between the research findings and reality. "In this type of research it is important to understand the perspectives of those involved in the phenomenon of interest, to uncover the complexity of human behavior in a contextual framework, and to present a holistic interpretation of what is happening" (p. 203). Member checks aid in verifying the internal validity, as do researcher journals, triangulation of data sources, and attention to investigator expertise (Patton, 2002).

Definitions

Artist teacher: An artist teacher is "an individual who both makes and teaches art and is dedicated to both activities as a practitioner" (Thornton, 2005) and who makes multiple intrinsic connections, such as among art making, teaching, and learning; feeling, knowing and doing; spiritual, feeling and cognitive experience; and the

artist teacher's beliefs and their curriculum, practice, craft, and relationships with students. (Heck, 1991).

“Communities of Practice” (CoP) of String Teachers: Wenger's (1998) “Communities of practice” is a social learning theory that consists of four main components: meaning, practice, community, and identity. For this study, the CoP consisted of string teachers who were dedicated to the art and craft of teaching and music-making and used their music-making as a pedagogical tool.

Music-making: For the purposes of this study, the bounded nature of music-making is defined as making music on the teacher's primary instrument in settings both inside and outside of the classroom.

Unit of Analysis: The single unit of analysis is an important feature of case studies. In this study, the unit of analysis is the phenomenon of music-making in the lives of string teachers.

Chapter Summary

In this chapter, I described my interest in examining the multiple connections between string teachers' music-making and their teaching, which stemmed from my personal orientation, and introduced literature that became the foundation for the rationale for the study. Then, I introduced phenomenology and case study, establishing each as the theoretical framework and research design, respectively. Chapter II reviews relevant literature that will aid in the understanding of how to capture the complexity and holistic nature of music-making in the lives of string music teacher.

CHAPTER II

REVIEW OF LITERATURE

This study represents an effort to understand the multiple connections between the meanings and values of music-making, string teaching, and the string teacher. First, I examine the literature on artist teacher, which refers to teachers of all of the arts. Next, I review literature that deals with the connections between performer and teacher identities in music teachers. Then, I explore two research approaches used to study teachers in a holistic manner. The first is specific to teachers (Lives of Teachers research) and the second is used to study people in general (sociocultural theories).

Artist Teachers

Much of the artist teacher literature focused on issues of identity, including the tensions and connections between the artist identity and the teacher identity. The first section explores literature that was philosophically based (Ball, 1990; Heck, 1991; Parker, 2009; Stephens, 1995, Thornton, 2005) and the second section examines research studies that used philosophical lenses and/or arts-based educational inquiry to ground their studies (Hatfield, Montana, & Deffenaugh, 2006; Johnson, 2001; Milne, 2000; Ortiz, 2008; Thornton, 2003). The artist teacher section concludes with a short summary of findings and the definition of the artist teacher used in this study.

Philosophical Literature

This section explores literature that was based in the authors' first hand experience and viewed through philosophical lenses (Ball, 1990; Heck, 1991; Parker, 2009; Stephens, 1995, Thornton, 2005). Most of these authors addressed both the tensions between the artist and teacher identities (Ball, 1990; Parker, 2009; Stephens, 1995, Thornton, 2005) but they also wrote about how the artist informed the teacher.

In "What Role: Artist or Teacher?," Ball (1990) explored her own experience of being both an artist and an art teacher. She explained the importance of remaining an active artist while being an art teacher, which meant sharing the art experience with her students, both as a subject and an "opportunity to gain a more complete understanding of themselves" (p. 59). She said that, for her:

There is no way that I could have become an art teacher without first having been an artist...For me, it is not possible to separate the artist "within" from the art teacher "without". It occurs to me that there is a paradox between the two. Is it possible to be both an artist and a teacher? If one cannot separate the artist from the teacher, how does one explain the contrast between the skills necessary for doing both? This particular artist teacher is struggling to survive as an artist while trying to develop as a teacher, and finding that the two jobs are different, yet the same—a paradox. (p. 54)

She described the differences between the artist in her and her perception of a teacher.

The artist in me is that internal, private self who strives to remain creative, autonomous, and individual...To be a teacher, one needs to be outgoing, analytical, and confident. The introspection which is often characteristic of the artistic temperament must be set aside as the teacher focuses on the needs of his/her students. (p. 54)

For Ball, bringing her artist self to her students was a way of staying true to herself. After first examining the artist and teacher identities separately, she explored some of the positive interaction of these two sides of herself.

Through teaching I retain the contact I need with other humans. I am forced, as teacher, to look at art objectively and intellectually, surfacing from the often too emotional self that creates art, that forgets to step back with a critical eye. Teaching has made me a better artist by forcing me to analyze art. Verbalizing the essence of art for my students reaffirms the necessity of art for my life. I reconsider artworks intellectually and objectively, and it is a welcome reprieve.

Intellect and emotion are opposites that when fused can result in better artwork and better teaching. One does not want to lose the sensitivity to the feelings and needs of students, to color and form, to line and texture, and to the myriad beauty of the world. Artists and teacher: they are paradoxes that must learn to live harmoniously within the individual who makes up the artist teacher. It is very difficult to live with ambiguity. Yet, the resolution of ambiguity is what art is all about and the artist teacher needs to cope with his/her own ambiguity before he can begin to help the student deal with it. (pp. 58-59)

Ball concluded by sharing her struggles with the ambiguities she experienced due to the differences between these two parts of her. Ultimately, she did not commit to being a teacher for life. Instead, she shared her inner truths amidst quotes from others who reveal their truths. She concluded the article in this way.

It is imperative for me not to lose touch with the artist within me. I don't believe that I can be an effective teacher if I am not also in tune with my own artist myth. The qualities of the artist within need to be linked to the teacher I am if I am to enable my students to stand beside me and form their own vision of the world... Art is the introspection of interacting with oneself—the art object I a result of that search for self... With each moment, I evolve as an artist teacher—sometimes being more one than the other. It is my hope that I can maintain a balance between the artist and the teacher so that both can flourish within me. Whether or not I shall always teach, I cannot say; but art has been, and always will be a part of my idiosyncratic being. (p. 59)

Like Ball, Heck (1991) was bringing together multiple sides of herself: artist, art teacher, and art therapist. In her study, she articulated her belief that meaningful experiences connect to all aspects of a person's life. The purpose of her dissertation, "Teacher as Artist: A Metaphor Drawn from the Paradigms of M. C. Richards, Maxine Greene and Eleanor Duckworth", was to compare art making with teaching and learning through the writings of these three scholars and her own experience.

Heck began with a general understanding of the three writers and associated Richards with feeling and being, Greene with reflecting and knowing, and Duckworth with doing and reflecting. These are not intended to be exclusive definitions (p. 3). Throughout the dissertation, Heck added layers to the initial associations and definitions. For instance, she wrote:

Making art for Greene may be a way to recover the more internal aspects of the self, which she calls *personal landscapes*, while developing multiple realities and multiple meanings. Regardless, knowing is given more attention in her discourse than feeling and doing. The third aspect of art making—feeling, knowing and finally *doing*—is found in *The Having of Wonderful Ideas*. While Richards emphasizes feeling grounded in knowing, and Greene emphasizes knowing grounded in feeling, Duckworth’s priority is doing grounded in feeling and knowing. In this investigation I too am interested in the dialogue of feeling and thinking as realized through doing. I am interested in the active experience of art making. (p. 9)

Heck also referred to James MacDonald’s model of Transcendental Developmental Ideology of Education, which showed the interactions of tacit knowledge (values—pre and unconscious data, needs and potentials, beliefs), explicit knowledge (ideas and wishes, reflective transaction, aesthetic transaction), and environmental factors (structures and potentials, and situations—acts, values, judgments, decisions). These factors are consciously and/or unconsciously understood (p. 10).

Many more layers were revealed about the three writers and one theme that emerged was related to making connections.

Richards uses her own experience to illustrate connections which can occur through making art, with one’s spiritual, feeling and cognitive experience, and which lead to the birth and development of the person. Greene’s philosophical discussion advocates connections between one’s thinking and feeling and his or her socially constructed reality through “informed engagement” with the arts, which lead to personal transformation and social change. Duckworth shares accounts of teaching and learning, and her reflections on them, to illustrate how connections made with phenomena and with the understanding of others to develop life-long learners...Richards’ connections are made between the many

dimensions of human experience and less emphasis is placed on sharing them with others, Greene's connections are most fundamentally between one's personal and political landscapes, although being conscious of the connections made by others are emphasized. Duckworth's connections are between concrete phenomena and abstract meaning making; she emphasizes understanding the connections made by others. (p. 140)

Heck submitted that an artist teacher is a "whole, awake, and compassionate person" concerned with the "development of self, active and meaningful teaching and learning experiences, (and) authentic engagement with others" (p. 142). Based on the writings of Noddings, Dewey, Richards, Greene, and Duckworth, Heck believed that education should address different ways of knowing and feeling.

The teacher as artist sees these multiple perspectives and potentials. He or she thinks while doing and is engaged in informed action. This individual is involved in a series of dialogues between self and others, inner feelings and outer actions, inner feelings/ cognitions and outer phenomena—natural or socially constructed, for example. Other concepts such as structure and spontaneity, right and wrong are also engaged in a dialectic... The teacher as artist understands education as a process of transformation, not just a process of transmitting knowledge... he or she realizes that the "sine qua non of the creative process is change: the transformation of one form to another, of a symbol into an insight, of a gesture into a new set of behaviors, of a dream into a dramatic enactment"... The artist engages in divergent and convergent thinking and makes the abstract concrete. (p. 144)

Ultimately, Heck drew connections between the artist teacher's beliefs and their curriculum, practice, craft, and relationships with students.

Stephens' (1995) article, "Artist or Teacher," was situated in the United Kingdom's system of music teacher education. Because of this, it may be important to understand two forms of teacher education referenced in the article. In one program, a preservice teacher focuses on a content area first and then completes an education program. In another, a student studies both music and teaching concurrently.

Stephens begins with the premise that teachers need to understand the subject they teach and how to “engage and guide pupils in meaningful, high quality, worthwhile experiences” (p. 3). Believing that characteristics of the artist can inform the teacher, Stephens wrote that artists explore, dream, and imagine and that teachers should “provide experiences for pupils and students which encourage a questioning attitude and develop imagination” in order to awaken the artist inside of each person (p. 6). Stephens reminded the readers that “we all learn indirectly as well as through more direct ways of engaging with a subject, and a range of influences and associations that inform our value system and responses throughout our lives” (p. 8). The artist teacher recognizes this and is able “to identify problems and devise a variety of solutions to meet the different needs of pupils in a class” (p. 9).

The art of teaching (and teacher-education) is to know what questions to ask, what not to say, when to stand back, how to encourage and direct pupils without becoming a dominating figure in the classroom, or one who instructs rather than educates. In short, the Teacher needs to be an Artist, just as the Artist has an important role as a Teacher (both reflectively in personal development, and in communicating with the ‘audience’, whoever that may be. (p. 9)

In teacher education there is a need to balance personal, musical or subject-based development (the skills of the Artist) with professional orientation, which is concerned with the development of others (the tools of the teacher). Essentially these two aspects are like two sides of a coin, or two partners in a marriage relationship—separate, yet complimentary and united. (p. 10)

Stephens wrote that deep understandings and values are caught, not taught, and that the goal of an educator is to establish “a creative environment where aesthetic development and artistic understanding can occur” (p. 10). Ultimately, Stephens advocated for helping each individual learner grow musically, personally, and socially. He concluded with a summary of characteristics of the artist teacher.

Freshness, spontaneity, flexibility, imagination, initiative, inspiration and sensitivity are qualities which all teachers should demonstrate. There needs to be a balance between a child-centered and teacher-centered approach in education, where the learner is seen as a candle to be lit rather than a container to be filled. From the Artist we should learn to have our eyes and ears open, to retain a sense of wonder and fascination in all that is around us.

There is common ground between Artist and Teacher—that of creative involvement which feeds our ability to design and develop effective insights and learning situations for others. We are all “Teachers” from whom others learn—the effectiveness of our message will depend on whether or not we are also “Artists”. (p. 13)

In “The Artist Teacher as Reflective Practitioner,” Thornton (2005) also presented a philosophical exploration of the artist teacher using the lens of Schön’s (1983, 1987) concept of the reflective practitioner. After describing “tensions and debates regarding the roles and identities of artists and teachers that present practitioners in these fields [art and art education] with problems to be negotiated,” Thornton provided a definition of the artist teacher: “An artist teacher is an individual who both makes and teaches art and is dedicated to both activities as a practitioner” (p. 167). He described characteristics of an artist teacher and then a pilot professional development program in England, Artist Teacher Scheme (ATS), which supported these characteristics. He then presented some of Schön’s ideas, such as:

The act of teaching is a complex and subtle performance that is determined by knowledge and understanding, skills and attitudes. Reflective teachers acknowledge the problematic nature of teaching and systematically reflect upon their practice in order to improve it. In doing so they simultaneously engage in teaching and learning; a relationship that echoes the quality of creative activity in art and design. Such a view of teaching exploits the range of personal experience that teachers as well as pupils bring to each educational enterprise in which they participate. Personal growth and the professional development of teachers are seen as being inextricable entwined. A reflective teacher is valued as a resourceful individual rather than as someone who functions routinely in a predetermined role. (1983, p. 19)

Lastly, he connected Schön’s ideas to realizing the artist teacher’s identity.

Parker (2009) also wrote an article framing his experience in literature and examining it with the philosophical lens of Schön's (1983) reflective practitioner. His article explored his experience of engaging in the professional development program described by Thornton (2005), the Artist Teacher Scheme (ATS). As part of this program, there was an Artist-Teacher MA program "that combines practice and theory, aiming to reconnect the practitioner to their practice and to do this within a framework of contemporary theory" (p. 281). His lens began with Schön's premise that many practitioners have a tacit knowledge that is less often made explicit. He labeled this "knowing in practice".

The first issue he encountered through this program began by reconciling the guilt he initially felt about letting go of his art-making as a new teacher in favor of helping others make art. If there was a continuum with artist on one side and teacher on the other, he realized he was most comfortable "towards the teacher end of the continuum" (p. 282). He critically challenged whether engaging in art-making would positively impact the art teacher and he valued the opportunities and spaces that the program provided.

Revisiting and subsequently rebuilding my practice was a cathartic experience, but engaging with contemporary theory was provocative and led to questioning my pedagogical approaches in an attempt to make the art education I delivered to my pupils more inclusive and relevant to the twenty-first century...[the program] was a catalyst for changing my perceptions and professional values. It gave me time to reflect on my pedagogical practice, my concept of self as an artist, and led to making certain professional decisions I would not have otherwise envisaged. (p. 285)

Research Studies

These research studies also used the researchers' personal experiences as an integral part of their studies. Different methodologies used included arts-based educational inquiry (Milne, 2000), grounded theory (Johnson, 2001), a combination of grounded

theory and interpretive case study (Thornton, 2003), and a combination of self-study, narrative inquiry, and arts-based research methodologies (Ortiz, 2008).

Milne (2000) conducted an arts-based educational inquiry into “reflective artmaking” for art educators. Her research questions were: (a) Why is the concept of "reflective artmaking" important to the field of art education?; (b) What was the nature of my "reflective artmaking" process?; (c) What insights into reflection, artmaking and my pedagogy emerged from my critique of the portraits?; and (d) What are the implications of these insights for art education? Milne described her two-year long journey through this inquiry and how it impacted her student teacher and herself.

She found that working on her own drawings while asking the students to draw peaked their interest and offered inspiration for the students, especially after showing her work to her students. She also found that sharing her own art acted as a catalyst for discussions about meanings of art and decision making processes (pp. 174-175).

Realizations derived from her artmaking also informed her curriculum choices and teaching philosophy.

Revisiting my “artist-self” provided me with an opportunity to arrive at conceptual understandings regarding ways in which artmaking processes for my students can be hindered or enhanced. The first of these understandings relates to the notion of time. As I worked in the sketchbook I became unaware of the time and let the media and theme guide me. Students, too, need a chance to be guided by the media and/or theme they have selected despite scheduling conflicts which might interfere...Being an art educator obliges one to encourage students to find artistic problems, model how to find and solve these problems rather than demand that students make art in a particular way, motivate, listen, and creatively juggle schedules so that students may have more (or less time) to make art and reflect on their artmaking processes. (pp. 146-148)

Some of the negative aspects of artmaking as an art teacher were time, pressure, and frustration. However, working collaboratively with her student teacher on this inquiry

aided their relationship and deepened discussions about teaching and being a teacher (p. 195).

Johnson (2001) examined the experiences of seven preservice teachers as they were becoming artist teachers in order to understand how prior experience of and participant's beliefs about making art affected their understandings about teaching art. Johnson stated that her study was "grounded in constructivism, housed in the interpretive paradigm, and steered by grounded theory" (p. 47). Research questions included: How did preservice post-baccalaureate students perceive the role of artist teacher at different times throughout their teacher education studies?, What knowledge did they draw on that influenced and affected their concepts of the artist/teacher role?, Are there commonalities between cases within the cohort in how students interpreted the artist/art teacher role?

Johnson worked with seven students in a licensure program while they were participating in this fifteen-month study. Data sets included interviews, conceptual maps, written responses, and art works and were collected at three points during the academic program, at the beginning of the program, in March, and after student teaching experiences were completed.

Using constructivism and grounded theory, Johnson developed a theory: "The Process of the Evolution of Post-Baccalaureate Images of the Artist/Art Teacher". She presented different length threads to illustrate the combinations of influences on the student who were finishing the licensure program. The long threads (representing prior experiences) and the middle length threads (representing the beliefs and knowledge built from prior experiences) created the concepts about the artist/art teacher with which the student enters the program. The short threads (everyday experiences which act as a

catalyst with which to question their beliefs and new concepts developed within the program) combined with the middle length and long threads to create the new constructs with which the students leave the program (p. 119).

One student believed that art making and art teaching were both connected to spirituality. Another believed that it gave students a voice and could help to create a better world. Others point to the growth of understanding that occurred during the program that the student was the central figure when teaching. Johnson concludes that each person's path leads him/her to different understanding but the process is similar.

My findings reveal that they draw on their experiences, to which they are connected like threads. These threads connect them to memories and experiences (long threads), to constructed and woven knowledge (middle threads), and to their contexts and experiences (short threads). (p. 210)

Thornton's (2003) three research questions included: What is it to be an artist teacher?, How are artist teachers educated?, and Should the education of artist teachers be encouraged and extended? Interpretive case study design was used to answer the second research question and data included documents, events (such as conferences), theory, general references, interviews, and observations. This was a multifaceted study with many purposes, including building a conceptual model of the artist teacher.

The conceptual model of the artist teacher included two concepts: "An artist teacher is an individual who practices making art and teaching art and who is dedicated to both activities as a practitioner" and, "A teacher of art is an individual dedicated to the artistic development of students who does not necessarily practice as an artist" (p. 120). Both were presented within circles and attached by a line with arrows on either side, indicating that both were "positive models of the art teacher in which individuals can and do interchange identities... These models can be understood as co-existing and are not necessarily

antagonistic to each other as concepts or practices” (p. 120). Thornton was not making a value judgment or suggesting that continuing with art-making held preferred status over not continuing with art-making. He concluded that, although teachers of art often wanted to reengage in their art-making, there were nine restraining forces: lack of support from (a) art schools, (b) teacher education courses, (c) other artists, or (d) other teachers as well as lack of (e) time and energy for both practices, (f) personal commitment to art making, (g) personal commitment to teaching, (i) models of artist teachers to identify with and (j) a dichotomy regarding the cultures of art and education (p. 205).

Thornton suggested that future research explore:

further conceptualizations of the practices, roles or identities of these dual professionals. In addition, empirical research in which self-identified artist teachers are interviewed, observed and surveyed could provide data that re-enforces identifications, and models that could inform art educational strategies. (p. 213)

He suggested models of professional development and teacher certification programs that might assist the artist teacher, the teachers who wished to engage with art-making.

Thornton also concluded that there was “an element of self-renewal in the practice, learning and appreciation of art” (p. 215). Finally, Thornton wrote that:

By evoking artist teacher identity we evoke a responsibility to developing dual expertise. The term artist teacher has the potential for giving art teachers an identity in which their development as artist or art specialists, which, has been cultivated and encouraged throughout their education, continues to be valued. (p. 216)

In “Artist/Art Educator: Making Sense of Identity Issues,” Hatfield, Montana, and Deffenaugh (2006) studied the lives of eleven K-12 art teachers located in three different settings: a city in the east coast, a suburb in the Midwest, and a Caribbean island.

Although the research questions and methodology identification or specifications were not included, the purpose of the study was to understand the nature of the identity

phenomenon of artist/art educators. Data sets included interviews, journal writings, and abstract collages created to illustrate their identities and environment. Interview questions and journal prompts were created with a socio-psychological role perception lens and related to the development of their professional identities. The five Journal prompts were provided:

1. Experiences of training in: education, art education and/or fine arts
2. Experiences with administrators, colleagues or students relating to your role in the school
3. Influences on classroom practice including artmaking
4. The dual professional role of artist/teacher
5. Naming of professional self (p. 42)

Findings about professional identities indicated three management strategies: holding one professional art educator identity (art educator identity without an artist identity), integrating multiple identities into one (artist teacher or teacher/artist), and balancing multiple identities by managing time and space (artist/art teacher or art teacher/artist). Findings contributed to broadening the authors' definition of "artist" "to include the sense of having a 'calling'" (p. 47).

This dual identity could be a positive experience for an art teacher who had a sense of calling, especially reinforced by positive feedback within the school. Finally, we found that art educators who held the identity ideal of the artist/teacher could realize both identities through conscious management strategies. (p. 47)

Based on these findings and the fact that professional identities developed throughout their teaching careers, the authors suggested that identity management strategies should be addressed in preservice and inservice teacher programs.

Ortiz (2008) used self-study, narrative inquiry, and "A/r/tography," an arts-based research methodology, in her study of her own experiences, "A Self-Exploration of the Relationship Between Art Teaching and Artistic Practice." "A/r/tography" combines the

roles of artist, researcher, and teacher and uses artmaking as inquiry (p. 75). The purpose of the study was to explore her professional practices as a teacher and artist and how these experiences affected her actions as a high school art teacher. The primary research question was, “What is the relationship between my teacher identity and artist identity as a high school art teacher?” (p. 66). She explored her experience through the lenses of teacher knowledge, art making as knowledge, the impact of professional development on teacher identity, and artist identity.

Before the study began, Ortiz spent her creative energies intentionally improving her practice as an art teacher. However, during her study, she found that engaging in art-making actually improved her teaching in multiple ways. It improved her attitude towards teaching, reconnected her to the artist reasons for art-making, and kept her art-making current in the field. In addition to displaying her students’ art, she began showing her own art in her school community.

She reengaged in the activities of an artist: art-making for herself, expressing herself through art-making, and reconnecting with art and the community of artists during national and international events. She spoke about lack of time, energy, and attention as well as lack of school-wide support as being obstacles to artmaking. These conclusions were constructed through her own experience and conversations with other art teachers. However, she had found small spaces during the school day when she would engage in art-making for herself and concluded that her ongoing development as an artist was valuable to herself as a teacher and her students’ learning and was worthy of being supported by the school.

The process of engaging in the self-study gave Ortiz an opportunity and vehicle to

critically examine the connections between her artist and art teacher identities. She uncovered her assumption that art teaching was altruistic and art-making was self-centered. However, through the research process, she discovered pedagogical reasons for engaging in art-making, including the benefit of becoming a personal example of what it looked like to be an artist (p. 144).

Synthesis of Artist Teacher Identity Literature

Even though there were times when an Artist teacher may experience conflict or tension between these two identities, the research reviewed in this section (Ball, 1990; Hatfield, Montana, & Deffenaugh, 2006; Heck, 1991; Johnson, 2001; Milne, 2000; Ortiz, 2008; Parker, 2009; Stephens, 1995, Thornton, 2003, 2005) also found that there were connections between these identities and Heck believed that discovering connections was itself an example of the artist teacher. Connections were found among artist teacher's beliefs and their curriculum, practice, craft, and relationships with students. Referring to Johnson's (2001) theory, "The Process of the Evolution of Post-Baccalaureate Images of the Artist/Art Teacher", threads of a person's life connect the present with the past, including an understanding of a person's beliefs and constructed knowledge.

For the purposes of this study, the definition of artist teacher was "an individual who both makes and teaches art and is dedicated to both activities as a practitioner" (Thornton, 2005) and who makes multiple intrinsic connections, such as among art making, teaching, and learning; feeling, knowing and doing; spiritual, feeling and cognitive experience; and the artist teacher's beliefs and their curriculum, practice, craft, and relationships with students. (Heck, 1991). Although various studies refer to Artist-

Teacher, Artist/Teacher, Artist Teacher or artist-teacher, this study will follow Thornton's (2003, 2005) example of using artist teacher.

Much of the artist teacher literature presented was philosophical in nature and/or primarily based on the researchers' experiences and journeys. I suggest that there is interest in understanding the artist teacher and articulating what it means to be an artist teacher. Therefore, time and effort to construct studies that would live up to standards of rigor and also reflect the personal nature of the artist teacher experience are needed.

Connections Between Performer and Teacher Identities in Music Teachers

Some similar issues are found between the artist teacher literature and the music teacher identity literature. In this section, an overview is provided of literature documenting pre-service music teacher identities (Arostegui, 2004; Bouij, 1998; Brewer, 2009; Conway, Eros, Pellegrino, & West, 2010; Froehlich & L'Roy, 1985; Gillespie & Hamann, 1999; Isbell, 2006; Mark, 1998; Pellegrino, 2009a; Roberts, 1991; Woodford, 2002). This section presents studies that span a continuum of findings, with privileged performer identity on one end and balanced and negotiated performer and teacher identities on the other. Then, literature documenting inservice music teacher identity (Bernard, 2004, 2005, Dust, 2006, Seneviratne, 1995, Wilson, 1998) is explored. In order to understand aspects of the current debate about music teacher identities, I have developed four themes based on my critical analysis of selected literature (Bouij, 2007; Dolloff, 2006, 2007; Jorgensen, 2006; Nielsen, 2006; Regelski, 2007; Roberts, 2007; Ruud, 2006; Stephens, 2007): the role of emotion and personal music-making in the study of teacher identity, identity conflict, situated identities and adopting roles, and

defining music teacher identity. I conclude by synthesizing the commonalities of the recent research.

Preservice Music Teacher Identity

Within the music teacher socialization research literature, performer identity was found to have a privileged status compared with teacher identity. In Froehlich and L'Roy's (1985) study, 72% of the band, strings, and choral undergraduate music education majors ($N=118$) responded to a survey. Then, undergraduates were randomly selected for follow-up interviews ($n=39$) in order to investigate their occupational identities. The authors found that most students labeled themselves professional performer first and this label increased in frequency from freshmen to seniors.

Next, the term "role" was addressed.

A fundamental assumption of sociologists is that occupations are social roles, where "role" denotes the function or expected behavior of an individual in a group. The role provides the pattern according to which the individual is to act in a particular situation. (p. 72)

In this case, "performers" were considered to be the primary reference group.

While pre-service band teachers and those students with classroom teaching experience had a more realistic view of the teaching profession, string players were identified as having a particularly strong "professional performer" identity rather than either a "musician" or "music educator" identity. In addition, those who perceived themselves as professional performers had more anxiety about the future and were less committed to becoming a music teacher. It was suggested that social interaction theory be used as a framework in future studies of music teacher identity, as it "could contribute significantly to the development of a theory of music education as a professional field with a body of knowledge uniquely its own" (p. 73).

Based on his previous research, Roberts (1991) attempted to “build a theory to account for the interaction of music education students in Canadian universities as they come to construct an identity as a ‘musician’” (p. 18). Data collected from 108 students from five Canadian universities over a three-year period included interviews and participant observations. Roberts’ theory was “largely dependent upon social interaction in the fullest symbolic interactionist’s and Meadean sense of both with ‘other’ and with ‘self’” (p. 18). This sociological perspective continues to be the basis of recent music teacher identity literature. The majority of this article gave examples of students who identified themselves as either “musician” or “performer” first, often identifying with the instruments they played. After wondering why the students who were excited about teaching and who even planned to begin a teaching career in the near future still compared themselves musically to their applied performance major peers, Roberts concluded by questioning whether we understand what meanings preservice teachers construct about being a musician or a teacher. Roberts suggested that future researchers “unpack the social world in which opportunities and obligations to construct these identities occur” (p. 38).

In his literature review titled “The Music Teacher’s Dilemma-Musician or Teacher?” Mark (1998) viewed the music teacher dilemma as a larger question for the profession to address, first through pre-service programs. He illuminated what he called the “dilemma of music teacher training” and pointed to the “hybrid character” of music teacher education with a quote from Leonhard (as cited in Mark, 1998).

As a result of a long series of compromises, the present music education teacher education program results in a human product whom the applied music specialist considers less than adequate as a performer, whom the musicologist considers deficient as a musical scholar, whom the theorist views as lacking in basic musical

skills, and whom the school administrator considers unprepared to relate to the total school program. The graduate himself is placed in the unenviable position of having tried to please everybody and having pleased nobody. (p. 32)

Mark looked at literature from Europe and North America and concluded that those who primarily considered themselves performers tended to be more disappointed as teachers.

In the same year, Bouij's (1998) longitudinal study was published. Music education students from six Swedish higher education institutions were involved in both an initial study, conducted in 1987, and continued in a longitudinal study ($n=169$). The study was based on grounded theory with the core category first being labeled identity/competence, then renamed role-identity. Role-identity is an "imaginative view of himself *as he likes to think of himself being and acting...*" (p. 24). Asking two open-ended questions, "Who can I be?" and "Who do I want to be?", four categories emerged with different connotations. Participants who were considered "all-around musician" and "pupil-centered teacher" were found to have "a desire to meet different kinds of music and...acquire a set of different...music skills" whereas participants labeled "performer" and "content-centered teacher" preferred to "concentrate on *his own* genre and *his own* instrument" (p. 25). In the longitudinal study, changes in role-identity were noted over time but only showing that there was a connection between all-around musicians and pupil-centered teacher and another connection between performer and content-centered teacher. It was noted that performers, however, did not become pupil-centered teachers.

The three studies just referenced (Bouij, 1998; Froehlich & L'Roy, 1985; and Roberts, 1991) and Mark's literature review (1998) were all included in Woodford's literature review, titled "The Social Construction of Music Teacher Identity in Undergraduate Music Education Majors" (2002). Most of the chapter focused on the

conflicts of role-identities and questions of whether it is possible to help students change their role identity to a strong secondary socialization and if so, how would this be accomplished. Woodford's conclusion, based on the literature, was that institutions of higher education should help pre-service music teachers successfully adopt a new self-perception in favor of teaching over performing musician. Even though Woodford focused primarily on the conflict, there were a few statements included from the literature that promoted balance between identities at the individual level. "In the end, some kind of balance between and integration of the two role-identities is probably desirable... Possibly, that balance may shift and change according to changing occupational demands" (p. 682).

In more recent research, Arostegui's (2004) case study followed three volunteer undergraduate instrumental music education majors enrolled in a Big Ten University over one semester, observing them in multiple situations and interviewing them multiple times, formally and informally. The purpose of the study was "to produce knowledge about the conditions, causes and ways in which undergraduate students in music education build both musical and educational knowledge" by reporting how Arostegui viewed their lived experience (p. 127). Extensive interview transcripts and thick description of his analysis and interpretations were included in this extensive chapter. Students spoke about time as being a precious commodity, and performance was paramount in the student's interest and attention. In addition, all three students considered music performance "a prime requirement for being a good music teacher in bands" (p. 171).

These findings were confirmed in a phenomenological inquiry (Conway, Eros, Pellegrino, & West, 2010) of the undergraduate instrumental students' lived experiences in

a music education program in a Mid-western university. Participants included sophomore (n=8), junior (n=18), and senior (n=8) instrumental music education majors. One finding was that many students entered college with their own musical development still very much in the forefront of importance in their minds. This was consistent with Arostegui's (2004) finding that preservice music educators view themselves first as performer and second as a music teacher. However, the students' changing views of themselves as they continue through the program was an important development. Many became more excited about teaching in the middle of the program but then became confused as to what they wanted to do after graduation. Although they wanted to teach in some form at some point in their future, many also wanted to take advantage of their time to play their instruments before beginning the perceived time-consuming and responsibility-laden job of being a music teacher.

Gillespie and Hamann (1999) surveyed students from 17 universities ($N=153$) with the purpose of identifying recruitment strategies that would encourage string players to join the string teaching profession. The return rate of the surveys was approximately 85% and the colleges/universities were located in all regions of the country. They found that most preservice string teachers loved both teaching and playing their instruments as well as music in general and children. Both school orchestra directors and the availability of jobs influenced their decisions to become music majors. Participant recommendations for attracting future string teachers to the profession included encouraging school orchestra directors to model "their love for music and teaching" and to discuss "their personal, musical, and professional growth as a part of their career in string teaching" (p. 274).

The purpose of Isbell's (2006) study was to investigate the socialization and

occupational identity of undergraduate music education majors. The theoretical framework was symbolic interactionism, which combines concepts of personal and social construction of identity. After surveying pre-service music teachers ($N=578$) from 30 randomly sampled institutions, Isbell found that pre-service music teachers had three identity constructs: teacher-self, teacher-other, and musician. “There is evidence that teacher identity becomes strengthened with age and field experience while musician identity remains stable throughout undergraduate training” (p. 177). One of Isbell’s conclusions was that pre-service music teachers seek to balance their teacher and musician identities.

One of Isbell’s suggestions for attracting future music teachers to the profession was similar to one of Gillespie and Hamman’s (1999) suggestions. “Performance- and teaching-related experiences may have a mutually reinforcing effect on the socialization of young music students, particularly in situations where the student perceives the school music teacher as being both a strong musician and excellent educator” (p. 151). A suggestion for future research is to examine whether music teachers who share this balance of identities with pre-college students have an effect on their students’ career decisions.

Brewer’s (2009) multiple-case study explored conceptions of effective teaching and role-identity development among five preservice music teachers enrolled in the same teacher preparation program. He found that preservice music teachers’ concepts of effective teaching/teachers were the same as their idea of who he or she aspires to be as a teacher. He acknowledges that this concept shifted and changed as the preservice teacher interacted with others (students, preservice and inservice teachers, and teacher educators).

Using the theory of symbolic interactionism, he devised a theory that a music teacher's identity includes the idea of what it means to be an effective music teacher, which consist of the intersections between personal musical skills and knowledge, teaching skills and knowledge, and personal skills and qualities. A second layer of intersections exists between "self" conceptions of effective music teaching and "others" conception of effective music teaching. Brewer also found that the students he studied worked to integrate different parts of their lives. He suggests, however, that preservice music education programs work more deliberately to facilitate the interweaving of different communities, concepts, and parts of oneself.

The purpose of my study (Pellegrino, 2009b) was to examine the identity development of eleven preservice music educators and the role of music-making in their lives. During an educational tour of five schools in the Midwest in May, 2008, participants performed chamber music, observed students and teachers in a variety of settings, and interacted with P-12 students, teachers, parents, and each other. Six research questions were designed to describe how participants identified themselves, what role music making had in their personal and professional lives, and how the tour impacted their developing music teacher identities. The theoretical framework was Wenger's (1998) theory of identity and his concept of "complex dualities", "a single conceptual unit that is formed by two inseparable and mutually constitutive elements whose inherent tension and complementarity give the concept richness and dynamism" (p. 66).

Participants identified themselves as musicians/performers who wanted to teach, perceiving teaching to be more selfless than performing. They described music-making as an integral part of their lives, an outlet for expression, and a form of communication.

They also felt a spiritual connection while both teaching and making music and believed that both gave meaning to their lives. Participants believed that regular music-making on their instruments would allow them to provide potentially inspirational models for their students, inform their pedagogical knowledge, and assist in building relationships with students. The tour experience helped participants integrate performance into their developing identities as music teachers.

Inservice Music Teacher Identity

Seneviratne (1995) examined five active Artist-musician-educators who had all taught in public schools at one time and/or at the time of this study and were teaching some combination of children and adults. This multiple case study of five Canadian Artist-musician-educators compared the participants' roles, values, and practices as artist-musicians and music teachers. She found that teachers taught who they were and that their values and their relationship with music, students, and others were interwoven and connected to spiritual and humanitarian concerns (pp. iv-v).

Wilson's (1998) descriptive narrative study included eight music teachers who had dual careers as music teachers and semiprofessionals or professional performing musicians. She observed each teacher in two situations—while teaching and while performing—and interviews were conducted after each observation. Observation fieldnotes also comprised a data set. Ultimately, three themes were explored.

The first meta-theme was: “Dual-career music educators/professional musicians often face conflicts in self-identity in the pursuit of two careers” (p. 157). In this first theme, there was a sense that both performing and teaching brought great joy but could also have “an adverse reaction and induce pain. The constant responsibilities of

scheduling, maintaining good health, and practicing to maintain themselves as teachers and musicians are issues that they must live with” (p. 161). Many of these dual-career teachers identified themselves first as vocalist or instrumentalist and second as teachers.

In the second theme, Wilson found that these teachers believed one career informed the other. All believed that their performance career was more beneficial to their students and their teaching than their teaching career was to their performing careers. “The ability to demonstrate music to students was seen as very helpful in their teaching” (p. 139). These teachers also felt that knowledge of the subject and sharing their stories about performing were both beneficial to their students’ learning. In addition, “These music educators/performing musicians’ teaching practices are closely related to the practices they use to perfect their musicianship” (p. 161). Wilson found that these teachers melded both careers into their teaching careers in different ways: one teacher included students in her performance, another used his performing to help students identify music from different time periods, and a third taught his students to work the way he did, like “professional musicians” (p. 162).

Bernard (2004) used narrative inquiry to illuminate how music making impacts six elementary general music teachers’ lives, both in and out of the classroom. Her dissertation begins by asserting that the underlying assumptions in much of the music education socialization literature fall into one of three categories: choosing, balancing, or conflating identities. In her study, six dedicated elementary general music teachers and music makers are observed over a three-month period while teaching in their classrooms. Each teacher is interviewed twice, once before the observations and once afterwards. Although Bernard shares each teacher’s story and develops individual themes, there were

three general conclusions. All participants felt “compelled to narrate their experiences of music making” when asked to speak about themselves and their work; teachers “figure out who they are in relation to the music and in relation to other people”; and, “musician-teacher identity is processual, continuously under construction, and it consists of shifting positions and contexts” (p. 182).

Using grounded theory, Bernard chose to introduce Reconceptualist curriculum and the method of *currere*, “to re-activate the powerful personal meanings that teachers and students can find in education and in subject matter” as a theoretical foundation (p. 176). Reconceptualist scholars hope that meaning making from a teacher’s past, including reflection on his or her identity formation, will inform his or her work as teachers.

Bernard suggested that preservice music education programs may offer opportunities for students to “construct, make meaning of, and examine their musician-teacher identities, as well as for them to Reconceptualize music education through the lens of identity making” (p. 182). She also envisions both in-service and pre-service music teachers examining their “musician-teacher identities” in the following ways: writing separate biographies of their music-making and music education experiences, making music and teaching music with other music education students or teachers, and identity-making within music-making experiences and within music education experiences (pp. 184-189).

An article based on Bernard’s dissertation was published in 2005. From her own research, Bernard admits to being surprised by the discovery that music-making was a central theme in many musician-teachers’ lives and concludes that music-making experiences are “central in the way that musician-teachers make meaning of who they are

and what they do” (2005, p. 13). She suggested that music teacher educators honor each individual student’s multiple ways of understanding themselves in “who they are, what they do, and their individual processes of becoming a music teacher”; recognize the importance of music-making experiences in their lives and in their teaching; and, honor the meanings of music/music-making by creating opportunities for students to reflect and express these meanings (p. 28).

Dust (2006) also studied six music teachers but the participants in her multiple case study all taught in secondary schools: five high school teachers and one junior high teacher. “The purpose of this study was to describe how accomplished musicians who became music teachers negotiate and reconcile their musician identity with their teacher identity” (p. 185). Data included a questionnaire and one or two semi-structured interviews per participant.

Dust found that the six participants interviewed experienced “conflict or tension between their musician and teacher identities in two fundamental ways”: struggling to balance time and energy in order to continue as active musicians and dedicated teachers and “the need to acquire continual support and recognition from others for the maintenance of their musician identities”, primarily through public performances (p. 210). She also found that there were similarities between her participants in terms of speaking about the connections with music and that music-making was part of their identity instead of an activity in which they engaged. Their well-developed musician-identities served as “their fortification against the pressures and encompassing nature of teaching” (pp. 224-225). Dust concluded that being a teacher includes knowing, understanding, and being true to yourself.

Critical Analysis of Selected Music Teacher Identity Literature

Stålhammar's book, *Music and Human Beings: Music and Identity*, (2006) was comprised of ten papers presented at an International Research Symposium in Sweden. For the purposes of this study, I chose to include key themes from four of the book chapters (Doloff, 2006; Jorgensen, 2006; Nielsen, 2006; Ruud, 2006). In addition, the January, 2007 special edition of the MayDay Group's journal, *Action, Criticism, & Theory for Music Education*, was devoted to responding to the ideas presented in Bernard's (2005) article (Bouij, 2007; Doloff, 2007; Regelski, 2007; Roberts, 2007; Stephens, 2007). Bernard (2007) wrote an article published in the same journal that responded to all of these authors' critiques of her work.

In order to understand aspects of the current debate about music teacher identities, key themes were divided into the following sections: the role of emotion and personal music-making in the study of teacher identity, identity conflict, situated identities and adopting roles, and defining music teacher identity. These articles were mostly philosophical explorations and debates about the relationship between music and the music-maker, as well as the relationship between the music-maker and teacher. Short excerpts were used to demonstrate these four themes.

The role of emotion and personal music-making in the study of teacher identity. Ruud (2006) wrote about a person's relationship with music as being an "emotional investment", pointing to music's "arousing power" and "its ability to make us feel" (p. 63). He submitted that this emotional investment is a factor in deciding what narratives we choose to include or exclude as part of our identity. As a music therapist, Ruud pointed to some of the personal benefits of life-long involvement with music,

which he claimed:

Play a role in the formation of a sense of self, establish a sense of agency, help the young when individuality is sought, support the individual to maintain and regulate stability in moods and energies and serve as a device for recollection and integration of life events. (p. 67)

Dolloff (2006, 2007) wrote about the possible role of emotion in the study of teacher identity.

We all agree that music and music-making is ripe with emotions and emotional potential. This emotional connection to music... is often an important factor in why we came to music and music teaching in the first place. Indeed, Elliot Eisner has said that we should remember the passion and context that drew us to music in the first place and offer nothing less than that powerful experience to our students. Our own emotional engagement with music is an important component in who we are as music teachers. However, there has been little exploration of the role that emotions in general, and specific emotions, play in the evolving teacher identity. (2007, p. 12)

She submitted that positive emotions were associated with affirming and reaffirming identity. “We choose elements [in the construct of our Identities] from experiences that we enjoyed, that we value(d); experiences that make us feel valued, and that make us feel successful” (p. 14).

Bouij (2007), Dolloff (2006, 2007), and Regelski (2007) agreed that examining how music teachers satisfy their musical needs is worthy of study. Stephens (2007) believed that “both personal fulfillment and applied musicianship are deemed important for the individual and the community in which he or she works” (p. 8). He also believed that we should “consider the different *qualities* of artist and teacher and how these might enrich one’s personal and professional identity” (p. 9). However, he interpreted Bernard’s (2005) research emphasis as being focused on the teacher and the teacher’s needs as opposed to how the meanings of music-making manifest themselves in teaching and in the students’ learning. Although he agreed with Bernard that music is meaningful

because of its personal relevance, he added:

The experiences we bring to our study of music and music education are valuable resources that inspire and shape our practice...Focusing attention on the application of our musicianship to the needs of the classroom does not have to—indeed, should not—undermine music’s important role in our lives. (p. 26)

Identity conflict. Roberts (1991, 2000, 2004), in concert with many researchers included in this literature review, wrote about the conflict between preservice teachers’ musician or performer selves and their teacher selves. Dolloff (2007) wrote that Roberts set musician identity against teacher identity and cautioned future researchers against studying identity as a conflicting dyad (p. 9). However, Dolloff recognized the benefit of Robert’s examination of identity conflicts to be the focus of roles and situational identities. This idea will be explored in the next section.

Many of the journal authors include their interpretations of the terms “tension” and “conflict”. Bernard originally interpreted these terms to have negative connotations but Stephens, Roberts, and Bouij disagreed with this interpretation. Roberts (2007) wrote, “effectiveness in the classroom depends upon being both strong teachers and strong musicians and that...the personal war we wage with ourselves to maintain a balance with these two identities is crucial to our success in the classroom” (p. 11). He added that this war is imperative, not negative.

Situated identities and adopting roles. Roberts (2007) and Stephens (2007) asserted that there were times when one identity may be brought to the foreground while other identities may fade into the background. This shift in focus, however, does not devalue the identities that are momentarily delegated to the background. The context of the situation is a primary contributing factor in determining which identity will be the focus. They questioned whether Bernard (2005) was advocating that the musician identity

always be in focus. Stephens believed it is more about “adopting different *roles* at different times—and the roles we adopt should not be confused with a broader *identity*” (italics in original, p. 19). Not believing that a change of focus between the roles of music teaching or music making causes fragmentation or conflict, Stephens wrote, “they remain part of who I am, and in varying ways inform my approach to everything I do—including my music making *and* my teaching” (italics in original, p. 19).

Dolloff (2007) included discussions of Bouij’s idea of role versus identity, the idea of layered identities, and Beijgaard’s idea of sub-identities, among others (pp. 3-5). Even though she contrasted “role”, referring to “what a teacher *does*”, with “identity”, referring to “who a teacher *is*”, (p. 3) she preferred to use the distinction between “Identity” (how a person sees him- or herself in general) and “identity” (the individual identities we construct for the variety of contexts in which we exist) (p. 4). Roberts wrote that the idea of multiple identities is accepted in the field, as well as the idea that identity is situated. More specifically, he agreed that our many identities “are positioned in our Self according to the situation in which the identity is required, and perhaps more importantly, supported by Others” (p. 3). This reasoning was developed and articulated in criticism of Bernard’s (2005) study. Roberts and Bouij criticized Bernard for using a static model to study music teachers’ changing situational identities.

Defining music teacher identity. Jorgensen (2006) delved into the notion of musical identity and believed it to be “a complicated construct” that, “at its most self-evident, is used to define who we are” (p. 28). She also believed that identity is both individually and socially constructed. Ultimately, Jorgensen suggested that identities are dynamic and in a state of “becoming” (p. 39). Ruud (2006) placed the study of identity

primarily in the fields of sociology and anthropology. After differentiating between “self” and “identity”, he defined identity as “the self-in-context”, which is “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). Dolloff (2007) also wrote that preservice teachers come to the program with “rich prior knowledge of how music, musicians, teachers and classrooms ‘work’ based on their own fifteen plus years spent as music makers and learners in a number of contexts” (p. 5). She suggested that preservice and inservice teachers as well as teacher educators should:

[Q]uestion “who’ they are constantly becoming and be open to the possibility of the evolution of “who” and “how” they are in out classrooms. In this view, learning to teach is learning how to use who you are effectively and ethically—all parts, musical, artistic, sports-minded, and so on. I propose that this is the best application of identity work, in both research and pedagogy; to increase the ability to bring all the things “we are” to music teacher education. (pp. 17-18)

Regelski (2007) represented identity through an analogy of a pyramid, “a three-dimensional, multisided form where the whole rests *primarily* on one base, with the other ‘sides’ always dynamically contributing to the whole and its functions and meanings”, able to shift sides according to circumstance and situations (p. 18).

Synthesis of Music Teacher Identity Literature

There is much debate about the conception of music teacher identity and how to study it. In earlier studies, music teacher socialization and identity literature seemed to focus on conflicts between teacher and performer identities and the preferred status of the

performer identity over the teacher identity. More recent literature focused on the balanced and negotiated identities of both preservice and inservice teachers. However, there are no studies that focus on string teachers specifically, even though it was suggested that performance identity may be a particularly strong one for string preservice music teachers (Froehlich & L’Roy, 1985; Woodford, 2002).

Beginning with the premise that identity is constructed individually, socially, and culturally, recent literature associated identity with being fluid, dynamic, evolving, situated, and layered. It is suggested that researchers and teacher educators recognize that music teachers are people who bring meaningful musical experiences from the past and perhaps present into the classrooms with them. These experiences may inform and influence teachers personally and professionally, as well as their students’ learning. The next section explores two approaches to studying teacher in a holistic manner: “Lives of Teachers” research and sociocultural theories.

Holistic Approach to Researching Teachers

“Lives of Teachers” Research

Lives of Teachers research is an approach to studying teachers in a holistic way that seeks to present the complexities of the interactions of teachers’ personal and professional lives. Goodson (1980/1981) wrote that: “In understanding something so intensely personal as teaching, it is critical we know about the person the teacher is” (p. 69). The AERA has a Special Interest Group (SIG) devoted to the “Lives of Teachers” research. According to the website, the purpose of this research is:

To promote the interchange of ideas and scholarly activities focused on inquiry into the lives of teachers. Teachers shall be defined as those working with students in classroom and tutorial settings, from pre-school through university. Research shall be viewed as inclusive of methods appropriate to the question of

study and topics such as teacher narrative, biography, research on teacher development, including career trajectories, teacher characteristics, beliefs, and attitudes, and teaching as a profession; accounts of teachers lives in different times and in different countries; and portrayal of teachers in written literature, film and television.

http://www.aera.net/SIGs/SigDirectory.aspx?menu_id=26&id=4714&First=H&Last=Q

In this section, I briefly review research related to teacher identity that fits into this broad category of Lives of Teachers research, which I interpret as research focused on inquiry into the lives of teachers (Ayers, 1989; Day, Kington, Stobart, & Sammons, 2006; Huberman, Grounauer, & Marti, 1993; Nias, 1989; Sammons, Day, Kington, Gu, Stobart, & Smees, 2007). Then, I will include a phenomenological study of band teachers' lifeworlds (Lamkin, 2003).

Ayers (1989) chose to study six women teachers in depth in order to understand the choices real people make in real situations. This decision was differentiated from the more common choice of including a large number of teachers in order to understand the aggregate of teachers. Questions inquired about what kind of daily decisions are made and why, what are the rewards and difficulties associated with teaching, why did they become teachers, and what do the teachers think about and choose to do outside of teaching. He grouped almost 60 questions into three broad categories: the reflective practitioner, the autobiographer, and the whole person (pp. 8-10).

Ayers used life-narratives, which included a combination of ethnography, autobiography, and portraiture and emphasizes the collaborative process between each teacher and the researcher. He refers to Lightfoot and Denton while explaining portraiture. Lightfoot compares this work with that of a portrait artist who looks to capture essences and represent the multiple dimensions of a person, which are sometimes

hidden. Denton writes (as cited in Ayers):

Portraiture is, perhaps, particularly important in discussing something as complex, holistic, and immediate as teaching, something for which we lack adequate, embracing language and so are confronted with the choice to “reduce the experience to the fractions of its wholeness or...talk about what it is like. (p. 20)

Supported by past literature, Ayers found that these six women “search for an authentic teaching voice that integrates teaching with the deepest sense of self.”

Ultimately, Ayers names the clearest theme to be “teaching as identity”.

For these six women, teaching involves a search for meaning in the world. Teaching has become for each a life project, a calling, a vocation that is an organizing center of all other activities. Teaching is past and future as well as present, it is background as well as foreground, it is depth as well as surface. Teaching is pain and humor, joy and anger, dreariness and epiphany. For these six, teaching is world building, it is architecture and design, it is purpose and moral enterprise. Teaching is a way of being in the world that breaks through the boundaries of the traditional job and in the process redefines all life and teaching itself. (p. 130)

Perhaps the most important contribution of this work is the emphasis on finding methodologies that capture the personal, situated, complex aspects of teaching and how this act is connected to a teacher’s beliefs and past experiences. Ayers believed that studying teachers in a holistic way would lead to a better understanding of teaching and learning.

Nias’ (1989) book, *Primary Teachers Talking: A Study of Teaching as Work* was based on the personal accounts of English primary school teachers. There were two groups of teachers involved in the initial part of this study. Teachers in the first group were former students of Nias’ who were involved in a one-year Post Graduate Certificate in Education program. A random sample of similar programs from seven higher education institutions formed the second group. In total, 99 teachers (30 men and 69 women) were participants. Semi-structured interviews were conducted and 22

participants, drawn from both groups, kept weekly diaries for one term. Ten years later, there were 50 participants in this longitudinal study. Participants were interviewed and interviews varied in length from 90 minutes to five hours, most taking about three-hours.

In chapter nine, Nias analyzed what it is to “feel like a teacher” (pp. 181-201). This includes feeling balanced in many ways: as a person who is, “relaxed, whole, natural in the exercise of one’s job, and...in control (of oneself, one’s pupils and their learning, one’s environment, one’s destiny) which enables one’s relationship with children to be responsible and loving” (p. 201). This is in spite of a multitude of tensions and paradoxes. “To ‘be’ a teacher is to be relaxed and in control yet tired and under stress, to feel whole while being pulled apart, to be in love with one’s work but daily to talk of leaving it” (p. 191). She also described the teacher in terms of “craftmanship and artistry” (pp. 197-201).

Huberman has been prolific on the subject of studying the lives of teachers and, in his book titled *Lives of Teachers* (1993), he addressed two categories of questions of particular interest to this study: What events in teachers’ private lives reverberate into the classroom and what are the effects? and What distinguishes, in the course of the career, the teachers who turn bitter from those who become or remain serene? (p. 3)

One hundred and sixty Swiss secondary teachers—middle school ($n=88$), high school ($n=52$), and college ($n=20$)—were interviewed. The length of the interviews varied from three to nine hours, with the average being about five hours. Most were conducted in one session but occasionally, the longer interviews were split into two sessions. Fourteen open-ended questions were prepared and follow-up questions were utilized on an individual basis. Interviews were not transcribed, but “condensed into a

protocol consisting of 30 pages, identically formatted, per informant” (p. 26).

There were many findings from this study but I chose to include two in this paper. First, the initial, deliberate motivations for choosing teaching as a career were divided into 10 categories. The first six included working with young people (32%), love of subject matter (29%), which was linked to the desire to share their knowledge (22%), discovery of the love of teaching (25%), following in an influential teacher’s footsteps (17%), and the opportunity to positively influence students socially (15%) (pp. 109-118).

The second finding explores job satisfaction. According to Huberman, contributing factors included experiencing a stage of stabilization, which included a commitment to teaching, “manageable” classes and good relations with students, and good relations with colleagues. Another important element is achieving “a balance between school and home life/personal interests” (p. 249). Towards the last point, he wrote that for some teachers, “satisfaction came from having other areas of personal investment outside of school” (p. 250).

In two recent studies (Day, Kington, Stobart, & Sammons, 2006; Sammons, Day, Kington, Gu, Stobart, & Smees, 2007), job satisfaction was considered one of many elements that were influenced by teacher’s identity. Both studies drew on an existing database involving 300 teachers from 100 British schools over a four-year period and both began with the assumption that a teacher’s identity influences factors such as commitment, motivation, self-efficacy, job satisfaction, and a teacher’s sense of purpose. Data sets were generated from interviews, teacher and pupil surveys, and national student assessment data (Sammons, et. al., p. 684).

The purpose of “The Personal and Professional Selves of Teachers: Stable and

Unstable Identities” (Day, et al., 2006) was to focus on the nature of teacher identities. After an extensive literature review tracing the development of the notion of “self” and a teacher’s identity, it was determined that there was little attention paid to teachers’ cognitive and emotional “selves”. Teachers’ identities do not remain stable and the interaction between cognitive and emotional selves as well as between the organizational structure and a teacher’s sense of agency—the potential influence a teacher may have—affects a teacher’s personal and professional identity.

In a study titled, “Exploring Variations in Teachers’ Work, Lives and Their Effects on Pupils: Key Findings and Implications From a Longitudinal Mixed-Method Study”, (Sammons, et al, 2007) there are three main sections of findings: teachers’ professional life phases (PLP), teachers’ professional identity, and teacher’s relative effectiveness.

Within the “Teachers’ professional identity” section, links were found between identity, wellbeing and effectiveness. The authors developed four scenarios that described the balance or imbalance of the following three factors: professional identity, situated or socially located identity, and personal identity. Next, these factors were linked to teacher effectiveness. Finally, all of these factors were linked to teacher quality and retention.

Study of band teachers’ lifeworlds. After reading Schubert and Ayers (1990), Lamkin (2003) “noticed that there were no stories by or about music teachers” and was inspired to add to this literature base (p. 19). In his dissertation, Lamkin's phenomenological inquiry examines the lives of band directors. Although the study does not explicitly deal with identity, he explored what band directors value and what was “an

essential part of their being” (p. 250). Through interviews with five high school band directors, referred to as conversations, he used a combination of his own experiences and literature as a lens for viewing and sharing the lifeworlds of experienced high school band directors.

In addition to phenomenology, Lamkin's study was inspired by Witherell and Noddings' (1991) ideas that “teaching was a public and a private activity, calling on both analytic and narrative ways of knowing” and that: “stories are powerful research tools [which] provide us with a picture of real people in real situations, struggling with real problems” (as cited in Lamkin, 2003, pp. 18, 422). Lamkin found that, for these band directors, “an essential part of their being is their love of music, their love for their students, their love for being a band director, and a passion for wanting to pass on that love of music” (p. 422). He further defines some specifics of what each would like to pass on: love, music, beauty, the experience of playing music through an instrument, striving for perfection, life skills, a career, musical experiences with peers and professionals, and a respect for music (pp. 451-453). He suggests implications for pre-service education and suggests that further research be designed to discover the lifeworlds of various music education specialists, based on what subjects and/or level of students they teach.

In the next section, I review the sociocultural approach to examining identity.

Sociocultural Theories of Identity Construction

Sociocultural theories emerged from the theories and concepts developed by earlier researchers, including Vygotsky. After presenting Vygotsky's theories of research (1986) and concept of a unit of analysis (1997), I explore sociocultural theories of interactive

learning and identity formation (Lave & Wenger; 1991; Penuel & Wertsch, 1995; Wenger, 1998).

Vygotsky's approach to research. Vygotsky (1986) believed that many studies isolated certain elements without taking the interactions and interrelatedness of those elements into consideration. He cautioned that isolating elements might result in inappropriate conclusions.

It may be compared to the chemical analysis of water into hydrogen and oxygen, neither of which possesses the properties of the whole and each of which possesses properties not present in the whole. A student looking for the explanation of some properties water—why it extinguishes fire—will find to his surprise that hydrogen burns and oxygen sustains fire. These discoveries will not help him much in solving the problem. (p. 4)

Therefore, Vygotsky introduced the concept of a unit of analysis. He proposed that the unit of analysis be derived from a combination of holistic and elemental analyses that “looks for their component parts only to ascertain that each of the parts retains the properties of the whole” (1997, p. 67). This was in keeping with his belief that research should attempt to explain connections and relationships between elements and to “determine the structure of the form and the type of activity that arises from the dynamic combination of these elements” (1997, p. 67). Explicitly identifying the unit of analysis is an important element of sociocultural research (Penuel & Wertsch, 1995; Rogoff, 1995; Wenger, 1998). According to Mahn (1999): “Vygotsky examined all phenomena as dynamic, contextual, complex entities in a constant state of change” (p. 343). This is consistent with the way recent music teacher identity literature approached the concept of identity.

Linking learning, identity, and community. Lave and Wenger (1991) wrote that people are to be understood in context, ‘person-in-the-world’, and that knowing is

“activity by specific people in specific circumstances” (p. 52). Next, they posited that “learning involves the whole person...[and] implies becoming a full participant, a member, a kind of person...[who is] able to be involved in new activities, to perform new tasks and functions, to master new understandings” (p. 53). Finally, they linked the three concepts of learning, identity, and community.

The person is defined by as well as defines relations. Learning thus implies becoming a different person with respect to the possibilities enabled by these systems of relations. To ignore this aspect of learning is to overlook the fact that learning involves the construction of identities. We conceive of identities as long-term, living relations between persons and their place and participation in communities of practice. Thus, identity, knowing, and social membership entail one another. (p. 53)

Penuel and Wertsch (1995) advocated for the focus of studies of identity to be based on mediated action as the unit of analysis. This could be the way people speak about themselves or activities in which they choose to engage. Identity research “is concerned with how individuals select, choose, and commit to different people”, ideas, or activities and why (p. 91).

Linking activity, identity, and socialization. Wenger (1998) explored the connection between learning and communities and began his book with a community of workers. He dissected their learning process and created a theory of learning that incorporated meaning (learning as experience), practice (learning as doing), community (learning as belonging), and identity (learning as becoming) (p. 5). “Communities of Practice” referred to people who participate in a group in which there are both explicit and implicit understandings that combine individual and social ways of learning and in which meaning is negotiated. There are many components and aspects to this complex theory. I will define four concepts that are the building blocks of the theory: participation,

reification, complex duality, and identity as trajectory.

Participation involves both doing, or engaging in an activity, and the social aspect of being a member of a community. This referred to common activities in which members of a community participate, such as music-making for music teachers, whether done in isolation or with other members of the community. Reification is “the process of giving form to our experience by producing objects that congeal this experience into “thingness” (p. 58). Reification could be a text, sheet music, a memo, a rubric, or it could be a shared concept, code word, or a saying that, when continually referred to, takes on meaning.

A complex duality is the interplay of seemingly conflicting terms. Participation and reification together are considered a complex duality, drawn in a diagram as Ying Yang symbol. According to Wenger, a complex duality “is a single conceptual unit that is formed by two inseparable and mutually constitutive elements whose inherent tension and complementarity give the concept richness and dynamism” (p. 66). Applying this concept of complex duality to string teachers offers an alternative to the duality and conflict of the performer and teacher identities.

Three of the five components of Wenger’s temporal notion of identity are that the trajectory is “a). a work in progress; b). shaped by efforts—both individual and collective...; and c). incorporate[s] the past and the future in the experience in the present” (p. 158).

Our various forms of participation delineate pieces of a puzzle we put together rather than sharp boundaries between disconnected parts of ourselves. An identity is thus more than just a single trajectory; instead, it should be viewed as a nexus of multimembership. As such a nexus is not a unit but neither is it simply fragmented. In a nexus, multiple trajectories become part of each other, whether they clash or reinforce each other. (p. 159)

These approaches to studying identity contribute to the lens I bring to this study.

Chapter Summary

Artist teacher and music teacher identity literature brought to light the many connections between art-making/music-making and teaching, including connections between identity, knowledge, and past beliefs as well as a sense of “calling” and positive emotions, such as joy and job satisfaction. “Lives of teachers” and sociocultural literature described similar connections, such as those between teaching, emotional and cognitive “selves”, identity, and job satisfaction as well as learning, identity, community, and activity. Wenger’s (1998) concept of complex duality was defined as “a single conceptual unit that is formed by two inseparable and mutually constitutive elements whose inherent tension and complementarity give the concept richness and dynamism” (p. 66). Applying this concept to string teacher identity offers an alternative to the duality and conflict of the performer and teacher identities that Dolloff (2007) suggested to avoid.

Vygotsky (1997) believed that research should attempt to explain connections and relationships between elements. Penuel and Wertsch (1995) advocated that the focus of studies of identity be based on mediated action as the unit of analysis and wrote that identity research “is concerned with how individuals select, choose, and commit to different people”, ideas, or activities and why (p. 91). After examining the four literature bases about Artist teachers, the connections between performer and teacher identities in music teachers, “lives of teachers” research, and sociocultural theories, this study began with the assumption that identity is formed as a result of doing and is reflected in the choices of activities and the meanings and values constructed around those activities. Chapter III discusses the design and methodology used to conduct this study.

CHAPTER III

METHODOLOGY

The purpose of this chapter is to discuss the design and methodology used to conduct this study. The chapter begins with the purpose statement and research questions, establishes the theoretical framework for the study and relates it to the design of the study. Next, I present a description of the participants and the types of data that were collected. This is followed by a description of the methods of data analysis and interpretation, standards of trustworthiness, and ethical considerations.

Purpose Statement and Research Questions

The purpose of this phenomenological case study was to examine the meanings and values of music-making in the lives of string teachers and to explore the intersections of participants' past and present music-making experiences and their teaching. The three research questions for this study were:

1. How do participants describe their journeys to becoming string teachers and the meanings they constructed about their past music-making experiences?
2. Why do participants continue or discontinue to engage in music-making at different points during their teaching careers?
3. How do participants' past and present music-making experiences intersect with their teaching?

Theoretical Framework

This study used a qualitative research design. Merriam (2009) explained that:

[Q]ualitative researchers are interested in how people interpret their

experiences, how they construct their worlds, what meaning they attribute to their experiences. The overall purposes of qualitative research are to achieve an *understanding* of how people make sense out of their lives, delineate the process (rather than the outcome or product) of meaning-making, and describe how people interpret what they experience. (italics in original, p. 14)

A number of qualitative approaches and methodologies are suited to studying the lives of teachers in a holistic way, including narrative, life histories, and phenomenology. For the purposes of this study, I have chosen phenomenology as a theoretical framework because it is intended to describe the essences and meanings of a phenomenon as experienced by people in their everyday lives.

Phenomenology is based on the writings of Husserl (1922/1970, Welton, 1999). In reaction to scientific experiments that looked at elements separately and which often neglected complexity and a holistic view of a phenomenon, Husserl wrote about getting back to things as they are experienced in the world. In addition, he sought to expose the subjectivity of the so-called objective scientific method. Moustakas (1994) wrote about the merging of objective and subjective in the phenomenological research method.

The challenge facing the human science researcher is to describe things in themselves, to permit what is before one to enter consciousness and be understood in its meanings and essences in the light of intuition and self-reflection. The process involves a blending of what is really present with what is imagined as present from the vantage point of possible meanings; thus a unity of the real and the ideal. (p. 27)

Bresler and Stake (1992) stated that: “Meaning is the target of phenomenology.

Phenomenologists do not assume they know what things mean to others. Emphasizing the subjective aspects, they attempt to gain entry into the conceptual world of themselves and others” (p. 76). Patton (2002) described phenomenology as the study of “meaning, structure, and essence of the lived experience of this phenomenon for this person or group of people” (p. 132).

Phenomenological research has philosophical underpinnings and it begins from the premise that it both validates and is validated by lived experience.

Lived experience is the starting point and end point of phenomenological research. The aim of phenomenology is to transform lived experience into a textual expression of its essence—in such a way that the effect of the text is at once a reflexive re-living and a reflective appropriation of something meaningful: a notion by which a reader is powerfully animated in his or her own lived experience. (van Manen, 1990, p. 36)

According to van Manen (1990), “To truly question something is to interrogate something from the heart of our existence, from the center of our being” (p. 43). He suggested that describing the researcher’s own lived experiences is done in order to open up questions of pedagogy, realizing that the researcher’s experience may be similar to other people’s experiences. In addition, van Manen wrote that phenomenological research may be seen as a dynamic interplay among six research activities:

- (1) turning to a phenomenon which seriously interests us and commits us to the world;
- (2) investigating experience as we live it rather than as we conceptualize it;
- (3) reflecting on the essential themes which characterize the phenomenon;
- (4) describing the phenomenon through the art of writing and rewriting;
- (5) maintaining a strong and oriented pedagogical relation to the phenomenon;
- (6) balancing the research context by considering parts and whole. (pp. 30-31)

This last research activity seems similar to Vygotsky’s approach to research, which was described in the last chapter. Each part of the study design should be examined for how it interacts with other parts and how it contributes to the overall understanding of the phenomenon.

This study examined music-making in order to capture lived experiences of music-making in the lives of string teachers. First, participants were asked to describe what music-making meant to the participants while growing up, what brought string teachers to the profession, why string teachers continued or discontinued music-making

on their primary instruments at different points in their teaching career and what music-making meant to them. Then, each participant was videotaped using music-making inside their classrooms as a pedagogical tool. The videotaped lesson, viewed together, was the foundation for exploring the intersections of their music-making with their teaching. Also, participants came together for a music-making session, again captured the lived experience of music-making in their lives.

Merriam (1998) summarized that phenomenology is concerned with essences and “uses data that are the participant’s and the investigator’s firsthand experience of the phenomenon” (p. 12). The phenomenological framework impacted this study in the following ways: (a) data collection design of conversational interviews, videotaping the teachers music-making with their students in the classroom, and music-making in the focus group interview; (b) analysis process (Moustakas, 1994); and (c) the focus of describing the phenomenon of the lived experience of music-making in the lives of string teachers. The study employed a phenomenological case study design. The next section discusses case study as the research design. Merriam (1998, 2009) suggests that phenomenology and case study may be combined.

Research Design

I provide general information about case studies (Merriam, 1998, 2009; Stake, 1995a,b; Yin, 2003, 2009) and then relate it to this study. Case studies “try to capture the wholeness, the essence of what they are studying” and the researcher has “no choice but to merge subjective with objective, personal with general, the meticulously descriptive with the interpersonal” (Stake, 1995a, p. 32). Stake wrote that the researcher is an interpretative tool whose experience becomes a lens through which to view, analyze, and

interpret the data (pp. 34-35).

Expanding on the constructivist view of knowledge, Stake explained that:

In formal inquiry or in everyday experience, people construct the meaning of phenomena in relation to their perceptions of similarity, importance, implication. The emphasis here is on *their* perceptions. Even perceptions which are largely sensory,...are greatly understood within the context of past experience. And with each interpretation, new knowledge is constructed. (p. 38)

The idea of a case study is that each unique case can be added to our understandings in order to help us “gain a fresh apprehension of phenomena. New understandings emerge gradually from additional cases understood through the detail of personal and vicarious experience” (p. 42).

Stake (1995b) wrote: “In qualitative case study, we seek greater understanding of the case. We want to appreciate the uniqueness and complexity, its embeddedness and interaction with its context” (p. 16). Later, he submitted that case study is a way of studying something special, often centered on an issue. “Issues are problems about which people disagree, complicated problems within situations and contexts” (p. 133). Stake also believed that defining the unit of analysis is an important feature of case studies. In this study, the unit of analysis is music-making in the lives of string teachers.

Merriam (1998) defined three characteristics of case studies: particularistic, descriptive, and heuristic. The first aspect of case study is particularistic, meaning that the study focuses on a particular phenomenon.

The case itself is important for what it reveals about the phenomenon and for what it might represent. This specificity of focus makes it an especially good design for practical problems—for questions, situations, or puzzling occurrences arising from everyday practice. (p. 29)

The second characteristic of case study is the “rich, “thick” description of the phenomenon under study” (p. 29). The last characteristic is heuristic: case studies “can

bring about the discovery of new meanings, extend the reader's experience, or confirm what is known" (p. 30). What makes case studies in education unique "is their focus on questions, issues, and concerns broadly related to teaching and learning" (p. 37).

Yin (2003) suggested the following criteria for using case study methodology: "case studies are the preferred strategy when 'how' or 'why' questions are being posed, [and] when the focus is on a contemporary phenomenon within some real-life context" (p. 1). In addition, Yin wrote that: "The distinct need for case studies arise out of the desire to understand complex social phenomena. The case study method allows investigators to retain the holistic and meaningful characteristics of real-life events" (p. 2).

Therefore, using phenomenological case study as a design for this study seemed appropriate for better understanding how and why string teachers continued with their own music-making and why this activity was meaningful and valuable to them. The unit of analysis, or phenomenon, was music-making in the real-life context of the string teacher's life. In addition, I examined the implications of the meanings and values of music-making in a string teacher's life by exploring if and how these meanings and values intersected with the participants' teaching.

Method and Procedures

Participants

Selection of participants. This study used the purposeful sampling strategies of criterion and intensity sampling. Criterion sampling means that all cases meet some criterion whereas intensity sampling is defined as "information-rich cases that manifest the phenomenon intensely but not extremely" (Creswell, 2007, p. 127). The criteria that

all participants met were that they were four full-time public school teachers who primarily taught strings, were active in their state music organizations, and had been a cooperating teacher for at least one student teacher. Each of these teachers' orchestras received the highest ratings at their state's orchestra ratings festival. The participants were committed to making-music inside and outside of their classrooms.

All of the participants were friends or acquaintances of the researcher. I had known the participants through various interactions, including attending conferences and playing music together. In my role as a university observer, I had observed three of the participants while teaching, interacting with their K-12 students, and interacting with their student teachers. Two of my participants were participants in a previous study and each had been interviewed individually once for almost an hour in the previous study. This study is discussed in more detail below.

I believe my previous relationship was an asset to this research, as it aided a sense of trust and rapport with my participants as we explored the personal meanings of music-making in connection with their teaching and their lives. A combination of the participants' interest in the subject of the study and my previous relationship with them were mentioned as positive factors which led to the participants agreeing to the time commitment of this study. Since this study was an effort to examine these participants' lived experiences, our shared frames of references offered us ease of communication.

The participants were also chosen to represent maximum variation (Creswell, 2007, p. 127). Participants had a variety of past experiences. One participant entered college as a music education and performance major with a math minor. Another transferred from a pre-medical degree to music education in her sophomore year. The two remaining

participants earned bachelor degrees in performance: one continued in a master's degree program that combined performance and teacher certification and the other earned a master's degrees in performance and returned to school years later to earn a teaching certificate. In addition, two of the four string teachers had experienced a resurgence of music-making outside of the classroom within the past three years, whereas one string teacher had remained committed to music-making throughout the teaching career and the other had more fluctuations in his music-making throughout the teaching career. There was moderate diversity between the participants in age, teaching experience, primary instrument, marital status, ethnic background, sexual orientation, and two of the participants were male and two of the participants were female.

Descriptions of participants. The four participants' pseudonyms were Jake, Robert, Allyson, and Reina. Jake was a male Caucasian bass player in his late fifties who was married with two children. Robert was a male Caucasian violist and violinist in his late thirties who was remarried with two children and two step-children. Allyson was a lesbian Caucasian cellist in her early thirties who was recently single after a ten-year partnership. Reina was a female American-Filipino violinist in her early thirties who was recently married. Neither woman had children. As is usual for a phenomenological study, my experience and background accounted for another perspective. I am a straight, single, female Caucasian violinist who turned forty during the data collection phase.

"Jake" won multiple music association awards as outstanding orchestra teacher of the year at the district and state level in a mid-western state and his classical and fiddling student groups had gained national recognition. He taught or co-taught all levels of string players in his district. Jake was the lead team teacher for the fifth, sixth, and ninth grade

orchestra; he assisted with the seventh and eighth grade orchestra; and he was the only teacher for the tenth, eleventh, and twelfth grade orchestra students.

A Caucasian bass player in his fifties, Jake earned an undergraduate degree in music performance. In order to stay in school for another year, he enrolled in a program that included a master's degree plus music education certificate program. Jake was married and had two children, both of whom were string players—one in his middle school and one had graduated from his program and was enrolled as a freshman in college majoring in music education and jazz.

Jake was a participant in a study I conducted two years ago. Originally, the study included two components: educational collaborations with the two cooperating and student teachers and music-making with two student teachers, one cooperating teacher, and me as a university supervisor and participant observer. Being the cooperating teacher who was not part of the string quartet, Jake asked if he could be part of the music-making, also. He began to practice two to three hours a day so that he could perform with us, something he said he had not done since college.

Another male Caucasian teacher in his district, "Robert", co-taught with Jake and had taught for ten years. Robert's middle school orchestra was chosen to perform at his state conference two years before the study. With Jake, he co-taught string students from the fifth grade to ninth grade and also taught general music classes for Kindergarteners. He coached a middle school fiddle club and chamber music after school as well as taught private violin and viola lessons. Robert was the most active music-maker in this study.

Robert was in his late thirties and was divorced and remarried. He had two children and two step-children. He held a bachelor's degree in violin performance, a master's

degree in viola performance, and returned to college when he was 28 years old to earn a teaching certificate.

Robert and I played in a quartet together and were in the same violin studio for a year and a half. Since moving back to the area where we attended school, we had played in quartets together occasionally. He also was a participant in the previous study with Jake. In that previous study, I interviewed each individually for almost an hour, played music with them over an eight-week period, and observed them interacting with their students and student teachers. Both Robert and Jake chose to mention the connection between their music-making and their teaching, becoming an emergent theme in the study. Since it was not the focus of the original study, there was more to explore on this topic with each of them.

The year of the study, “Allyson” taught strings in a high school about 20 miles away from Jake and Robert. After hearing that I played chamber music with Jake and Robert, she expressed interest in playing chamber music with me, lamenting that she had not played cello seriously since college and that she missed playing. I invited her to play piano trios with a friend and me and the three of us performed in two recitals together. She began playing in a local orchestra the year before the study, also.

This resurgence of music-making in her life benefited the study. First, she was able to compare the experience of being a string teacher who was an inactive music-maker with the experiences of being a string teacher who was an active music-maker. Second, she had reflected on the issues that led her to decide to become an active music-maker again. Third, she was aware of how it impacted her teaching practices.

Allyson was in her early thirties. She was a Caucasian, lesbian woman who was

recently single. She had taught for nine years in the same district, beginning her teaching career in elementary and middle school strings, which she loved. Her assignment changed from year to year. The year of this study, she was teaching solely in the high school and her teaching load included beginning guitar classes and three orchestras. We had become friends and I believed this would help her feel comfortable speaking with me about personal issues and enable her to let her guard down. After data collection occurred, however, she expressed feeling some discomfort in sharing her life's story with me during the first interview. The second, third, and focus group interviews were much more comfortable.

“Reina” taught elementary general music for three years before she returned to college to earn a master's degree in music education. She enrolled in a two-year program at a Big Ten University and returned to the same district after a two-year leave of absence. The year of the study was her second year as a string teacher and the first year working with a student teacher. Her orchestras received the highest rating at the state orchestra festival and the orchestra sizes have increased dramatically both the year of the study and the following year.

Reina was a female American-Filipino violinist in her early thirties and recently married. She taught middle school orchestra about 150 miles away from the other participants, only having met one of the other participants before at a workshop. Although she began college as a pre-medical student, she was the only participant who earned both a bachelor's and master's degree in music education.

We met seven years before the study during a week-long workshop, where we participated in two classes together. In subsequent years, we saw each other at

conferences occasionally. Before the study began, I considered us close acquaintances. Her participation was an effort to widen the geographic circle slightly, to include a teacher with less experience in the classroom, and someone with whom I had less of a formed relationship. We both felt comfortable with each other and I believe that our previous rapport was an asset. Interviews were conducted both in her town and in mine.

Ethical Considerations

The University of Michigan's IRB Board reviewed an application for this study and designated it as exempt on April 6, 2009, over a month before data collection began. Informed Consent Documents (see Appendix A) were sent to participants prior to their commitment to participate in the study. Participants were also verbally reassured that their participation was entirely voluntary, that participation would have no effect on their reputation, and that their identities would be kept confidential with two exceptions. My advisors knew the identities of the participants and since they agreed to participate in the focus group interview, the other participants knew who else was in the study. Participants were given pseudonyms so that their identities would remain anonymous.

Types of Data

Creswell (2007) recommends multiple data sources for case studies, such as observations, interviews, documents, and audiovisual materials. In phenomenological studies, Creswell suggests that data collection "consists of indepth interviews and multiple interviews with...[multiple] individuals who have all experienced the phenomenon. Other forms of data may also be collected, such as observations, journals, art, poetry, music, and other forms of art" (p. 61). In this phenomenological case study, the data sets were created through (a) background surveys, (b) videos of participants

music-making in their classrooms, (c) multiple individual interviews, (d) focus group interview, including music-making followed by a discussion of the phenomenon of music-making in their lives, (e) researcher journals, and, (f) researcher interview.

Background surveys. A background survey (see Appendix B for Background Survey) was sent to participants via e-mail before the first interview. The purpose of the survey was to gather background information (such as participants' teaching situation, college degrees, relationship status, ethnicity, and sexual orientation, as well as their music-making practices). This assisted me in preparing for the first interview and provided information that was used in the description of the participants.

Video of participants' music-making in their classrooms. Participants were video recorded while teaching one class period of their choice. I requested that each string teacher choose a class when they would be using their own music-making inside the classroom for pedagogical reasons. Participants had a choice to record themselves or have me record the class. Only one participant, Jake, requested that I record the class. The videos were jointly viewed during the second interview, at which time I asked them to describe the intended purpose of their music-making, why they chose music-making at that moment over another form of teaching, and what they observed, if anything, in their students' reactions. It served as a shared point of reference to aid the conversation and to make discussions about music-making in the classroom based on the lived experience.

Multiple individual interviews. Mishler (1991), Van Manen (1990), and Cole and Knowles (2000) suggested that interviews be conducted in a conversational style. There was a series of three interviews with each participant, each lasting for as long as the conversation was engaging. The duration of each interview was 58-180 minutes, with the

first interviews being shortest and the third interviews being the longest for each participant. According to Mishler (1991), “interviews are speech events; the discourse of interviews is constructed jointly by interviewers and respondents; [and] the meanings of questions and answers are contextually grounded” (p. ix). Van Manen believed that phenomenological interviews serve specific purposes.

(1) it may be used as a means for exploring and gathering essential narrative material that may serve as a resource for developing a richer and deeper understanding of a human phenomenon, and (2) the interview may be used as a vehicle to develop a conversational relation with a partner (interviewee) about the meaning of an experience. (p. 66)

In Appendix C, I provided examples of questions that were asked in the three interviews. Each interview was focused around one of the three research questions. The first interview was centered around how participants described their journeys to becoming string teachers and the meanings they constructed about their past music-making experiences. The second interview took place after videotaping a classroom observation, which was viewed by the participant and me to look for instances when music-making was used inside the classroom as a teaching tool. This allowed the string teacher participants to explain why music-making was used in the classroom as part of their everyday lived experience. The third interview focused on following up on themes that were found during the first two interviews. Each participant was asked to read part of the transcripts and initial coding and analyzing that was done to serve as a first member check and to deepen the discussions. Each interview was both audio and videotaped and then transcribed verbatim. Observed gestures and sounds were also indicated within the transcripts.

Focus group interview. The focus group interview consisted of music-making and

conversation. I requested that each participant bring music that had special meaning to him or her, that would be sight-readable, and that would be appropriate for a string quintet. We used the pieces as catalysts to talk about our past music-making experiences: how we felt when we played them, why they are important to each of us, and how meanings may have remained consistent or changed over time. In addition, we explored the intersections between our meanings of values of music-making and our teaching practices. The focus group interview took place after all of the individual interviews had been completed. The open-ended questions were constructed after the completion of the individual interviews.

Researcher journals. Over the course of my doctoral program, I wrote about my personal experiences with music-making and teaching (September, 2006 through May, 2008). For example, my first class assignment was based on a book, *Researching Teaching: Exploring Teacher Development Through Reflexive Inquiry* (Cole & Knowles, 2007). Cole and Knowles began with the premise that teaching is autobiography and inquiry into self. “In order to teach, one must know oneself—first and foremost. It is, perhaps, impossible to effectively teach others without first knowing oneself” (p. 22). My professor posed a series of questions from this book.

Who am I as a teacher? How did I become the teacher I am today? What have been the prime socializing influences on my career development, specifically my professional understandings (or some specific focus on them)? How do I characterize my fundamental worldviews and how do they (or not) resonate with my professional self and my professional practice? (p. 23)

Although we were to show our thought process in a draft, the final draft was only to be one page long. This represented the first entry in my journal.

In addition to class assignments, I kept a journal from September, 2007-May, 2008

for a co-authored self-study. From that experience, I realized the power of the journaling process. Although journal entries were sporadic between May, 2008-May, 2009, I chose to write a journal entry whenever I felt compelled to document my thoughts. All of these assignments and journal entries were considered “researcher journals.”

Researcher interview. As part of the phenomenological theoretical framework, I tried to simulate the interview process for myself. So that my tone would more closely match the tone of the participants’ quotes, I read the interview questions and spoke my responses into a MacSpeech Dictation program. This process, as well as the journaling, was part of the effort to bracket out my experiences (Moustakas, 1994) before I conducted the participant interviews so that I would be able to listen fully to the participants’ responses.

Trustworthiness

The primary techniques used to address the trustworthiness of this study were triangulation of data sources, member checks, adequate engagement in data collection, researcher’s position or reflexivity, peer review, audit trail, rich, thick description, and maximum variation (Merriam, 2009, pp. 213-235).

Data collection triangulation was accomplished through the use of the many types of data: background surveys, a series of three individual interviews per participant, a focus group interview, and the researcher’s journals and interview. Second, data analysis included member checks. During the third interview, participants were asked to read through sections of transcripts and beginning analysis to check for accuracy of quotes and whether I was capturing the spirit of their responses. At the end of the process, participants were sent the individual sections pertaining to them from Chapters V, VI,

and VII to review. They were invited to make any comments or corrections in order to more accurately and fully represent their lived experience. Patton (2002) described investigator expertise in terms of reflexivity, voice, and perspective.

The qualitative analyst owns and is reflective about her or his own voice and perspective; a credible voice conveys authenticity and trustworthiness; complete objectivity being impossible and pure subjectivity undermining credibility, the researcher's focus becomes balance—understanding and depicting the world *authentically* in all its complexities while being self-analytical, politically aware, and reflexive in consciousness (italics in origin, p. 494).

In addition, Merriam (2009) wrote about the importance of explaining the investigator's "biases, dispositions, and assumptions regarding the research to be undertaken," calling on the researcher to "articulate and clarify their assumptions, experiences, worldview, and theoretical orientation to the study at hand" (p. 219). In the opening pages of the dissertation and in Chapter IV, I have tried to articulate my assumptions, experiences, and worldview and theoretical orientations have been explicitly examined, especially in the first three chapters.

Peer review with dissertation chair and advisors has been an ongoing process throughout this dissertation process and the audit trail, defined as "a detailed account of the methods, procedures, and decision points in carrying about the study," has been made explicit (p. 229). Rich, thick description will follow in the subsequent pages and, explained in the "Purposeful sampling" section, maximum variation, defined as "purposefully seeking variation or diversity in sample selection to allow for a greater range of application of the findings by consumers of research" was a consideration when choosing the participants (p. 229). Merriam (1998, 2009) referred to internal validity, which addresses the consistency between the research findings and reality.

In this type of research it is important to understand the perspectives of those

involved in the phenomenon of interest, to uncover the complexity of human behavior in a contextual framework, and to present a holistic interpretation of what is happening. (1998, p. 203)

Data Analysis and Interpretation

Verbatim transcripts were made of all interviews. The research questions guided the coding process. Creswell (2007) recommended a three-part analysis for case studies: within-case analysis (individual case description, including themes), cross-case analysis (thematic analysis across cases), and assertions (interpretation of the meanings) (p. 75). I combined this with a phenomenological analysis process suggested by Moustakas (1994).

Within-case Analysis

Although I used case study as the design of the study, phenomenology was the theoretical framework. Within the design, I used the lens and analytical tools suggested by Moustakas, finding these two approaches compatible. The first step in the analysis process described by Moustakas was to create a description of my own experience of the phenomenon. This contributed to the process called *Epoche*, or bracketing, which involves “setting aside prejudgments and opening the research interview with an unbiased, receptive presence” (p. 180).

Epoche is a Greek word meaning to refrain from judgment, to abstain from or stay away from everyday, ordinary way of perceiving things. In the natural attitude we hold knowledge judgmentally; we presuppose that what we perceive in nature is actually there and remains there as we perceive it. In contrast, *Epoche* requires a new way of looking at things, a way that requires that we learn *to see* what stands before our eyes, what we can distinguish and describe... In the *Epoche*, the everyday understandings, judgments, and knowings are set aside, and phenomena are revisited, freshly, naively, in a wide open sense, from the vantage point of a pure or transcendental ego. (Moustakas, 1994, p. 33)

I wrote responses to the interview questions before I interviewed the participants (see Appendix C). After analyzing my experiences according to the steps below (a-g), I

then analyzed each of my participant's experiences according to the same steps provided by Moustakas. This gave structure to the Creswell's within-case analysis.

- a. Consider each statement with respect to significance for description of the experience.
- b. Record all relevant statements.
- c. List each nonrepetitive, nonoverlapping statement. These are the invariant horizons or meaning units of the experience.
- d. Relate and cluster the invariant meaning units into themes.
- e. Synthesize the invariant meaning units and themes into *a description of the textures of the experience*. Include verbatim examples.
- f. Reflect on your own textural description. Through imaginative variation, construct *a description of the structures of your experience*.
- g. Construct a *textural-structural description* of the meanings and essences of the experience. (Moustakas, 1994, p. 122, *italics in original*)

Cross-case Analysis and Assertions

Creswell described cross-case analysis as the thematic analysis across cases and assertions as the interpretation of meanings. I found that Moustakas' process of comparing the individual cases in order to construct a composite description of the phenomenon was compatible with cross-case analysis. I combined assertions, the interpretation of meanings, with Moustakas' idea of creating a description of the phenomenon that integrates all of the participant's experiences.

From the individual textural-structural descriptions of all participants' experiences, construct a composite *textural-structural description of the meanings and essences of the experience*, integrating all individual textural-structural descriptions into a universal description of the experience representing the group as a whole. (p. 122)

After much thought and a few attempts, I constructed the analysis chapters in the following way. Chapter IV represents my experience and is divided into three sections: "My Musical Journey on the Way to Becoming a String Teacher," "Meanings and Values of Music-making in My Life as a String Teacher," and "Music-making Intersecting with Teaching." Then, the three following chapters are each devoted to the participants'

experiences. Chapter V describes the participants' musical journeys on the way to becoming music teachers, Chapter VI explores music-making during their string teaching careers, and Chapter VII examines the intersections between past and present music-making and teaching. The final chapter summarizes the phenomenon and further explores the findings through the lenses of literature before suggesting implications and suggestions for further research.

CHAPTER IV

MEANINGS AND VALUES OF MUSIC-MAKING IN MY LIFE

In keeping with the phenomenological analysis described in the previous chapter, I will first explore the meanings and values of music-making in my life. This chapter describes my journey on the way to becoming a string teacher, the meanings and values of music-making in my life as a string teacher, and how music-making intersected with my teaching practices and philosophies. In an effort to bracket out my experiences and be fully present during the interviews with each string teacher participant, I read aloud the written interview questions and answered them myself before interviewing the participants. I spoke into a microphone connected to a dictation program, MacSpeech, in an effort to capture my thought process and to answer the questions in a more spontaneous fashion than written responses would offer. Even though there were no follow up questions and I was, in a sense, both the “interviewer” and the participant, these spoken responses will be referred to as “Interview”. Other data sources included the focus group interview and my journal.

My Musical Journey on the Way to Becoming a String Teacher

Earliest Memories of Music

Music was all around me as my mom and other family members were musicians and music educators. I have many memories of music in my childhood but I will only provide two examples here. One of my favorite memories was my mother singing me to sleep. Whether she was rocking me to sleep while singing *Hush Little Baby* or *Stay*

Awake from Mary Poppins, the feelings associated with that memory are warmth, safety, and peace. The second memory is of me singing in church.

I remember as a young child being welled up with feeling every time we sang (Mom says I belted it out, embarrassingly so) “Christ has died, Alleluia. Christ is risen, Alleluia. Christ will come again, Alleluia, Alleluia.” It was so much more powerful when sung [than reading these words] and the music helped me transcend the words and go straight to the feeling. I still get chills and a feeling of elation when singing it in my head now as I write this. (Journal, September 2006)

I remember being filled with emotion and using this as an expressive prayer to God.

Every Sunday, I would look forward to this particular twenty-second song as a highlight of the mass experience.

Choosing the Violin

Many members of my family were musical. My mom was a professional violinist, a public school string and general music teacher, and she taught private lessons, as did my aunt and uncle. My uncle (my dad’s oldest brother) was a professional trumpet player, a former public school band teacher, and Professor of Music at Rhode Island College. His wife, my aunt, was a singer and a public school general music teacher who was also an Assistant Professor of Music Education at the Henry Barnard School and Rhode Island College. My mom’s sister was an elementary school teacher who sang in Sweet Adeline’s and became an International Judge. She lived in Pennsylvania with my uncle and five cousins, many of whom were musical, too.

My aunt, uncle (my dad’s oldest brother), and two cousins lived in the same town in Rhode Island as I did as a child and my mom, two older siblings, and two older cousins all played stringed instruments. My mom taught strings in public schools before she had children but subsequently stayed at home to raise my sister, brother, and me. She taught private violin lessons at home during the day and played in the Rhode Island

Philharmonic Orchestra and String Quartet. The orchestra rehearsals were in the evenings when my dad would be home with us but I remember watching and listening to her practice her orchestra music during the day.

I remember wanting to play the violin as a very young child. I walked around the house with household items, like a comb or pencil on my shoulder, pretending to play my shoulder as if it was a violin. My mom was hesitant to begin her children's string playing before they were four or five, but I was persistent.

I told a story about teaching my cousin from Pennsylvania how to play the violin.

Before I could even talk, my mom was giving my cousin her first violin lesson and the phone rang and she had to step away for a moment. Although I didn't use words, I went over and started fixing my cousin's hands and my aunt was so impressed with this little girl who was helping her big cousin that she handed me the violin and I started playing my mom's violin for the very first time. When my mom came back from the phone, she was taken aback and a little mortified to see her one-and-a-half or two-year-old daughter playing her full-sized violin.

(Interview)

As an interim step to beginning violin lessons, my parents gave me a plastic violin for Christmas when I was two-and-a-half years old.

My sister remembers being really upset that I wouldn't open the rest of my gifts because I loved that violin so much but I tired of it after a few days because the sound wasn't really what I wanted, according to my parents. Finally, when I was three, my mom gave me my first real violin. So, I think what attracted me to my instrument was the sound and the fact that it was a family thing. (Interview)

Even though I was able to show my cousin how to hold the instrument, I did not understand how to play the violin. Perhaps the confusion originated from my inability to explain how my mom and her students played so well.

When I was little, my mom stayed at home with us. However, she was teaching violin privately from the house. There was a babysitter who took care of us but, if I could get away from her, I was allowed to sit on my mom's lap and watch the lessons. They played so fast! Although I was already playing that plastic violin, I developed some interesting ideas about how to play a "real violin". I decided that

God took care of your left-hand fingers and you concentrated on the right-hand bow and, together, we created magic. (Interview)

As an adult, my mother and I examined my childhood theory and we hypothesized that perhaps it was a combination of factors: first, that she and her students were playing so fast that I could not comprehend a human controlling the fast fingers and second, perhaps they were focusing on bow technique in the lessons.

Playing Violin in Elementary School

I began playing mostly by ear and reading music with numbers. I resisted learning how to read music until an incentive was presented. My mom began teaching in public schools when I began first grade and my brother was in fourth grade. In our school system, string instruction began in fourth grade and my mom taught my brother and his friends. I was allowed to play the songs in the concert with the beginners but I was not allowed to take classes as a first grader. As a third grader, however, I was going to be allowed to play with the sixth grade class, my brother's class, if I learned how to read music before classes began. The summer before I began third grade, I learned to read music and how to play with vibrato.

In sixth grade, I began working on *Bach's Double Concerto for Two Violins in d minor*, a piece many violinists consider a rite of passage. I was motivated and inspired to play this piece and practiced more than I ever had before. I remember using the violin as an acceptable outlet for my emotions during this time and spoke about it during the focus group interview.

When I played [the *Bach Double*]*—*this was the first time that I was REALLY excited to practice and it was really hard. It was a great challenge and I remember, for some reason I was upset about something, and I went up to the room and (Whaled away, demonstrating on my violin) and then after a while, I got the

anger out and (others laugh) then I just practiced and I kind of lost myself. (Focus Group Interview, 28-29)

In addition to referring to music-making as an outlet for expression, I also spoke about the challenge of practicing and the experience of losing my sense of self in a positive way. It was as if my anger dissipated and I was then immersed in music-making.

I had many interesting experiences playing the *Bach Double* and other amazing experiences were offered to me because of playing this piece. As background for this quote, my mother taught students from six elementary schools in our town and I described a combined elementary school concert.

My mom was my teacher and she had this spring concert where all of the elementary students got together and her sixth grader who was the most advanced would play a solo. But I didn't want to play a solo. I wanted to play a duet so WE played this as a duet...And then, we got to go to Israel because of it. Our high school didn't have an auditorium and so we went to this neighboring high school and the chorus teacher was bringing the chorus to Israel and he invited us to go because he heard us playing this. (Focus Group Interview, 29-30)

We were invited to form a string quartet but we needed a violist. My sister, who had quit playing the violin years earlier, decided to learn the viola for this experience. My mother, brother, sister and I formed a string quartet and we accompanied the chorus on their sixteen-day trip to Israel and Greece.

Beginning as an elementary student, I played violin in church for special masses. I sang in the children's choir at church and sometimes accompanied them on the violin. Most of the time, my mother, brother, and I would accompany the adult choir but sometimes we played pieces alone as a trio.

Music-making as a Middle School and High School Student

Family and friends were an important part of my public school experience.

Playing in the school orchestra was intertwined with my family as my mom was my teacher/conductor/director and my brother was a cello student in orchestra. He sat principal cello, I sat concertmaster, and my mom was the director so we had a nice little family thing going on there. It truly was our family plus our best friends. (Interview)

The sense of an orchestra community within the school was one of my favorite aspects of being a high school student. Although I was serious about the music-making, the social aspect of this orchestra was perhaps more important. Two of my closest friends who did not play stringed instruments even joined the orchestra in order to be part of the social experience, especially the orchestra trips. One became the orchestra librarian and the other learned percussion.

There were other playing opportunities during these years that did not involve family.

I also played in youth orchestra, took private lessons, played in a chamber music groups, played in All State, All Eastern, and All National Orchestras, and summer camps. It really was my life. I didn't practice a ton, which frustrated my violin teacher, but I was an excellence ensemble player and knew my music inside and out for that. (Interview)

I felt an obligation to play my best when I was playing with other people. These types of experiences were more valued more for the music-making aspects, though, rather than the social experience. The exceptions were the summer camp experiences, which were valued equally for the music-making and for the new found friendships.

Summer camps were the best!!! Being immersed in the music and with so many other people who were also excited about being immersed in the music, it was always difficult to leave the camp situation and my new friends to begin school again where I felt different. (Interview)

I felt different from many students at my school because I was focused and committed to becoming a better musician, violinist, and teacher. This differed from my perception of many of my peers, who did not seem to have clear goals for their lives, except for trying

to excel at academics or a sport during a specific season. I felt as if I had found what gave my life meaning, which was music-making and teaching, and others were still searching for something they loved and for who they were.

Teaching as a Middle School and High School Student

As an eighth-grader, I began teaching private violin lessons to a neighbor who began playing violin as a fourth grader. Her classmates then began taking private lessons with me and by my senior year, I taught 12 private violin and viola students. I described a recital experience I arranged for my students.

During my senior year, I had my students give a recital where each played a solo and a duet. My mom suggested that I perform the Mendelssohn Concerto as the final piece on the recital. I remember not wanting to “show off” or take the attention away from my students. At first I said no but then she explained that I would be showing my students and their parents what was possible. (Interview)

My mother’s encouragement to perform for my students’ benefit made an impact on me and manifested itself in my life in many ways. As a public school string teacher, it contributed to my idea of bringing my playing into the classroom and my chamber music performances to my school. It also influenced me to organize experiences for my younger students to perform with my older students and for me to perform in chamber ensembles with my high school students. Finally, it has provided the foundation for this dissertation.

Undergraduate School Experience

I entered college as a music education major at Eastman School of Music because I valued the idea of learning to be the best violinist I could be for my own satisfaction and for the benefit of my future students. I had planned to begin teaching as soon as I finished the bachelor’s degree and was excited about it but I also wanted to grow as a violinist.

I knew I wanted to teach but I also wanted to become the best violinist and musician that I could happily be and to be surrounded by people who were excited

about making music on their instruments. I was hesitant to go to a conservatory in some ways but I was a focused high school student and it was nice to be with other people who were that focused. I was led to music education through the many conversations my mom and I had about all of the students she taught and different ideas about how to teach each of them. Also, because I really loved teaching my private students and looked forward to creating the kind of atmosphere my mom did for my brother and me and all of our friends. (Interview)

After my freshmen jury, I was invited and encouraged to add a performance major to my degree program. The summer between my freshmen and sophomore years, I returned home to teach sixteen private students and three workshops for elementary students I had arranged myself. In addition, I enrolled in two summer classes at a nearby college and worked a retail job at the local mall. My own music-making was less consistent during this summer.

When I returned to school, I resumed a consistent practice schedule and was having fabulous private lessons. I was also taking secondary lessons on piano, percussion, and cello as well as swimming four times a week. After a month and a half, I had developed intermittent pinched nerves in both of my forearms and was unable to play for four months. I took a leave of absence during the spring semester and enrolled in classes at Rhode Island College while I began practicing again. I realized how much I loved playing and even though I had to be cautious, I wanted to continue in my studies. This feeling continued throughout my undergraduate career.

As I was preparing for my senior recital, I realized I didn't want that to be the best representation [peak] of my violin playing. My mom let me know that I would need a master's degree within five years of teaching [to keep my certification] and this degree could be in education or in performance. She encouraged me to apply for a master's degree in performance...My friend was applying for the accompanying degree at the University Michigan and needed a vocalist and an instrumentalist to travel to Ann Arbor for the audition. Mom encouraged me to apply to the University of Michigan since I would be there anyway for Kelly...I fell in love with it and decided to come here. (Interview)

The idea of giving myself the gift of time to practice was appealing. Although I have cherished memories of my time at Eastman, as a double major, I remember working most of the time. It seemed like the performance majors had a very different experience than I did and I wanted that experience, too. I auditioned and was accepted into graduate school. I deferred my acceptance until the winter semester of the following year.

Student teaching experience. I student taught the following fall (after I had given my senior recital and been accepted into graduate school). I had two placements: the first was K-2 general music and the second was elementary and high school strings. Although I enjoyed both experiences, I was more excited about teaching general music than strings and as a result, I considered becoming a general music teacher. However, my mother reminded me that because there were so few string teachers, my specialty was needed in the music education field and my challenge would be to make teaching and learning strings as much fun as general music classes.

Graduate School Experience

As a graduate student in performance, I enjoyed the amount of time I had to practice and the free time I experienced for the first time in my college life. I spent much of this free time in a college church community at the Newman Center. I remember having a conversation with a priest at my church when I was questioning what a performer had to offer the world. My perception was that performance majors spent time in their practice rooms focusing on themselves and their playing, sometimes obsessively. I felt as if teaching was a more Christian path for me to follow, as I would be giving back to society as I tried to be a positive influence in students' lives. His response was to

suggest that I follow the path that brought me the most happiness. He believed that God wanted us to be happy and this happiness would positively impact others.

I did feel happy and balanced during this time in my life, as I was making music, teaching string technique courses and private violin lessons as a graduate assistant, teaching preschool and elementary students private violin lessons, socializing, and nurturing my faith and spirituality. Two ways that my music-making blended with my spirituality were exemplified when I arranged and performed in a benefit concert at our church and then again during my graduate recital. One priest was enrolled in a master's degree program in church music and was working at the Newman Center. He offered to be my stagehand during the recital. I was playing violin sonatas by Brahms and Prokofiev, the *Rachmaninoff Vocalise*, and *Shostakovich String Quartet No. 7*. I recalled this in my journal.

One of the most memorable performances was during my graduate recital. My priest was listening from the wings, my family and friends in the audience, and I was playing music I loved! I had discovered meditation and the power of visualization at this time and I decided to literally invite Jesus on stage with me as I performed my master's recital. I felt as if he stood next to me and I remember being moved during the slow movement of *Brahms' Violin Sonata in g minor*, feeling as if it was the ultimate form of prayer and expression of my heart. (Journal, April 2008)

When playing my violin during that recital, I felt as if I was filled with the Spirit and connected to the audience members, my fellow musicians, and God.

I graduated with a master's degree in music, violin performance (chamber music performance) and multiple opportunities were presented to me to continue studying violin in higher education. Working with Camilla Wickes at Louisiana State University (LSU), I began a DMA program in violin performance. She was a visiting interim professor who planned to teach at LSU for one or two years and I had moved there with the intention of

studying with her for as long as she stayed. The weight had shifted towards violin performance and away from teaching and I struggled to find balance the first year. The second year improved by changing my assistantship from playing violin in a new music ensemble to teaching private lessons as Professor Wickes' studio assistant. I realized that I felt more centered when I was both making music and teaching.

The next year, I planned to teach strings part-time in a public school near a college where I would continue my violin studies in a DMA program. However, I auditioned for a string quartet in residence program at Kent State University and was accepted. Having the opportunity to work with private violin teachers in the area, I studied with Gregory Fulkerson at Oberlin College and William Preucil at Cleveland Institute of Music. Each approached violin playing differently and the combination of teachers was wonderful for me. I was also afforded the opportunity to perform *Chausson's Poem* with the orchestra as a concerto competition winner. As part of our assistantship, I coached sectionals for the college orchestra and performed as a quartet and orchestra member.

As part of a Rural Residencies Programs, a grant program co-sponsored by the NEA and Chamber Music America, I spent the next two years as a violinist in the Chagall String Quartet. We lived in Johnstown, Pennsylvania where we performed, taught, and attempted to connect with audiences in three different towns and schools districts. At this point in my life, I had achieved a good balance between music-making, teaching, and having a social life.

Meanings of Music-making

I described how playing my violin makes me feel.

When I am at my best, I feel powerful when I play. I feel like my emotions can be expressed in a direct way, removing the context of the emotions. I feel like I can speak from my heart directly to other people's hearts through my music. There were moments when I played when I felt God was speaking through my violin and other moments when I felt it was a personal expression from me to others. (Interview)

Whether it was personal or spiritual, expressing emotions in this musical way has been a central aspect of music-making for me. I recalled a music-making experience during graduate school. While practicing a movement marked "Allegro brusco", which was aggressive and almost crass, I described a recurring experience that was only associated with this one movement.

It's also a visceral connection. I remember playing the second movement of the *Prokofiev Sonata Number One* and would be deeply engrossed and I kept experiencing this sensation—I can't really describe it but I remember it and I can still feel it. It would be like I was breathing in fresh air that would fill my lungs even though I was practicing downstairs in the School of Music's small and stinky practice room. (Interview)

Although I was never able to definitively understand why I experienced this, I wondered if it was connected to feeling free to express these strong emotions in a socially acceptable way. Music-making for me was an expression of pure emotion, a form of communication, and a spiritual experience. When music-making, I felt whole, focused, present, and understood.

Turning Towards Full-Time Public School Teaching

In the interview, I spoke about my decision to begin teaching full-time. Our violist had left unexpectedly, our quartet residency term was almost finished, and we had to decide if we would continue playing together in the future with a new violist or if each of us would go our separate ways. "Although the balance between performing and teaching was almost reached, being a regular visitor in a variety of classrooms stirred

feelings of longing to become a full time teacher” (Journal, 2008). In addition to being drawn to try out the many ideas I had developed about teaching, I wanted the autonomy that life as a string quartet member did not offer. I began teaching full-time in a public school setting as a 29-year old and taught continuously for eight years. The next section explores my music-making during my career as a string teacher.

Meanings and Values of Music-making in My Life as a String Teacher

Public School Teaching Career

I taught in two different districts: the first year in the Fairfax County Public Schools in Virginia and then seven years in Warwick Public Schools in Rhode Island. For seven of the eight years, I taught high school string orchestra and for four of those years, I also taught some elementary string students (first, sixth, seventh, and eighth years). One year, I taught only elementary school instrumental lessons (strings and band). Although I continued music-making outside of the classroom throughout my teaching career, the amount varied slightly.

Music-Making in My Life as a String Teacher

Music-making outside of the classroom during my first year of teaching consisted of substituting in local orchestras, playing chamber orchestra jobs, string quartets gigs, performing on a European orchestra trip, and performing for my mother’s retirement recital. Having just left a professional string quartet situation where music-making and performing had been my primary focus, I now became a full-time public school teacher. Because I had moved to a new area, I did not have a chamber group already established so I began substituting in local orchestras in order to meet and play with other musicians. Since I began teaching high school orchestra at 7:30am and would either finish teaching

elementary school strings at the end of their school day, around 3:40pm, or return to the high school for an after school rehearsal, participating in local orchestra rehearsals from 7-10pm was draining, especially for a first year teacher. “I preferred playing on the weekends and I decided that I needed more flexibility in deciding when and what I would play” (Interview). I came to the conclusion that I would no longer play in orchestras because of the rehearsal schedule, which would usually be every night for a week.

One of the music-making highlights for me that year was rehearsing *Mendelssohn's Octet* and performing it in Vienna, Austria during the last week in December. My mother brought her high school string orchestra to Germany and Austria. Her current students and alumni performed as a string orchestra during the trip but she invited eight of the players, spanning her years in the Warwick Public Schools, to perform the octet. As first violinist, I loved playing the music itself, the memories it brought back of playing it years before, and the happiness it brought to my mother. In May of that year, we performed the *Mendelssohn Octet* again for my mother's retirement concert. On the same concert, I also performed *Chausson's Poem*, a piece I had performed with orchestra four years earlier as the concerto competition winner at Kent State University.

Through the performances of the octet, one of the cellists and I realized that we enjoyed playing together. Rehearsing for the recital, I was also reunited with a pianist whom I enjoyed working with many years earlier and the cellist and pianist also played together while rehearsing a cello sonata. The three of us formed a piano trio the summer after my first year of teaching, which became my primary source of “serious” music-making during my teaching career.

This emerged as I returned to Rhode Island to begin teaching in the Warwick Public Schools, at my alma mater and in my mother's former position. In addition to the high school orchestra position, I filled in for the violin professor at Rhode Island College while he was on sabbatical during the second semester. Our newly formed trio rehearsed during vacations and would perform during the winter or summer breaks.

During my third year of teaching, I was "bumped" from the high school orchestra position by a teacher with more seniority in the system. My new teaching assignment was as an itinerant elementary instrumental teacher in five schools. In this position, I found that I had more time for music-making and my pianist friend and I rehearsed most Fridays. Since our cellist friend lived in another state, my pianist and I played sonatas and performed locally in the fall and spring.

I found that I felt a stronger need for the musical outlet when I was an elementary music teacher. I continued teaching high school students privately but the majority of my day consisted of teaching beginners. Although I enjoyed working with the younger students, I was left musically unsatisfied during the day. I realized how much I chose music I loved to introduce to my high school students and, even though teaching elementary instrumental music was fun, I was unable to make it musically rewarding.

The next five years of my teaching career, I returned to the high school orchestra position I had previously held and, during the last three years, I started an All-City Elementary Orchestra that met outside of the school day. As with my first position, I enjoyed this combination. However, finding time for music-making became more challenging, as I worked an average of 50-60 hours a week. Also, my sister's two-and-a-half-year-old daughter was diagnosed with Leukemia (which is still in remission today!)

one week before her younger sister was born. Helping my sister's family during this difficult time and spending time with my brother's family and parents also consumed much of my time outside of teaching.

Although I played many weddings gigs with string quartets in the first three years of my teaching career, I decided to accept fewer gigs in favor of becoming the resident violinist at my former church. I played at many different churches and I enjoyed playing during masses and especially during the holidays. The organist at my former church offered me a contract to play for all of the holiday masses, special services, and any wedding or funeral when a violinist was requested, subject to my availability. I spoke about this in the interview.

I like playing in church and I like playing in my church particularly because I feel connected to God and to my community and it's the only church I had really known as a child growing up. I like playing in other churches, too. I guess it feels like I'm more connected to God when I play in the churches. (Interview)

As I wrote about earlier, music-making was intertwined with my spirituality and playing in churches has always been an expression of my faith.

It's also an expression to God and I often feel like He is with me while I'm performing. And it is intertwined with family. It makes me feel connected to myself, to others, and to God. That's it, isn't it? What more do we want from life than to feel connected to ourselves, others, and to God? (Interview)

The social aspect of music-making was also important to me. "I enjoyed playing at my pianist friend's house and with my cellist and organist friends" (Interview).

Although we sometimes invited others to perform with us, "I protected my music-making as both a musical and social experience" (Interview). The music-making was important but so was the social time: before, during, and after the rehearsals.

Obstacles to music-making. In response to the question, “What has prevented you from making music?” I definitively responded: “Time. When I’m busy, it’s hard to make time to play” (Interview). I explained my thought-process about how I balanced my music-making and teaching.

I was pretty good about deciding what the busiest times in the school year were and not playing during them, like in November/December or May. I usually performed at least a sonata in October, sometimes a recital in December/January or my trio would rehearse for the summer recital then. And then in the summer, we would give a chamber music recital. I would always play in church at Thanksgiving, Christmas, Easter, and Mother’s Day. (Interview)

Again, I would make choices about when, where, and with whom I made music as well as what I would play.

Meanings of Music-making: For Self and Others

As I explored in the previous section, music-making was often associated with expressing emotions. Interestingly, I especially enjoyed playing music associated with expressing emotions, such as *Shostakovich String Quartets 7 and 8*, *Prokofiev Sonata in f minor* and *Violin Duo*, *Brahms Violin Concerto* and chamber music, *Franck Violin Sonata*, and music by Bloch.

I realize that, although I’ve always known that playing my violin was about expressing emotion for me, I’m coming to realize that it’s a safe way for me to feel, express, and communicate to others feelings such as anger, passion, and abandon—emotions that I have trouble expressing in my every day life. (Journal, July, 2009)

Even more interestingly is that, while other people often are left a bit depressed after playing these emotionally charged works, I feel exhilarated. During the interview, I said, “There were moments when I played when I felt completely alert and alive and connected” (Interview 1). Later, I expanded on this: “I feel like I am firing on all cylinders. I feel engaged and connected. I feel joyful and powerful” (Interview). For me,

music-making is a unique form of expression that allows me to experience and communicate multiple feelings at once, and I seem to thrive on this.

While teaching in public schools, I often chose to relearn music I had performed and loved before. It helped me remember who I was and who was music-making with me at different points in my life so, although it was new again, it was also nostalgic. This was discussed in the focus group interview after playing the *Bach Double*.

Kristen: It's funny because even though I can play all the technique, I still get a tiny bit nervous, as I did when I was learning it. "Oh, which position should I play this in? Am I going to play in first or third, should I do it in second? I really didn't like shifting back then. I didn't like second position!!! I think I learned second for this piece and then I can still feel that anxiety. And second position isn't a big deal anymore but I can still feel that as if I were still learning it.

Reina: It's like encoded in you

Kristen: It is. Do you guys do that?

Allyson: I do it with pieces that I played in high school. I remember, "Oh my God, here comes this giant shift" even though now I can do it. I psych myself out easier and then it doesn't happen and I say "See I could do it!"

Kristen: You can hear the same thoughts. (agreement around the group) (Focus Group Interview)

Music-making can transcend time and space and bring you back to your thoughts and feelings at that time. I wrote about other reasons for my music-making that I often spoke about with friends. "Music-making, for me, is a release. I feel free to be once again engaged in an activity that I have loved and felt competent and skilled at" (Journal, May, 2009). Although this was in reference to how I felt during my doctoral program, it was true of me as a string teacher, also. The combination of connecting me to my past selves and to people I was with during that time and to feeling accomplished made for powerful and valued music-making experiences.

From music-making to express emotions to music-making to connect to myself at different points in my past, I also described an almost contemplative state that the act of music-making creates for me.

I also feel completely present and whole when I pick up my violin and bring it to my body. I enjoy the physical sensation of being balanced in the body, bringing the bow to string, coaxing the most resonant tone out of the violin, feeling the body/arm muscles adjust until they are balanced and familiar again. (Journal, May 2009)

Not every time but often, I feel as if I enter a focused state when my body realigns itself and all of my concerns are suspended for as long as I am playing. “I continue making music on my violin because that’s what helps center me. I could live without it, but I live better with it in my life” (Interview).

I spoke and wrote about playing for myself and for others. The quote below is about playing for myself.

I often play music that I have performed before and I remember who I was and who I was with then—when I played this last time. I remember how I played and I can compare it to how I play and am now. I feel plugged in to the composers and to the universe. Sometimes I feel as if God is speaking through me, that I am His instrument. Sometimes I just feel like He is with me when I am playing. (Interview)

I expanded on my idea of communicating and feeling connections with others. “It’s also a way to connect to other people. I like playing with other people and for other people... It’s a personal expression from me to others and, in a good performance, I feel really connected to the people I am playing with” (Interview). In addition to connecting with others through my music-making, I also speak about why I make music. “It’s also emotional. I play to make it sound beautiful, to communicate something to the audience and my fellow chamber musicians” (Journal, May 2009).

Music-making changed for me over time. Whereas it was the center of my life and profession throughout my twenties, I released myself from the pressures of striving for more and discovered that it is a cherished activity that brings me closer to myself, others, and God. This was true for me throughout my teaching career and continues to be true for me now.

Music-making Intersecting with Teaching

In this section I will briefly describe some of the ways my meanings and values of music-making intersected with my teaching. Music-making intersected with my teaching practices in a variety of ways: to model my love of music-making, to solve pedagogical issues, and to proactively address classroom management issues. I played for, to, and with my students. Literature choices were often influenced by a combination of what music moved me and what the students would learn from engaging with the music (both musically and technically).

I also believed in giving students some choices in what music we played. Since I realized that I practiced more when music was interesting to me and challenging, I tried to give students some options and consider their literature suggestions. For instance, we had a Pops Concert at the end of the year. The first half would be classical music that we performed on the trips and in orchestra festivals and the second half would be chosen according to a theme. The students helped choose the theme and some of the pieces. They and the parents organization would also choose the name of the pops concert and what decorations we would create.

Modeling Love of Music-making

In my journal, I wrote about my how the values of music-making intersected with

my teaching philosophy. I shared my belief about modeling one's love of music-making.

In the process of learning how to teach students a string instrument, (and music through their instrument) teachers sometimes forget that they should engage with their instruments for their student's sake. In order to show students how to love music-making, you need to show them that you are a music-maker and that you yourself love making music! (Journal, April 2008)

Ultimately, I brought myself to my students by sharing my values and passions. I found that students were appreciative whenever I was sharing something I was excited about and whenever I kept their best interests at the forefront of my teaching.

Music-making to Solve Pedagogical Problems

In my journal, I explained why I returned to my instrument to inform bowing, fingering, and bow stroke/tempo choices.

There are also pedagogical reasons for music-making. When I put fingerings or bowings in the music for my students, I usually have my violin in hand. When I chose to use my basic knowledge away from my instrument, I sometimes found that it did not feel right even though the theory behind the decision was sound. Also, when I chose a tempo for a piece that my orchestra was playing and the group seemed to be having difficulties, I would pick up an instrument and try to play the piece. I was sometimes surprised that, even though the tempo made musical sense, it would be difficult to maintain certain bow strokes, for instance. Finding a groove that matches your students' technical capacity while making musical sense is part of a teacher's job. I have heard other teachers' groups rehearsing or performing and thought that the tempo did not match the technical abilities of their students. Complaints of rushing or dragging were often exacerbated by this discomfort in the right hand/arm. This disconnect of how it feels to play the music and the teacher's interpretation of the music were in conflict. (Journal, April 2008)

In addition, my music-making inside of the classroom was used for a variety of reasons: to teach rote songs, to demonstrate posture, position, tone, intonation, what part of the bow to be in, how much bow to use, how to lead, how to play together, as well as phrasing.

Music-making to proactively address classroom management issues. I also believed that music-making was my secret classroom management tool. The students I worked with wanted to learn what I could already do and demonstrate to them. They were attentive in class, especially when I played, but I was not positive if my music-making accounted for the general lack of classroom management issues or if it was a combination of many other factors.

Summary

Following the previously described phenomenological analysis (Moustakas, 1994), I analyzed my own experience before analyzing the participants' experiences. The four string teacher participants' experiences are described in the following three chapters and related to literature. Chapter V describes the four participants' musical journeys on the way to becoming music teachers. Chapter VI explores the meaning and values of music-making during the participants' string teaching careers. Chapter VII provides an individual and cross-case analysis of the intersections of the participants' meaning and values of music-making and their teaching practices and philosophies and Chapter VIII, the final chapter, will provide a summarized description of the phenomenon, explore implications, and suggest future research topics.

CHAPTER V
PARTICIPANTS' MUSICAL JOURNEYS ON THE WAY TO
BECOMING MUSIC TEACHERS

Addressing the first research question, *What meanings did participants construct based on their past music-making experiences?* this chapter describes the participants' musical journeys on the way to becoming music teachers. Each participant—Jake, Robert, Allyson, and Reina—is presented separately and each section includes a brief description of them, how they chose their string instruments, what music-making meant to them from childhood through college, and what brought them to the music teaching profession. The final section compares and contrasts the experiences of the participants in order to begin to describe the phenomenon of the meanings and values of music-making in the lives of string teachers and to relate the findings to literature. As a reminder, music-making in this study is defined as making music on the teacher's primary instrument in settings both inside and outside of the classroom.

Jake

Jake was a tall, extroverted Caucasian man in his fifties with a commanding presence. As a teacher, he described himself as being “creative, high energy, intense but laced with a lot of humor” (Interview 3, 8-9). Enthusiastic, sometimes sarcastic, and totally committed to his students and his program, his professional and personal lives were intertwined, including his wife and two children. Jake's wife organized the

orchestra parents' organization and trips. Both of their children were in the program: his son graduated from high school and was enrolled as a music education major in college and his daughter would be entering the high school orchestra program in the fall.

Choosing the Bass

Although there was not a lot of music-making in his house, Jake knew that his mother was proud that she played cello as a high school student. She strongly encouraged him to play an instrument, which he interpreted as her requiring him to play an instrument. After sampling a few different instruments, he chose the bass as a fifth grade public school student.

I began playing the bass because my mother wanted us to play an instrument, and I wanted to play the drums, (laughter) and the drums were being played by too many people. The band director said I could play the trombone. The trombone really smelled funny...So, my mother said, "I played the cello. Why don't you play the cello?" Well, the cello was okay but I was the biggest kid in the school and the bass was the biggest instrument and that was kind of the way I picked it. I kind of liked the sound and the teacher was interesting. (Interview 1, 2-3)

Music-making as a Pre-college Student

A combination of factors encouraged Jake to practice bass as a middle school student: being dropped off at the middle school before school began, the cold temperatures, and his interest in both music and playing the bass. Jake's parents were high school teachers. His father primarily taught social studies and was a four-sport athletics coach while his mother taught Spanish. Both of Jake's parents taught in high school on the other side of town and they would drop Jake at the middle school early in the morning to practice.

I had to go in before school to practice, which was good in South Dakota when it's really cold in the morning, and, in order for you to get into the building, you'd have to have a pass for a specific room to go into, (they wouldn't just let you go in the halls and sit). It was bitter cold—now we're talking arctic temperatures—so

it was a good thing to have a place to go, and I practiced. And that was really for a couple of years, eighth and ninth grade I did that, off and on all year long. My parents worked in a high school downtown, and they drove right past the junior high so it just kind of worked that I was there, and I developed a lot of chops playing it in middle school. (Interview 1, 9-10)

As is common, Jake played on a school-owned bass that remained in school. Jake did not have another bass at home so practicing before school was the only opportunity he had to practice the bass.

Sources of inspiration. Jake's teachers influenced him in positive ways. "There were two major moments in my life when I decided that music was really cool to me" (Interview 1, 4-5). The first was when he heard his middle school teacher perform and the second major moment, which will be discussed in the next section, was playing in orchestra as a freshman in college. His middle school teacher performed amplified bass with choir. This inspired him to take private bass lessons as a seventh grader. This same teacher was a fantastic jazz pianist and Jake, as a tenth grader, became the bassist in his teacher's jazz quartet. "I thought jazz was really the hippest thing on the planet and that was kind of the direction I thought I was going to go" (Interview 1, 5-6). Jake continued to play jazz while in college. His middle school teacher's jazz quartet included the head of the college's music department, "so he helped me over there. I played a lot of jazz for a year. Actually went to National Jazz Festival in Reno, Nevada—they flew us out and we had to play a couple tunes" (Interview 1, 30-31).

Remembering his middle school program, Jake did not think his teacher used a sequential pedagogic approach, in part because there was only one orchestra class for grades seven through nine. However, Jake was inspired by his teacher's musicianship. "I think that the foundation was really strong, and [his teacher's name] was a really good

musician and I remember feeling pretty good about what was going on. I wasn't challenged very well, though" (Interview 1, 10-11).

Bass becomes part of his identity. Immediately after this last statement, Jake made a strong declaration about how he viewed himself while in middle school. "I remember being pretty much bored in junior high and high school but it was who I was. It was my identity, so I didn't care" (Interview 1, 11-12). I asked him to explain what he meant by "who he was". He replied: "Well, the bass just felt right. I mean, it just made sense to me and I said, "That's what I do now" (Interview 1, 11-12).

He wanted to show his dedication so that his parents would think it was worth investing their time and money in an instrument.

They didn't give me an instrument. There just weren't resources like we have now to get instruments but in high school, they bought me a bass guitar, which was accessible, and then the amp, so I played in rock bands and so they were invested in music because it was something that they thought was a good thing. They didn't necessarily understand totally the direction I was going but it's kind of hard to visualize that in South Dakota where there are not a lot of people that do it as a full-time job. (Interview 1, 12-13)

He accepted that his parents did not understand his long-term goals but he appreciated the support they were able to provide.

Jake was also a varsity athlete on the football, basketball, and track teams, another part of his identity in school. He downplays this aspect of his identity, even when continually questioned.

Yeah, I mean I was a varsity athlete in all three sports. Probably the best of the three was track...My junior year, now here's a good indication, instead of playing football I played in a rock band, so there it was. That's big, you know? But I wasn't going to give up basketball or track, but the reason I gave up football was because we were playing all these winter things: fall dances, and we did homecoming dances. (Interview 1, 13-14)

Although he gave up playing football for a year to play music, he was playing the electric bass in a rock band. When asked if he thought of himself as more of an electric bass player at that time, he answered definitively, “No, I’m a double bass player” (Interview 1, 14-15). When asked if that is him in the present answering or if that is really what he thought as a high school student, he explained that he saw that many people taught themselves to play bass guitar and they “sounded great” but he thought, “I should stick with the upright because you really do need instruction and I have had some decent instruction because [his middle school teacher] was a very good teacher of music, a very good bass player” (Interview 1, 15-16). However, becoming a rock and jazz musician was still a consideration as he entered college.

During his first year of college, he continued to play football while he was pursuing a double degree in music and business.

I wanted to own a music store at that time and buy rock and roll equipment and own a lot of stuff. When you’re a rock musician, it’s about hardware so I’ve always enjoyed instruments—I mean the idea of having the biggest and best equipment—so, at that point, the business degree made a lot of sense as I thought I could own the business and play music. I didn’t see myself playing sports. (Interview 1, 16-17)

Jake admitted that being an athlete is “part of who I am” and, as a teacher, he coached track for three years but he did not think of it as his main identity (Interview 1, 12-13).

This sense of identifying with being a bassist was a recurring theme and was explored at various points during all of the interviews and, therefore, will be discussed in more detail in the following pages.

The College Years: Becoming a Classical Musician

Playing in orchestra as a freshman in college inspired him towards becoming a classical musician. Jake played *Beethoven’s Fifth Symphony* with the South Dakota

Symphony: “That was the first time I’d ever heard a Beethoven Symphony and that was it. I was sold. So that was when I decided classical music was more of an attraction and I needed instruction, so there you go.” The South Dakota Symphony also provided Jake with his second “major moment”.

At the end of the year, we gave this concert and we did this big thing. There was a package deal where you could rent all the equipment and get an orchestra up on the stage and play the Star Wars music and add a big light show and explosions and we did this in the arena. I thought, “You know, you can be cool and play in the orchestra too!” (Interview 1, 18-19)

After this year, he transferred to another college for two years, where he took bass lessons while his wife was working toward her degree.

The culture and activity of music-making intersecting with identity. Jake was drawn to the classical musician’s outlook on life and became excited about the prospect of becoming a classical musician himself.

This was really an attractive thing to do, and it just felt—there was a mentality there that made sense. There were people that I admired that had a good direction that were thinking artistically and challenging themselves and really excited about what they were doing. I got caught up and that’s kind of what turned me on into a full-time music major. (Interview 1, 23-24)

He spoke about how his private bass teacher at the second college he attended (when he was a sophomore and junior) introduced him to a new way of thinking about the connections between music-making and life. She was a cellist who had graduated from The Curtis Institute of Music. At first, he spoke about appreciating her high level of expectation.

She had this whole view of life that just, again, was part of what I wanted to be a part of, that whole idea that you’d just be challenging yourself all the time, that music-making has a bigger meaning than just notes on a page. And she didn’t really talk a lot about that but it was more the demand, the sort of the expectation that I bought into being an athlete. You’re challenging yourself all the time and that the correlation between music and sports is that constant challenge—that

constant “trying to see how good you could really be”. She was really good at taking it to that level. (Interview 1, 20-21)

Later in the first interview, I asked him to speak more about this teacher and her mentality, including her idea that there was more to music than notes on a page.

[She] made me read the *Art of Archery* and [she] would talk about the movement of the music, the motion of the music, the direction of the phrase, and all the things that really make music speak. And up to that point, it was just all about trying to perform through and put together the notes and trying to make everything line up. In more specific terms, she was the one who got me real excited about the whole—the challenge of really putting together musical thought on your instrument. And she’d intertwined all these incredible tales, Leonard Bernstein, Leonard Rose, and Piatigorsky, all these people that she knew—and her husband was an operatic singer at Curtis. They lived together and they were just totally engrossed in what they were doing. It was an education to bring me up to speed about what other things exist in the world. Because South Dakota, [small town in Minnesota], and Curtis Institute in Philadelphia—we’re talking about completely different planets! I mean, Minnesota might be in the same solar system but on the opposite sides of the sun! So, she allowed me to think that I could fit into that world. (Interview 1, 23-25)

Interacting with his teacher, who had a high degree of commitment to her craft of music-making and who expected and challenged Jake to reach for a higher level and a deeper understanding of music-making, inspired him.

As a follow-up question, I asked Jake, “What did music-making start to mean to you at that point?” Jake answered: “Well, it opened up the creative doors and it allowed me to think about how I could interpret the music...trying to find the muse, the inner workings of the phrase” (Interview 1, 25-26). He then spoke about Zen philosophy, activity, and identity.

The essence of Zen is becoming whatever activity you’re doing and so you can be very specific about that notion, that you are the bass. It sounds so ridiculous, but it’s that making music is part of your language system—it’s part of who you are as the whole associated process, and that’s what she lived and breathed, and, there were people who would come to take her general music class (she had this huge class of what, 50-100 kids every semester of this general music class) because she had that quality. And these are kids from farms. (Interview 1, 27-28)

He expanded on his idea of the connection between Zen and music-making.

[B]ecause of music, I got into Zen. Because of that, that's what I'm trying to find—the center of who I am. The center of who I am has to be involved in something that allows me to stretch myself. Music gave me that focus, shotput and discus gave me that focus, where you just start stretching yourself inside. You're looking internally to find out, to realize who you are rather than having someone else tell you and that's the big thing. (Interview 3, 24-26)

He described the influences of the combination of his teacher, Zen philosophy, and focusing on music-making as helping him discover “who he was”.

Speaking about music-making became the basis of a college friendship.

There were only like three or four people in the department that really were at sort of the same level in terms of their commitment to what I was doing. One of them was a really good friend of mine, [name], who went on to bigger, brighter things, working on his doctorate in cello and conducting...and we were just together, almost inseparable, until I met [wife's name], and we would talk about all kinds of things all the time—but again, it made me feel like I could be a part of, his mother graduated from Eastman so it made me feel like I could fit into that world. I certainly didn't. I didn't see myself in the world that I was in, I guess. I didn't think I would fit in that environment because the other option for me, as far as major was concerned was physical education and following my father's footsteps. (Interview 1, 29-30)

Expressing that he felt as if he had been allowed a glimpse into “that environment,” “another world,” and a “different planet,” this theme of music-making offering access to an attractive new world was revisited multiple times throughout the interviews. Although he was hesitant to believe he belonged, he enjoyed the journey. Meeting people who had a high level of commitment to the craft of music-making and who had dedicated their lives to this activity inspired him and became intertwined with his concept of who he was and who he wanted to become.

Because his bass teacher left and he felt as if he wanted to pursue bass performance, he transferred to a third college.

I met up with a guy who went to school at [name of school] and he said that one of the best bass teachers in the world was at [name of school] and that's what brought me to it... and I didn't really think about what the University was about. I just knew that the guy was there that I had to study with. It had nothing to do with the University or anything else. I just knew that was the guy and he liked me and I liked him. (Interview 1, 21-22)

His wife supported this decision, put her college career on hold, and moved to a new state so that Jake could pursue this dream.

Jake Turns Toward Teaching as a Way to Continue Practicing Bass

The idea of becoming a music teacher was introduced to Jake during his bachelor degree program in performance while he was attending his third university. Jake entered this university after completing three years of college but he felt as if he was behind many of the other students in the school in terms of hours of practice and general knowledge about music.

The fact is, I was here to learn how to play double bass and I knew I needed to spend some time because I was behind. I was older than most of the kids coming out. A lot of them had more technique than I did because they'd been around music more. Even though they were younger, they had more time to assimilate the whole process because I wasn't in that environment. On a football field I can do that. If you want to talk about how to set up a zone defense, a zone track on a basketball court, I can do that. I couldn't talk about sonata-allegro form or a Beethoven symphony at all. Anyway, so the fact is, my teacher used the idea that I needed to spend more time at the school to practice as a rouse to get me to go into music education. (Interview 1, 38-39)

Although he had thought about teaching, he imagined that it would be as a double bass professor at the collegiate level, modeling himself after the many college professors he admired. This concept of teaching differed from becoming a classroom teacher, which would have been following in the footsteps of many of his family members: his parents, uncle, and grandmother. "I didn't think that was what I wanted to do because I didn't want to be like everybody else" (Interview 1, 40-41).

He explained how the idea of earning a teaching certificate was presented to him.

And so, [the music education professor] and [my bass professor] met with me at a breakfast meeting after playing racquetball together and they suggested that I go into this curriculum called strings pedagogy curriculum. It would add a year to my program and it would allow me to get a master's degree and allow me to get a teacher's certificate. And as part of the teaching certificate, I had to student teach. It was really good deal for a master's degree to say the least, and so I said what the heck! (Interview 1, 40-41)

He agreed to enroll in the master's performance degree with a teaching certificate program primarily as a way to allow him additional time at this institution so that he could continue to learn about music and music-making.

At his third school, Jake often practiced six hours a day. He had three two-hour blocks set aside for practicing each day. He spent the summer before he student taught at Interlochen Music Camp, where he practiced at least six hours a day. He felt as if he reached the pinnacle of his playing abilities during this summer, finding what he called “magic fingers”.

[W]hen you get to the point where your fingers are doing something and your thinking, “Holy crap!!! I'm good.” Right? You've been there, when you practice four, five, six hours a day every day for a month or so and, all of a sudden, you go, “Wow!!!”... You turn a phrase and you listen to it and you go—“Oh!!!” Things slow down. The facile passages, all of a sudden, they're not that fast. And then when you make a mistake and you think it's horrible and you listen to a recording and that mistake is not even audible or barely audible. (Interview 3, 55-58)

Magic fingers was a way to describe what happened when Jake became so technically proficient that he could technically execute any musical idea that was in his mind.

Student teaching. Jake admired his cooperating teacher's style and found that student teaching was fun.

I ended up student teaching with [string teacher], and [he] had so much fun teaching kids and did it in a way that really made sense—he really had a program with a lot of energy and I thought it was solid as a rock. (Interview 1, 41-42)

He formed a close bond with his cooperating teacher and they became colleagues and friends. In general, his student teaching experience surprised him because he realized that he was a good teacher, it was fun, and music-making could still be part of his life.

Decision to Become a Public School Teacher

Becoming a teacher was a pragmatic decision. After weighing his options and responsibilities, he decided to become a full time music teacher.

And so, there was a job opening at the end of the year and my choice was to go back to the practice room and practice or apply for this teaching job, and I applied for the teaching job and got the job in [school district] and my wife basically said, “You don’t like having people tell you what to do anyway.” And the lifestyle of a musician—I’m not really sure if I would have been cut out for that—I still have yet to figure that out, if I would have been that person. Now, I’m kind of a morning person—can’t be a morning person and be a musician really—you have to work a lot at night. I wanted to put [wife’s name] through school, which didn’t happen until much later, so I took the job in [school district name] but it was more sort of a function again of being a bass player and being a musician and trying to be the best musician I could have been. It really didn’t have anything to do—I knew I would like kids and I knew I could communicate, but I didn’t really think about it. (Interview 1, 42-43)

Although he did not feel as if he was making a permanent decision, Jake became a teacher after completing the program. The lifestyle teaching offered, including the financial stability and schedule, were two factors that led to him becoming a teacher. He has taught continuously for twenty-five years and planned to teach for another three to five years. Jake’s teaching career and his music-making during his teaching career will be explored in the next chapter.

Robert

Robert was a soft-spoken, thoughtful, pensive 39-year old Caucasian man. When asked to describe himself during the third interview, he shared that others say he is “quiet and thoughtful, soft spoken, reliable, emotional, and a sensitive person” (Interview 3, 47-

48). He added that he was “adventuresome” and “engaging” and that teaching has changed his personality. “I learned that the students needs are sometimes not exactly where I’m at with my mood or my personality for the day so I just adjust and then the end effect is that it has an effect on my personality after doing that for ten years” (Interview 3, 49). Music-making was at the center of his life and Robert was the most consistent and active music-maker of the participants.

Choosing the Violin

Beginning violin in the fifth grade, Robert thought that he was drawn to the sound of the violin. He chose the violin at an evening instrument introduction session offered at his public school. His family waited until after he had chosen the violin before telling Robert that his great grandfather, who was a miner and fiddler, had left his violin for a family member to play. “He fixed up the violin, went to a shop, and asked that the violin be passed down to his family” (Interview 1, 4-5). His grandfather passed away about fifteen years before Robert began playing the violin but he said, “it was all set up and ready for someone to play. It was one of the last things he did in his life” (Interview 3, 26).

Music-making as a Pre-college Student

Robert’s music-making as a pre-college student was a channel that connected him to people socially, gave meaning to his life, and helped him experience success and recognition. This section explores music and his family, the violin as “friend”, and how he experienced success as a violinist.

Music and his family. Both his mother and great aunt played piano. He remembered playing duets with his great aunt—her playing piano and him playing violin.

They often played hymns together and he felt that playing music together was the foundation of their relationship. He described his great aunt with a smile:

She was a really lively person and I had a fun time with her. When I went to her house, we would just play music together and often times, it wasn't a violin piece with accompaniment but it was hymn tunes and she would improvise and she encouraged me to learn how to do that. We played some popular tunes. And she was also very encouraging when I got into teaching. She was a good teacher and she just was encouraging about keeping students going and the normal things that happen in the normal life of a student. Yeah. She was a fun person to talk to about music and about teaching. (Interview 3, 27-28)

He never took lessons from his great aunt but he told a story about his grandmother taking lessons from his great aunt, who was her sister.

It's kind of a sad story but my aunt and my grandmother were the two daughters in the family and their family was kind of poor at the time and my aunt was the one who got the music lessons and my grandma was told that she would just have to wait because she was the younger one. So the interesting thing that happened was that when I was in college, I think, my grandmother tried to take lessons from her sister, take organ lessons with her. It was kind of rough going but I think it was kind of like she finally got to play music. (Interview 3, 29-30)

Robert's mother was an elementary and pre-school teacher and his father was a Methodist minister who ministered to handicapped people. His father asked him to perform often, for the disabled people with whom he worked and for the congregation at Robert's own church.

My dad is a Methodist minister but he wasn't a minister in a church. He was a minister for handicapped people for a long time. So, I would go and I would play for them and it was kind of eye opening for me when I was young to go and play with all of these people with disabilities. Some of them were mentally disabled so they would, you know, make sounds and all kinds of stuff. And my dad would always say that when I played, it had a calming effect on them. And I think it probably did—that's probably true. When I played in church, I just played when they had special music or during offertory and I played for them, that's what people liked about when I played at church—that I put a lot of emotion into it—probably more than with the classical music. The church music was more expressive because it had text associated with it. (Interview 1, 24-25)

Although he played hymns at church and with his aunt and he felt his music was expressive, Robert did not connect his music-making with his spirituality. It was, however, connected to his well-being.

The violin as “friend.” Robert spoke about his relationship with his violin growing up. “I was an only child so the violin was something for me to do to fill my time and also helped with loneliness” (Interview 1, 6-7). He said that when he played violin, he no longer felt lonely. Robert called his violin “my friend” and described it as “the one I hang out with” (Interview 1, 20-21). As a high school student, he estimated that he practiced about three hours a day total (violin and piano) and that his practice sessions would be interspersed throughout the afternoon and evening, as opposed to finding a three-hour block of time devoted to practicing.

Experienced success as a violinist. Robert experienced success as a violinist and found that success became a motivation for his continued music-making.

I guess I had a fair amount of success. I didn’t have many violinists in my town but [state name] has a system of districts, regional, and All-State Orchestras and I did well at all of those. And then I also played in All-Eastern Orchestra and National Orchestra and I did some competitions and I had some success. I also played growing up in my parents church—my church, too. People seemed to really appreciate that. I used to play for my Dad’s chapel services at the institution where he worked so I had a feeling that it was appreciated. (Interview 1, 6-7)

This drive to succeed was revisited as being especially important to Robert before he became a teacher.

Robert played both the violin and piano until he entered eleventh grade, when he was asked to make a choice between the two instruments:

I started [piano] when I was in third grade and I played up to my junior year and then a summer violin teacher told me that if I was going to college for violin then I needed to just do violin for a couple of years so I did. (Interview 2, 39-40)

Even though he began playing piano two years before he began playing violin, he chose violin as his primary instrument and continued to play piano as a hobby. He felt he could be more expressive on the violin and that he was more skilled at playing violin.

Music-making and College Experiences

Robert chose his first college to appease his parents. As a music major, he studied at this college for two years and gained performing experience with area orchestras.

I went to a religious school and my parents really wanted me to go to a religious school so our compromise was that I would go to a religious school that had music. And they had a good music program there. I had some good classes there, especially in theory and history, and I had a good experience there playing violin in that area. I played in some community orchestras and the Civic Orchestra in Chicago. (Interview 1, 8-9)

After the first year, he was accepted into Aspen Music Festival and enjoyed working with the violin teacher there. Then, during his sophomore year, he auditioned for another university in order to continue studying with this teacher. He was accepted and he transferred as a junior in college.

He earned his bachelor's degree in violin performance and his master's degree in viola performance from his second college. He explains this progression.

I played violin all the way through college. In my senior year, I had a couple of credits I wanted to fill so I took viola lessons and it went really well...I had decided I wanted to go on to do a master's right away and I did an audition both on the violin and the viola and I tried to see if I could do both but it was going to be too many hours...so I decided that I would do viola. It turned out well with viola. I was pretty successful. (Interview 1, 8-9)

Although he continued to perform on both instruments, he made distinctions between the violin and viola: "The violin is the one I kind of hang out with and the viola is more the concert piece" (Interview 1, 20-21).

Expanding on this idea, Robert described his relationship with the viola. He explained that he feels it fits his temperament well.

I think that viola is more of the instrument that kind of blends together and it has a deeper sound so it kind of matches my deeper voice and I think that it matches my temperament. It's kind of that I like to linger on notes...Just the tone and the voice—I guess it has more resonance or it could just be MY viola and MY violin. That sense of lingering is more with the viola. It's a little more muscular, too. A little more big muscles. (Interview 3, 83-85)

Even though viola seemed closer to his voice and he would linger on notes and phrases when playing it, violin was a more versatile instrument for Robert. “[W]ith the violin, I play all kinds of music—I play classical, folk and alternative music whereas the viola, I primarily play the art music-classical music” (Interview 3, 88-89).

Robert Turns Toward Teaching

After graduation, Robert freelanced and taught private lessons. At one point, he had about fifty private students and “played in almost every orchestra around this area and I did quite a few wedding jobs and gigs like that” (Interview 1). However, he questioned whether his lifestyle was conducive to having a family and considered the benefits of becoming a teacher.

I was thinking about having a family and I was getting burnt out teaching 50 students and so I thought, “Maybe if I could work during the day, and have a little more time in the evening for family, it would work better”. (Interview 1, 13-14)

Robert would play for a music teacher’s classes in the area where he lived and began to think about teaching as a career. He enrolled in a week-long summer workshop for string teachers. He spoke about this experience.

It was fun for me to take all the different instruments and think about teaching, teaching all the different classes. Then, I realized that that interest went further back because I had a teacher in the summer time at a camp and he would do that, he would play all the instruments in the orchestra with us. I remember admiring him and he played all the instruments at a very high level. (Interview 1, 12-13)

The experience Robert had as a workshop participant seemed to impact his views on music-making, also, and marked the beginning of a change in his music-making philosophy. As a participant in this workshop, Robert took his first fiddling class. He had been “inspired” by fiddling concerts before and had begun to fiddle on his own but, after this experience, Robert “started going to music festivals and found out more about that culture: people playing music just to play music” (Interview 1, 21-22). He also found that music-making could bracket social interactions. “When I’m just playing tunes with friends, it’s a way of (pause) usually you play a tune and you talk, you play a tune and you talk” (Interview 1, 23-24).

Meanings of music-making changed over time. Robert began attending fiddling festivals and exploring this idea of enjoying and valuing music-making in a new way. He described a shift in his music-making philosophy.

I think that what has changed is when I was growing up and success was kind of the driving thing (pause) I think it’s always a combination of what is driving me, playing for my family and for church and things like that, but I think definitely achievement was always on my mind when I was younger and, I don’t think that’s gone away. I think I still like to play very well but there’s a little bit more. I’ve tried to make up for lost time when making music just to make music instead of making music to make it really good or a certain way. That just wasn’t really part of my growing up—not until the last 10-15 years. (Interview 1, 32-33)

Perhaps this change in philosophy, from success-as-a-driving-factor to music-making-for-the-sake-of-making-music, is what allowed Robert to make the decision to become a string teacher, as the timing coincided. When asked during the third interview if this change in attitude was a result of teaching, the answer was no but whether or not this allowed Robert to pursue teaching as a career was a new thought.

Becoming a music teacher. As a 28-year old, Robert returned to college and earned a teaching certificate. He spoke about what he learned in the degree program that impacted his teaching.

I just remember that they talked about that there were three ways of communicating: verbal, non-verbal, and co-verbal. And that non-verbal was the most direct way of communicating, so playing got more and quicker results than explaining or describing. And that co-verbal can help some of the students who are having trouble discriminating from just the sound. (Interview 2, 33)

When asked when he began teaching, he replied: “My student teaching was in the fall and I did substitute teaching in the spring and applied to teach in [his district] and I started the next year” (Interview 1, 14-15). He did not expand on his student teaching experience.

Robert has taught continuously as Jake’s co-worker for ten years.

Allyson

Allyson was a thirty-two year old Caucasian woman who prided herself on her work ethic, her sense of loyalty to friends and family, and kindness to animals. She could not begin to describe herself but she described loving music, cello, and both playing in and conducting orchestras; being passionate about music; and thinking that music-making was fun, especially with other people in chamber groups, orchestra, or while teaching. During the third interview, she described herself as “a closeted orchestra director.” Allyson was a bright, likeable woman who was somewhat guarded but showed her dedication to her job and friends through her actions.

Growing up with Music

Allyson recounted a story her parents told her about responding to music as an infant.

They did a test when I was in the womb and they played Joni Mitchell for me because we’re hippies. So when I was born, they noticed when they played Joni

Mitchell for the first time for me, when I think I was four or five days old, and I got super excited!!! So they've always made sure that music was just a really big part of our life. (Interview 2, 33)

Her mom was a music major in college and she instilled the values of music-making, listening, and responding to music in Allyson at a young age.

There was always music being played: the CD, radio, or my mom playing piano, recorder, or clarinet. She was part of a Baroque ensemble so every weekend, we'd go over to the leader's house and the kids would be playing in the basement while all of the adults were playing upstairs...She went to music school for clarinet. She didn't play clarinet at home as much but she did play Baroque recorder and she had the full range of recorders and she did play piano a lot. (Interview 2, 32-33)

Her grandmother was a second grade teacher but she taught music to her students every day since there were no music teacher specialists in her district. Allyson said that her grandmother sang to her mom as a child and she guessed that her grandmother inspired her mom to do musical activities with her children, Allyson and her sister.

[S]he would play anything and we would have music activities every day when we were little. For example, she would start playing a piece and we would color with crayons, shapes that we thought matched the piece and color it in and color over it with black crayon again and then you carve off some of the black so you make these cool little rainbow pictures. (Interview 3, 28-29)

She also remembers playing with her sister's feet, bouncing them to the beat of her mom's piano playing and dancing to the piano playing. Allyson described one of her favorite childhood memories: "I also remember Fleetwood Mac would be playing and she would be dancing with me in her arms. Music is just part of our life" (Interview 3, 30-31). The words she associated with music as a child were "fun," "connection," and "love." (Interview 3).

Cello Chosen for Her

Allyson's family moved to a town because of its well-known string program and they were excited for her to be part of it. At first, the plan was to have Allyson learn to play

violin but she arrived home from school one day to find a cello in her house.

They wanted me originally to play violin but the violin teacher that was highly recommended was full and she had a three-year waiting list. There was a good cello teacher and one day, I came home from school and there was a cello sitting in the corner and they said, “You’re going to play cello!” (Interview 1, 2-3)

Even though she did not know what a cello was, she was excited to play an instrument. As a nine-year-old, her teacher was a Suzuki teacher but she also taught Allyson how to read music almost immediately, realizing that she would be in the school orchestra the following year.

Music-making as a Pre-college Student

Allyson spoke about music-making as a pre-college student more than most than the other participants. She used the cello as an escape, expressive outlet, and companion because she felt different than other girls her age. She also spoke about both her middle school and high school orchestra experiences as well as her private teaching experiences, which began as a middle school student.

The cello as escape, outlet, and companion. For the first seven years, Allyson did not feel as if she belonged in her new community and she used the cello as an escape and an expressive outlet.

I think I practiced on average 3-4 hours a day when I was in middle school and up through maybe junior year of high school...I just was not fitting in to [name of town] culture, which was very different from what I was used to and I just didn’t quite find the niche of people that I should have, that I wanted to be friends with and I was really having a hard time socially and I was not sharing that with my family. So, I think I would come home and I’d use cello as a way to express frustration and sadness and so for me, it was an emotional outlet and a way to distract myself from day to day happenings at school. I’d come home and play for hours. It was the only way that I knew how to express how frustrated I was. (Interview 1)

Although she began practicing as a way to express frustration and sadness, her mood would change during her practice sessions. She felt as if the cello absorbed her emotions and listened to her, which brought a sense of well-being.

I can remember some instances where I was just wanting to play it loud and as roughly as possible so I remember being able to feel like I was angry and the cello would absorb that for me and then I remember feeling like there were times when it was actually listening to me, like it was a conversation, and then there were times when (pause) it would normally, if I was really frustrated, it would bring me peace. So I would feel better when I was done, or at least exhausted when I was done, depending on how much and how emotional my practice sessions were. (Interview 1)

I asked Allyson how she felt when the practice session was done but she said it was never officially done. The cello stayed out on her bed so that she could practice throughout the day, or, as she said, “I practiced like a cat eats,” which she explained as meaning: “I’d practice for maybe 45 minutes, do some homework or eat, and feel the need to come back and do some more and it went on like that all night long” (Interview 1).

Allyson remembered feeling different from the other girls in her new school. Although she did not understand the significance at that time, she decided to keep these thoughts and feelings to herself. This was the first memory that she had of being aware of these differences.

I clearly remember thinking there was something wrong with me in fourth grade at a slumber party. And I think it would come up but I’d suppress it a lot because I really didn’t want it to be true...At a slumber party, I remember this clear as day, and we were watching *The Labyrinth* with David Bowie and Jennifer Connelly, that ‘80s Muppet movie, and it was a point where Jennifer Connelly and David Bowie were kissing and David Bowie with his ultra tight silver tights on and I remember all the girls were talking about how they wished they could be Jennifer Connelly and I remember thinking, “That’s weird. I wish I was David Bowie!” (Gives a small laugh.) And I knew then not to say anything, because it was clear it was unlike what everyone else was saying. And it, it scared me I think, so I just, (pause) I spent a lot of time thinking that I had to watch myself because I didn’t know what I would do. I was just really worried about it. (Pause) (Interview 3, 43-45)

She was unable to understand the connection between those feelings and her sexual orientation until she was a junior in college but she remembered receiving clear messages as a middle school student that it was “wrong” to be a “girl who liked girls” (Interview 3, 45-46).

Middle school experiences. Allyson described what she remembered most from her middle school orchestra experience. The second memory referred to “chair challenges,” which are a common competitive practice used by some ensemble directors to encourage the students to practice and be ready and able to play an audition for their ranked seat in their instrumental section.

We were working on the Telemann Canons, which was much too difficult for us, so before class started, we were always working on that. I remember thinking how I hated that they [chair challenges] were voted on by students at the middle school level and at the high school were voted on by the teacher, which I thought was just backwards from how it should be because the middle school is always a popularity contest and I was the farthest thing from being popular and in high school, you didn't want to be considered the teacher's pet... I remember getting really, really nervous and never performing as well as I wanted to perform on chair challenges. (Interview 1, 6-7)

During the third interview, she recalled playing the *Vivaldi Double Cello Concerto* with another student, befriending her as a self-preservation technique.

It's [the *Vivaldi Double Cello Concerto*'s] powerful and it's minor. It's good for a dark little kid. (Laughs) So, then in 8th grade, myself and [girl's name], who was kind of my rival in 8th grade, who was the biggest bully that I had, but I ended up befriending her as a way to save my own skin. We played the third movement ...with the 8th grade orchestra accompanying us. (Interview 3, 5-6)

She described this experience as being “fun” and explained that the difference between performing chamber music and a solo for her was: “I’m focused so much on delivering to the other musicians that I lose myself—I don’t focus on myself as much or what the audience is thinking of me” (Interview 3, part 2, 6). She described this as being “a huge

hurdle because I was befriending [girl's name] and it was a relief for me. I think I was more excited that, through the music, we were able to connect a lot better” (Interview 3, part 2, 7-8).

She described music-making as a middle school and high school student as fulfilling an emotional need and as something she did “for communication, connection, for fun, and personal fulfillment” (Interview 3, part 2, 1-2). When she imagined how her life would have been different if she did not make music on her cello, she said:

I could have missed out on having this tool to communicate and express myself. I would have lost another language. And that saddens me a lot because... I don't know if I would have gotten as passionate about it if I hadn't had the teachers I had and the life challenges that I had. Cello has certainly given me a lot of opportunities. (Interview 3, part 2, 16-17)

Allyson began teaching Suzuki group classes and private cello lessons as a middle school student. “I started teaching privately at age 13, I started teaching Suzuki group classes by the time I was 14, and I kind of became (pause) I was an apprentice to my orchestra director. She just—everyone pushed me” (Interview 1, 5-6). She had a studio of twenty students and was committed to teaching. She also felt that she was successful as a teacher.

High school experiences. As a sophomore in high school, orchestra was the first place Allyson felt as if she belonged in this new community. At first, she seemed to be noticed for her playing. “Well, I got a lot of compliments on my cello playing and not so much for my singing when I was younger. I excelled at cello playing” (Interview 1, 36-39). Then, it became a combination of achievement and a social outlet.

Well, the nice thing about music and orchestra (and that's why I really loved being in orchestra in high school) is because that is where I found my circle of friends. So, even though I felt pretty alone in middle school and freshman year of high school, sophomore year, people are like, “Who is this hot shot cellist who is

coming up through the ranks?” and, there were 32 cellists in my orchestra, so I got a lot of recognition early on when I was sitting 4th chair as a sophomore. Then I ended up having a very amazing group of— circle of friends. Not a whole lot— like, eight of them. So, I had friends because of orchestra. (Interview 1, 28-30)

She remembers having fun and having meaningful musical experiences in her high school orchestra. Also, “I remember being really passionate about music and really—that was what I wanted to do. I wanted to play music. I wanted to be a cellist” (Interview 1, 23-24). Even so, she was not sure that she wanted to be a professional cellist as her career.

Members of the orchestra also formed chamber ensembles. She remembers these groups for their social times and for the music-making.

I had a quintet in high school and we got together just to play this. We'd get together, “Let's get together!” and put together a Mendelssohn Octet Group and we were such nerds. So Saturday nights we'd go down into the basement and all of us would play pieces we always wanted to play. (Focus Group Interview)

One of Allyson’s fondest memories was playing the Schubert Double Cello Quintet and she brought it to the focus group interview for us to read together. She explained what meanings this piece had for her.

We had a group who wanted to play this and we learned the whole thing and we ended up winning the state chamber music thing. And so we had a solo recital I remember at [name of festival] and they were my best friends so it was really cool. So we had the violist here (right) and the cellist (left) and I played cello, too. And we still talk about all these memories about exchanging like little laughs and all of them now are performance people that have all gone on to major performing gigs. And I'm the only teacher from the bunch of us. So, I love this piece! Every movement has some special something or other and the guy playing this, you know our first violinist, was fifteen at the time. He was phenomenal! (Focus Group Interview)

The piece was the catalyst for remembering the relationships with her fellow musicians and her music-making experience. She described how they rehearsed the music and how amazing their performance was. There were 600-700 audience members listening to her

ensemble perform this almost hour-long composition and she did not have performance anxiety issues.

Allyson's private cello teacher and his studio had an immense impact on her.

I started studying with [cello teacher's name] when I was a freshmen and his studio was really intense and 90-100% of his students all went into music so there was a lot of pressure there and I was finding out really quickly at that time that I was not good at performing and that started creating a lot of doubt about, "What am I going into music for?" (Interview 3, 5-6)

Allyson cites that former studio-mates are now professional cellists in the finest orchestras in the country, such as the Metropolitan Opera Orchestra and Cleveland Symphony. Allyson felt as if she was as good as many of her colleagues and this seemed to be a source of pride and sadness for her, as she did not continue to grow as a cellist to the same extent as her studio-mates did or achieve what they had achieved.

Music-making and Teaching Experiences in College

Allyson entered college as a music performance and music education major with a math minor. When asked what led her to this, she replied: "I was good at it. People said I'd be good at it. I think I liked it? (tentative) I don't know. It just (trailed off)" (Interview 1, 12-13). She felt as if majoring in music education was a pragmatic decision and she did not choose from her heart.

I don't think there was anything that was at the forefront at all. I just hadn't done anything else in high school. My whole life was music so I didn't really know that I could do anything else and I figured—and, I'm very practically minded so I thought education would be really stable and hopefully I would be able to perform at the same time and have a performing career and if it didn't work out, I'd always have that as a back up but I wanted to make sure that I was to be a teacher that was well-trained and would do service to my students. I didn't want to treat it like a performance major who just gets gigs, teaching gigs, based on their playing abilities and other teaching abilities. I wanted to be able to teach really well, too. (Interview 1, 14-15)

She said many times throughout the interviews that she was passionate about playing the cello and chamber music, in particular. Allyson also spoke about how she loved learning about music in general, “I loved music theory, voice training, and things like that” (Interview 1, 15-16).

As a sophomore in college, Allyson developed tendonitis and her performance anxiety continued to be an issue.

I had some pretty severe tendonitis and I had some pretty bad performance anxiety, which doesn't really make for a good performing career and I thought that (pause) I was undergoing hypnotherapy to help with the performance anxiety and my thought was, “If that wasn't getting better, then I'm going to drop my performance major” because I was ed and performance and the tendonitis, there was a chance that I wasn't going to be able to play cello or any musical instrument ever again—so I had to mentally prepare myself that I wasn't going to be able to play. (Interview 1, 4-5)

The tendonitis that she developed in college was a recurring issue in Allyson's life and became an obstacle to music-making when she became a string teacher.

Allyson became a Suzuki certified teacher during her sophomore year in college. She took a class offered in college to earn her Book 1 Certification and she described what she found most useful about the method. “It's really fun disguised repetition and it's a really useful tool for working with a variety of students and a variety of learning styles...there are just so many little tricks and games you can do” (Interview 3, 34-35).

At least that's what I've experienced Suzuki to mean. All the different ways you can teach kids to draw a straight bow and all the different ways you can teach each kid to have tall fingers when they play. There's bound to be some game that would work with some kid and I use Suzuki more than any other method in 5th grade orchestra. I even use it in high school orchestra to disguise repetition. (Interview 3, 35-36)

The other part of the philosophy that resonated with Allyson was just how music should be part of your life, not a separate or momentary activity. She remembered what

resonated with her while she watched the movie, *Nurtured by Love*. “Seeing all those kids run around with violins strapped to their backs and holding good bow hands while playing soccer was unbelievable—just how music should be part of your life” (Interview 3, 36-37).

Questioning her music education major. Allyson chose her major because she loved making music on her cello and was encouraged by teachers and her parents to pursue music education.

And then there were times that I thought about quitting music education because I thought that I had been pushed into the field because I was naturally talented at it and not because I had chosen to be in that field... They said I was good for music ed and that I should do this so I really was worried that I was in it for the wrong reasons. (Interview 1, 5-6)

She revisited this many times throughout the interview and during other interviews.

[M]y parents saw how successful I was and I received all these scholarships to go into teaching as a high schooler—they gave a \$1000 scholarship to whoever they think is going to be the best future teacher—I won that when I was in high school and again, I was teaching Suzuki—I was a Suzuki instructor, which I wasn't even Suzuki certified, but I was teaching all of the cello group lessons and the beginning pre-Twinkle violin lessons. They just said, “You should go into music ed” and I just started to believe them and so I think I rationalized, that, “Maybe they're right” kind-of-thing. (Interview 1, 17-18)

Not having chosen the cello for herself, feeling pushed into private teaching as a middle school student, and then choosing music education as a major in college seemed to outline a theme in Allyson's life. Informally, she spoke about having difficulty with making decisions for herself. Perhaps because she kept her thoughts and feelings to herself, Allyson's parents and teachers began offering her suggestions and opportunities to encourage her to find a place where she felt comfortable and where she felt she belonged.

Student teaching. Allyson reported that she did not enjoy her student teaching experience. Her least favorite part was teaching the high school students. “I just didn’t feel like I had a personal relationship with the students” (Interview 1, 20). She expanded on this in the third interview.

[W]hen I was student teaching at the high school level and I just didn’t connect with the students and part of it was that *they* didn’t feel the same way about music as I remember myself feeling about music—my intensity towards it and my passion for it so I would get frustrated with, if they were joking around or just not taking it seriously or coming back without remembering what we had worked on the day before or not practicing. (Interview 3, 9-10)

However, she felt as if her cooperating teacher believed that she should work with the high school students as a full-time job.

Another concern for Allyson was masking her sexual orientation from her students, which she had begun to realize a year or two earlier. However, she recounted an incident with one of her high school students that terrified her.

When I was student teaching and I was reading during lunch, I was reading *Ruby Fruit Jungle*, which is the epitome of lesbian books. It’s one of the old standards, if there are classic series and I was reading it and [and thinking], “No high schooler’s going to know what this is and it’s my lunch hour and I’m in the office and noone’s going to come in.” Well, a student came in and she’s like, “*Ruby Fruit Jungle*. I love that book!” And I remember being terrified that she was going to mention to her parents that I was reading a lesbian book...She said, “What are you reading it for?” and I was reading it just for fun but I said, “For my women’s literature class.” I lied and she was like, “Oh, okay.” and then I changed the subject just as quickly as I could but that was a big—I remembered the heart palpitations were so strong and I was really nervous, to the point where I called a former girlfriend of mine who is a closeted orchestra teacher in the state of [name of state] and I was like, “Would you be freaking out?” and she was like, “I would just keep your ears open. If other students mention that they heard you were reading this book, then you’ll need to talk to a superior and tell them about it.” It definitely shaped how I interacted with high school students. (Interview 3, 11-13)

This contributed to her feeling most comfortable teaching elementary students.

She student taught in a rural area with an established music program. Allyson had two coordinating teachers, traveled significant distances between schools, and taught fifth and sixth grade strings, high school orchestra, and K-4 general music. She worked primarily with the fifth, sixth, and ninth grade strings and her day began at 7:30am and ended at 4:30pm. Teaching 45 hours a week and then going home to lesson plan and teach her private studio of about 25 students became the model of a music teacher's workload.

When asked when she began teaching full-time, Allyson was confused by the question. It seemed that turning toward teaching was not a decision but an extension of her schooling. Of course she had begun teaching after she graduated because, "that's just what they train you to do when you're in school" (Interview 1, 19). She taught continuously for nine years: eight of which contained some sort of elementary string teaching and the last six of which were primarily comprised of teaching high school orchestra.

Reina

Reina was an energetic, enthusiastic, charismatic thirty-two year old woman. She spoke at a rapid pace and laughed often, which was contagious. Reina's parents were from the Philippines. "My parents immigrated to the U.S. in the 1960's and met here and got married" (Background survey). She grew up in the western suburb of [a major Midwestern city] and "in an Adventist Filipino-American community that was very close knit" (Background survey).

Even though music-making was not always a positive experience, Reina spoke about how much she loved playing the violin and how fun it was to play She described making music as an activity that made the time fly by and as a social activity. Her e-mail

signature included the following quote after her name: "If music be the food of love, play on." -William Shakespeare

Choosing the Violin

Reina said that she began singing before she began speaking as a young child.

I actually didn't start speaking—I started singing when I was a baby because that's what my parents taught me! They would sing to me (laughter). My mom was like, "Oh you were singing, you couldn't even speak yet but you could already sing!" (Interview 1, 31)

Reina wanted to play the violin when she was a little girl and her great aunt bought her first violin for her.

According to my parents, since I was little, I wanted to play violin and I asked to play violin, but we were living in the city, and my mom didn't know how to find a teacher so they held it off. Then I got a gift of a violin from an aunt, like a tiny little violin. (It was like an eighth-size. We still have it—it's really cool, actually. It's dark wood, German violin.) And later on, my parents moved to the suburbs...when I was about five, just in time to start kindergarten. And then I did piano because I still hadn't found a string teacher, and then two years later, I guess I was seven, we found [a Suzuki school] and I started Suzuki Violin at seven. And I still did piano too, but both. (Interview 1)

Although she is not sure why she wanted to begin playing the violin, she remembers seeing pictures of herself as a toddler watching some older children, perhaps in upper elementary school or middle school, playing violin in church. Her first Adventist church had "a mixed population" and the congregation in the suburbs was mainly made up of "Filipino immigrant families, kind of the same background as me" (Interview 1).

Music-making as a Pre-college Student

Her background as a first generation Filipino was important to Reina but she described both her mother and piano teacher as "strict", "controlling Filipino immigrant woman" (Interview 1). In contrast, Reina's Suzuki teacher was a different kind of woman in Reina's life. She worked with this first violin teacher for five or six years and was

skeptical because she was unlike other adults in her life. She was “nurturing, kind, and fun” whereas her mother and piano teacher were “strict” and “demanding”.

I think it kind of bothered me that my teacher was so nurturing and kind—I kind of like her now but she bothered me because she seemed like she had no boundaries and adults in my mind had boundaries, really rigid ones...she was an artsy lady who did square dancing and she had this very red hair and she was weird...she tried to connect with us, like she asked us what we did in school. (Interview 3, 39-41)

Reina went on to add that her violin teacher did not “have credibility” with her because she was unlike any other adult in her life.

Remembering the group classes, Reina described her experience with Suzuki violin as “just having fun with group classes. I don’t remember any pedagogy [but] I somehow learned how to shift and I somehow learned how to do vibrato. It’s not really in my mind how it happened” (Interview 3, 41-42). She also remembers thinking that going to the group classes was “a treat” because she missed school to attend the classes.

As the interview continued, she began recalling more about how she learned to play the violin. “I think she did more modeling, actually—like showing and touch—she did a lot of touch, now that I remember...she tried to get the motion in my hand. And I remember she realized the power of the group” (Interview 3, 42-43). In addition to the group classes, Reina recalls having both private lessons and semi-private lessons with one of her friends. “We’d have a private lesson, she’d have hers and then we’d have a joint lesson together” (Interview 3, 42-43).

Thoughts of quitting the violin. Her mother was important in Reina’s musical development, both in positive and negative ways. As a high school student, Reina considered quitting the violin at one point but never did.

I went to a boarding school. It was a parochial school and I just remember—it was mostly out of rebellion and kind of to spite my parents a little—I'd be like, "Well, I'm not gonna play the violin anymore!" and I threatened to quit, but I don't think I ever did. (Interview 1)

Later in the same interview, she elaborated on her description of the rebellion. She described playing at family gatherings as "torture!!!"

I think that's what kind of made me not want to do it. You're like, "Your parents are forcing you to do this and play these songs" and you feel like, "This is my thing and now it's your thing, and I don't want it anymore!" That kind of feeling... I'm surprised I stuck with it with all the times they kind of forced us to play. (Interview 1)

This same sentiment was expressed again later.

When my parents forced us (she and her brother) or really wanted us to play for relatives and we didn't want to but we had to do it anyway, it became like, "Oh, well. This is not my thing anymore, this is for you." Not that you're using us, but you just feel controlled, and that whole immigrant thing and the Asian thing with the parents being really strict and you don't feel like you have a choice and so you just rebel or you resent it because you're like, "Oh, well. I wanted to play and now you're turning it into I *have* to play", which makes me not want to do it. But then there was the social aspect with all your friends doing it and that kind of kept me in it. Why did I continue despite maybe the conflict? (laughter) (Interview 1)

In this passage, Reina clearly expressed a sense of ownership over her playing, suggesting that music-making was personal. She resented the way her mother used her music-making for her friends' and family's entertainment.

Changing schools, losing her private violin teacher, and an interest in other activities "like art and gymnastics and I just wanted to try other things" (Interview 1) contributed to Reina's thoughts about quitting the violin. Her mother did not want her to quit so she made the extra effort to keep Reina interested. Her mom exclaimed:

"No! No, you can't quit!" She was like, "We'll get you in with your teacher", and [mom] came and picked me up once a month to go see my teacher, and I remember she took me to see the ballet once or twice and the symphony. She came all the way to school and got me out of school. And now that I think about it, she probably did that because she wanted to keep me motivated to play, which

was something! I just feel like that now because the school was way out west and she had to drive me all the way to the city and bring me all the way back and ask for permission for me to come back late against the curfew and all that. (Interview 1)

Reina had multiple musical outlets—violin, piano, oboe, clarinet, and singing.

My school only had a band and a choir, so I did band and choir. I did a lot of singing. I grew up singing, too. So it's just a lot of music. Filipinos really like music and especially for church, so we were always like singing in a choir with people our own age, so I had a group of teenagers that we would sing in a choir and do that, and then at church, too, there was kind of a string group that I'd play with, it's like if there were other outlets, but it wasn't in my school. (Interview 1,9-10)

When asked why she played so many instruments, she responded that, since her school did not have an orchestra, she wanted to play in an ensemble and “do what everyone else was doing” (Interview 1). Although they did offer an after school string club, she explained that the students' playing levels varied greatly and she was not challenged by this experience. “So, to be in the band, I did clarinet for a couple of years. I wasn't good at it and I switched over to oboe and it was better so I liked it better, too” (Interview 1).

She described how she balanced practicing three instruments.

I would practice probably everyday. I'd do my piano, and I'd do my violin, and my oboe. I think I did a lot of weekend practice for my piano though, because I didn't really enjoy as much and I kind of crammed it in. (Interview 1)

Positive influencing factors were that people from church would ask her to play the violin for services and parents would ask her to play with the younger violin students in the neighborhood as well as that it was an activity that she had been engaging in for most of her life.

It was just so much a part of me, it was habit, and people kept asking me to play. I guess when people keep asking you to play, you're just like, “Well, I guess I'm gonna continue to play this”. And I did love it, also, because I had been doing music for so long. (Interview 1)

“Church” was mentioned ten times in the first 11 minutes. Reina said that music was important to both her culture and her church. “It’s definitely mixed. Yeah, it’s definitely a combination. The culture because we were always in church or at home, but the same church family kind of becomes your extended family.” When asked if she liked playing in church, Reina answered:

Um, depends. I think when it was just me, it was just okay. It was more *fun* when other people were there in the group. I had a couple of girlfriends that played violin, too, so if it was me and those girls, three or four of them (because we were all the same age), then we’d be like, “Okay!” and then we’d get together and be at each other’s houses—play violin but also play, you know, that kind of thing (laughter)...I mean, you want to do the violin, but then you also want to be together and have a reason to be together. I think that was a lot of it, too, the social. (Interview 1)

This sense of music-making as grounding social activities and relationships was a prevalent theme in all of the interviews.

Reina continued connecting church, family, and the social aspect of music-making. She spoke about how much her parents were enjoying being part of the church choir, both for the musical and the social aspect.

Music became the social thing for our parents, too! Our parents sing in a choir and they have a social (pause) like the way they do choir, they have a president and then they go on retreats but the music kind of ties everyone together so everybody in my church back home, they just loved doing these big productions, and they’re all amateur, and they have such a good time. I’ll call home and my mom will be like, “Oh, I’m practicing the new choir songs. I have a CD and I listen in my car” and she’s not really a musician, trained. She did piano, but they just love to sing and just be together with their friends. I think that’s a big part of our culture. (Interview 1, 11-12)

Reina marveled at how her parents enjoyed practicing and performing and she often spoke about music-making as a reason for people getting together.

Reina found success in playing violin, calling it her “strength”.

I think it started off being something like a strength, it was my strength, kind of that learning style—I have a very good ear and like mimicking. I'm good with languages because I do mimic very well so I think that was part of it. It's like my main learning style goes with the way music is taught, and of course it's enjoyable. (Interview 1)

She made up an expression for herself saying: "I drive by ear" (Interview 1). She could read music but her dominant learning style is auditory. With the violin, however, she had a lot of physical tension in her playing, which became a barrier for her.

Music-making compared with performing. Reina explained that she enjoyed playing her instruments and practicing but that she never felt comfortable performing.

I never really liked performing—the angst which goes with going on stage and the pressure. And it's funny because one time, when one of my mentors, she actually said this to me, "Oh, well that's just something that you can self talk yourself out of, you know like that's a conditioned response." But the more I think about it, I was like, "Well, no, I really don't like to perform!" I like to play, and the chamber music experiences, but to put together a recital and do those actions that a "performer" does—even playing in a professional orchestra—uhhh (makes a face with hands over mouth), I do it more for the money or if they're playing a work that I love and I want to be a part of, but I'm very picky and choosy. I'm not like one of those people who will just play, play, play, play—hours and hours—I'm just like, "How do they do that?" And they love to be the center of attention and they just want to fiddle and, "Everybody watch me! I'm fiddling," and I was never one of those people! It's too much pressure! (Laughs) But I like the process and I do love to play and I was just remembering, I always practiced and I loved to play." And I loved to practice. I did. I loved to practice. (Interview 3, Segment 4, 3-5)

Reina expands on why she thought she liked to practice, explaining it in a way that sounds similar to what Csíkszentmihályi (1991) calls flow.

I think as a kid I loved to play and practice because it kind of was a way to pass time—the time goes by because you're just playing and it's something new and you're experiencing new stuff—the challenge of it, like, "Can I do this? OK, I can't do this but, how can I figure out how to do this? Oh, I almost got it! OK, not quite, but closer, and let's see what the teacher says." And you know, that kind of—process. (Interview 3, Segment 4, 5-6)

She enjoyed the music-making itself because it was a challenge for her and she enjoyed the problem solving aspect of her practice sessions.

Reina had negative experiences with her piano teacher. One contributing factor was that her piano teacher entered Reina in many competitions even though she did not like being judged.

There are all of these measuring things with a judge and you know as a young person, you're there and you know you're being judged and you get this medal. I'm not very competitive. I don't really like competition, so it actually was not enjoyable to me at all to have to go there and—I remember the only thing I really liked was I got to miss school and my mom would take me to McDonald's! (laughter) That was the best part! (more laughter)

Reina spoke at length about the negative effect of her piano teacher.

She was, I don't want to say bad things about her because she gave me a lot of training but she—she used to smack our hands, and I used to cry during my lesson. I think every week for several years, I would just be crying! (laugh) And she would never notice because she'd always be teaching and she had this very tight bun and she had her glasses, she would change her glasses while I'd just be like crying! (laughter) And I had to cover it in this long hair—oh it was misery! It was pretty bad. I try not to think about it but it kind of stunk. And we would do our lessons, our piano lessons at different families homes so I'd have to endure it with people I knew from church in the next room and it was just like “Ughhh!” So that was one part of it. (Interview 1)

Reina described her piano teacher as a “very strict Filipino lady from the Philippines, like 60 years old, which, at a kids age, you're just like, ‘Oh my God, this old lady is going to kill me!’ (laughter). I'm like, ‘She's gonna cook me for dinner!’” Her mother took her to the piano lessons but, after about six years, her father sat in on a lesson and decided that she needed a different teacher.

The one time my dad took me to a lesson, and he sat through the lesson that-that time he was like, “She's got to get a different teacher. This isn't working!” And that's how I switched. I probably would've just stayed with that teacher because my mom didn't even—because my mom is really strict too—she probably didn't even think anything of it (laughter). She was just like, “Oh well that's how a teacher is supposed to be” (more laughter). (Interview 1)

Reina began taking lessons from a young man in college. “Then, I actually started liking piano, and I started practicing and doing better and actually understanding things”

(Interview 1).

Reina described the positive experience of music-making with her choir director. Although she seemed to have high expectations for the students and may have been strict, there was an attitude that included making music-making the focus of the student teacher interaction that seemed to resonate with Reina.

I had a school choir director who is—she’s a spit fire—man, you did not mess with her! She meant business, and it was kind of how I am with these guys. “This is music! We’re making music, I’m not dumbing it down—you guys are making music—this is what artists do.” She had the same sort of demeanor like this is real—you’re not little kids. I’m not sure if I’m articulating it well, but the whole art is elevated and you’re a part of this and it’s a big deal, and we’re not going to sluff off and we’re not going to accept anything other than your very best kind of an attitude. She was awesome and we were all scared of her (laughter). But we loved her and we wanted to do our best for her. (Interview 2, 113-114)

This experience made Reina want to excel and be her best even though she described being afraid of her teacher. This interaction inspired her as opposed to her interaction with her first piano teacher.

Music-making and College Experiences

Reina entered college as a pre-med student but still took violin lessons and played in the orchestra. Reina explained that her violin teacher suggested that she become a music major. “She said, you should be a music major, and then I did, and then I chose to be a teacher.” She switched to music and music education during her sophomore year. “I think I just didn’t want to do a science major. I was like, well if I have to do those classes anyway I need something artsy! I was always artsy.” She talked about her decision and her parental support.

They were actually pretty supportive and they were like, “Not everyone can be a doctor. It may not be for you and that’s okay. Do what you feel like you want to do and what you’re good at.” And for them and for me I think, that was a real turning point because all my life they kind of like, “Well, you should be a nurse and you should”—like they kind of pushed me a little bit. But then ultimately, it is my choice and they gave it to me. I know a lot of people who were pushed. I have several people I grew up with who were pushed into medicine, and now aren’t even doing it or they’re very unhappy, and I don’t know if they’re going to continue so I’m glad they didn’t do that to me. And my dad set me aside and said, “You know, if this is your passion, you should just go for it.” I mean, in his words, he said. “Not everybody can be a doctor, and you know it’s probably not for you.” and I think that was like middle of my second year when I just like threw myself into—basically into music ed. Yeah, I didn’t really consider performance. I always practiced and I *love* to play, but I wanted to be a teacher. (Interview 1)

Reina’s relationship with her teacher was very influential. She described her as having a “very gentle but strict way” of showing Reina that she cared. “It was just the right amount for me just to grow...She’s a great person and it was mostly her... encouraging me and, “Well, try it out and see”, because she saw, with my personality, that would fit with teaching” (Interview 1). Reina is still close to this teacher and considered her a mentor.

Reina began teaching public school after she graduated from college. She taught for three years before taking a two-year leave of absence to pursue a master’s degree in music education. At the time of this study, she completed her second year of teaching after the completion of the degree.

Conclusions

This final section compares and contrasts the experiences of the participants in order to begin to describe the phenomenon of the meanings and values of music-making in the lives of string teachers. Although each of the participants had unique experiences on their journeys towards becoming string teachers, some themes discussed included

influences of family and teachers, choosing an instrument, public schools' influence on participants' music-making, becoming a music education major and string teacher, and meanings of music-making as pre-college and college students.

Influences of Family and Teachers

Allyson's mother entered college a clarinet major but did not graduate with a music degree and was never enrolled in a music education degree. She filled her house with music and instilled values of music-making, listening, and responding to music. Both Jake's and Robert's parents were teachers but neither had parents who were music teachers. However, both had parents who played instruments: Jake's mother played cello as a high school student and Robert's mother was a pianist. Robert also had musicians in his extended family: his great aunt played piano and his great grandfather played violin. This violin was left to Robert and he described feeling a connection to his great grandfather through playing his instrument. Reina's parents sang in the church choir but they neither sang nor taught professionally. She felt that music was valued in her Filipino-church community. All of the participants had parents who supported their musical education and decision to become string teachers.

Some studies found that music education majors often had parents who were musicians or teachers (Cox, 1997; L'Roy, 1983; Mark, 1998; Woodford, 2002) and that music education students credited positive interactions with former school and private music teachers and family members with their choices to enter the program or profession (Beynon, 1998; Cox, 1997; Duling, 2000; Isbell, 2006, 2008; L'Roy, 1983; Roberts, 2000). The participants in this study did have positive interactions with teachers and family members but Reina also had some negative interactions with family members and

piano teachers, as well. All had musical experiences in their pre-college schools but not all were string specific: Robert did not have orchestra in high school and Reina never had orchestra class as part of her school experience. Differing from literature that found that most music education students chose to major in music education before they entered college (Bergee & Demorest, 2003, Cox, 1997; Woodford, 2002), only one of the four participants fit this scenario: Allyson.

Choosing an instrument. Both Jake and Robert chose their stringed instruments as elementary students at the time their schools offered instrumental lessons during school. Robert chose the violin during the public school “Instrument Night.” Jake described feeling as if his mother “required” him to play an instrument and he tried multiple instruments before settling on the stringed bass. Allyson’s parents chose the cello for her based on the private teachers in the area but Allyson remembers being excited to play an instrument. Her parents also moved to an area because of the public school’s highly respected string program and active musical community. Reina wanted to play the violin before she entered elementary school, inspired by middle school students who played violin during church services. Her great aunt purchased Reina’s first violin when she was four or five but she did not begin taking private lessons until she was seven.

Public schools’ influence on participants’ music-making. Even though Jake, Robert, and Allyson all had mothers who encouraged them to begin an instrument as part of their elementary children’s lives, all three began in fourth or fifth grade. Although Robert did not feel as if strings were a large part of his school experience, he did choose the violin through a program offered at the public schools and was offered opportunities

such as playing in the All-State, All-Eastern, and All-National Orchestras because of his participation in the public school music program. For Jake and Allyson, playing their stringed instruments was an important part of their public school experience. Reina was the only participant who began playing her violin well before it was offered in school, who did not have violin during school, and who considered quitting the violin. She was also the only one who did not begin college as a music-major of some sort.

Becoming a Music Education Major and String Teacher

Interestingly, Allyson was the only participant who began college with a music education major. Allyson was a double major in performance and music education with a math minor. She taught privately as a middle school student, perhaps influencing her towards making the decision to becoming a music major. Allyson's path to becoming a string teacher was the most direct. She entered college as a music education and cello performance major with a math minor and began teaching as soon as she earned her degree. She had taught for nine years before returning to college to begin a master's program.

Reina switched her major from pre-medical degree to music education as a sophomore and planned to teach, never considering performing as a career. Like Allyson, Reina began teaching immediately after graduating with her undergraduate degree. Reina, however, returned to college full-time for two years to earn her master's degree in music education after three years of teaching and then returned to her school district as a full time teacher.

Jake and Robert both chose music education as a career after earning bachelor's degrees in performance. Jake transferred twice before graduating with a bass performance

bachelor's degree and immediately continued his education at the same institution to earn a master's degree with teacher certification. He also began teaching immediately after he became certified. Robert transferred once before earning a bachelor's degree in violin performance and continued at the same institution to complete a master's program in viola performance. After performing and teaching privately for six years, he decided to return to college to pursue his teaching certificate and he began teaching in his late twenties. Both Jake and Robert chose to teach for pragmatic reasons: the schedule, lifestyle, and financial stability it would provide for them and their families. Equally as important, being a music educator was a way to make music all day, something all four of the participants loved.

Meanings of Music-making as Pre-College and College Students

Since he was in middle school, Jake associated being a musician and bass player with “who I was” and “what I do now”, saying that it was his “identity”. As he matured, Jake felt as if music was a vehicle that opened a window into a new world that he could not have imagined as a boy in a rural town in South Dakota. Jake and Reina both described playing as being “a part of them.” Jake also said that the combination of music-making and learning about Zen philosophy from his bass teacher in college helped him discover who he was through challenging and stretching himself internally.

Robert and Allyson both likened their instruments to a companion, calling the violin a “friend” or saying that the cello was almost capable of carrying on a conversation with her as she played it. Both also said that playing combated loneliness and allowed them an expressive musical medium with which to connect with

emotionally. For Allyson, playing her cello brought her a sense of peace. Robert and Allyson both used music-making as an acceptable outlet to express strong emotions.

Robert, Allyson, and Reina used music to underlie social interactions. Allyson found that the high school orchestra was the first place where she felt as if she belonged in her new community and making music in this group was the foundation of her friendships. Reina, too, found that music-making was a social activity and she connected it with her family, Filipino culture, church life and her school experience with music. Many of the participants' descriptions of their past music-making experiences seem aligned with Wenger's (1998) theory that incorporates meaning (experience), practice (doing), community (belonging), and identity (becoming). This will be explored in more depth in Chapter VIII.

Finally, all of the participants described experiences that sound like "flow" experiences (Csikszentmihályi, 1991). Flow refers to a psychological state of intense interest, a time when someone becomes fully absorbed in a challenging activity, causing them to lose sense of time and self which results in feelings of satisfaction and a sense of wellbeing. Jake described "magic fingers" and having a sense that time slowed down, challenging and stretching himself in order to understand himself, and being around other people like himself who were completely absorbed in the process of music-making. Robert and Allyson played to combat loneliness and felt themselves become absorbed in the activity of music-making. Allyson described feeling peace after she practiced and playing chamber music to "lose herself." Reina described time as "going by" when she practiced and found enjoyment from the challenge of playing an instrument.

Summary

Each participant had a unique story of choosing to play their string instruments, a unique description of the meanings they attached to music-making on their instruments, and a unique path to becoming music teachers. Even though each person's journey was distinctive, there were many similarities. Participants' parents encouraged or supported their music instrument choices and many of the parents had music-making and teaching backgrounds. Most of the string teachers were enrolled in their public elementary school string classes and all participated in their school's music programs. There was only one participant who did not have strings during the school day and she was also the only one who considered quitting her stringed instrument. Most appreciated the challenge that practicing an instrument offered and, for some, this striving for artistry aided in the discovery of their identity. Music-making was social, providing participants a community where they felt they belonged. A constant activity in the participants' lives, music-making was described as "fun" and was an activity that led to participants experiencing both success and recognition. Music-making was described as an outlet for expression and a way to dissipate loneliness. Lastly, all participants described music-making experiences similar to Csíkszentmihályi's (1991) "flow" when they would lose track of time and/or their sense of self as they were fully present and absorbed in their music-making.

The next chapter explores the meanings and values of music-making in the participants' lives as string teachers.

CHAPTER VI

MUSIC-MAKING DURING STRING TEACHING CAREERS

This chapter focuses on addressing the second research question, *How did participants describe their relationship with music-making throughout their teaching careers?* and the sub-question, *Why do participants continue to engage in music-making?* The purpose of this chapter is to describe how and why each participant continued music-making outside of the classroom and what music-making meant to them personally and professionally. Each participant is presented separately, in the same order as in the previous chapter. The final section compares and contrasts the experiences of the participants in order to synthesize and describe the phenomenon of the meanings and values of music-making in the lives of string teachers and to connect the findings with related literature.

Jake

Music-Making in Jake's Life as a String Teacher

Although the amount varied greatly, Jake continued music-making outside of the school setting during much of his teaching career. Jake's twenty-five year teaching career included three teaching positions in three different states and a return to his original school district. In all of his teaching positions, he taught elementary and high school strings but in his first placement, both originally and after he returned, he also taught middle school strings.

For the purposes of this study, I chose to divide his teaching career into three sections: early career (seven years total, District A for four years and District B for three years), middle career (eight years total, District C for three years and back to District A for the first five of fifteen years), and later career (last ten years, continuing at District A). The final two sections address what music-making and teaching opportunities Jake imagined would be part of his future and what Jake described as obstacles to his music-making.

Music-making during Jake's early teaching career. During this first part of his teaching career, Jake taught for four years in School District A near the university where he earned his teaching certificate and three years in School District B in a neighboring state. Both positions included teaching strings elementary through high school. Jake continued music-making primarily as an orchestral player, continuing to perform in the same positions he had been as a student. He still considered himself a performer who had a full-time public school teaching position. Since his first public school program was small and he was married but not yet a father, he felt he had time for music-making in his life. Jake performed as a principal bassist in many local symphonies and performing organizations in both teaching locations during his early career. The quote below was in reference to his second teaching situation.

I was principal of the [state name] Symphony...The program was so small that I was still gigging pretty hard but I did some pretty cool things. We did the Andrew Lloyd Webber Requiem at the [name] theater in [city] which was really cool, and I was principal bass for that. And then I played in a couple orchestras: [name] Symphony under [name of conductor], that was real intense to say the least, and that was a great experience. (Interview 1, 44-45)

From the enthusiastic tone in Jake’s voice as he spoke about these musical experiences and the amount of time he spent engaged in these activities, it seemed that music-making was still a very important aspect of his life during the early years of his teaching career.

Music-making during Jake’s middle teaching career. Jake’s middle career included teaching for three years in School District C and returning to School District A for the first five of fifteen years. During the middle career, Jake became a father and, because of the combination of factors of not having a nearby performing ensemble and needing the money to support his family, Jake explained why his music-making began to decrease.

And then in [state name], there was nothing and that’s kind of why my playing fell off. I had to sell my bass to buy a house, and that’s kind of been the decline. That was really where (pause) I don’t really have a really good instrument right now, and it’s kind of hard, and you need an instrument that you want to wake up in the morning to, and I don’t really have that right now. It’s a good instrument but it’s not really what I—it’s not my voice. (Interview 1, 45).

“It’s not my voice” was a powerful statement that will be explored further in the section labeled, “*Reclaiming his ‘voice.’*” Jake moved back to his first school district to teach for the remaining fifteen years of his teaching career.

Music-making during Jake’s later teaching career. During the later part of his career, for the last ten years, Jake and Robert became co-workers. Jake performed with Robert often and both played in [town’s name] Chamber Players. Each year, the chamber players, along with Jake’s and Robert’s high school students, combined for a concert in December.

I have a partner, Robert, who’s a wonderful violinist and so we’ve done a number of things together but I think the most recent ones have been the most significant—we did perform a *Sinfonia Concertante* with a chamber orchestra that the students and professionals from the community form. (Interview 1, 45-46)

Two of the recent, most significant experiences that Jake referred to included performing in a district-wide talent show for teachers and administrators that was also a fundraiser. Jake, Robert, and I performed in this concert twice, once with two student teachers as part of my previous study and a second time two years later with Robert's step-son. These two experiences were described as meaningful to Jake and he also appreciated the goal of the performance. "So every year, it makes me practice, and it makes me get inspired so every year it kind of pushes me a little bit" (Interview 1, 47-48).

Jake described his music-making in the present. He made music as a chamber musician, a substitute in local professional orchestras, and as an alternative-styles musician. Jake made music with his bass in the chamber music setting "1-2 times a year, 4-5 rehearsals and a concert [and] with a folk ensemble playing guitar—once a week rehearsal—15-20 performances" a year (Jake's Background Survey). These "folk ensemble" rehearsals and performances were with his student-alternative-styles group. Although he would prefer to make music more often, time is a limiting factor. Balancing his family life and teaching life leaves less time to play than he would ideally wish.

Obstacles to music-making. Although Jake believed that his musicianship and ability to practice more efficiently had improved, he also stated that bass technique had changed and that his standards were elevated. This presented a perpetual challenge for Jake. At first, this challenge seemed somewhat positive.

I think I'm of course a much better musician now, and I think I work in much more specific patterns than I used to... Your expectation just keeps kind of going up, and so maybe the things that I've put up with before, I don't put up with now. And there's also a couple of things that have happened in bass technique which changed how I think on my instrument, which I'm still kind of developing. I'm not really satisfied ever, and I don't think I ever was when I was really playing—like performing—so I think I just want to do more because it just seems endless—

you don't know how to do it yet, you don't have a choice, you just have to clean up those things. (Interview 1, 49-50)

Ultimately, he found that time and energy were two limiting factors to continuing his music-making to the level Jake would ideally prefer.

But it does get frustrating when you can't really spend the time and you don't have the energy, the time is blocked off throughout the day, and there's not a hole because when I was really working (practicing), I'd take an hour here, an hour there and space it out. You just can't do it all at once when your day—I mean it is hard to come home and kind of work again making music! (Interview 1, 51-52)

Although Jake would prefer having more time for music-making in his life, it did not seem realistic during the school year and it did not seem appealing on the instrument that Jake owned at the time of the interviews. Jake described what it was like when he reached the pinnacle of his playing abilities in the last chapter, calling it “magic fingers.” When speaking about the effects of not having time to practice, he says, “And I haven't really been back since—really. I just haven't really had the time with a family. Did I tell you I ordered a bass?” (Interview 3, 58).

Ordering a new bass was an attempt to find an instrument that did represent his “voice” again. He explained how not having a bass that represented his voice was an obstacle to his music-making. “It's really hard when you don't have that voice. It just doesn't feel right, just doesn't inspire you to get up and go” (Interview 1, 47-48).

Nurturing his professional and personal lives and not feeling connected to his instrument equipment were all obstacles to Jake's music-making.

Jake's imagined future. “I've had grand designs of going back and getting my DMA in performance” (Interview 1, 47-48). Jake dreamed of returning to school to earn his DMA in performance as part of his retirement plan, which may be as close as three

years away. Realizing that it might be difficult to prepare for an audition while he continues in his current position, he explains his plan of how and when he will refine his technique in order to prepare for an audition.

I was thinking about trying to take a year of retirement and then trying to do it, because I have 25 in so I can retire in three. So, doing it then and trying to work my chops up before then so it kind of flows together so that I can get into the program and then find a place to do it...It's more just a reason to get really focused because the next thing I want to do is to try to find a job [in a public school] somewhere where I could just play more and get a lesser [teaching] position because I know I'm not done teaching and even if I retired from [state name], I'm kind of committed to the whole public school thing and I want to be a resource. (Interview 1, 49-50)

He imagined that earning his degree would be in addition to teaching in an elementary or middle school position in another state, uncovering the assumption that teaching strings in elementary or middle school would consume less time and energy than teaching high school orchestra.

Meanings and Values of Music-Making in Jake's Life

In this section, Jake describes what he values in music-making, what makes it meaningful for him, and the connection between music-making and view of "who he is."

Below, Jake began to describe how he views music.

It's more shapes and more language. It was more just making the phrase make sense...Shapes, gestures, there are some colors but it's not specific: it's dark, it's light, it's not orange and green. Although I do go there at times, especially when I'm trying to peak the interest of the kids...It's more about, "This is what we need to do to make music speak." (Interview 1, 32-33)

As he kept talking, he expanded on the emotive power of music.

I remember playing my first big sonata, the Vivaldi a Minor Sonata, and just sort of this darkness. And you can kind of feel the history of the piece, you can kind of feel the whole nature of what he was trying to say and it's a pretty dark piece. There's a drive, there's an excitement, there's an energy, there's a life to it—it's not depressing. But it's kind of intense, and so all those things. I remember one of the most colorful pieces was the Bloch Prayer and you could feel the pain in a

piece like that. So, it's all there. I guess I just don't really put it into words. (Interview 1, 33-34)

Jake enjoyed the active nature of music-making. He liked to play chamber music and appreciated the thoughtful phrasing but he preferred music with “more extreme colors” (Interview 1, 58). He emphasized this again, saying: “I like big orchestras and I like lots of color” (Interview 1, 58).

When listening to music, Jake was sometimes distracted by the evaluation of the individual performers or ensemble performances. He also found that he became bored by the musical composition itself and shared his unequivocal opinion about listening to concerts and a specific example.

I don't like to listen. I don't like to go to concerts. I don't like to sit still, and part of it is because I sit and then start to listen to the technique and start to watch the technique and I start to examine it instead of trying to experience it musically. A great performance to me, I want to actually hear true extremes in direction and contrasting dynamics. I want to hear you know some real commitment towards phrase. We just went to hear the Chicago Symphony and I watched them play the Schubert Great Symphony—I was so tired of the piece, Sometimes I feel like a kid because it's a very repetitive piece and I didn't really enjoy it and I feel bad because I'm supposed to be the guy that enjoys all that. I think if it were abridged, it would be better because it's just too much of the same color all the time. (Interview 1, 55-57)

Aspects of music that resonate with him include a variety of timbres, big sounds, “very colorful melodies, and...intricacies of the music-making—the lines exchanged” (Interview 1, 57).

Jake spoke about listening for the performers' ideas of phrases and colors.

I like it when you can tell they've explored the phrasing, and you can tell that they had really thought through as an ensemble or as a soloist—really trying to do something with meaning, with phrasing, meaning he's not just playing notes—he's coloring the phrase consistently so that there's a consistent line, there's a real musical train of thought. (Interview 1, 58-59)

This appreciation of a performer's thoughtful phrasing was connected to how Jake spoke about what he valued most in his own playing.

The channel, the opportunity to explore artistically how far I can go. What I enjoy is really trying (and sometimes I can't, especially now. I don't have the technique that I want. I can't go to the extreme that I would like.) It's the opportunity to play something perfectly, to play it musically. The phrasing has to do with the expression and the music-making. Again, it's that opportunity to feel like I'm making music, but it's always the challenge of putting it altogether and turning it [the phrase]. (Interview 1, 59-60)

In addition to appreciating the bass as an expressive musical vehicle and the challenge that playing provided, Jake also spoke about interpreting the music in a way that the composer intended. This interpretation leads to making it possible for him and the listener to comprehend the meanings of the music.

The combination of the style and the technique and trying to phrase the way you think the composer wanted to and you can put all those things together and that the expression of the music is—it takes shape so that you basically achieved what the composer intended, and so you can experience it and the listener can experience it, in whatever form they want to put that in their head, painting or color or whatever, but what's happened is that they've said, "Oh, I understand that." (Interview 1, 61-62)

These are the artistic choices that musicians agonize over and immerse themselves in for hours a day. To play a piece that has been played many times before is not seen as recreating as much as interpreting the music in a way that finds the inner-meaning in the music and creating a cohesive musical experience that brings the performer and listener to a new understanding. Jake spoke about the meanings of music-making in his life as being a challenge and a communicative device.

It's trying to reach that level. It's the essence of what we do...a reason to challenge yourself to the max and trying to bring that out so that the music speaks—that's all...It's the idea that what you're doing is a communicative device, that music does have an inner meaning for everyone and that you're trying to let them in. (Interview 1, 36)

“What I do and who I am.” Jake used words such as “identity” and phrases such as “what I do and who I am”, “what I was meant to do”, and “becoming the activity that you do” throughout his three interviews. As explored in Chapter V, Jake described how music-making as a middle and high school student was “who I was, it was my identity” and, “Well, the bass just felt right. I mean, it just kind of made sense to me, and I just kind of said, “That’s what I do now” (Interview 1).

His identity as a string teacher incorporated aspects of his identity as a bass player and his philosophy that a person is the activity they do.

My priority when I teach is—who I am as a person is—I’d want to be a musician first and a teacher second. I think that anybody in any profession should try to epitomize the highest level of knowledge that it takes to teach that subject and as a teacher of music, I need to be a musician—not just somebody that could teach music—because you’d be missing that element, that intensity, that understanding, and when you look at people, say, “That guy is a good musician”, that’s when I think it sets them apart. (Interview 1, 37-38)

This idea was reiterated in both of the other interviews.

Included in Chapter V, Jake explained what he meant by calling himself a musician, as he came to that realization as a college student. As a reminder, he spoke about, “being able to relate to the musical environment that you’re involved in...the whole listening concept and relating to what everyone was doing” (Interview 2, 54) He tied this in with his philosophy of teaching.

So, being a musician is the first thing and then having technical expertise on your instrument as a teacher. It puts those demands on your kids, showing them, “This is what we do. This is what we do.” You don’t compromise your technique. You have to be able to play what the music says, no matter what the problems technically are. And if you have control of your instrument technically, you’ll be able to play and perform the music the way it’s suppose to be performed according to the composers’ wishes. So, there are a lot of composers who do not necessarily write specifically for your instrument so you’ve got to be able to have a lot of technique in order to be able to play the parts. And, as a teacher, the two concepts, the two primary concepts of being a player and being a musician have

to do with standing in front of the kids and making music a priority and, not necessarily fundraising, or some extraneous notion of what being in a group is all about. (Interview 2, 54-55)

Jake said, “I’ve always thought of myself as a musician first, as a player second, and as a teacher third, in that order. Being a musician and a player first because my identity is more wrapped up in those activities” (Interview 3, 8-9). He continued by connecting music-making with his teaching, though.

Staying in touch with some instrument makes it real, the whole process of working with kids... When I frame my teaching, it’s with the idea that I’m talking with someone who wants to play like I play or has the same appreciation for playing that I do. (Interview 3, 8-9)

Perhaps because he saw himself as a musician and bass player first, Jake expressed some confusion about how he viewed himself in the present. At times, there was a sense of ownership and acceptance about viewing himself as a teacher.

But it turns out this [teaching] is kind of what I was built for. Especially the last few years, I’ve really come to the realization, “This is really what I do and who I am.” It’s probably the best thing, even though I miss playing in the orchestra a lot. (Interview 1, 42-43)

When asked what role music-making had in his life, Jake answered, “Well, that’s the constant. I mean, I could give up teaching but I couldn’t give up playing. Easily, I would give up teaching tomorrow if I could play” (Interview 3, 9-10). After he was seemingly ready to renounce the teacher-side of himself, he remembered his own words from the first interview and offered a clarification.

Well, at one point I remember saying that who I am is a teacher but that realization is—that’s sort of what I was born to do is teach but it doesn’t necessarily mean that—I just heard this line “At some point in your life, you have to start doing what you’re suppose to do instead of doing what you want to do” and so, I was born to teach—I just think I am supposed to teach but at the same time, if I had a choice, if the two opportunities were there and I could make the same amount of money and do the same thing, I’d go sit in the back of an orchestra in a heart beat. (Interview 3, 11)

It seemed to me that Jake described a desire to be a professional musician but, because teaching offered him a stable lifestyle that was conducive to raising a family and because he discovered he was good at teaching and it was fun, he concluded that he was born to be a teacher. The fact that many of his family members were also teachers reinforced this idea that he was born to teach.

Jake spoke about what it meant to him to be an orchestral player.

It means I can wrap myself around the true essence of music-making and not be concerned about everybody else [students] and just do my best to relate to the music what's happening and do my best to achieve at the highest level I can achieve. In teaching, the problem with teaching—and it's the same reason I like being in track better than in football or basketball—is because it's a centered process. (Interview 3, 11-12)

This issue of defining himself was revisited and finally resolved later in the interview.

“It's what I do. It's who I am right now. I'm a teacher. I teach music” (Interview 3, 14).

The conversation was brought to differentiating between who he was as a professional and who he saw himself being as a person. He explained that teaching was: “what I do for a living, I teach” but that this did not represent who he was. “I'm a musician. There are two different things there. I'm not sure too many people do that...A musician, that's who I am” (Interview 3, 30). He had not verbalized this before but seemed satisfied with this conclusion.

There are many theories about identity but, after synthesizing the music identity literature in Chapter II, I concluded that identity could be broadly defined as a sense of self that is fluid, dynamic, evolving, situated, layered, and constructed individually, socially, and culturally. Wenger's concept of complex duality and his temporal theory of identity seem applicable. Wenger's complex duality “is a single conceptual unit that is

formed by two inseparable and mutually constitutive elements whose inherent tension and complementarity give the concept richness and dynamism” (p. 66). Viewed through this lens, Jake’s concept of a string teacher seemed to intersect with being a musician and bass player, allowing him to offer his students a rich experience through his level of expectation and the understanding he had garnered through being a musician.

When he said “It puts those demands on your kids, showing them, “This is what we do,” it also sounded as if he is offering his students a window into the musician’s world, something he valued in his background. In addition, he imagines that both performing and teaching will be part of his future plans. Both of these ideas tie into Wenger’s temporal notion of identity. He described the identity trajectory as “a). a work in progress; b). shaped by efforts—both individual and collective...; and c). incorporates the past and the future in the experience in the present” (p. 158).

From analyzing all of Jake’s transcripts, I conclude that he is neither simply a string teacher nor a performing musician but, instead, both are part of his identity. The complexity occurs when it appears that Jake identified with being a musician separately and personally while musician and teacher were combined in his professional concept of himself as a string teacher. This was similar to Ball’s (1990) description of herself as an Artist teacher, as presented in Chapter I. She spoke about the paradox of the connectedness of herself as an artist within herself as an art teacher and the disconnectedness of being an art teacher and artist. She equated the Artist teacher with being extroverted and social and described the artist with being introspective, calling it the “private self.” She, too, sought balance between these identities but gave preference to her artist identity.

It is imperative for me not to lose touch with the artist within me. I don't believe that I can be an effective teacher if I am not also in tune with my own artist myth. The qualities of the artist within need to be linked to the teacher I am if I am to enable my students to stand beside me and form their own vision of the world... Art is the introspection of interacting with oneself—the art object I a result of that search for self... With each moment, I evolve as an Artist teacher—sometimes being more one than the other. It is my hope that I can maintain a balance between the artist and the teacher so that both can flourish within me. Whether or not I shall always teach, I cannot say; but art has been, and always will be a part of my idiosyncratic being. (p. 59)

Building inner landscapes was also referenced in Chapters I and II and the importance of finding ways to bring a balanced, refreshed self to your students was charged as being each teacher's responsibility. In this way, music-making was something Jake did for himself. He described music-making as a “centered process” (Interview 3, 11-12) and a way for him to discover “the center of who I am” (Interview 3, 24-25).

Music-making to discover “center of self.” Intertwined into the conversation about identity were Jake's beliefs about music-making based on Zen philosophies. He described music-making as a centering process—an activity through which he finds himself and his identity. When prompted to expand on what he meant by saying that both track and music-making were centering activities for him, he responded: “It means that you can truly find yourself, the center of what you're about when you're trying to play music” (Interview 3, 13).

The idea that music-making was a challenging activity through which to better know oneself was a recurring theme. “Because of music, I got into Zen. Because of that, that's what I'm trying to find—the center of who I am. The center of who I am has to be involved in something that allows me to stretch myself” (Interview 3, 24-25). Through the process of engaging in music-making as an activity, Jake discovered who he was.

Music gave me that focus, shot-put and discus gave me that focus—where you just start stretching yourself inside. You’re looking internally to find out, to realize who you are rather than having someone else tell you and that’s the big thing. (Interview 3, 25-26)

He also compared the music-making process to teaching. “It is so much more calming to pick up your instrument and not have to deal with all of the rigmarole” (Interview 3, 30-31). Teaching was not a centering process for him, and explained how it differed from music-making.

Your process is spread throughout the 60-70 souls that you’re trying to reach and it’s draining...if you want 50% out, you have to put 100% out because it doesn’t happen that whatever you put in, the kids are going to give it back—it’s just a small percentage. (Interview 3, 12-13)

He did find some similarities, though, specifically, “the reaching and stretching. And, it doesn’t matter whether you make it or not, really—it’s the process. It’s the trying. It’s the try and you just do. You keep doing it until you come close” (Interview 3, 12-13).

Jake described himself as a “competitive person” but then explained how music-making and teaching had provided positive channels for this potentially negative characteristic.

That’s the one thing that music does for me—it brings me down a notch. I mean, I still try to get my kids to play but at least we’re not going to go out and loose. The only thing we’re losing is what’s on the page or not achieving what we can achieve and that’s a much better way to be and that’s what I talk to my kids a lot about music, that music allows you to win without keeping score. (Interview 3 20-21)

Above, he explains musical ways that he had rethought his competitive spirit and below, Jake describes ways he channeled his competitive spirit into his program.

And the nice thing about that, my competition has been trying to build the program and the size of it and to have a program that reaches critical mass so that I’m reaching far enough into the community that people feel it all throughout the community and I think I’ve done that here. And, so that’s been the competition

for me and I can do that a lot of different ways and a big part of that is just having fun with the music...

The cool thing that's happening here, that was a goal but wasn't expected, was that we are getting to play great music. That we're getting to play major, major works and the kids really enjoy it and I really enjoy it and they love getting to walk away with being able to say that we played the *William Tell Overture* and we played *Beethoven Fifth Symphony* and we played this repertoire. That in itself is competition. This community appreciates that. (Interview 3, 21-23)

Striving to build a large program with students who were able to reach high levels of music-making, as understood by the literature they were able to play, became a sense of competition within the program. The idea that music-making is fun and that music-making at a high level is more rewarding and more fun will be explored by other participants in this chapter and Jake and other participants in the next.

Reclaiming his "voice." Jake was in the process of purchasing a new bass during data collection. He spoke at length about the financial situation he had arranged in order to purchase a bass that was being made for him. Interestingly, verbalizing his feelings about the inability for him to produce the sound that he associated with his "voice" on his current instrument was credited with inspiring him to purchase a new bass. Below is part of the conversation between Jake and I.

Jake: Did I tell you I ordered a bass? He's making it for me. I'm trading in another bass. (financial talk)...

Kristen: That's exciting!!! You had talked about that—how you couldn't get your voice out with the bass you had. You were finding it frustrating.

Jake: Right, it was frustrating.

Kristen: That was just the first interview. That wasn't very long ago.

Jake: Well, you were probably the motivator behind me doing it—really having to think about it and being so frustrated with it. I was really frustrated with it. (Interview 3, 58-64)

During the third interview, he spoke for over fifteen minutes about his new bass and how he was able to afford it. I believe the action of actively seeking finances to purchase a new bass speaks volumes about the meaning and values of music-making in Jake's life. For Jake, music-making was a way to express, center, and discover himself. He identified personally with being a musician and bass player but also professionally, as being a musician and bass player were intertwined with his identity as a string teacher.

Robert

Music-making in Robert's life as a String Teacher

Robert was consistent in his music-making throughout his string teaching career. Indicative of his ten-year career, Robert's music-making consisted of, "about three classical gigs a year and about the same number of fiddle gigs. I also play for some weddings...and dances" (Background Survey). When I asked him what role music-making had in his life, Robert answered, "To a certain extent, music-making is my life!" (Interview 3, 2). He explained what he meant by that last statement. "It's just what I'm doing most of the time...A normal day for me would be teaching music at the high school, teaching music at the middle school, teaching private lessons, going home and playing music with my kids" (Interview 3, 3). He wrote that he practiced with his children and step-children three-to-four times a week and spoke about this again in the interview. "Well, my step-daughter and son ask me to help them with their music sometimes and then I teach [daughter's name] violin and I try to help [another daughter's name] with the flute" (Interview 3, 4).

More than helping his children and step-children practice, Robert attributes music as being a unifying factor in his family, something that grounded their relationships.

Music-making in my house is kind of the bond between two families—the blended family. That’s kind of my connection with my step-children. So music-making is part of my job, it’s something that I do with my family, and it’s also something that I do for myself so that’s a lot of my life. (Interview 3, 4-5)

Later in the interview, Robert spoke about music-making as underlying his relationship with his great aunt, which was recounted in the previous chapter. However, this seemed related to how he spoke about his relationship with his step-children.

Kristen: So, it almost sounds as if the relationship you had with your great aunt in music-making is somewhat like what you have with your step-children now.

Robert: Yeah, it’s pretty similar. (Laughs) That’s interesting! It’s *very* similar. (Interview 3, 31).

Music-making was the foundation of many social relationships with family members and friends.

A benefit to music-making at this point in Robert’s life, as opposed to when he made music as his primary source of income before he became a public school teacher, was the schedule.

With my chamber music group, there’s been flexibility, more flexibility than when it was my job. I can schedule things around my family schedule. That’s one of the reasons I got into teaching, so that I would be able to balance out the family life and the work life. Because when I was teaching [privately] and making music as a living, I was out most of the days of the week, 3-4 nights. (Interview 3, 11-12)

This was not the only reason he loved teaching, however, and those reasons will be discussed in Chapter VII.

Robert’s imagined future. Describing how he felt about the balance between teaching, music-making, and personal life, Robert answered, “I think I have a good balance now. I would like to add some more performing at some point in the future” (Background Survey). During the first interview, he reiterated this and added: “That’s

hard to balance with the other priorities in my life, like raising kids, so, I probably have about as good of a mix as I could ask for” (Interview 3, 50).

In ten years, Robert imagines both teaching and music-making in his future but acknowledges that he may not continue teaching in the public schools full-time. Although he has not committed to a path, he added, “I do have a good balance of things right now but when [daughter’s name] is through college, I’ll probably want to have a different balance but I’ll probably still be doing the same things” (Interview 3, 51-52).

Meanings and Values of Music-making in Robert’s Life

Robert described why he made music outside of the classroom. “Music is an outlet for expression, emotion, and artistic creativity for me. I also like to keep my playing skills. My musical experiences outside of the classroom inspire my teaching” (Background Survey). During the interviews, Robert also spoke about what music-making meant to him. “Making music is pretty tied to emotion and movement. That’s how I think of it—movement and emotion” (Interview 1, 16). He explained what he meant by movement and emotion.

When I hear music, I really feel the movement, the feeling in the music, even if it’s not a dance piece, that’s how I hear the music. Emotions. (long pause) I’m not sure how to talk about that. It’s just something—I think we all have an emotive bank or quality and I think I have some really strong emotions that music is a really good way to have those emotions expressed. Not necessarily, the music might be a different emotion than I feel but just that spirit. That’s how I like to think of music-making. (Interview 1, 16-17)

He expanded on what music-making meant to him, adding music-making as art-making as well as music-making as a social activity, both themes that were mentioned in the last chapter.

Also, I like making music with other people so it’s a social thing, too. With some people, with other professional musicians, I like to make music

because I like the end product. In a sense, we're making a piece of art. And then with other friends I have, I just like playing tunes so it's more a way of connecting, a way of making a friendship. (Interview 1, 17-18)

Art-making was referenced and expanded upon during multiple interviews. First, he explains what he means by this term. "Choices that have been made about the music and how to make the music. I think that's what makes it art, the choices that have been made about the tempo, style, and all those elements *and* the performance" (Interview 1, 30-31). Then, he added: "I think that what makes it art is when you have a sense of a goal, an intention of making it sound a certain way" (Interview 1, 32). In the third interview, he equated "making music and making sand castles" and spoke about simply valuing the "act of creating something" (Interview 3, 32-33). Robert clarified that he enjoyed music-making that would be considered, "good...I still like the music I play to have a certain quality, a certain integrity and I do, it is meaningful to me to still practice and perform classical art music" (Interview 3, 40).

Robert spoke about some of the reasons he preferred music-making on his violin.

I much prefer playing my instrument to any other music-making. I think it's partly because of the movement—I can feel the movement. Playing a string instrument in particular, I feel the movement of the piece... Well, I guess I have, (pause) I crave music that I felt that was meaningful in an artist sense in the past so I'm drawn to doing that again on the instrument and, as I said before there's a certain personal quality to it, too. (Interview 1, 17-18)

When he said that there is a "personal quality" to his instrument, this refers to the relationship that Robert had developed with his violin as a teenager that he likened to a friendship, which was recounted in the previous chapter. As an adult, he spoke about the violin as "the one I hang out with" (Interview 1, 20). "For a long time, I would just play tunes. I would just take my violin and play tunes and I used to tell people it was like a

yoga—a violin yoga” (Interview 1, 20). When asked to explain what he meant by “violin yoga” and yoga in general, he answered:

I think of yoga as meditative kind of movement guided by a certain kind of meditative state. So, I would do that sometimes on the weekends, especially when the weather was good, I would sit on my porch and play music outside. I would often take my music and my violin when I would be traveling to places, beautiful places. Kind of inspiring. It would always be the same tunes, though. I would just play. (Interview 1, 20-21)

When I’m just playing by myself, like when I’m traveling or just playing tunes on my own, that’s when I feel connected to nature—more meditative, I guess” (Interview 1, 22-23).

He said he played simple Celtic, Irish, and blue grass tunes that he learned in a workshop. Later, however, he added: “Well, playing tunes with friends comes and goes and playing the viola comes and goes but teaching music and performing music, I’ve never stopped doing that” (Interview 1, 31). Teaching and music-making on the violin are the constants in Roberts life.

During the interview, Robert had a habit of making a clicking sound with his tongue. It seemed to occur before he said something personal, revealing, and generally difficult to verbalize. In the transcripts, this is referred to as “(Click)”. Although the (Click)’s have been removed from the included passages thus far, the next example is original to the transcript in order to exemplify this aspect to the reader. When asked what he valued most about music-making, he responded: “(Click) I think I just value being able to play. (Click) I like the feel of playing. (Click) I like the sound that comes back to me. It’s just something that is very connected and personal to me” (Interview 1, 30-31). The “(Click)” did not occur with this frequency very often and is the reason I have addressed it and included it at this time. After analyzing the transcripts, I suspect that Robert makes the sound when something especially personal or meaningful is shared.

When asked to explain what he meant by “the feel of playing”, he responded without any (Click)’s: “The feeling of the strings, the wood touching your skin, the reaction of the sound coming back to you. It is definitely something that has been with me for a long time. It’s been pretty constant for me” (Interview 1, 31-32).

Although playing violin had been a constant in Robert’s life, the meanings of music-making had changed over time to include music-making-for-the-sake-of-music-making as well as music-making as an artistic expression. “Music-making, just playing to play, is a breath of fresh air after music school” (Interview 3, 40), and, although he still valued the high level of playing he had achieved, he explained some of the differences between classical musicians’ values and fiddlers’ values of music-making. One example is included below.

Jake always says that I really listen for tone. I think that’s just music school—that’s what they have us listen to. And that’s what you find out when you play with people who play just to play. They just want to make it sound like the tune... Tone is really not a big deal unless you are playing a concert of that kind of music but if you’re playing folk music or something like that, it just should sound like the tune so, that’s interesting. (Interview 1, 40)

The idea that Robert met people who enjoyed playing their instruments in order to play a recognizable tune seemed liberating to him and impacted his own music-making.

Robert’s discovery of the joys of music-making with these two different goals, “just playing to play” and music-making as an artistic expression seemed important to his sense of well-being and to his philosophy of music-making.

Music-making for oneself. As mentioned in the last chapter, Robert’s pre-college student music-making was fueled by success-as-a-driving-factor. In his early twenties, music-making was an artistic expression and in his mid to late twenties, his idea of

music-making was expanded to include music-making-for-the-sake-of-making-music. To this, he added:

When I think of giving something to myself, I think about playing music that I choose for myself and playing with people at the same level, with people who all like to play the same kind of music...I think that when I play music for myself, with other people (Click) I have a little more autonomy. I can choose whether to play, what to play, whenever. (Interview 3, 9-10)

This sounds as if it is a combination of music-making as art-making, “music-making-for-the-sake-of-music-making,” and as a social activity. Adding together statements that music-making was “giving something to myself” and his idea about “yoga violin”, music-making was also a centering tool.

Variety in music-making. Robert wrote and spoke about the inspiration he received from his music-making.

My music-making makes me feel more inspired to want to go to teach my classes and I think my music-making makes the class more real for the students—a little more believable when you actually see someone play what you’re learning to play. It also gives them a goal of how to sound. (Interview 3, 5-6)

Robert felt as if he was looking for something new in his music-making and he related this to his teaching.

I think that my music-making became much more varied when I began to teach. It was much more focused when I was in school and I was wanting that—more variety. That’s why the blend of things I’m doing now is really good because I have a lot of variety in what I’m doing, even though I’m teaching the same kind of music, there’s quite a bit of variety in different classes and different levels. (Interview 3, 79-80)

Robert demonstrated his interest in a variety in musical genres, as he brought a jazz piece to the focus group music-making session. He had played “Steele City Strut” by Darol Anger on a chamber music concert about nine or ten years earlier. It was, “an alternative piece on a classical concert. I didn't listen to much pop music growing up but I

listened to the Turtle Island String Quartet...I listen to jazz on the radio” (Focus Group Interview). He appreciated that the composer, “Darol Anger, makes jazz pretty accessible” (Focus Group Interview).

In addition to playing violin and viola, both of which Robert considered his primary instruments, he was attracted to playing a variety instruments. “I do have a mandolin and I play guitar some in the fiddle group and at home” (Interview 3, 80). Although he played the mandolin and guitar less often, he still played the piano, his first instrument, both in school and at home.

Sometimes I just like to sit down with it and play [piano]. I didn’t think about it but that’s another way I just play music just for music sake. I got into that more when I began teaching general music. I would play the piano when the Kindergartens came into the class. Sometimes just improvising things on the piano and then I would play piano when they were singing. And then I would play the piano some at home and [step son’s name] plays the piano some, too. But it’s interesting because, when I first moved into the same house with them, I began playing the piano around bed time—Beethoven’s Moonlight Sonata and some familiar songs—and it’s funny because now [step son’s name] is playing that music and he’s taking piano lessons and he wanted to play those pieces. (Interview 3, 81-82)

Robert compared how he felt playing the piano, violin, and viola.

The piano, to me, feels easier than the violin. It feels like I don’t have to work to play in tune and I like how I can play harmony and melody at the same time and I like hearing the harmony. With the violin, I feel like I can be more expressive (Click) I have more skill to play with. The viola, I think, matched my temperament and my voice. (Interview 3, 82-83)

Although all were valued, playing different instruments had different purposes and meanings for Robert.

Robert’s Identity and Philosophy

The third interview began with Robert stating that music-making was his life. Ninety minutes later, the conversation turned to his identity. “When I was growing up

with music, I think I put a lot of my identity into making music and being a musician. I think it's still a large part of it but I just have more identities now" (Interview 3, 90-91).

Our conversation continued:

Kristen: Can you talk about that?

Robert: (Chuckle) Well, when I was growing up, I saw myself as a musician. Now, I'm a father and a teacher and a husband *and* a musician.

Kristen: And is that in a particular order?

Robert: I don't think so (laughs) I don't think it's in a particular order because I said musician last but that is certainly not the least part. So, I don't think I can put them in an order—they're just different identities. It's kind of like it's a piece of my pie. (Interview 3, 91-92)

Music-making and being a musician are part of Robert's identity and, although he did not mention teaching here, that does not mean that teaching is not part of his identity. The conversation was centered on the meanings of music-making in his life at this point in the interviews but during the first interview, he said, "Playing tunes with friends comes and goes and playing the viola comes and goes but teaching music and performing music, I've never stopped doing that" (Interview 1, 31). Perhaps teaching and performing music are both part of Robert's view of being a musician or perhaps it was not directly related to what he was describing at the moment.

He shared his philosophy on music-making for string teachers, which summarized his views on music-making in his life.

I think that it's important for music teachers to keep playing music and have inspiring music-making in their lives. And I think that it's important for music teachers to have music that they play just-to-play and if they can, some music that they really study (go into some depth with). I think it's hard to do that.

I feel like I'm really lucky with the blend that I have—teaching and performing different kinds of music and experiences. I don't think it's easy to find that. I do know that quite a few teachers are looking for that. (Interview 3, 115-116)

Robert seems to have integrated music-making into his teaching and his home life in a way that left him satisfied with all three. This last statement about other teachers searching for a balance between teaching, music-making, and a personal life seemed to be true for the other three participants in this study, too.

Allyson

Music-making in Allyson's Life as a String Teacher

Allyson taught for nine years in the same school district. She began as an elementary and middle school string teacher and, for the first three years of teaching, Allyson's music-making consisted primarily of playing with her professional string quartet.

I did still play gigs in the summer. I still had a quartet my first three years of teaching, especially during the summer. We did at least 10-15 gigs a month. And then, occasionally on the weekend, if they knew I could come up, because my quartet was based in [city about 60 miles away] and I'd go up and do gigs throughout the school year. (Interview 1, 44-45)

They played a variety of jobs and genres of music. Allyson explained why she enjoyed playing in this group.

We'd just get together and play. And it was money and it was fun and it was social for all of us, and we were just playing music instead of rehearsing music. I missed performing for something more formal but we would also throw in some new music now and then so we wouldn't get bored, so that was fun. (Interview 2, 105-106)

After three years of teaching, Allyson was asked to become the orchestra director of a very successful high school string program just four days before the school year was to begin. This change in teaching assignment also changed music-making in her life.

When I had a quartet the first three years, I wasn't teaching high school so I had more time and not nearly as many pressures....the years that I wasn't playing, I was involuntarily moved to the high school position and without any notice so I

was behind the game and we had to move buildings. It was every possible stress you could imagine: from types of schedules, to trimesters, and we had the weird block and I didn't have a mentor anymore, after my third year. (Interview 2, 106-107)

In addition, the number of students she was teaching had almost doubled, considering that she was a team-teacher for the first three years and then was solely responsible for all of the high school students. She added that the high school position was a “more stressful job” (Interview 2, 107-108).

This transition negatively impacted her music-making. She found it difficult to find people in the area with whom to play chamber music. During the focus group interview, co-workers Jake and Robert spoke about playing chamber music together and Allyson responded: “My colleague doesn't like classical music so we don't play classical music together so it's hard to find enough people to play chamber music” (Focus Group Interview).

During the last two school years of her teaching career, she decided to begin music-making again. There were two factors that led to this decision. The first reason was hearing that, as part of my previous study, Jake, Robert, two student teachers, and I were playing together as a chamber group. “It sounded fun, just making music with other people. I really like chamber music” (Interview 3, 14-15). The second reason was the realization that her life was focused on her work, teaching.

I was getting really bitter about teaching because I was doing things for everybody else and not doing anything for myself so the last year and a half is when I started playing cello again. I just decided to make time for it but I definitely had to let some things go during school. (Interview 2, 107-108)

Spurred by my asking her to play a piano trio on my recital, Allyson began music-making again. She also joined a local community orchestra and began having chamber music parties with members one Friday a month.

When speaking about playing in the orchestra, Allyson explained how she felt before, during, and after rehearsals.

Going to it, I'm normally resenting that I have that time taken out of my day because there's so much more to do. When I'm there, a lot of times I'm thinking that I am so much better than this orchestra but I'm not prepared enough to do an audition for a paying orchestra right now and that isn't really the type of music—orchestral music is not really the type of music I enjoy making anyway. But then there are sometimes when I'm like, "Oh, this is really fun" and I can lose myself...Afterwards, I'm normally energetic and really glad I went. (Interview)

Even though the cellists in her section were not as good as she was, Allyson improved by playing in the orchestra and found that it had a positive impact on her attitude and well-being.

Playing in the piano trio was also positive but provided a different and preferred experience than playing in the orchestra. "Playing in the trio with you, I know more of what I want for myself. If it's really for myself, then I want to be with musicians who can handle the music that we're playing" (Interview 2, 75-76). Allyson added that playing in the trio "was completely for myself" and that it helped her find "the excitement for music-making again" and feel "revitalized" (Interview 2, 76-78). This impacted her personally and improved her attitude toward teaching.

Obstacles to music-making. As with Jake, Allyson spoke about the obstacles to music-making.

Time. It's just the time. It's time. There's just not enough time—hours in the day if I were to do as much as I wanted to to feel like I'm doing enough for my students. There's just not time. Time and energy. I'm just exhausted and I don't have a purpose for it anymore. (Interview 1, 41-42)

It might be a combination of time, energy, and unrealistic expectations. Allyson said: “Well, I thought that I *had* to spend that much time at work. I thought I wouldn’t be as good of a teacher and that was what was expected” (Interview 3, 16-17). Although there might be a public perception that public school teachers have a job that demands very few hours of work, many high school music ensemble teachers work 8-12 hours a day during the week and many more hours during the weekends, often making 50-70 hour work-weeks. Allyson was an example of this kind of string teacher.

Allyson spoke about other obstacles to her music-making, including lack of direction and needing help to overcome barriers in her technique.

I don’t have a performance I’m working towards...there's not really a reason for just practicing for myself and I feel like I need some more instructions, too...I feel like I’ve plateaued and I need some new insight to make me feel inspired again for playing. I just don't have the capacity or the capability to take the cello to the level I want it to be now. (Interview 1, 12-13)

Feeling as if she should continue to grow and to improve as a cellist seemed to be an obstacle to Allyson’s enjoyment of music-making.

As referenced in the last chapter, recurrences of tendonitis posed another obstacle. She described being at a summer camp weeks before the final interview where she was enjoying music-making. She and another cellist were preparing a cello duet for a faculty recital, “and I enjoyed it until I was playing on another cello and I got tendonitis and then again I was super frustrated” (Allyson, Interview 3, 98). Her frustration was compounded because she had planned to play some alternative styles with faculty who would be arriving a few days later and instead, she could not participate.

Allyson’s imagined future. Working to remove the obstacles to music-making, Allyson planned to devote more time to music-making the following year. Her plan

included taking cello lessons and playing in a chamber group. She hoped to find people to play with who wanted to play for similar reasons, which she described as: “To have fun and to learn about the music and have fun communicating through the music with each other” (Interview 2, 85-86). In some areas, there are plenty of string players and string teachers who are interested in playing chamber music together but this was not Allyson’s experience. She wrote in her background survey: “I would like to be part of a performing ensemble that is of a caliber that challenges me and ideally, that pays” (Background survey).

Connections Between Not Having Time for Music-making and Burn-out

Not having the time for music-making in her life seemed to create a divide in Allyson’s life as a string teacher.

I think most of us go into teaching because we like music and we like making music and once we start learning how to teach, we get stuck in the how-to-teach mode and we get away from the music-making mode and we think so much about the how-to-do-things and the process and we lose the experience factor that got us hooked in the first place. (Interview 2, 28-29)

Allyson said that she thought that music-making was a way to begin to find balance in her life again and she linked not having time for herself, including music-making, and feeling burned-out. She also said she would encourage string teachers to continue to music-making for themselves outside of the classroom.

Allyson made the decision to return to college to earn a Master of Music degree in music education and planned to enroll in the fall after this study. She spoke about what factors led to this decision.

I started to feel burn-out and I want to focus on myself and have just a spark ignited again...I just wanted to remember why I'm in this field and have a little more attention just focusing on myself and I guess I'm doing some soul

searching...and it's hard to focus on myself when you have 200 kids in front you. (Interview 1, 71-72)

Like caregivers who lose their sense of self, Allyson, in her devotion to her job, was starving her own needs. Perhaps music-making throughout her teaching career would have been a way to counteract burn-out for Allyson, as she used similar words and terms for the positive aspects of music-making that she used to describe what she was searching for: she described music-making as being for herself and also described searching for time to focus on herself, music-making helped her find excitement again whereas she was looking to have a spark ignited again, and music-making made her feel revitalized whereas she felt burned-out.

Identity

Allyson's soul-searching seemed connected to her identity. "I realized that if I were to identify myself and what I do now, I'd say I'm a closeted orchestra teacher and I realize that I hate that!" (Interview 3, 13). Allyson explained what being a "closeted orchestra teacher" meant to her.

One, it's so not well-rounded and...it doesn't show any of my other interests... Two, it shows that when you really start teaching, teaching can become your whole life and you can lose yourself as a musician and you can lose your personal life and what makes you who you are and the reason we go into teaching is because of our passion for music-making...that's the first thing that came to my mind and I was like, "That's awful. That's AWFUL!!!" I did not like that at all and so, that just goes to show that it's so easy when you're serving others to let your life get out of balance. (Interview 3, 13-14)

In her background survey, Allyson wrote that she had not achieved her ideal balance of teaching, music-making, and personal life and explained that, in addition to finding a professional performing ensemble to join: "I'd like to have time/energy in my day to work out, hang out with friends, date and have a social life. Lack of time in my day and

the conservative/political thought process of my district are the main prohibitors” (Background survey). Allyson was worried about her students or their parents, co-workers, or administrators discovering her sexual orientation. She was convinced that she would lose her job if they knew that she was a lesbian, even though they would find another “official” reason to fire her.

The idea that music-making was part of her personal life and something she did for herself and teaching was serving other people was mentioned multiple times. She elaborated about the imbalance in her life towards her work-life and away from her personal life was also apparent in her identity.

I’ve realized that I’ve been too work-heavy but I didn’t realize that pretty much everything that I identify as myself has to do with work and being closeted at the work place. I’ve noticed that my life has been unbalanced before and I’ve constantly been trying to work on it, like the times when I’ve put in an exercise regiment and trying to plan at least 2-3 social activities a week and then I started playing in orchestra because I wanted the social aspect and I wanted to start playing the cello again. (Interview 3, 14-15)

Allyson said that her girlfriend of ten-years had brought these issues to the forefront at different times but that Allyson did not believe her. She felt that she did not have a choice in the matter, as her job required the hours and attention that she devoted to it.

Music-making, however, seemed to offer Allyson an acceptable way to connect socially with others that did not seem threatening. Allyson explained that being a music-maker was integral to her decision to become an orchestra teacher.

I went into music education because I was a cellist and a music-maker. I didn’t go into it as a teacher with cello on the side. I went into it because of music-making so I would love to have that be as rich as it was when I was deciding that I was going to go into this profession. I don’t know how to make that happen but I feel like it should be as strong. If not, I’m becoming burned out and that’s a disservice to my students. (Interview 3, 14-15)

She also spoke about her philosophy that teachers who do not keep music-making in their lives are doing “a disservice to the students if they can't play the level music that they're teaching anymore” (Interview 2, 87-88). Even when speaking about finding balance between work and a personal life, she linked music-making back to considering what was best for her students. This confirmed that she viewed herself and her identity as an orchestra teacher but it also indicated that music-making and orchestra teaching intersected in her mind, indicating that music-making was both for herself and for her students' benefit, as well.

In Nel Noddings book, *Happiness and Education*, (2003) Chapter 3 is titled, “Needs and Wants.” She wrote:

It is understandable that people who have, from childhood, been deprived of their own feelings and opinions would also be unclear about what they want. Such people are unable to express their wants even to themselves. Often they take the attitude that “life is earnest, life is real” and seek only to do what they regard as their duty. Happiness is rejected as an impossible goal. (p. 70)

Using the lens of this chapter to further understand Allyson, she described feeling different as a child and tried to stifle her sexual orientation, first in her personal life as far back as the fourth grade, and then in her professional life, labeling herself “a closeted orchestra director.” She had difficulty making decisions and even understanding herself and her motivations. She placed the needs of her job ahead of her own needs or the needs of her girlfriend. Perhaps the imbalance is more understood in this light and ceasing her own music-making outside of the classroom was symptomatic of a larger issue.

Meanings and Values of Music-making in Allyson's Life

Allyson described what she valued in her own playing.

I like how warm the sound is and it can be very pure sounding. With cello, it doesn't sound gross if you're expressing anger on a cello, it still sounds beautiful

even when you're expressing anger on a cello, when you're playing it well. I guess I mean the ability to express yourself and still have it be beautiful sounding. (Interview 1, 38-39)

Expressing her sometimes less attractive emotions in an artful way was valued and meaningful to Allyson. She also added the element of connecting with fellow musicians in the orchestral setting to the idea of expressing herself through her music-making.

I play in a community orchestra so that just kind of connects me with other people and I also like how it—I'm still not very good at expressing myself verbally so the cello still allows me to do that so I guess I'm trying to find a connection I had with it [cello and music-making] before I had the tendonitis. (Interview 1, 39-40)

The social aspect of playing had increased in importance over the years. Allyson said: "I'm not a big fan of playing music by myself any more whereas, when I was in middle school and high school, I was. Now, I like that connection that you have with other people through music-making" (Interview 1, 8-9). Questioning whether she felt a connection with audience members she was performing for or with the musicians she was playing with, she clearly responded: "Playing with. I definitely prefer playing *with* other people. I like the connection" (Interview 1, 9-10). Allyson spoke about having performance anxiety issues when she played solo recitals. Playing with other people seemed to be a way for her to connect with the music and with other people, which changed her focus.

Whenever I'm performing chamber music, my attention wasn't on the audience, which it normally is when I'm performing. So, with all chamber music, I'm focused so much on delivering to the other musicians that I lose myself—I don't focus on myself as much or what the audience is thinking of me. So, it was fun. (Interview 3, 99)

Having fun was definitely part of her meanings of music-making.

The role of music-making in Allyson's life has changed over time, adding layers of meaning to her music-making. "When I first started playing cello, there wasn't that

need for recognition...So, the cello was for myself instead of doing it for other people” (Interview 3, 3-4). As a middle school student, it was primarily an emotional outlet and it filled her life with something to do when she was home, giving her a sense of purpose. Music-making also brought her a sense of peace. In high school, recognition and success were important factors of her music-making but it also became a vehicle to form social relationships with fellow orchestra members, which gave her a place where she felt she belonged. These memories were relived when preparing for her former orchestra director’s retirement recital.

I mean that's where I found where I belonged when I was in high school. There were all these different groups and I liked the music geeks, the "orch dorks" and the band geeks and the choir nerds. That is my social outlet. And I love—and I also communicate better with other people through my music sometimes than I do verbally...

But this was reminding me of my orchestra teacher who retired last year. We had this big concert where as many people as had studied with her could get together. And that was really interesting because we played pieces that we had all played under her direction and so we were all sharing stories. It was phenomenal. Just playing with people in all different age ranges and it just brought us closer together. And all of us shared experiences even though they weren't shared with each other at the same time or same place. (Focus Group Interview)

Even though Allyson was music-making with some people she had not known, she still felt as if she belonged in that setting because of their shared experiences. All of these ideas continued to be part of Allyson’s music-making when as a string teacher. She succinctly summarized the reasons for music-making in her life. “For communication and connection and for having fun and personal fulfillment...and for the social aspect” (Interview 3, 93-94).

Difference Between Playing Primary and Secondary Instruments

For Allyson, there was a difference between playing primary instruments and secondary instruments. Because the term *music-making* is defined in this study as making music on the participant's primary instrument in and outside of the classroom, this section will make a distinction between playing primary and secondary instruments. Besides playing cello, Allyson plays violin, viola, bass, piano and many more instruments. Allyson wrote: "I like to pick up new instruments: guitar, ukulele, acoustic and electric bass, recorder, French horn, trombone, Irish flute (most recent instruments). I like to write and perform folk songs with others" (Background survey). She explained the difference between playing cello and other instruments.

I don't lose myself in the music like I used to. I'm really conscious of the skills that I don't have that I used to have [on the cello]. Now, if I'm playing secondary instruments, it's more freeing. I can be in the moment and I can enjoy it more for what it is. But, with cello, I want it to be really good and I want it to be as good as I used to think that I was. (Interview 1, 45)

Interestingly, when asked what role music-making had in her life, Allyson replied, "A very small one currently" (Interview 3, 94-95). Instead, she described ways that she made music on her secondary instruments. This included making music with her girlfriend.

I was [playing] the violin and I taught myself a tune off of a CD. And ukulele. (Smiles.) When I want to create music, [girlfriend's name] and I would create songs, sometimes with guitar. Normally, I'd hear something that I would want to learn how to play and then I'd teach it to myself. And, since I feel that I need more guidance on how to make my cello playing better, what I'm doing on the secondary instruments is at a lower level but it's something that I can teach myself. I don't need people outside to teach me so, it's a hobby too, I guess. (Interview 3, 96-97)

Being aware of the cello technique skills she thought she had lost was also an obstacle to music-making for Allyson but making music on other instruments offered her an

opportunity to have fun with music free of expectation and self-judgment.

I like to say that I'm classically inhibited on my cello because I know so much more, there are so many more technical things I know about the cello and I'm trained in it, that it's harder to *let go* on that instrument. But with things that I don't have a preconceived notion of how it's supposed to go, then I feel more comfortable experimenting. (Interview 3, 47)

She also spoke about playing duets with the band teacher at the high school. "Since I don't have another string person to play tunes with, I would break out the trombone and play with the band director at my school, things like that and just joke around" (Focus Group Interview).

Allyson was able to have fun while playing secondary instruments and seemed to have integrated playing secondary instruments with her personal life but had only begun to rediscover how to integrate music-making (on her primary instrument) into her life again. She was searching for a balance between teaching, music-making, and a personal life and was excited about enrolling in graduate school the following year to help her discover more about herself and how to achieve balance in her life.

Reina

Music-making in Reina's Life as a String Teacher

Reina's teaching career spanned five years, which was interrupted by a two-year sabbatical. She taught fifth and sixth grade orchestra, elementary general music (grades 1-5), and a fifth grade Spanish language class for the first three years of her teaching career. She also had a private studio of 10-12 violin and viola students. The following two years, she enrolled in graduate school and earned her master's degree in music education. She returned to her school district and had been teaching middle school string orchestra and some general music for sixth and seventh graders for the past two years.

Her music-making consisted of substituting in a regional professional orchestra and playing with her husband for wedding gigs and church. She wrote that recently she devoted three to eight hours a week to music-making, depending on whether she had “a concert or gig to prepare for” (Background survey). She recently began playing again in a quartet with her husband and his two brothers, as she had done during her undergraduate years. When asked to describe why she made music outside of the classroom, her answer was simply, “It’s fun” (Background survey).

Reina had the least amount of music-making during the second half of her fourth year and first half of her fifth year of teaching. She had just returned from her master’s degree program and was readjusting to her environment and her new teaching position. Having the responsibility for three middle school orchestras was a new experience. In addition, she was also planning a wedding and that became the primary focus outside of teaching.

When asked about the role of music-making in her life currently, Reina replied: “Right now, it’s pretty central, since my career revolves around it” (Interview 3, Part 2, beginning-1). She spoke about music-making in her teaching but, when asked to speak about her music-making with her violin outside of the classroom, she responded, “I guess I’ve sort of set it aside and I intend to get back into it...I intend to do more orchestral work, just play more to remind myself why I do this [teaching]” (Interview 3, Part 2, 2-3). Even though she said that she had set music-making aside, I reminded her that during the first part of the same interview, she spoke about playing with an orchestra two months earlier, playing with her husband two weekends before, and with her quartet the weekend before. She quickly added: “I have”. She reconsidered her answer.

I guess I haven't in terms of being a music major and doing it for eight hours a day constantly. I guess really it is a big part. I mean, it does seem silly, "Oh I don't play," but I do. And I just was playing duos with [my husband] looking in our sack of music while we were still unpacking some collections and there were all these Hindemith and Bartok duos for violin and he had the viola and we just sat in that room reading and playing. And this was just last Tuesday, so I guess I do play a lot. I guess I don't feel like I play a lot because I'm not doing Carl Flesch, I'm not doing scales but I am playing. And we read about six or seven of these great Hindemith little duos that are so harmonious and beautiful and lots of deep sentiments. And we are turning to each other and saying, "I really like this stuff, it's different." It's not so Baroque. And that was two days ago! Oh, it was fun. (Interview 3, Part 2, 3-4).

She explained where she and her husband were and when they found the time to play. It was during a break from their private teaching and group class that they taught at a community music school.

We were just playing and then we played afterwards, too, because we didn't have students and nobody was using that space. And I showed you pictures... beautiful floors and antique doors, it's so pretty. And so we were just playing and I turned to him and I said, "We should play these!" (Interview 3, Part 2, 3-4)

Equating music-making with significant time dedicated to practicing, including scale study and practicing etudes, seemed to be a common occurrence for both preservice teachers (Conway, Eros, Pellegrino, & West, 2009) and inservice teachers with whom I have spoken. However, Reina described having fun with music-making as part of her everyday life. This seemed to be easily discredited or dismissed in her mind as being music-making, though.

Reina's imagined future. Her newly reunited string quartet was planning to give a recital at the end of the summer.

[Husband's name] and I play violin, his older brother is a professional cellist, and the other brother is a violist—he had some injuries so he had to stop playing for a couple years but I think that's going to be a good thing. I think we are going to start playing regularly more. (Interview 3, 41-42).

She was excited about her future music-making. “I’m ready to go into this next realm of chamber music and playing with [my husband]—doing duos. I do have a couple like solo pieces that I still want to learn...the *Brahms Second Sonata*” (Interview 3, Part 2, 28-29).

She spoke about what playing Brahms’ music meant to her.

(With reverence) Oh, because I just love Brahms. He had a lot of angst, too.
(Infectious laugh) And he was very perfectionist, and the fact that what remains of his music is a small portion of what he did and didn’t throw away. It just seems so much more special. The fact that he was so dedicated to it and, supposedly epitomizes the “German harmonies.” It’s just beautiful music. I just love the melodies. I feel like singing along—he’s got those beautiful melodies. (Interview 3, Part 2, 29-30)

She continued to speak about how she was inspired by Brahms’ music and his life. She also spoke about her instinct to both sing and hum, something she did often when she was relaxed.

Drumming. Reina described two ways that she made music outside of the classroom that did not involve playing her violin. She wrote: “Occasionally, I drum. I took a few world drumming classes here and there in the last few years and...I sing silly songs with my two-year-old nephew when I see him” (Background survey). During the interview, she spoke about drumming.

Well, I discovered a new favorite way that I want to learn more about—it’s drumming, and I really want to learn more about drumming. I took a little class and I did a workshop last summer. I’m going to buy a drum this summer and just find a drum circle and drum (laughter). My chiropractor drums so I’ll follow. I’m pretty good with the rhythm so I’m like, “This could be a good way to try something new.” Violin will always be my best instrument because it’s the one I have the most training on but definitely it’s drumming. It’s very, very enjoyable. (Interview 3, 45)

She considered taking lessons on the drums but she decided against it. After recounting a story about admiring the way her brother engaged in music-making as an amateur, she

decided that she wanted to keep drumming as a hobby that she could enjoy without judging her skill level.

Meanings and Values of Music-making in Reina's Life

For Reina, music-making was more about the process of engaging in music-making and interacting through music-making. She spoke about interacting with teachers, her mother, church congregation, husband, and herself. She remembered her past self through music-making and, in addition to being “something creative” and “a way to make time fly by,” Reina liked the physical-ness of playing the violin.

The process of engaging in and interacting through music-making. Although Reina had associated negative emotions with performing, as discussed in Chapter V, she clearly expressed how much she enjoyed the process of music-making, meaning the practicing and engaging with the music by herself and with other people. She spoke about music-making with her graduate school teacher's help as being a “spiritual” experience.

[W]hen I finally got that I could be my own teacher, it was the best part because it's like, “Oh! You know I don't really need the teacher but it's helpful to give you the outside input,” and it becomes more meaningful because somebody's willing to walk with you there in that journey...(Interview 3)

She spoke about her teacher, who was a Julliard graduate and a member of the Chicago Symphony. “He would get caught up in the process, in the same way I would and then seeing that in someone of his caliber was like, ‘Oh, okay. This is it. There is nobility here and there is a calling’” (Interview 3). She continued describing her music-making during her lessons.

I've never really been able to articulate it, but I do remember instances when I was having lessons with [teacher's name] when I really felt like something was being accomplished, like more peace or more love or more grace—like some of those spiritual things which are not tangible and that somehow in our teacher-student relationship and in the way we were interacting with each other and also

with the music itself, that we were doing some sort of spiritual thing. (Interview 3)

There were times when it was just, “Oh, this is very sacred.” It helps you be elevated to a different level that never would have happened if you weren’t doing that at that moment... Like somebody’s asking you to believe in something that nobody ever saw... or whatever your religion is. So, I think I’ve always sort of had this spiritual side to me that my parents’ religion and the religion I grew up in didn’t really satisfy because it was rigid and you’re not really allowed to ask questions... and I’m still struggling with it and I guess that’s okay to struggle with it. It’s part of the questions that don’t have immediate answers that you grow with and they still remain the questions. And it’s okay that they’re questions. It’s that whole poem about the questions, Rainer Maria Rilke. He’s this Czech poet and he wrote this poem, the gist of it is, “Let the questions be.” “Don’t fight them so much,” “Just live the questions,” versus searching for the answer. (Interview 3)

For Reina, the interaction between her, her graduate school private teacher, and her music-making was a spiritual experience, as she valued that someone was willing to walk with her during her music-making journey. This journey was distinctly different than the act of performing. Interestingly, the graduate violin lessons were spiritual experiences but playing in church was not.

Music-making during church services. Reina came to the realization that music-making could be her gift to the congregation but her relationship with her mother had made that gift difficult for Reina to give freely in the past. As described in Chapter V, Reina’s mother expected her to perform for family, friends, and church functions. Her mother would “guilt” Reina into performing for church, saying, “Well, God gave you the talent... God gave you those gifts, so you have to [play]” (Interview 3). This continued throughout Reina’s teaching career.

Reina explained to her mother that she and her husband “do this for a living” and expecting them to play at church services at a moment’s notice would be like members of the congregation asking her mother for professional help. “Nobody asks you for

accounting advice while you're at church. People aren't passing you their W2 forms" during the service. Her mother had begun to respect Reina's boundaries recently and had begun making requests in advance instead of demands with little notice. In addition, Reina came to the conclusion that "no one's forcing it to be my act of spirituality, but I'm doing it on behalf of others." She said, "when I finally realized it, I was okay with it" (Interview 3, part 4, 21-23).

She was in the midst of trying to heal some of the past issues she had with her mother and had decided that "doing these little acts for my parents, like playing in church, in the overall grand scheme of things keeps the peace, especially for me and my mom" (Interview 3). She spoke about her new outlook.

I'm trying to make peace with all of this stuff, the angst and the questions that have always been like (She gestures and makes the sound of waves) waves crashing. So as I'm processing it as I'm a little bit older and introspective and have time on my hands, Jeez! (Both laugh)...I've come to peace with it because it has obviously been there all the time, and maybe it will always be there. But that's okay, I don't have to be all reactive and pissy about it. (Interview 3, 17-18)

She described the impact of marriage on her views.

And so I think that's my way of sort trying to make peace with my family too, because we're far apart and they're getting older and I'm starting to value our time together more, especially since I got married. And I guess it does change your mindset—thinking more about family. And I didn't know that's how I would have changed, and it's just kind of becoming, evolving that way, the way I'm thinking. So I guess I'm trying to be a peacemaker and realized that it's meaningful for them and so out of respect for that and to help others elevate their worship—because our playing helps—we are having this attitude, "Oh, we have to do this again!" but then, we're so gifted, we've had all this training and we have all this exposure, and they don't have that, and so, even just playing a little bit gives them the taste of something different, right?...I'm processing it more and people are so appreciative...for me to learn, okay, there is service in this, and I can accept that. (very quietly) But on my own terms." (Smiles and laughs) (Interview 3, 18-19)

Playing at church with her husband two weekends before the final interview marked an important shift in Reina's attitude towards music-making in that context. "When we were finally there and we were playing the LeClair duos and putting it together, afterwards, I had to admit, it was fun to play" (Interview 3). In addition to it being fun, Reina connected music-making in church with her spirituality for the first time.

There's just all these expressions of spirituality and I think for me, just connecting that with the music, being able to play and provide something they would not experience other than the fact that we are creating it for them, is in fact a valid way to express your spirituality. (Interview 3)

When she reflected back on these statements of music-making in church being fun and part of her spirituality, she explained: "That moment I just told you about two weeks ago, that actually was a break through for me. And I didn't even realize it until I just said it now!" (Interview 3, Part 2, 16-17).

Music-making with her husband and brothers-in-law. Reina spoke about music-making with her husband and explained that they met while in college.

We were music majors together—we were in the same studio, and we were friends for a long time and then we started dating—and then we dated for a really long time—we dated for eight years, and then just finally got married a couple of months ago. (Interview 3, 41)

She explained that she and her husband's relationship began as chamber music players.

We were friends for so long and we played together so long before we dated, so it was part of our routine—we were friends since 1996, we didn't start dating until 2001—so the whole time between that we were making music and with his other two brothers, we were a quartet... but [her husband] and I, we were always able to work together. I think part of that is the old friendship. (Interview 3)

I asked Reina when her music-making was just for her and she responded: "I was telling [my husband], 'We should pick up some duos that we'd learn that'd be

challenging for me.’ When I play with him, I think is one of the closest times now, just because we’re so close” (Interview 3, 24-25). Later, she added, “that’s the best that we can play together and we can totally get along. We’re very attuned to each other and we know each other’s bow stroke. It’s really cool” (Interview 3, 51). She also described being stand partners with her husband while rehearsing and performing a Mahler symphony.

When we played the Mahler, we were stand partners and that was the best!...But then [my husband] and I have been playing together so long, it’s like we barely notice each other’s there, so that’s nice because when you’re in orchestra, you need peace in the section—you can’t have the rusher pushing you! (laughter) But, at least for us in our stand, we know how things are and, I think that really lent to the whole experience overall because I was sitting next to someone that was super sensitive and not that little edge like, “I don’t know you” or “Are you going to change my bowing or my fingering?” That kind of stuff. (Interview 3, 51-52)

Reina was excited about her recent music-making experiences. She elaborated on the joys of playing music that you have played before, using the example of playing the Mahler symphony.

[B]ut then you think, “Ah, I never heard the trombones do that little thing there” or you can find those little details... There were a couple of times when I didn't know that was what the clarinets had or I forgot about that cool part. And it was just amazing and we had played Mahler before but then this last time, we were psyched, like "Oh, wow!" It added a whole other dimension to Mahler and it wasn't even the best orchestra ever... There were still so many elements to it, it was enjoyable and pleasurable and maybe because it wasn't at [college] and it was just kind of like, “We all love Mahler and we are going play this” and I hadn't had that experience. Truly, that was my first reawakening to it because I had just gotten out of that whole break I took and said "Hey, I can do this again." Yah, that was fun. (Interview 3)

She enthusiastically embraced the idea of music-making again after this experience.

Reina and her husband play together often. In addition to playing in orchestra, playing duets for fun, and playing in church, they have reconnected with two of her husband’s brothers to begin working in a quartet again.

[Me and my husband] play for churches, and we play for friends' weddings and stuff like that, and we recently (and by recently I mean this past weekend) played for his cousin's wedding, and we hadn't played as a quartet since college so probably eight or so years—and so it's been pretty amazing to play again as adults and as professionals with the tools to kind of play together—we were kind of young and everybody had their ideas and—we didn't want to listen, but now we're older, and we can work together, and people can disagree but it's not like a family feud (laughter) so it's been good.

Reina was excited about reforming her quartet and the prospect of practicing and performing again.

Music-making sparks memories. During the focus group interview, Reina brought the second movement of the *Bach Concert in d minor for two violins* for the group to play. After we finished playing the movement, she spoke about why she had brought it and the memories it brought back.

It reminds me of Argentina when I studied abroad at 21 and I had this Russian teacher, a violist, and he was excited to have me as his student because there weren't many music majors and I was American and kind of an odd, new thing. There was a boy in town [name] and he was 16 and a very talented violinist and this was one of the pieces he coached, probably the first one or second one he coached us through...and I LOVE this second movement. I love how it sounds, I love the voicing, I love how it sings, I love everything about it. And, I married a violinist and when we play this, he's like, "Oh God, I don't want to play this again. I really don't like this piece" but it really reminds me of Argentina. Even when we were just playing this, I was already thinking about it, like the rocks and the walks, I just had a wonderful year abroad. (Focus Group Interview, 14-15)

Music-making can be a powerful experience that reminds people of their pasts. During this passage, Reina remembered positive music-making experiences as a twenty-one-year-old in Argentina.

Reina liked practicing and physical-ness of playing the violin, which also sparked memories of her as a violinist at different points in her past development.

Well, I do remember when I was practicing and I'd get a new project like a concerto or a sonata and it being new and just kind of listening to it and

realizing that's what I'm going to play. I liked the process of getting there and actually just the physical part of it. (Interview 1, 14-15)

I value the sweat and the tears and all the hours because I know where I came from and I remember what my technique was and how I really wanted to play, and I actually did play...and now, realizing that I have the ability to produce the sound and have the control. (Interview 3)

Not all musicians enjoy performing for other people. For Reina, she enjoyed the process of practicing, her private lessons when her teacher helped her with this process of learning to play her violin better and to articulate the music better, and music-making with her husband. For Reina, music-making was an introspective art, allowing her to connect with herself at different points in her life as well as an activity that allowed her to feel connected with people, especially her husband, as well as the composers who wrote the music.

Describing the Phenomenon of Music-making in the Lives of String Teachers

Some findings were related to literature within the individual analysis sections, such as how Wenger's complex duality and identity trajectory helped shed light on Jake's identity and how Noddings' "Needs and Wants" chapter related to Allyson's self concept and her feelings of burn-out. This section will add to discussions that were scattered within the chapter to help further our understanding of the phenomenon of music-making in the lives of string teachers.

Russell (2009) found that:

String teachers who saw themselves as equal teacher and musician were more satisfied with their job than teachers who saw themselves as more teacher than musician. This finding suggests that teachers who remain active as a musician are more likely to be more satisfied than string teachers who have not remained as active as a musician outside of their K-12 position. (p. 54)

Of the four participants, Robert most exemplified being a string teacher who was satisfied with his job and who remained an active musician outside of his public school position throughout his teaching career whereas Allyson most exemplified seeing herself more as a teacher than active musician and being less satisfied with her public school position. Jake described himself personally as a musician and professionally as a teacher, even though his concept of being a string teacher included being both a fine musician and teacher. Scheib (2006) wrote:

If fine arts teachers hold and value their identities as artists, then it stands to reason that to keep them holistically fulfilled with their arts teaching career, professional development should not only include support of their arts teacher identity, but also their identity as artists. (pp. 8-9)

The four participants in this study all had imagined futures that included more music-making in their lives. Allyson and Reina both responded that music-making was not a big part of their lives at the moment. However, before and after, each described many music-making experiences in their lives. I believe they were comparing themselves in the present to themselves as college students and they felt self-conscious about the fewer hours they engaged in music-making as string teachers as compared to their student days. There was a sense of guilt and regret associated with this realization.

Jake imagined entering a doctoral program in bass performance while teaching part-time after he retired from being a full-time public school teacher. He wistfully imagined practicing again and possibly playing bass in a full-time orchestra. The idea that his actual bass instrument did not represent his “voice” was a negative issue for Jake that was being rectified with the investment into a new instrument.

For Jake, Allyson, and Reina, music-making on primary instruments seemed to be equated with striving to achieve and continuously growing, which, in their minds, meant

hours of practice a day. For most full-time public school string teachers, finding hours to practice is unrealistic. Research shows that music educators are concerned about not having enough time, energy, or opportunity to continue with their own music making or to connect with other music teachers (Conway, 2003; DeLorenzo, 1992; Pembrook & Craig, 2002) and educators in general feel a sense of isolation (Cuban, 1984; Lortie, 1975). Since some participants valued the social interactions they experienced through music-making, it follows that incorporating music-making into their lives as teachers may help elevate this sense of isolation. Instead of music-making being a wholly positive addition to some of these string teachers' lives, however, the positive impact that they described was slightly marred with a tinge of guilt and disappointment, perhaps due to their inability to have practice schedules that were similar to their collegiate practice schedules.

This seemed to be less true for Robert, as he experienced more satisfaction associated with the role of music-making in his life. Perhaps this was due to the fact that his perception of music-making had changed. Robert spoke about music-making-for-the-sake-of-music-making as being a reason he played, in addition to art-making. He also used music-making as a centering tool, calling it "yoga violin," as well as something that was the foundation for social relationships. Robert's relationship to music-making may correspond to the theory of sustained happiness (Lyubomirsky et al., 2005) that included the element of intentional activity, choosing an activity that fits the person's "strengths, interests, values, and inclinations that undoubtedly predispose them to benefit more from some strategies than others" (p. 122). Two important features of maintaining an activity involve finding meaning and value in the activity and varying the practice of the activity.

Connecting Jake's sense of identity, Robert's integrated identity and change of philosophy about music-making, Allyson's difficulty with an imbalance in her life, and Allyson's and Reina's preference for playing over performing, Jorgensen (2008) wrote about the need for music teachers to balance aspects of their lives and integrate who we are at work and at play. However, she acknowledged that not all musicians want to have a performing musician's life. Instead, many people play "for the love of it" and have careers that combine music with other fields (p. 105).

Reina spoke so positively after playing a piece during the focus group interview that reminded her of a treasured experience studying abroad. Robert also enjoyed playing music he had played in the past, making it easier to play in the present and connect to himself and others in the past. Robert continued to practice and perform full-time after his undergraduate degree and became a teacher in his late twenties. Perhaps the other three participants felt as if they had unrealized talent, uncovering a source of mixed emotions.

Using positive psychology's "intentional activity," which was defined as, "actions or practices in which people can choose to engage...[and which] require some degree of effort to enact" (p. 118), may lead aid our understanding of how to find sustainable happiness. Lyubomirsky, Sheldon, and Schkade (2005) referred to "person-activity fit" as choosing an activity that fits the person's "strengths, interests, values, and inclinations that undoubtedly predispose them to benefit more from some strategies than others" (p. 122). Two important features of maintaining an activity involve finding meaning and value in the activity and varying the practice of the activity. It seemed that Robert was able to do both, find meaning and value in the activity and vary the practice of the

activity by adding playing-just-to-play to his reasons for music-making. Reina had begun to find a new understanding and vary her practice but Jake and Allyson held on to the belief that they must practice for hours in order to enjoy music-making.

Participants felt that music-making was something they did for themselves. Most also described feeling that teaching was for others, as Robert and Allyson spoke about multiple times, or that it divided their focus, as described by Allyson and Jake, who said that he felt as if his “process was divided between 200 souls”. Participants also described music-making as fun and a way to connect with themselves and fellow music-makers. Jake and Robert also spoke about communicating with audience members through music-making.

Robert, Allyson, and Reina spoke about keeping music-making as something they did on their own terms, enjoying the choices of when and what we played. Robert enjoyed the flexibility of music-making that enabled him to be home with his family. Reina enjoyed choosing what, when, and with whom she would play. Allyson and Reina were less excited about performances but wished to work towards some sort of goal. All three of them spoke about the connections they felt when they played with other musicians.

For Reina, music-making was intertwined with church, spirituality, and family. However, Reina’s experience with family and church music-making had been an obstacle to her well-being in the past. Two weeks before the final interview, this began to change, though. In general, the participants spoke about the positive impact of music-making. Music-making was described as being fun, the reason they became a music teacher, and something that reminded them why they continued to teach music. Jake also said that he

discovered his identity through music-making and most described a sense of well-being from music-making.

In the section titled, “Wellbeing in Music-making” in Chapter I, findings from Ruud (1999), Stefanakis (2005), and Kokotsaki and Hallam (2007) were included. Ruud found that music may increase our feelings of vitality and awareness of feelings, music provides opportunity for increased sense of agency, music-making provides a sense of belonging and communality, and experiences of music create a sense of meaning and coherence in life. (p. 86). Stefanakis wrote about music as a “holistic way in which we come to know ourselves and our relationship with the world” (p. 14). Kokotsaki and Hallam found that group music making helped participants create a strong sense of social unity within the group and gave rise to uplifting, exhilarating and motivating feelings.

Allyson described feeling burned-out from teaching whereas music-making made her feel revitalized. This supports Fredrickson’s (2006) developing conclusion “that reintroducing teachers to the things about the study of music that captivated them when they were students might be a better way to reinvigorate those who are straining under the weight of the educational system” (p. 7). Jorgensen (2008), Palmer (1998/2007), and Whitcomb, Borko, and Liston (2008) all described the need for teachers to develop inner landscapes and a holistic sense of self.

In this chapter, participants made a distinction between music-making outside of the classroom as being something they did for themselves (expressing that it was a way to “lose themselves”, focus on themselves, nurture themselves, and create art) as opposed to teaching, which was more about giving to others. However, many participants also described solving pedagogical issues as they were involved in their own music-making

and bringing stories of their own music-making outside of the classroom into the classroom for their student's benefit. Chapter VII will explore the intersections of music-making and teaching.

CHAPTER VII

INTERSECTIONS OF MUSIC-MAKING AND TEACHING

In the last chapter, I described how participants made a distinction between music-making outside of the classroom as being something they did for themselves (expressing that it was a way to “lose themselves”, focus on themselves, nurture themselves, and create art) as opposed to teaching, which was more about giving to others. However, participants also described solving pedagogical issues as they were involved in their own music-making and bringing stories of their own music-making outside of the classroom into the classroom for their students’ benefit. This chapter addresses the third research question: *How did participants’ past and present music-making experiences intersect with the participants’ teaching?*

The first section of the chapter examines how each participant’s meanings and values of music-making intersect with their teaching. Some participant quotes that have appeared previously are reintroduced in order to demonstrate these intersections. The second section is presented as a cross-case analysis, in which participant quotes are used to support themes. The first half explores the craft of teaching strings, using participants’ music-making to provide string playing models for students in order to help students improve their own playing. The second half examines the art of teaching strings, using participants’ music-making to build relationships with their students and to help their students build relationships with their own music-making. Since a goal of this dissertation is to describe the unit of analysis, the phenomenon of music-making in the

lives of string teachers, this chapter will provide a cross-case analysis in order to move towards a succinct and synthesized description of the phenomenon.

**Within-Case Analysis:
Exploring the Intersections of Music-making and Teaching**

This section examines how each participant's meanings and values of music-making intersect with their teaching. Some connections are also made to literature. Each participant is discussed separately and then a short summary of the participants' experiences is presented.

Jake: "Relationship Between Teaching and Playing"

Although all of the string teachers expressed a personal belief that there was a clear connection between reaching a high level of music-making and their teaching, Jake spent the most time describing this connection in multiple ways. Here, he described the connection in general.

Talking about this relationship between teaching and playing, I think that you have to experience it at that level. If you haven't gone to the level of a performer, if you haven't stretched yourself and really tried to get inside the music, the pain you've got to pull out of the music so that it comes naturally enough technically that musically, now it's a language. So that's always there, and I think the kids feel that commitment to making it speak. (Interview 1, 34-35)

He believed that, at some point during their lives, string teachers must have experienced the process of engaging with their string instrument to the point when the technique became automatic and they were able to express the meanings of the music directly. He believed that the knowledge gained through experience served his students in at least two ways: to inspire them through music-making and to personally understand and help lead the students through an activity that has the potential to help them better understand themselves.

Jake's idea of music-making was that it has the potential to change "who you are." Part of this idea intersected with his teaching through his belief that it was his responsibility to provide inspirational models of playing for his students and through his efforts to build a culture at his school where students wanted to be part of the orchestra community. He related this back to his experiences. "Well, anytime in my personal development when I've made the most gains, it's because I'd heard something or seen someone play that I wanted to try to match up to or emulate" (Interview 2, 38-39).

This idea is supported by social learning theories (Brown, Collins, & Duguid, 1989; Lave, 1988, 1991; Lave & Wenger, 1991; Rogoff, 1995; Smith, 1998; Vygotsky, 1978, 1986, 1997; Wenger, 1998; Wertsch, 1985, 1991). Smith (1998), in *The Book of Learning and Forgetting*, wrote about learning as a social activity in that people learn most from those with whom they identify and wish to emulate, specifically peers and mentors. People also learn what they are interested in learning and what they can understand.

Suzuki's approach is also built on this premise. Suzuki believed that young children wish to emulate their parents and, as they grow up, teachers and friends become more influential, too (Pellegrino, 2007; Suzuki Association of the Americas' Teacher Development Program, 2003; Suzuki, 1981, 1993). This is one reason why Suzuki teachers have the parents begin learning to play an instrument before the children, so that their interest is peaked when they see their parents playing and learning and students watch and listen to their parents practice at home. Parents attend private lessons with the students and help their children practice at home. Also, students attend group lessons

with their peers and hear their more knowledgeable peers play the more challenging literature that they also hear at home through recordings.

Zen philosophy and Jake's identity. In previous chapters, Jake referred to the Zen philosophy that a person becomes the activity s/he does. This seemed to be true for him to a point but there was a twist. Although Jake did think of himself as a teacher, there was an interesting distinction made between him-as-teacher and him-as-musician.

Kristen: When people ask you what you do, what do you say?

Jake: I'm a teacher (very matter-of-factly). I teach music. I'm a teacher.

Kristen: Does being an active music-maker contribute to your sense of who you are even though you say that you're a teacher.

Jake: Oh, yeah. But you asked me what I do for a living. I teach.

Kristen: What do you say that you do? So that's your profession?

Jake: Right.

Kristen: But maybe who you are?

Jake: I'm a musician. Those are two different things there. I'm not sure too many people do that. That's an interesting question.

Kristen: It is interesting because when you were talking during your other interviews, it seems as if you're going somewhat back and forth (pause) but that's a great distinction—that makes sense. So, that's what you do (pause) but in Zen, you talked about "you are what you do."

Jake: And a musician, that's who I am. I mean, you're defined by your actions. (Interview 3, 29-30)

There was a sense that Jake's profession was undoubtedly teaching but he viewed himself personally as a musician who played bass and taught in the public schools.

Remembering that Jake was a performance major before he earned his teaching certificate and that he viewed himself as a musician first, a bass player second, and a

teacher third, Jake began this passage with his philosophy and then gave examples from his teaching experience.

I think it's better to be a performance major who has a music education degree if you want to have a vibrant program because I think you put that same expectation on your kids as what you put on yourself and that constant battle. Kids don't see it that way, of course. When I started teaching and I asked them to practice, they would say, "You're just expecting us to make this our life, centered around our instrument!" "Well, it should be in the top three! I mean, I know that your studies, that you're here to go to school but, yeah, there should be a focus. (Interview 3, 31-32)

This focus matched Jake's goals of music-making that were described in Chapters V and VI: going beyond the technique to "make the music speak" and to "express the music," showing commitment to the art of music-making including the "challenge of putting it altogether and turning it [the phrase]", and being part of a culture where it is considered a way of life.

There should be an element of need to express yourself on the instrument and not just show up and that wasn't there for a long time in my program. Now, it's part of the culture of the program that they do expect to walk in and I'll say, "It's time to get it up and you have to practice" and they will. So, I think that's constant and I think that's the essence of what you're getting at, really, that level of expectation that as a performer and a musician, in order to have a really great program (pause) I don't know of any (laughter) but I'm sure there's one somewhere where the guy is not a decent musician and is just—I can't really think of any. (Interview 3, 31-32)

He related his teaching philosophy back to his Zen philosophy. This included the belief that a good string teacher is a musician and music-maker first.

I understand that you're saying that you can be a generalist and have a firm understanding of music and be a decent musician but to be a real musician and to be able to express yourself at the highest level in the Zen way without thinking, without worrying about the technical problems you have to fight through being a good player to be a good musician—and that comes from Zen, that comes from martial arts, the spirit of repetition, the examining of every technical aspect until you finally become so engrained physically and technically that you just are the instrument. I am the bass! Right, though? (Interview 3, 34-35)

Jake's idea of a string teacher is someone who has engaged with his instrument intensely so that he communicates through his instrument and the music and can bring that to his students. Therefore, this describes one intersection between Jake's meanings and values of music-making and his teaching philosophy.

Another aspect of this same intersection included Jake's idea that by engaging with music-making as a craft, he found his sense of self.

Because of music, I got into Zen. Because of that, that's what I'm trying to find—the center of who I am. The center of who I am has to be involved in something that allows me to stretch myself... Music gave me that focus... where you just start stretching yourself inside. You're looking internally to realize who you are rather than having someone else tell you and that's the big thing. (Interview 3, 24-25)

I still think that centering who you are in the work can't come unless you get your hands dirty, unless you get your hands on your fiddle or get your hands on something. The refinement level, understanding what it takes to get to that level. I call it magic fingers (I laugh). You know, when you get to the point where your fingers are doing something and you're thinking, "Holy crap!!! I'm good." Right? You've been there, when you're practicing and you've got a month or something and you practice 4, 5, 6 hours a day every day for a month or so and, all of a sudden, you go, "Wow!!!" (Interview 3, 55-56)

Although he acknowledges that it is not necessary for a teacher's level of music-making to remain at the highest technical level throughout one's teaching career, he qualified, "But that confidence, that centeredness, that understanding is still there because you know you had it at one point" (Interview 3, 58).

He also connected his idea of performing to Zen philosophy.

You just got to be tough enough and not care. You have to care enough not to care. That's one of the things I used to tell the kids—that's the Zen thing. Care enough not to care. You have to go to the point of exhaustion in every aspect: technical, emotional, and then, when you've decided that it's time to perform, you've just got to let it go and care enough not to care. So, you've cared up to that point and then let it go. (Interview 3, 52-53)

Jake's relationship with performing was described earlier as a "communicative device." He tried to "make the music speak" by bringing out the "inner meaning" of the music but he also enjoyed the challenge of striving to be better. All of these beliefs became part of his teaching philosophies and practices. He described helping his students find their own interpretations of the music.

Sometimes I try to bring it up, but I always try to preface it by saying, "Look, I don't know what you guys see, but here's what I see", because what if what they see is—I don't want to tell them this is what it is because it's never the case. It's whatever my perception is, and their perception could be totally different. I always love to look at Fantasia and, where did this guy think about those dinosaurs, you know? It's a great interpretive tool. I do go there. Beethoven can have just so many meanings. You get inside there and really make that music speak. (Interview 1, 35-36)

He spoke about the intersections between music-making and teaching.

It's trying to reach that level—it's the essence of what we do. And it's not about showing off; it's not what it's about. It's a reason to challenge yourself to the max and trying to bring that out so that the music speaks, that's all. And it sets that level of expectation. It's the idea that what you're doing is a communicative device, that music does have an inner meaning for everyone and that you're trying to let them see. (Interview 3, 37-38)

Ultimately, though, his idea of being a string teacher integrates what he knew through being a musician and a bass player.

I think that anybody in any profession should try to epitomize the highest level of knowledge that it takes to teach that subject and as a teacher of music, I need to be a musician, not just somebody that could teach music, because you're missing that element, that intensity, that understanding. When you look at people and can say, that guy is a good musician, that's when I think it sets them apart. (Interview 3, 37-38)

Jake and Robert had a great respect for each other, in part because of this perceived intersection between teaching and playing. Although there are many examples, here is the first of two that will be included. In this quote, Jake spoke about Robert as a musician.

The cool thing about Robert is that when Robert is in the room, there is not a better musician in the room. There may be someone as good, and I think I am, but there's nobody better as far as being a musician. And, look at the technical expertise he's got! (Interview 3)

When I asked Robert to describe a teacher he admired, he answered Jake. Then he spoke about their shared philosophy of teaching.

We have very different personalities but we have the same philosophy. We have the same way of approaching teaching, more from just realizing that all the students really want to do is they want to play. And then, when they play well, it makes them feel good and they want to do more. It's all centered around that—not so much what you know but how much you can do. (Interview 2, 62)

Many string teachers gain credibility with their peers partly by their own music-making expertise and partly by what and how well their students play.

Robert: Music-making Integrated into his Life as a Music Teacher

Robert, more than the other participants, seemed to have figured out a way to integrate music-making into all aspects of his life—his teaching as well as his social and family lives. This section will focus on the intersections between music-making and his public school teaching, which included teaching string and general music classes.

Like Jake, Robert spoke about the value of reaching a high level of playing as a string teacher. He connected this philosophy with his choice of majors as a college student.

I still think that it's really important for a string teacher to have a really high level of musicianship on one instrument, on a stringed instrument. That was why I didn't go into music education to begin with because when I went to music school, I wanted to learn how to play well but my parents were like, "Well, you could just add education" but all the people who were wanting to do education got all spread out and they can't play as well and I was really focused on playing well. And in the end, I think that is really giving back to my students—all the time I spent practicing and being a musician. (Interview 3, 98-99)

He felt that the musicianship he developed on his stringed instruments became his primary asset as a music teacher. He spoke about encouraging his students to play multiple instruments and genres but compared his philosophy of music for his students with his philosophy of music for music teachers.

I think that breadth is good for music—playing music for the sake of music. And I think that's fine if your interest is that you just want to play music for yourself, I think it's good and that's why we encourage the kids to try different instruments. But, if you are going to be a music teacher, I feel you do need more of the depth. I think that the time to—I remember asking [university violin professor's name], "What would you advise that I do while I'm here at [university's name]?" and he said: "Practice. It's the only time you won't have all these other distractions and everything else going on." I think that's important if you're going to be a music teacher—having had that time. I draw on that experience and knowledge quite a bit—even in the general music classroom. I feel that's what I *want* to bring to the general music classroom—the fact that everyone can have access to that level of musicianship, not just people who can pay for lessons. (Interview 3, 106-107)

Robert described bringing his developed musicianship to his students. He sang and played piano in the general music classroom often but he also brought his music-making into the general music classes.

Even when I teach general music, I play my violin quite a bit. At the third grade concert, we did a round where I played the introduction on my violin and then they sang a cappella and I conducted with the violin and played it with the first group and the second group. (Interview 3, 100-101)

Although he was not teaching the students how to play stringed instruments, there was room for music-making in his general music teaching.

Believing that music teachers need both breadth and depth of musicianship,

Robert shared his philosophy on the subject.

I've had to learn to broaden my perspective through teaching. I think a violinist or violist can be very focused and centered and sometimes not seeing the big picture as much but I really think that a music teacher needs some sense of that. It just concerns me when a teacher doesn't have that... I think that my highest form of musicianship is on my instrument. (Click) I think that, in my experience, you need

some kind of grounding and a base of musical experiences and study before you can broaden. (Interview 3, 103-105)

The conversation about breadth and depth continued after I asked if he had advice for college professors who wanted to help their preservice string teachers integrate music-making into their lives as string teachers. His advice was to incorporate different ideas of music-making.

I think that it's important for music teachers to keep playing music and having inspiring music-making in their life and I think that it's important for music teachers to have music that they just play just to play. And, also, if they can, some music that they really study—go into some depth with. (Interview 3, 105-106)

His advice brought the two goals of music-making, music-making as an artistic expression and music-making-for-the-sake-of-music-making, in his personal music-making philosophy together with his teaching philosophy, depth and breadth of musicianship. For Robert, this was the key to his ability to integrate music-making into his life and his teaching, having music to play for socially and for enjoyment as well as some music that he could practice and enjoy as an artistic expression. The first was often fiddling with friends of all levels of music-making technique and the second was usually chamber music pieces he would play with fellow musicians at a similar level of music-making and with similar music-making goals.

Robert spoke about achieving a comfortable balance in his life.

I feel like I'm really lucky with the blend that I have—teaching and performing different kinds of music and experiences. I don't think it's easy to find that. I do know that quite a few teachers are looking for that. Some play in a community orchestra. (Interview 3, 4-5)

He acknowledged that teaching primarily in elementary and middle schools may contribute to his ability to achieve this balance but added, “I keep working at it and keep appreciating different parts of my life and the music-making” (Interview 3, 107-108).

Robert briefly described ways that teaching elementary and middle school strings were different from teaching high school strings.

There are definitely more demands on the high school teaching... There's just more high level intensity—having to pick new music every year, because often times with the middle school students, I have certain pieces I like to do that teach them certain things every year—you can't really do that in the high school, 9-12, because then they will have played it last year. So, the difference, though, is that the high school level, the music kind of matches some of the music that I play at concerts at that level, like *Beethoven's Egmont Overture*. So, I think that it's a higher level of music-making and that's what I've enjoyed this year, assisting at the high school. That little taste of that music—a little jump from DelBorgo and all of those Isaac arrangements. (Interview 3, 107-108)

Being able to play music with the high school students that he would perform himself made teaching at the high school more musically satisfying than teaching elementary and middle school strings. Although he acknowledged that the demands of a high school job might prevent him from finding as much time for music-making outside of the classroom, he did not rule out the idea of becoming a high school string teacher at some point in his teaching career.

Robert was convinced that students enrolled in the string orchestra program primarily because they wanted to make music and/or they enjoyed the social aspect of music-making. He spoke about the active nature of music-making being “the main driving point” but said that, “sometime, some of the kids just like being part of the group—just like taking in the experience” (Interview 2, 49-50). These coincided with two reasons Robert enjoyed both music-making and teaching and he reiterated his own preference for the active nature of music-making.

If I had to choose between sitting and listening to someone talk or doing something, I rather be doing something and the kids are even more that way than I am since I'm older... A lot of times, I'd rather play than listen and I'd DEFINITELY rather play than conduct. When you conduct, you're not really making sound (Laughter). (Interview 2, 50-51)

In addition to this active nature of music-making, Robert spoke about the effects of playing well on students.

“Jake” and I teach—we have very different personalities but we have the same philosophy. We have the same way of approaching teaching, more from just realizing that all the students really want to do is they want to play and then, when they play *well*, it makes them feel good and they want to do more. It’s all centered around that—not so much what you know but how much you can do... When they play well—that’s kind of the goal for us is to teach them to play well. (Interview 2, 50-51)

He believed that playing well was connected with well-being and provided its own inspiration for the students to continue. The sense of success was a driving factor in his development as a musician, as evident in Chapter V.

During the focus group interview, Jake described how he convinced Robert at the beginning of his career to have his instrument in his hand while teaching and to play with his kids/students. Robert took this advice and, after ten years of teaching, he described enjoying teaching because he enjoyed music-making with his students and the feeling that he was sharing his love of music-making.

That’s why I like the job, because I get to play music all day (laugh). It’s a pretty nice job to have when you can share what you really love to do. A lot of people don’t really get to do that. They have a job that they do in order to earn a certain amount of money that they need. I mean, I also need the job for the money but I’m lucky in that I’m doing something also that I really am passionate about. (Interview 2, 52-53)

Robert described music-making as “giving something to myself” (Interview 3, 9-10).

This was in comparison to teaching, which he described as giving to others. “Definitely when teaching, I feel like I’m *giving* more because I feel like I’m influencing the next generation to love music and to love *this* kind of music, to love string playing” (Interview 3, 12-13).

This idea of teaching as giving to his students and music-making as nurturing himself was mentioned multiple times even though he acknowledged that it was not as clearly defined as that.

I think of teaching as more of giving to the students. I mean there are definitely things that you get out of it, the interactions and the high moments and the teachable moments, but I think of teaching more of something that I... I mean, I do think of it as a learning experience, I'm learning from it but I don't think of it as giving something to myself. When I think of giving something to myself, I think about playing music that I choose for myself and playing with people at the same level with people who all like to play the same kind of music. (Interview 3, 7-8)

When I play music for myself, with other people (Click), I have a little more autonomy. I can choose whether to play, what to play, whenever. When I'm teaching, I always have to think more about the students and what they need, what is best for them, what fits for the group in general the best so I think of it more as a giving thing to them. Not that the students don't give back. I mean, I already miss seeing them now and it's only the second week after school! (Interview 3, 9-10).

He explained that music-making and teaching were merging and intersecting more and more in his life. This included public school teaching and teaching his children and step-children at home. "Teaching is a large part of my life. I think my music-making now and teaching go together a lot because I'm not performing as much and so teaching and music-making go together—both for my family and job" (Interview 3, 5-6).

Robert himself described how his meanings and values of music-making intersected with his teaching.

I think that ties into the music-making because if there is a way of modeling—if you show interest in what you're playing and the music that you're playing, even at the beginning levels, if you show them that you're excited about what happens in the music or when you play a piece together, that relates to them an understanding of what the music is about, beyond just playing the notes and rhythms—the kind of spirit of the music. I think that is ultimately what we want students to do—to understand the power that music has to express, not just the mechanics of it, even at the beginning levels. (Interview 3, 20-21)

The social learning theories of emulating a more knowledgeable other seem to support this idea of modeling what you are teaching others to do. For Robert, music-making was an expressive outlet and he tried to model expressive playing for his students. He also tried to model his excitement for music-making and his values of music-making by demonstrating his love of music-making on his stringed instrument so that it might become contagious.

Allyson: Music-making with Students Improves Teaching

At the end of her second interview, Allyson was asked if she wanted to add anything else about the connections between music-making and teaching that seem integral to her. She chose to respond and was surprised at how strongly she felt about this subject.

I get ticked off with people who do let their craft go when they teach and I think it's a disservice to the students if they can't play the level music that they're teaching anymore. I'm frustrated with university professors who are teaching how to teach who have never taught in public schools or maybe for a year or two. I think that's a disgrace, too. So, people who can't make music cannot achieve what they're asking their students to do anymore, I think they should figure out something else to do sometimes. I don't think they're really giving their students enough so I think being able to model is incredibly important and, after having a student teacher who is not able to play a lot of the literature that we're currently playing, she had a very hard time getting them to that point in the music so that they would be excited about it. I think the playing really affects you as a musician. You need to be a great musician to be a great teacher. (Interview 2, 97-98)

This mirrored Jake and Robert's sentiments that playing well and being committed to the craft of music-making was an important component of being a string teacher. Allyson continued describing some of the specific difficulties her student teacher had encountered and then shared her conclusion.

Allyson: Because she didn't know, she hadn't experienced it, how can she ever teach it to the kids? And I realized how much you need to be a good musician to be a good teacher.

Kristen: Do you equate being a good musician with, as you said, the craft of playing?

Allyson: I think you have to have been able to have the craft at that level at some point...you almost have to have experienced it at one point so it's personal and you can communicate it. (Interview 2, 98-99)

In this way, Allyson, Jake, and Robert believed that string teachers' music-making contributed to understanding their subject matter and the pedagogy of teaching their subject matter.

Allyson described music-making in a piano trio as being something that she did "completely for myself"; yet she was able to describe what this contributed to her teaching. "The excitement for music-making again, that's what came back into my teaching...I was just excited about music and realized that rehearsing can be fun. Yeah, I was just more excited. I think I was getting really burned out" (Interview 2, 114-115). After searching for the words to describe it and rejecting the idea that music-making relieved the burn-out feeling as not being quite right, she found the word "revitalized". When asked to talk more about that, she responded: "It just made me excited again. I don't know how to describe it. It's definitely just a general feeling" (Interview 2, 115-116). She elaborated on how this related to her teaching in the past and present.

It recaptured what (pause) When I first taught high school, I was coming in after a very successful person and I was not the same and the students were very clear that I was not at all like [name of teacher]. But, they did say that the one thing they could tell was that I was really passionate and excited about music. And, I remember like, that first year, I had just finished playing in that quartet. I didn't have time so I wasn't doing it but it was still fresh in my mind and I was still listening to classical music and I was still thinking about all these things that made me really excited about music when I was in high school and in college in the beginning so, for example, I'd hear something on the radio and think, "Oh, my

students really have to hear that!” So the next day, I’d say, “Oh my God. You guys have to hear this!” Lesson plans out the window. We’d put in a recording and we’d all lie down on the floor and listen to it and talk about it. So, random things. You could tell it meant a lot to me because I was all excited about it and it kind of brought back some of that. They could see that I was passionate about music again. And it wasn’t just a task. (Interview 2, 116-117)

When asked if she noticed a difference in her students’ reactions to her or the feeling in her classroom, she said,

I think whenever I would mention my playing...the feeling I would get if I could read the little thought bubble coming out of their head would be, “Okay. Well, if Miss Hansen is doing it and she’s working at it, then we can get down to work” kind-of-thing. (Interview 2, 117-118)

This seemed to indicate that Allyson believed that the students were responding to her values of music-making in her own life and it positively impacted her student’s attitudes.

Allyson respected teachers who were excited and enthusiastic about music and their students’ music-making. She found music-making fun for herself but she described a more serious approach to teaching.

I’m demanding, I have high expectations, I want exactness and I want focus. I think that I want focus from them all the time, which is hard. I care about my students and I think they realize that I’m fair and I’m a hard worker and I’m going to come prepared. I think those are the qualities they see and, therefore, they know that I think music is important but I don’t think they know (pause) I think they think it’s important for different reasons than I do and I don’t let them know why it’s important to me as much. (Interview 2, 120-121)

Allyson struggled between demanding “exactness” from her students and having fun through music-making, in part because she also valued playing well. Although the path to learning to play well was not always fun, her feeling was that playing well would lead to having fun and a sense of well-being. This was immediately reexamined and questioned, though.

Because what is really fun, like when I’m sitting with them and playing with them and kind of goofing off, that’s hard to put into words. That’s the reason why I

play music, because it makes me feel good. But it makes me feel good to play music really well so I think I go about their music learning by having them play things well but then, it kind of kills off the fun part sometimes. It's like how people say, "I used to love music until I went to music school!" You hear that from undergrads a lot and performance majors because then they have to dissect everything and you're sitting there dissecting concerts in your head and so, I think that I dissect the music too much. (Interview 2, 121-122)

She added that, in order for the music to speak, the musician has to play well and that, she thought, would lead to having fun through music-making. "You have to play it well so that you can understand it and then you can have fun with it. But, it's not fun to play music out of tune and with bad sounds (laughter)" (Interview 2, 121-122). The conversation came full circle when she answered whether she thought it might be fun for the students to play, even if it was out of tune.

I think they don't know how good it could sound so I think they get to a level where they're like, "This is good enough" and good enough has never been okay with me. So, it needs to be exactly right, not good enough. (Interview 2, 122-123)

It seemed that her own past meanings of music-making, which included having fun, feeling good, being social, feeling successful, and communicating emotions were causing conflict for her as a teacher. It seemed as if, in an effort to help her students be successful and transcend the technical issues involved in music-making so that they could communicate emotions, her ideas of success, communication, and work ethic were colliding against the idea of having fun through music-making.

Allyson's focus on intonation and technique often overshadowed her ability to make class fun or focus on musicality. This related back to her approach to practicing solo music versus chamber music.

Allyson: I don't think about that [musicality] as much as I should because I get caught up and frustrated by how out of tune things are and I spend a lot of time on that and a lot of time on fingerings and bowing. If I were playing, I wouldn't do that. No wonder they get frustrated in class!

Kristen: Do you do that when you're practicing yourself? Is that a main focus—intonation, fingerings, and bowings?

Allyson: When I'm practicing solo, yes, but not in the group. In a group, it's all about musicality. (Interview 2, 37-38)

She described how treating her students like members of a chamber music group elevated her teaching.

I feel like I'm a member of their quartet and so we're all playing together and I can show much more—and I teach better. I teach and, at the same time, I am a musician...I stop thinking about how I'm going to teach it when I'm playing music with them...I just treat them as if we are all music colleagues together making music together and talk to them how I would talk to my quartet members instead of talking to them like the teacher who knows everything. (Interview 2, 28-35)

Being able to talk to her students like quartet members was meaningful to Allyson and she explained why.

Well, chamber music—playing in a quartet is (pause) I think the best form of music making because you're independent, on your own part, yet you have to be completely responsible to everyone else and you have to convey all of your thoughts and meanings wordlessly to the other members in the group so that you can all communicate to the audience the same idea. And that's where I have the most fun in my music-making, in chamber music. (Interview 2, 35-36)

Keeping control of the student's attention and teaching from the podium inhibited Allyson from being as fun or musical with the students in front of her. She described her thought process.

You're so worried about pacing and everyone else and everyone has different learning styles and you try to make it go fast for everybody and, also, I'm easily distracted. Clearly, because when I'm not teaching on the podium, I'm acting like a kid again so I'm easily distracted by all the noise and then I lose my train of thought. So, part of it is for me, because, (snap) I'm just off task like that. Sometimes I lose, like, in the middle of a sentence what I'm trying to convey or sometimes I think it's a disrespect thing. (Interview 2, 50-51)

She thought of playing music as fun and social but this idea was expressed more in her teaching when she was making music with her students than when she was in her “teacher role”, teaching from the podium. She described sitting in the cello section when guest conductors or student teachers were working with the orchestra and having fun with them. “They see me as someone who (pause) they see why I want to have fun making music. They see why I'm doing it and I'm not just trying to shove it down their throats. That it *is* actually fun. (Interview 2, 51-52). Allyson said that music-making “helps ground me back to why I was playing music in the first place” (Interview 2, 28). She felt it was important to model her own values of music-making for her students.

Music-making with her students helped break down barriers and liberate her so that she was able to joke with them and talk to them as equal musicians who shared the same goals. Goals included having fun and making the best musical product they were capable of making. These were not mutually exclusive goals when she played with them but they seemed to be when she was conducting. She assumed that students' talking and laughing meant that her students were being disrespectful to her or were off-task.

It reminds me that maybe I do expect too much of them, to be too much subservient to me or something like that and it reminds me that it's, it is a social class and that's why I think most of them are there and that's why I was there so helps remind me of that. And, also, that sometimes when they're talking, they're talking about the music but on the podium, I think that they're just talking about something else.

So it helps remind me that they're finding things funny about what they're playing, too, and it's not that they're just talking as though they are not involved in what we're doing so it's good to remind myself of that because it's easy to forget. Especially when you hear talking coming from all over the room and it just feels like, “Awww. Why isn't the class with me?” but they are with me. They're just doing it all in slightly different ways and I just need to understand that better and direct them differently. (Interview 2, 48-50)

The barriers that Allyson kept between her high school students and herself were perhaps thicker because she was not comfortable revealing that she was a lesbian and, even more, she was afraid that her administrators would find a reason to fire her if they knew. She was conscious of the fact that she was unable to share most aspects of her personal life with her students and she felt as if music-making was the one way she could communicate with them in a safe way.

Allyson described the feelings of “letting go” and “losing myself” while music-making in the past. However, this was never part of her teaching. I interpret these statements to refer to being in a state of flow, when someone is engaged in an activity that is equally interesting and challenging yet within reach and when the person is alert and present. In this state, all worries and outside concerns, including sense of time and self, recede. It sounded as if her concern about being a “closeted orchestra director” inhibited her. She did not trust herself enough to “let go” when she was teaching from the podium, perhaps because the pressure of keeping the barrier between her personal life and her students was always a concern.

However, when she described music-making with her students, either leading the class or playing with her students when a guest conductor was working with the students, she was able to “let go” and be in the present again, relating to her students as musicians and remembering herself as a high school student. The meanings she attached to being a high school orchestra student were social, musical, fun, and a feeling of belonging. She believed that she was better able to express herself and relate to others while music-making than talking and that it was fun. All of these meanings became activated for Allyson when she was music-making with her students.

Reina: Influences of Music Teachers and Past Music-making Experiences

Beginning violin at the age of seven years old, Reina had a Suzuki teacher who she considered nurturing and fun. This puzzled her as a young girl because adults in authority were strict and stern in her experience. Her piano teacher and middle school choir directors were examples of strict teachers but her piano teacher left a negative impression on her whereas her experience with her choir director was positive. Influences from all of these teachers seemed to co-exist in her perception of who she was as a teacher.

I'll say I'm very nurturing. I'm fun. I'm creative. I can be short-tempered. (laughter) I won't lie, and mostly it's because I want things to be done well. But on the other hand, I try to be just as authentic and open with them as possible. (Interview 2, 48-49)

Afterwards, she explained how strict she was as a teacher and that she had high expectations. She also described how she explained her short-temper to the students.

If I say something dumb or if I lose my temper, almost immediately or just as soon as possible I'll tell them, "You know, that was really out of line. I shouldn't have said that. I'm sorry."—just be real with them. "I'm very upset about this and I guess it's because of this deadline" or "I really wanted to do well and that's why I'm getting upset. I feel like you're not engaging in this." So I guess part of it, I'm on a soapbox and I expect a lot from them. I tell them, "If I'm your teacher and you're my student, there are certain things you don't do if you're my student," and I communicate with them. (Interview 2, 49-50)

Her middle school choir director, although strict, impressed on her the elevated status of music-making and inspired her to want to do her best. This seemed to connected with the way she was with her students.

Reina had described enjoying the process of music-making: learning a piece, engaging in something creative, and valuing the sweat and the tears and all the hours of practicing. She appreciated that her graduate school violin teacher was analytical and

could break things down for her. “He actually was really able to give me specifics and the basic principals of playing that no one had ever articulated” (Interview 1, 23-24). These meanings and values of music-making were apparent in Reina’s teaching philosophies, also.

I’m talking about process...So, first there’s the creative energy—the impulse to create, and then there’s that process which is the step-wise that I break down for them. Kind of like the circle of analyzing, editing, taking and leaving—“We like this, we don’t like this. This needs to be fixed”—and then just going back in the cycle—“This needs more work and so we’ll commit to it”—that whole agitation. And then afterwards, take it out and put it in the dryer, and then you have the performance, and then when you’re at the level of performance, these are the finishing touches, like the painter has the whole picture but there are still a few shadings that he or she sees and then adds, and it’s kind of the same thing—it’s never truly finished. And I mean I’m not a painter but I imagine all artists feel like even when they’re done, they still could’ve done more and then “Well, here’s our version of it now” but we could’ve always done more. And not in the sense, “Oh, we’re not perfect. We should give up” but more the possibilities of it will never bore you and they’ll never end. I try to present it that way, and that’s tying back to why I would love for them to love music all through their lives because of that energizing creative process that they go through to do it—it just keeps you alive, it keeps you wanting more, and if they could just get addicted to that and just go with that, it’s so much more positive than whatever else they could get into! (Interview 3, 115-117)

Reina’s teaching goal was “to have it packaged up in a way that everybody can get it...if they tried and worked hard and did their practice.” In addition, she wanted to help students enjoy the process. “If you just give enough information and make it fun, everybody can play” (Interview 1, 24-25).

She described having tension in her violin playing throughout her life and this also intersected with her ideas about the kind of teacher she wanted to be—the “fun-loving teacher who makes it fun and gives you the love for the music so you do it for the rest of your life but also gives you the technique so you can do it properly and not have all this tension” (Interview 1, 24-25). She called focusing on learning to play stringed

instruments without tension her “obsession.” She made sure to give her students “shoulder breaks” and used imagery to help them to better understand how to play with less tension.

I talk a lot about abs. It’s not in there [the videotaped lesson], but I have this big spiel about having this as a trunk, and we do these games, “Pretend you are a marionette and pull the strings…” and getting them aware of their trunk and sitting up tall but not like a military, when you force your back. (Interview 2)

She also mentioned ideas and terms, such as “fruit rollups” and “mummy rolls,” that her undergraduate conducting professor and her yoga instructor introduced to her in order to engage her muscles and align her spine.

Reina’s teaching philosophy seemed based on a combination of what her teachers were, what they were not, what she wished they were. Further evidence of this includes her description of her graduate school private violin teacher.

Teaching encompasses everything, all aspects, but he had a way of being nurturing and patient in the manner that he spoke that communicated safety and that you can make mistakes and he wouldn’t judge you. And that’s what I really took away from him, and the process. This man thinks like I do—process, step by step by step, how do the nuts fit with the bolts, “What does this switch do?” Because we thought very similar, we had many pedagogical conversations and he really helped me organize my own thoughts on how to play and teach. (Interview 2, 46-47)

These ideas seemed to have been incorporated into the way Reina interacted with her students.

Reina also spoke about how her idea of faith intersected with her interaction with her graduate violin teacher and her own teaching. She felt as if her teacher was joining her on a “spiritual experience” and described him as somebody who was “willing to walk with [her] there in that journey” as they worked together to improve her violin playing. This intersected with the way she approached teaching.

It's still part of my existence, and it's something I can at least call them to be better and do something with authority and integrity. I'm so nitpicky about all these things and in that demanding, that they do things a certain way and uphold to this quality, underneath it is always, "Well, we're doing something. If we're going to do it, we're going to do it right and we're going to do it the best we can. Here's my way. I believe in it. You try it out." And it's asking them to try something that they have never tried before, which I think is what faith is. (Interview 3, 13-14)

In her life, Reina felt as if members of her church and her parents approached faith in a judgmental or prosthelytizing manner, often pointing to the rules of the religion and what-not-to-do instead of exploring how faith and spirituality impacted her as a person and her actions. She "rebelled" against this approach to religion and faith.

No! There's a better way to do this and if I'm going to have these beliefs, I'm not going to shove them down people's throats with words—and that's another reason why I can live it and not have to force anything—and people will know quietly that there's something about you, a higher calling, I suppose. (Interview 3, 40-41)

These ideas manifested themselves in her teaching. "Of course you can't talk about your beliefs but you can live it, and I always feel like, 'Well, I can live it and that's good enough for me'" (Interview 3, 36). Reina described how she "lived it" and what motivated her actions.

Well, mostly love. I have to tell myself, "What's the greatest gift I can give to my students?" Sure, I'm teaching them music and all the great things that music gives them—opportunities and structure and tools to cope and tools to create—but ultimately, it's how I interact with them...I guess that's the way I do it—it's meaningful for me also to feel like I'm giving back in some way. (Interview 3, 37-39)

She described what she modeled for her students, including recognizing them as individuals who have lives outside of music-making. She showed interest in them and their well being in general.

I really make it my personal agenda to, not be friends with each kid, but just know something about them, meet their eye, joke around with them, just have a personal touch, even if it is a physical touch. I'm not afraid to touch them on the shoulder

if I see that they're upset—I'll just go like this (gently touches my arm) and, "Are you okay? Just sit down for a second. I'll come back." Just something tangible and meaningful. I see them in the hall and call them by name and, I think for a child to be affirmed by an adult, not as an equal, but just uplifted a little bit, recognized a little bit. (Interview 3, 36-37)

Making her thoughts about how to treat her students more apparent, Reina shared memories of her feelings as a middle school student and observations of her middle school students.

And middle school's so hard (laughter). I remember middle school. It's just like, "Ughh! It's so dramatic and you feel insignificant and like you're going through all this turmoil—you feel like nobody understands. And they're already going through that, and we can't take that away from—that's part of the whole growing up, and so I was always like, "Well, if I'm going to be a teacher and if I'm going to be interacting with kids, I want to be one of those people who they know I love them—they may not do well in my class, and they may not be very good at their instrument but that doesn't matter. It's just they are who they are. That's fine with me. So even when they quit, I was always say hi to them in the hall and they'll always smile and then after a while, it's like, "Oh, it means something" and they'll look for you—it's something. I guess that's the way I do it—it's meaningful. (Interview 3, 38-39)

Reina's experiences with Suzuki lessons influenced her ideas about music-making being fun and social, which also manifest themselves into her teaching.

Remembering the group classes as a child, Reina described her experience with Suzuki violin as "just having fun with group classes. I don't remember any pedagogy [but] I somehow learned how to shift and I somehow learned how to do vibrato. It's not really in my mind how it happened" (Interview 3, 41-42). As the interview continued, she began recalling more about how she learned to play the violin. In reference to her Suzuki teacher, "I think she did more modeling, actually—like showing and touch—she did a lot of touch, now that I remember. Kind of like I do. I think I do it more, even!" (Interview 2). She also connected this to how much fun she had with teaching her group classes. In the last chapter, Reina described how much fun she and her husband were having while

they were music-making. Reina was playing duets with her husband when she had the inspiration to relate it to her teaching.

And so we were just playing and I turned to him and I said we should play these. We should play these with our students. We should put our students together and play these together. Oh, and there's another thing we want to do, which is to bring back the group class because, really, the group class is different from orchestra in that it's like chamber music. (Interview 3, Part 2)

Reina added that music-making with her students made it a more positive experience for them.

Finally, Reina did enjoy practicing and she described it as a way to make the time fly by. However, performing was not an enjoyable experience for her. She resented having to perform when her mother demanded it of her and she felt as if it became something she did for other people. She valued music-making in her life and developing her skills as a violinist and her musicianship. She described herself as a teacher. "I kind of relate to myself more as a teacher and musician with a craft versus a performer" (Interview 2, 3-4). She also appreciated the social interactions while music-making, something she explained that teaching incorporated everyday, that she taught with her instrument in hand and continued music-making inside of the classroom with her students.

Summary

Even though each participant's mixture of their past and present meanings of music-making intersected with their teaching in unique ways, there were some similarities between the participants' stories. For these string teacher participants, past and present meanings associated with music-making included experiencing success and recognition, discovering identity through striving for artistry, feelings of well-being

(dissipated loneliness, brought peace and centered feeling, experienced “flow”), giving meaning and purpose to life, and using music-making as an expressive device and a vehicle to relate to others socially. All of these ideas intersected with participants’ teaching philosophies and practices.

Participants described the importance of having experienced high levels of string playing at some point in their lives. They believed that, through engaging in the process of music-making on their stringed instrument, they understood the technical, musical, and personal issues involved in playing well. They also believed that they should have experienced being able to express both themselves and the music in ways that communicated emotion and meaning in order to bring that understanding to their students.

Knowledge gained through doing, the act of engaging in the activity, was most valued. Participants described understanding and communicating a high level of “expectation” to their students. Participants also described what they believed to be the rewards for students who played well: having fun, inspiring themselves to continue to learn and grow, and a general sense of well-being. These reasons paralleled meanings that participants experienced when they played well.

Participants described enjoying their jobs in part because they were able to make music with their students. Music-making contributed to making teaching more fun and was a way for string teachers to share what they loved. Teaching became more personal and meaningful and music-making seemed to help the participants feel more attentive and present in the classroom. Whether it led to feeling more inspired and excited to teach or it

simply made teaching more fun, participants enjoyed benefits of music-making inside and outside of the classroom that were associated with increased job satisfaction.

**Cross-Case Analysis:
Exploring the Intersections of Music-making and Teaching**

Presented as a cross-case analysis, this next section continues to explore the ways that past and present music-making intersect with participants' teaching. Participants used music-making, defined as making music on the teacher's primary instrument in settings both inside and outside of the classroom, to create a culture centered on music-making. In order to create this culture, music-making was used as a pedagogical tool to (a) provide models for their students (technique, musicality, the connection between sound and musical notation, and their love and values of music-making), (b) relate to students and to gain credibility with students (to bridge theory and practice and to merge personal and professional), and (c) proactively address classroom management issues. The first half of this section explores the craft of teaching strings, using participants' music-making to provide string playing models for students in order to help students improve their own playing. Music-making was used to model technique, tone, ear training and intonation, which included connecting sound with musical notation and teaching improvisation, and musicality. Participants described varying the amount of purposes of modeling and past encouragements to teach with their instruments in hand. The second half of this section examines the art of teaching strings, using participants' music-making to build relationships with their students and to help their students build relationships with their own music-making and each other. Music-making was used to model participant's meanings and values of music-making and as a vehicle to both relate to and gain credibility with students, teach different musical genres, and create a

community. It was also used to proactively address classroom management issues and some teachers made comparisons between modeling on their primary and secondary instruments in relation to classroom management.

The Craft of Teaching Strings: Music-making to Provide Models

I initially coded the data to find all of the reasons participants used music-making inside the classroom as evidenced in their teaching videos: posture, position, tone, rhythm, intonation, “audiation”, connecting sound with music reading, tempo, style, bowing strokes, shifting, vibrato, phrasing, musicality, and watching and following section leaders and conductors. The most concrete intersection between music-making and teaching was music-making for the purpose of providing string technique models. Next, all participants spoke about modeling tone and they often connected tone with inspiring their students. Other reasons included modeling ear training and intonation, musical literacy, and musicality. Participants also described varying the amount and purpose of their modeling and the encouragement they received from professors in their preservice programs and Suzuki’s philosophy influenced these participants to teach with their instruments in-hand.

Technique. Although all of the teachers spoke about modeling posture and position and there was evidence of this in their teaching videos, Reina devoted the most time, about fifteen minutes, to review of posture and position and explained that for beginners, she modeled posture and position more than anything else. She had fun names for different aspects of the left hand position, such as “the magic X” and “the plop”, and for the right hand, “flexercises” so that, after they were modeled, the students would be able to remember them better and they would understand her when she mentioned them.

Reina spoke about the hand frame, releasing tension, and fluidity of motion as well as games she modeled for the students to help keep their pinkies curved and to feel the weight of the bow. She described modeling position in the Roland style.

And basically, the method that I learned in grad school is the Paul Roland and his five steps. It's all about touch and showing them how to play this really ergonomic natural way. And so in the beginning, definitely, I'll take my violin and show them "Up, the Statue of Liberty, and over," these steps. They could be with your feet (demonstrates), rock side to side, violins up, the Statue of Liberty, the Paul Roland steps. So we do it and so I will always show and I'll say, "Okay, let's do it five times. Do it like me, chin up." And so I'd show it to them and I'd verbalize each of the steps and what's amazing is, those first couple weeks it was very intense, "You watch me and do it, you watch me." And I noticed after the first, I don't know couple days, they are always watching because that's how they learn. (Interview 2)

Tone. Participants described music-making to model tone often. Reina spoke about modeling tone to try to inspire her students' interest. "I always try to play with beautiful tone and vibrato which is why they were like, 'we want to do that too!'" (Interview 2, p. 18). Inspiring interest was one of Reina's ways of motivating her students. Tone will be mentioned again in the following sections within quotes demonstrating a variety of reasons for modeling and in the section titled, "Influence of Suzuki's philosophy" but, because participants mentioned modeling tone often, it seemed important to include at this point, also.

Ear training and intonation. Reina, Allyson, and Robert provide examples of modeling for ear training and intonation. Reina said:

I'll show them the poof, listen for the ring of the string, and I'll show maybe the high D on the A [string], play it, and then see if they can hear my instrument ring, and then I'll play it slightly out of tune and see if they can ring. (Interview 2)

Allyson used music-making to help students internalize the tuning pitch. "I played a song that they knew and I would stop before the last note and cue them to sing the last note

and they would start tuning their strings to what they just sang” (Interview 2, 2-3). This doubled as a classroom management technique. Because they were not listening well to the concertmaster’s “A,” Allyson explained that music-making was a way to hold their attention. “They were so crazy that they weren’t focusing on anything because it was right after our concert so they started getting interested in what song I was playing on my cello each time” (Interview 2). She played five different songs with the last note ending on either “A,” “D,” “G,” “C,” or “E,” pitches that corresponded to each string on the different instruments.

Music-making to connect sound with musical notation. Another aspect of ear training is being able to connect musical notation with sound. Robert played the music that the students were practicing and asked them to watch their music. After he was finished playing, he asked them to tell him what markings in the music were not represented in his playing demonstration. He explained what he was hoping that they were learning at that moment.

So they could hear the difference between long and short. I was also trying to get them to listen and pay attention to the music so they could see if what I played was what it asks for in the music. So they got it right away, that it’s the wrong bowing style but I was playing with the same dynamic and it’s marked a crescendo. Just for them to pay attention to what is printed. (Interview 2, 19-20)

Students often focus their attention on the notes and rhythms to the detriment of being able to read the other information that is represented on the written page. This was a way for Robert’s students to notice all of the information on the page while analyzing whether or not the sounds they were hearing matched the musical directions.

Allyson designed a warm-up exercise that would help the students with the piece they were about to sight read, meaning that they had not played this piece before and they

planned to read the music for the first time. Her warm-up established the key of the piece and taught them by rote to play one phrase that they were about to read in the piece. After the warm-up, she gave the students a minute to look at the music. She played the melody from the piece they were about to read, asking the students to follow their music.

I'm going to stop randomly and they're going to try telling me where I stopped but I'm also doing it because it's Simple Gifts, the Quaker theme, and I think it's really beautiful and I want them to have that sense of beauty before they even attempt to play it...Since I'm jumping all over to anyone's part, sometimes they'll realize that I'm playing their parts. I'm hoping that they're audiating. (Interview 2, 20-21)

She explained the meaning of the term “audiating.”

I'm hoping that they're singing in their heads their own part or what they see in the music while I'm playing and then, occasionally you'll see that look like, “Oh, that's our part” in their eyes. They realize that I'm playing something that they are...but I'm also hoping that they can not just listen and imitate what they hear, because we have so many kids who are audio or aural learners in here and they play by ear better than they play by reading, so I'm hoping that they'll watch the part instead to see where their part fits in with whatever part I happen to be playing. (Interview 2, 21-22)

Connecting the written page to sounds they hear and connecting the written music to sounds they can produce in their minds are great uses of music-making in the classroom.

Music-making to teach improvisation. During Robert's lesson, he was using music-making and echo patterns to begin to teach improvisation.

Robert: So, we're starting with call and response here—just imitation first.

(Video-adds a beat background-continues for about 3 minutes.)

So, now we're just adding pitches. I play a sequence of pitches and they play something different back.

(Begins video again. Sequences become more involved and Robert demonstrates more advanced techniques—beyond the capabilities normally expected from this level student—challenging to me, even)

Kristen: So what's the thought behind that? I couldn't hear the directions clearly.

Robert: The directions were to get a musical conversation going. So, I'll make sounds and they make sounds back, like conversation—So, it's interesting because they're very used to imitating but getting so you can play something and they can play something different back is a lot. So, now back to doing pitches but they answer so when I go up they go down and when I go down they go up. (Interview 2, 29-33)

He explained why he begins to teach improvisation to students at the end of the year in seventh grade. "I think that's part of developing their musicianship, meaning to imitate and discriminate between rhythms and pitches" (Interview 2).

Musicality. During the teaching videos, participants used music-making to model musicality. For example, Jake connected music-making to modeling style with efficiency and effectiveness.

What I was thinking was so they could hear the style, the alteration in the length of the note and trying to explain that is impossible. (In a goofy, dorky voice) Well, we're going to lengthen the note as you get slower. (In a normal voice) To put into words the concept of *ritardando* is, you know, I don't think you can do it... And I think it's a more direct route. Plus, I demonstrate correct playing positions. (Gestures correct playing positions). (Jake, Interview 2, 9-10)

Minutes later, he demonstrated a different style of music.

The style of the fiddle tune—the Scottish snap. The (demonstrates through singing) Again, it's not exactly—it's one of those musical moments that you can't really explain it. You've got to hear it. Pretty much all of the folk music and the memorization tunes, I think you get much better if they're in your head (Jake, Interview 2, 14-15).

He clarified that it is important to learn to read music and he does emphasize that, too, but there are appropriate times for learning through hearing, commonly referred to rote teaching, and learning through reading.

Allyson used music-making to demonstrate the lilt of the meter.

I'm trying to show them that in a $\frac{3}{4}$ meter, we want more emphasis on the first beat and then light on the third beat because, instead of them playing the first beat... it was sounding like a hiccup, I was explaining to them. (She sings). And I'm

exaggerating what I want them to do with the last beat almost minuscule so that they could kind of get the idea first. (Interview 2, 4-5)

When asked why she chose to model this, she replied, “Because you could clearly see how hard it was for me to describe what I want them to do just telling you so it is easier to model it because it saves time” (Interview 2, 5-6). She also used modeling to demonstrate many ideas at the same time. “I was demonstrating the rhythm and the bow style and the tone quality and then also setting the tempo so we could warm-up on the same exact scale” (Interview 2, 5-6). Later in the interview, Allyson spoke about modeling musicality.

I just like playing cello with them because when I play with them, I have a better understanding of the music. I still think there are so many things I notice when conducting and musicality gets left behind because I’m thinking more about togetherness or intonation and musicality gets left behind so when I play with them, it’s like we’re all making music. We’re all musicians trying to make music together. (Interview 2, 27-28)

Making musicality a priority in the rehearsals changes the focus and tone of the classroom dynamic dramatically. Although both are appropriate at times, being in a classroom when a conductor is evaluating which weaknesses to address so that s/he can tell the students how to improve is very different than being in a classroom with a teacher who is music-making with the students and working to help the students figure out how to make the music speak.

Variations in amount and purpose of modeling. Robert described different reasons for music-making and modeling.

I guess when you first start to teach something, then there’s more of modeling when I play for the student and they learn how to play the music. And then there’s the middle stage when they are learning to play something and I’m just enjoying playing with them. And then there’s the later stage when I’m helping them refine something and I’m modeling again and refining the sound or the style. And then, even when they’re in that refinement stage, I enjoy playing with them, too. So,

since I teach at the middle school level most, that kind of teaching works best—more than just conducting and giving comments. I want them to learn how to respond to a conductor but I think (Click) teaching by modeling and playing with them seems to work really well. So, I guess that's how I interweave teaching and music-making together. (Interview 3, 16-17)

The focus of Reina's modeling was dependant on the different stages of students. She explained the most common purpose for her music-making modeling for her seventh graders was different than the posture and position for her beginners.

So I do a lot of modeling, more so in seventh grade for sound because they have the posture and an understanding of it but they still slouch and you still have to nag them twenty times. But the aurals, so I focus more on the sound, and what kind of sound, and on what to do with the bow. I'm big on bow divisions...how much bow, "Decide and do it, don't just move your bow" and so we talk a lot about it and how much bow—half, half, whole, whatever—and we do a lot of scales and I always demonstrate it first so that they can just see me do it. (Interview 2)

Reina then described how her modeling changed for eighth graders.

Eighth grade, I'd say a little less, but I still keep my instrument up there and it's more for musicality and intonation, shifting—I do a lot of modeling for the shifting because that is a big thing, and vibrato, the more intermediate-advanced techniques. I really try to just show them the way I want them to do it so that they have the mental image of how to do it so we do a lot of slow, very deliberate, shifting notes. Practice techniques, too, I will demonstrate. For eighth grade, it's a lot more refined. It's more like a private lesson type of information than the masses, the big group class. (Interview 2)

All of the participants spoke about changing the amount of time devoted to modeling and the content of modeling for each level of student. Jake said that he modeled for the elementary students about 60% of the class time while Allyson said she modeled about 90% of the time. Both said that they modeled less often in the high school.

Encouragement to teach with instrument in-hand. When Robert began teaching ten years ago, Jake encouraged him to teaching with his instrument in hand but he was the only participant who described being influenced by his co-worker. Other

participants' described being encouraged to teach through music-making by teachers in their preservice programs and in Suzuki certification programs.

Influence of preservice programs. Participants described the influence of their preservice programs on the way they teach. Jake mentioned ideas that were emphasized during his pedagogy program including what he called the “shotgun” approach.

I don't think that there's any substitute for showing the right and wrong and it's a direct model and my trick is the shotgun effect because I'll talk about it, too. I'll say what I want them to do. And I don't just play it and think that they're going to get it all without explanation, and then I get real specific with the fingers. (Interview 2, 32)

One idea was that “the ears always go first and it works” (Interview 2, 15-16). Another was in reference to what his professor said about modeling for students.

He solidified it. It's amazing when someone says things and you go, “Well, of course!” But then, there are people in the world who will tell you the opposite. That you shouldn't keep time for your kids, that you shouldn't play with your kids. That's just nonsense. I don't understand that. It doesn't make any sense to me. (Interview 2, 40)

This same professor also spoke about creating a culture of success.

The culture is what [professor's name] said would happen and what happens is that this becomes an understanding that this is what the program can do and so, if you go back, would it be 4 generations? I'm getting kids in my program OF kids that I taught. (Interview 2, 42)

All of these ideas are evident in Jake's teaching.

Robert described where his ideas about music-making in the classroom came from. “I guess it's partly through my own experience of learning to play the violin in lessons and partly through the pedagogy program and partly from Jake. It's a combination of all of those things” (Interview 2, 31). He expanded on what he learned in his preservice program, which was similar to Jake's “shotgun” approach.

I just remember that they talked about that there were three ways of communicating: verbal, non-verbal, and co-verbal. And that non-verbal was the most direct way of communicating, so playing got more and quicker results than explaining or describing. And that co-verbal can help some of the students who are having trouble discriminating from just the sound. That's what I was saying, that I was talking while I was playing. (Interview 2, 33-34)

Robert recalled two other ideas from his preservice program that related to the intersection of music-making and teaching. "I know that in my certification program, they emphasized using what you knew from your own playing for your teaching" (Interview 3, 109-110). What was learned through experiencing became the basis of knowledge of the subject of music teaching. The second idea was remembered first as a conference topic and then related to his preservice program.

A few years ago at an Ohio Conference, there was a session on burn-out and I think one of the ways of avoiding that was keeping some music of your own. (Click) I remember a pedagogy class I took with [Professor's name], there was an emphasis on keeping a high level of playing and to keep playing music. (Interview 3, 109-110)

Allyson believed that modeling was often a more efficient tool than describing the music or the process of producing the music on their stringed instruments to her students. Below is a portion of the dialogue related to these ideas, including the origin of these ideas.

Allyson: And the results are faster whenever I demonstrate. The results that they give me are faster than if I just do it, even with singing, because my singing is not the best so, the results are faster and how they produce it, instead of my describing it and talking or having them try it four or five different ways. If I really wanted to get it done faster, I pick up an instrument and play it for them. (Interview 2, 27-28)

When asked where the idea that modeling would help the learning process, Allyson responded:

[M]odeling was the number one thing stressed in school in undergrad. That was stressed more than anything—we were always supposed to have an instrument in

our hand, and, two, experience, and three, I just like playing cello with them because when I play with them, I have a better understanding of the music. (Interview 2, 27-28)

Reina spoke more about the influences of her graduate program than her undergraduate program on her teaching so I have not included her in this section but she described the influence of Suzuki philosophies on her teaching.

Influence of Suzuki's philosophy. Reina, Allyson, and Robert were all Suzuki certified teachers and Jake's son took violin lessons with Suzuki certified teachers as a child. Reina and Allyson also began their instruments with private lessons with Suzuki certified teachers. Both the personal experiences of learning to play their instruments through the Suzuki approach, the ideas transmitted through literature and the certification process, and being part of the process as a parent all led to Suzuki philosophies influencing the participants' approach to teaching.

Reina ideas about teaching beginners in the public school teaching were influenced by Suzuki's "mother tongue" approach to learning music.

You watch and then you listen and you do, like when you learned your language. Your parents didn't give you a text book and say, "Okay, baby, study this and I'll quiz you and then you'll learn." No, they spoke to you and then you finally learned how to speak and it's basically this listening thing. A lot of it goes back to Suzuki and the way I learned and I just feel like it's the best, most natural way for them to learn. To watch and to see. I know when I learned my other instruments, like bass and cello, that was my modality. Just watching and copying [the teacher] and not like, "Here's the picture of someone with a cello. Try and make yourself look like that picture." (Interview 2)

The idea that modeling was an integral part of the Suzuki approach and method was expressed by all of the participants. Whether it was fun, disguised repetition or modeling tone, the ideas were present in their teachings and in their philosophies.

Repetition and just showing the same, same, same, same, same. And I do model for the sound because they need to hear a beautiful sound and they need to hear a

full tone. So they can hear, they can see, and it's always the same so it's very predictable—I want them to mirror me so that they have that visual in their head when they go home. (Interview 2, 14-15)

In *Every Child Can: An Introduction to Suzuki Education*, a publication compiled by the Suzuki Association of the Americas, Inc. (2003), many similar ideas (mother tongue approach, disguising repetition, focusing on tone, providing good playing models for students) are mentioned and quotes from Suzuki are interspersed throughout the book. For example, the terms “Language Learning Analogy” and “Mother tongue approach” were punctuated with this quote: “The baby is born. Does he start to say ‘Mama’ the next day? For months he just listens” (p. 5). They also highlight that children like to imitate adults. Repetition was emphasized, saying, “Ability equals knowledge plus 10,000 times” (p. 9). Tone and learning styles were two other important features of Suzuki’s approach. “Beautiful tone is central to Suzuki teaching. Tone development begins with the earliest lessons. All technique is in service to beautiful sound. Tone has a living soul without form” (p. 12). In fact, Suzuki equated a beautiful tone with having a beautiful heart. Suzuki also understood that students were visual, auditory, and kinesthetic learners with differences in perception. “The teacher’s job is to discover how each child learns” (p. 13) and to demonstrate playing well on their instruments.

Jake’s son worked with Suzuki teachers as a child and played the Suzuki literature until he began working on music in Book Six. There are ten books in all and the books have reified meanings for string players, giving some indication of what level of playing the students have reached through understanding what literature they were playing. Jake spoke about what his understanding of Suzuki’s philosophies were and how this intersected with his idea of teaching music.

I watched my son grow through the Suzuki concept and that's all "learn by doing" process and I really think that "learn by doing" is the way music should be taught. It's an experiential art-form and not this esoteric idea of what is music all about. (Jake, Interview 2, 38-39)

He described some of the teaching techniques that Jake's son's private teacher taught him, including "shadow play", when his son was asked to predict the next note in the next piece. Another example was at a state ASTA camp when his son was young.

I think he was still in the beginning stages and so, what did we teach him? I can't remember but we taught him something out of Book eight by rote...I'm sure it was a Mozart of some sort. We taught him an entire first movement of a Mozart concerto in three days. (Focus Group Interview)

The idea that students develop their aural skills first is the basis of many teaching methods and is commonly accepted in many string teacher circles. All of the participants, including me, approached teaching beginner string players by having students sing and imitate us playing. The Suzuki approach was influential in advocating for good models. Allyson compared this to how she had learned to play the cello and also described many influences from the Suzuki approach that manifested themselves in her teaching.

In the Suzuki method, mainly teachers play music and they teach it to their students just from modeling, they don't get any visual music. I was a hybrid student because they knew I was going to be starting public school orchestra in a half a year later so they taught me first with the Suzuki method. She would show me first from modeling and all that but then she showed me afterwards the notes so I could learn how to put them together and then eventually she moved into showing the notes at the same time as learning and then eventually, just notes. And then, how do I make the sounds from the notes I see. (Interview 2, 32-33)

For her students, she explained why she modeled for them.

They need to hear the sounds and the sounds they're producing aren't even close. (laugh) They need to hear the right sounds from the get-go and really good sounds—not from a recording. They need to hear it live and see it so they can start to connect in their own head what I'm physically doing and what it looks like so they have a mental image to create the sound they want to emulate. (Interview 2, 35-36)

From watching a movie about Suzuki, she was impressed by “how music should be part of your life” (Interview 2, 36-37).

It is suggested that Suzuki teachers should practice at least an hour a day in order to keep their high level of playing so that they continue to grow and are able to model technique, musicality, and their commitment to the artform. Suzuki believed that teachers should provide excellent models, which included playing the “correct notes, positions, movements, dynamics” as well as playing musically and in tempo (Landers, 1996, pp. 9,18). Two of the five “Characteristics of a Suzuki Teacher” requirements that were included in the *Every Child Can!* certification class and literature were, “Be able to play your instrument well” and “Commit to life-long learning” (p. 16). The art and craft of string playing are combined in this philosophy.

Earlier in the chapter, much attention was given to the participants’ philosophy that string teachers should have engaged intensely with their instruments, be able to play well themselves, and that their students should play well. This also seems related to Suzuki’s philosophy. Although no approach to teaching would be lauded for subpar student achievement, the mission of Suzuki Association of the Americas is to “improve the quality of life in the Americas through Suzuki education. We seek to create a learning community which embraces excellence and nurtures the human spirit” (p. 17). Their values include integrity, community, excellence, education, music, and creating a nurturing learning environment.

Playing the instrument is the means to many other goals. What is learned through music will benefit children in whatever career they choose. Through this nurturing education, Suzuki’s greatest desire was to enable all children to have high values, fine sensibilities, and beautiful hearts. The nurturing of children’s hearts will gradually change the world. (p. 19)

In an article I wrote (Pellegrino, 2007), I summarized some of the tenets of Suzuki's philosophies, which included the idea that all children can learn. Necessary ingredients for learning included inspiring interest in children, providing a nurturing environment, and recognizing that learning is social. Learning can be fun but it must include repetition and a constant refining of what one already knows. Teaching the child, not the instrument, is the focus of the lessons and the teacher, student, and parents must work closely together. Children can and will improve but they need to think long term as they work towards a goal with the understanding that it will take time. Lastly, modeling and inspiring artistry includes being a fine musician and person.

All of the participants were familiar with these ideas. Whether participants heard these philosophies during their preservice certification programs or whether it was at another time, these ideas are apparent in the participants' teaching philosophies and practices. Acknowledging that many of these ideas may be basic attitudes and dispositions of teachers in general, it would still be difficult to argue that Suzuki's approach to teaching strings had not become part of the fabric of these string teachers' teaching. Modeling one's meanings and values of music-making seems to be part of Suzuki's philosophies and is explored in the next section.

The Art of Teaching Strings: Building Relationships with Music and Each Other

Participants valued dedication to the craft of playing string instruments but, as explored previously, they valued music-making because it was a fun, challenging, social, an expressive outlet, and they felt satisfaction and a sense of well-being from playing with others and playing well. They were more inspired to teach after they engaged in their own music-making and they brought that excitement and passion back to their

students. In their pasts, the orchestra was a community and a place where some participants felt as if they belonged and they wanted to create that space for their students. In this section, music-making to model participants' meanings and values of music-making helped the participants relate to and gain credibility with their students and proactively address classroom management issues.

Modeling meanings and values of music-making inside of the classroom. All of the participants believed that students appreciated it when teachers could demonstrate what they were asking their students to do. The fact that the teachers played well showed the students that they valued music-making in their lives. Robert addressed what he thought the students were learning from his music-making in the classroom at a particular moment during the viewing of his teaching video. "From their point of view, I think it is more credible when the teacher is playing what you are trying to learn" (Robert, Interview 2, 39-40). He addressed this again.

My music-making makes me feel more inspired to want to go teach my classes and I think my music-making makes class more real for students—a little more believable when you actually see someone play what you're learning to play. It also gives them a goal of how to sound. (Interview 3, 5-6)

Participants spoke about modeling their love of music-making to inspire their students. Jake spoke about wanting to "get the kids hooked" and "get them to buy into it" because teaching strings was more than just teaching students to play their instruments or play some music. His belief that it actually changes who you are is present in his effort to build a culture at his school where students want to be part of the orchestra community. One way that contributed to this overall idea was to provide inspirational models of playing for his students to encourage them to spend time practicing and music-making.

Well, it demonstrates the tone you can get and that, “Not only do Jake and Robert do it, there are young kids that can actually play better than me!” and that’s what they reach. And it’s a legitimate goal. I don’t know how many times I heard recordings and went, “Well, I’ve never heard anything like that in my world.” Well, I do hear that now and that comes from the fact that people are willing to put a lot of time in because they like to play and that’s the only way you can get good at it. I mean, you can have all the greatest instruction in the world but, if you don’t put enough repetitions in, physically, it doesn’t mater. You’ve got to have the instrument in hand to show improvement and make it work. (Interview 2, 39-40)

Reina described modeling a certain attitude towards playing.

I try to model, when I’m up there and when it’s time to play, there’s a certain mode that we get in. I want them to have this idea that they’re taking it seriously and it’s time to play. (Interview 2, p. 17)

Even though much of her teaching shifted between being fun and very demanding, Reina wanted to inspire a certain reverence towards music-making.

Allyson referred to music-making with the students inside of the classroom when she said that music-making “helps ground me back to why I was playing music in the first place” (Interview 2, 28-29). She also described teaching “better” because she would approach the rehearsal as a fellow musician instead of as a teacher. Having an inspired teacher provides inspirational models in the classroom, whether it is modeling something specific, such as tone, phrasing, technical ease, or whether it is the energy and enthusiasm the teacher brings into the classroom.

Allyson also spoke about not being able to share stories from her personal life with her students, which contributed to her somewhat guarded exterior as a teacher and was a factor in preferring to work with the younger students. Music-making, however, was described as something that broke down barriers between her and her students and, at the same time, elevated her teaching. Putting the baton down, moving off the podium, and playing her cello with her students allowed Allyson to have fun with the students

through music-making as well as treat them as fellow musicians. Through music-making, Allyson felt as if she was connecting with her students in a more personal way. At the same time, this helped her reconnect with herself as a high school student.

I play when we have guest conductors, I always play with them and it's so much fun to do because then I remember—it brings me back to when I was playing in high school and they find it really fun and I find that I turn into a student a little bit, too, because I'll be there whispering with them and getting into trouble the same way that I was when I was in high school. (Interview 2, 47-48)

Having fun while music-making and through music-making was part of what Allyson valued but when asked why she was different when she was music-making instead of teaching, she replied, “Because it's fun and because it's just what you do when you're playing music” (Interview 2, 49-50). She also addressed why her students found her actions fun. “Why do they find it fun? Because they see me more as a real person instead of an authority figure” (Interview 2, 50-51). Remembering ourselves as music-makers at different points in our development was referenced earlier. In this case, however, it was brought into the classroom and aided the student/teacher relationship.

Although all of the participants spoke about demonstrating their love of music-making, Jake included a counter argument for music-making in the classroom with students.

And that is what I want the kids to get out of me playing my instrument, is how much I love to play and that I just like playing. And that's why I don't look at it like a job, because I get to play violin, viola, cello and bass sometimes all day long and that's the most important aspect for me. And there's that concept that says that you shouldn't play with your kids. They should stand on their own. And I understand the concept of teaching independence and teaching them so that they can do it themselves but I also think it's more valuable when you help them sound better and it's more valuable—it outweighs the other that you demonstrate your joy of music-making to the kids by participating in that whole art. And I play at concerts. I have Robert play at concerts. I don't have any trouble bringing in high school kids to play...my [high school] kids just like to play and I think it's

because I like to play and it's not a task. They just do it because they like it. (Jake, Interview 2, 36-37)

Helping students to experience the joy of music-making is a worthy goal but not all music educators make this one of the highest priorities. Many teachers place teaching their students to develop the skills that will allow them to play independently as the highest priority, another worthy goal. Whatever one's priorities are will affect the decisions each teacher makes in their classrooms. For me also, my highest priority was to help my string students engage with the music-making process in a way that sparked their interest, love, and joy of music-making. I wrote about my belief that, "in order to show students how to love music-making, you need to show them that you are a music-maker and that you yourself love making music!" (Journal, 4/08).

Proactively addressing classroom management issues. Robert described using music-making as a way to capture the students' attention and bridge transitions, both of which I coded as classroom management. Robert explained his opening activity while we watched his teaching video together.

Robert: (He plays a rhythm on open strings and the students play it back to him)
This is just a way of getting the class started.

Kristen: And why through playing?

Robert: It's quicker. This class has a hard time just stopping playing and beginning class so, since January, I have just been playing first instead of tuning first. (Interview 2, 1-2)

Robert described the class we were watching on the video as the most "restless and rambunctious class" he has ever taught. Explaining why he used music-making to bridge transitions, "I play the next thing, like a little introduction, so there's not much of a stop. I'm pretty much playing before they play, with them, and then the next piece...I just need

to keep it rolling” (Interview 2, 14-20). Later, he explained, “I’m able to keep the class moving from one scale to the next or one bowing to the next so they don’t have to wait and listen for verbal instructions each time” (Interview 2, 39-40). He added that in addition to playing to keep their attention, playing for and with the students has the added benefit of allowing him to include his own music-making during class.

Whether used at the beginning of class, during transitions or at any point in the class, Robert found music-making was a powerful pedagogical tool. “If someone is not playing and I am playing, they tend to get back into focus, as opposed to if I’m just standing there” (Interview 2, 9). This was clearly demonstrated on the video. I noticed when Robert played an entire song for his students, they were attentively and silently listening. I wrote notes to myself when these moments occurred. *When Robert plays a piece or demonstrates, the students become silent* (Robert’s teaching tape, 15:40). *(Plays “O Mio Babbino Caro” on violin—students are silent again)* (Robert’s teaching tape, 23:27).

This was true for every teacher. Allyson noticed this while watching her video and added, “If there is noise beforehand, they always pay attention when I’m modeling. Yeah, they always seem more interested whenever I’m playing because it’s music-making and that’s what we’re there for” (Interview 2, 26-27). Reina’s violin was in her hand the entire class period that was videotaped and she used modeling and verbally describing or giving directions throughout the session. Her students were attentive and responsive but always focused and active. Jake described his observation in this way: “What I did notice by playing the bass? The reaction from the kids was, there was more intensity” (Interview 2, 4-5).

While viewing the teaching tapes with each participant, seeing evidence of the string teachers' music-making inside the classroom as it related to attentive students who seemed interested and engaged was striking and somewhat surprising. Even though I described feeling as if this was true of my classroom when I was a public school teacher, I was speculating that there was a relationship between music-making in the classroom and capturing the students' interest and respect but it appeared that there was a similar relationship for these string teachers and their students.

Comparing modeling on primary and secondary instruments. Jake, a bassist, and Allyson, a cellist, addressed the difference between modeling on their primary and secondary instruments. Both Jake and Allyson spoke about how they often modeled on the violin even though they were lower string players because of its convenience, as both felt that their instruments were cumbersome. Before Jake's teaching video began to play, Jake explained why he often preferred modeling on violin instead of the bass.

Just for brevity, because it takes too long logistically to get over to it. I would normally just play the violin. I might switch to cello if there's something that is cello specific and demonstrate technique but musical ideas like staccato, I usually use the violin. I think I can demonstrate it so they can understand. (Interview 2, 1-2)

After watching the video for about three minutes, Jake noticed his students' reaction to him modeling on the bass.

Jake: What I did notice by playing the bass, the reaction from the kids...there was a more intensity than just the normal, than me playing the violin all the time.

Kristen: That's interesting, right?

Jake: Yeah. It's kind of fun. Yeah, it's very interesting.

Kristen: And what do you attribute that to?

Jake: Because they haven't heard the bass as much. (Jake, Interview 2, 4-5)

He also said that classroom management was better than usual.

Allyson spoke about the positive aspects of music-making in the classroom on cello and the positive aspects of modeling on violin.

I really love demonstrating on cello because I can demonstrate a lot better than I can demonstrate on violin but it doesn't lend itself to a classroom! I'm on the podium most of the time. When I have a violin, I'm walking among the students, I can walk behind them, and you can't do that with a cello and so I think the kids get a better educational experience when I'm demonstrating with the cello and they get a better representation of the sound that they're supposed to get and, they even said so. They said, "It's really, really helpful when you play cello with us because we know exactly what sound we're suppose to get and it's very efficient." I had a 10th grader who asked during chamber Orchestra if I could play cello with them more often. (Interview 2, 18-20)

She also described negative aspects about music-making on the cello and modeling on violin in the classroom.

But, the kids in the back can't see...because I'm having to sit and I'm only maybe a foot taller than they are so I wish I could play cello for them more often. And my violin skills are decent but they're not nearly as good as my cello skills. So, violinists have an easier time, in that respect, teaching. (Interview 2, 20-21)

Instrument portability is an advantage to playing a violin or viola, sometimes referred to as chin fiddles, as is the ability of the teacher to stand and walk around while playing violin or viola. However, the advantage to playing one's primary instrument is to demonstrate the highest musical and technical skill available to that teacher. It would be comparable to a teacher's first language and the intersections between music-making and teaching explored in this chapter have referred specifically to these string teacher participants' modeling on their primary instruments.

Music-making outside of the classroom to relate to and gain credibility with students. In addition to music-making inside of the classroom intersecting with teaching, music-making outside of the classroom intersected with teaching. When asked if Reina

noticed a difference in her teaching in relationship to whether or not she was music-making outside of the classroom, she responded immediately. “Oh, yeah. Last year just coming out of grad school—I’m a lot more sympathetic because I play, I think, because I’m like ‘Oh yeah, I remember!’” (Interview 2). She described the difficult process of practicing for a Mahler symphony concert. Even though she had played the second violin part before, she was now preparing the first violin part “and you just feel so dumb because it’s like, ‘Well, I’ve played this before—why is it so hard?’” She related this experience back to teaching.

Well, I know now how the kids at school feel if you give them a piece that’s a challenge and some of them feel they don’t have the tools, and they must feel so overwhelmed, so I’m a lot more sympathetic, whereas last year I wasn’t playing as much—I was a lot more theoretical. (Interview 3, 54)

A similar sentiment was expressed by other teachers and was referred to in Chapter VI when Allyson expressed getting away from the music-making mode and getting stuck in the how-to-do-things mode.

Perhaps because Allyson took more time away from music-making than the other participants—amounting to about three years—she spoke at length about what her newly found music-making outside of the classroom contributed to her teaching and music-making inside of the classroom. She remembered what it felt like to be a member of an ensemble, which turned her thoughts to addressing issues in her school ensemble and, finally, how to relate to her high school students.

While playing in community orchestra, it reminds me how hard it is to be ignored while the director’s working on something else. It also reminds me how frustrating it is to stop so much. At the same time, it also reminds me that it is a choice and you have to educate people that if you are playing in an ensemble, you do show up and you do just sit there sometimes so, how do you teach your students that? Instead of barking at them or whatnot when they’re not being used, what creative ways can I use them all when they’re sitting there bored? Also,

playing in that group helped me see, too, how to rehearse things differently as a conductor so I could treat my high schoolers a little bit more like adult musicians instead of students. Because I did have a hard time going from teaching fifth through eighth grade, which is where I'm most comfortable, to teaching high school and I think sometimes I was talking down to them. (Interview 2, 110-112)

She spoke about another benefit of music-making outside of school while teaching. "And, I could come back and say, 'Oh, last night in rehearsal...'" and I could tell stories to my students and they could see that I was making music too" (Interview 2, 112). She spoke about her interpretation of her students' reaction to these stories and the opportunity it gave for her students to see her performing.

Well, they thought it was cool that I was playing. Like, this last concert, I had four of my students come watch the concert so they could see me playing in an orchestra, which is cute. It also helps, too, my demonstrating, which I was starting to get more insecure about demonstrating because I wasn't having any music-making outside of class so my chops were getting pretty stale. So, I felt a little bit more secure about demonstrating. (Interview 2, 113)

In addition to bringing stories about music-making outside of the classroom into the classroom and giving her students the opportunity to see Allyson perform, her own music-making skills were brought into the classroom so that she could better demonstrate on her instrument what she was asking her students to do.

The belief that music-making was the foundation of the student/teacher relationship was what Jake brought to his teaching.

Staying in touch with some instrument makes it real, the whole process of working with kids... When I frame my teaching, it's with the idea that I'm talking with someone who wants to play like I play or has the same appreciation for playing that I do. (Interview 3, 8-9)

Although it was beyond the scope of this study to explore whether the students do have the same appreciation for playing as Jake does, it does show the intersection of Jake's meanings and values of music-making intersecting with his teaching.

Jake and Robert perform with their students often, both in an alternative styles group and in a December concert when professionals and the high school students play a side-by-side concert. Robert described playing and performing with his students as something that made them feel as if they were equals.

And then there were a couple of gigs that I played with my students. It's just, I teach him violin lessons but, then when we're there, we're definitely much more—like we're on the same plane—collaborating. (Robert, Interview 2, 55-56)

Jake described one of the benefits of engaging in music-making outside of the classroom as reminding him of “the relationship you have as a doer with the person—understanding both sides of the podium” (Interview 2, 77).

Teaching different musical genres. All of the string teacher participants described bringing different genres of music to their students. Examples were as varied as classical, folk, rock, Broadway, Motown, Movie music, jazz and blues, Asian, African, Middle Eastern, modern music, pieces written specifically for string ensembles like those written by Elliot Del Borgo, Richard Meyer, Bob Phillips, and Robert W. Smith. Allyson spoke about choosing “well-crafted pieces” (Interview 2, 43) and Jake spoke about how he chose literature for his students.

There's only two types of music—there's good music and there's bad music—and so I don't have any problem with playing any genre of music on our string instruments and that's a topic that I cover when I'm trying to recruit kids. We do play some pop music and I try to have fun. The side of the music, the muse that can speak to you can come from any genre. (Jake, Interview 2, 55-56)

In order to recruit string students, Jake chose to find music that they enjoyed and help them to learn how to perform those pieces on their stringed instruments.

Even though the string teachers were open to a variety of genres, the participants expressed bringing musical genres into their classrooms that they had previously played

or music that they heard and enjoyed. Reina spoke about her last concert program, which included Asian music, fiddling, classical, and string ensemble pieces. She was excited about including more world music and alternative music in her programs, specifically Asian and African music. “I *love* world music, and I told you I’m trying to get into this drumming stuff, and I think that’s where I’m going next. And I’d *love* to get some electric instruments of our own” (Interview 2, 31-32). Robert also spoke about choosing literature. “I try to pick a varied, mixed repertoire for them so maybe that’s just from my music-making because I like to play varied styles of music” (Interview 2, 46-47).

Upon further questioning, he realized that he had never chosen styles of music for his students to play that he had not played himself. Robert spoke about some of the genres of music he introduces to his students, including folk music, Irish folk music, jazz, rock and roll, classical, and for the first time the previous fall, Middle Eastern music. He explained that he had taken part in a workshop the summer before with Matt Turner “and we did quite a bit of rock and roll and a little middle eastern. I like to improvise on the Middle Eastern scales” (Interview 2, 46-47).

Perhaps these participants did not feel as if they would appear credible with their students if they had not engaged musically with a genre before they introduced it to their students. On the other hand, being open to many different genres of music also may have been a way to earn credibility with their students, opening up the image of classical musicians and showing that strings can be versatile and “cool”. I recall that when I was teaching, I tried to create programs of diverse music with the intention of reaching students and audience members, recognizing that people have varied musical preferences.

There is an effort among public school string teachers to include a variety of genres, as evidenced by the American String Teachers Associations' conferences which feature alternate styles performances, competitions, and sessions. Although many music educators believe in introducing a varied repertoire and the *National Standards of Music Education* include performing a varied repertoire, string teachers usually qualify their commitment to introducing a variety of genres to their students provided they perform them on their stringed instruments.

Conclusions

All of the participants described music-making inside of the classroom as a powerful and efficient pedagogical tool that aided the student-teacher relationship, made teaching more fun, and helped teachers connect theory and practice. Participants described enjoying teaching more because they were music-making with their students and believed that it helped them to be better teachers. All participants agreed that they modeled more for the younger and less experienced students than the older and more experienced students. There was a shared belief that students signed up for orchestra to play their instruments and make music so the participants centered the class on playing as much as possible. To honor that and to model the value of music-making in their lives, music-making both inside and outside of the classroom was an integral part of being a string teacher in these participants' views. This helped to create a culture in the classroom that was centered on music-making.

In Chapter Five, "Teaching in Community: A Subject-Centered Education", Palmer (1998/2007) wrote about the focus of the teaching classroom.

Our knowledge of the world comes from gathering around great things in a complex and interactive community of truth. But good teachers do more than

deliver the news from that community to their students. Good teachers replicate the process of knowing by engaging students in the dynamics of the community of truth. (p. 117)

Palmer wrote that a “great thing” needs to be an important part of the pedagogical equation, meaning the subject on which the teachers and students focus their attention.

If we want a community of truth in the classroom, a community that can keep us honest, we must put a *third thing*, a great thing, at the center of the pedagogical circle...A learning community that embodies both rigor and involvement will elude us until we establish a plumb line that measures teacher and students alike—as great things can do...

True community in any context requires a transcendent third thing that holds both me and thee accountable to something beyond ourselves ... The subject-centered classroom is characterized by the fact that the third thing has a presence so real, so vivid, that it can hold teacher and students alike accountable for what they say and do. In such a classroom, there are no inert facts. The great thing is so alive that teacher can turn to student or student to teacher, and either can make a claim on the other in the name of that great thing...

In a subject-centered classroom, the teacher’s central task is to give the great thing an independent voice—a capacity to speak its truth quite apart from the teacher’s voice in terms that students can hear and understand. When the great thing speaks for itself, teachers and students are more likely to come into genuine learning community, a community that does not collapse into the egos of students or teacher but knows itself accountable to the subject at its core. (pp. 119-120)

Palmer (1998/2007) suggested that teachers project their souls onto their students, including their ideas about their subjects and the interactions between teacher, student, and subject matter. This is one way to consider how teachers teach who they are but there are other ways, too. Teachers’ philosophies and practices are shaped by all of their past experiences, beliefs, and knowledge (Connelly & Clandinin, 1985; Eisner, 1985, Elbaz, 1983; Grossman, 1990; Shulman, 1987). Elbaz (1983) referred to a teacher’s practical knowledge, which encompassed content and five orientations that pertain to how practical knowledge is understood and what actions it inspires: orientation to situation, personal orientation, social orientation, experiential orientation, and theoretical orientation (pp. 14-21). In Eisner (1985), different modes of knowing were explored and

included aesthetic, interpersonal, intuition and the intellect, narrative, formal, practical, and spiritual. From these, Connelly and Clandinin (1985) developed the idea of personal practical knowledge that incorporated all of these ways of knowing into a theory of knowing that was relevant for teaching and learning.

Shulman (1987) coined the term “pedagogical content knowledge” (PCK), which further explored the knowledge base of teachers. Aspects of PCK included comprehension of the subject and of purposes.

We engage in teaching to achieve educational purposes, to accomplish ends having to do with student literacy, student freedom to use and enjoy, student responsibility to care and care for, to believe and respect, to inquire and discover, to develop understandings, skills, and values needed to function in a free and just society...Although most teaching begins with some sort of text, and the learning of the text can be a worthy end in itself, we should not lose sight of the fact that the text is often a vehicle for achieving other educational purposes. The goals of education transcend the comprehension of particular texts, but may be unachievable without it. (pp. 14-15)

He wrote about a model of pedagogical reasoning and action that began with comprehension and included transformation, consisting of preparation, representation (analogies, metaphors, examples, demonstrations, and explanations), selection (modes of teaching, organizing, managing, and arranging), and adaptation and tailoring to student characteristics. He also wrote about components of instruction, evaluation, reflection, and new comprehensions (of purposes, subject matter, students, teaching, and self).

[T]eaching lies at the intersection of content and pedagogy, in the capacity of a teacher to transform the content knowledge he or she possesses into forms that are pedagogically powerful and yet adaptive to the variations in ability and background presented by the students. (p. 15)

Grossman also wrote about PCK, which incorporated apprenticeship of observation, subject matter knowledge, teacher education, and classroom experience. It included a

teacher's philosophical beliefs about teaching, their subject matter and knowledge of students' understanding, curriculum, and instructional strategies.

The first part of this chapter related the string teacher participants' past experiences and meanings and values of music-making to their teaching. Their beliefs about their subject matter and thorough knowledge of their subject matter were explored at that time. Shulman's (1987) work seems to apply to the participants' past meanings and values intersecting with their teaching philosophies.

[T]he learning of the text can be a worthy end in itself, we should not lose sight of the fact that the text is often a vehicle for achieving other educational purposes. The goals of education transcend the comprehension of particular texts, but may be unachievable without it. (p. 15)

These connections were also presented in the artist teacher literature. Johnson's (2001) theory of different length threads illustrated the combinations of influences on the student who were finishing the licensure program, including how teaching is connected to past beliefs and experiences. The long threads (representing prior experiences) and the middle length threads (representing the beliefs and knowledge built from prior experiences) created the concepts about the artist/art teacher with which the student enters the program. The short threads (everyday experiences which act as a catalyst with which to question their beliefs and new concepts developed within the program) combined with the middle length and long threads to create the new constructs with which the students leave the program (p. 119).

The second part of this chapter explored how music-making inside and outside of the classroom intersected with participant's teaching. Participants spoke about the influence of Suzuki's philosophies and their preservice programs on their teaching, including the emphasis placed on having "instrument in hand" while teaching and

ascribed to the ideas that strings should be taught through listening and echoing before the written notation was introduced. Even though Jake and Robert graduated from the same preservice program, they attended the institutions about twenty years apart and Allyson, Reina, and I were all educated in different preservice programs. Even so, there were similarities. Whether notation was introduced in the sixth week or the fourth month, all agreed that modeling posture, position, tone, intonation, and bow strokes were the first priorities for beginners and continued to be important throughout students' development.

Ultimately, modeling the meanings and values of music-making was perceived as a way to gain credibility with and relate to students. It brought part of the participants' personal lives into their teaching and brought inspiration to the participants. Music-making inside of the classroom captured the participants' students' interest and attention and was used as a proactive classroom management tool and a way to inspire their students. Music-making was a way for participants to share what they loved and influence the next generation of music-makers and participants' believed that music-making improved their teaching in a variety of ways, including being an efficient tool that helped students and participants be more attentive and present.

CHAPTER VIII
CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS FOR FUTURE
RESEARCH

The purpose of this chapter is to synthesize the findings, suggest implications for practice, and suggest topics for future research. As this is a phenomenological case study, I describe the phenomenon of music-making in the lives of string teachers based on the composite analysis of the four string teachers' experiences and my own experiences. I then relate findings to: literature about artist-teachers, presence in teaching, presence in music-making, Nielsen's phenomenological theory of music, and Wenger's (1998) "Communities of Practice" to further my understanding of the findings. Next, I suggest implications for preservice teacher programs and inservice professional development programs. Finally, I provide suggestions for future research.

Describing the Phenomenon of Music-making in the Lives of String Teachers

The purpose of this phenomenological case study was to examine the meanings and values of music-making in the lives of string teachers and to explore the intersections between participants' past and present music-making experiences and their teaching.

1. How do participants describe their journeys to becoming string teachers and the meanings they constructed about their past music-making experiences?
2. Why do participants continue or discontinue to engage in music-making at different points during their teaching careers?
3. How do participants' past and present music-making experiences intersect with their teaching?

Addressing the first research question, even though each person's journey to becoming a string teacher was unique, there were many similarities between why participants valued music-making in their past lives and what meanings they constructed. Music-making was a challenging, fun activity that led to participants experiencing success, recognition, personal satisfaction, and fulfillment. It was a constant in their lives, an outlet for expression, and a way to dissipate loneliness. Practicing their stringed instruments and striving for artistry in music-making contributed to the discovery of their identities. Music-making was sometimes spiritual and often social, providing participants a community where they felt they belonged. Lastly, all participants reported that while music-making, they would lose track of time and/or their sense of self and were fully present and absorbed in their music-making. This seemed related to Csikszentmihályi's (1991) theory of "flow," based on his many research findings, that people engaged in challenging activities of intense interest to them would become fully absorbed, resulting in feelings of satisfaction and wellbeing.

Addressing the second research question, participants' music-making sometimes remained constant throughout their teaching careers but more often, string teachers had periods of time when their music-making fluctuated in frequency. Most described a lack of time and energy, lack of goals for music-making, the feeling that they had lost skill on their primary instruments, or the feeling that their personal instrument was not capable of representing their voice as obstacles to their music-making outside of the classroom. However, all described plans for increasing their music-making in their futures.

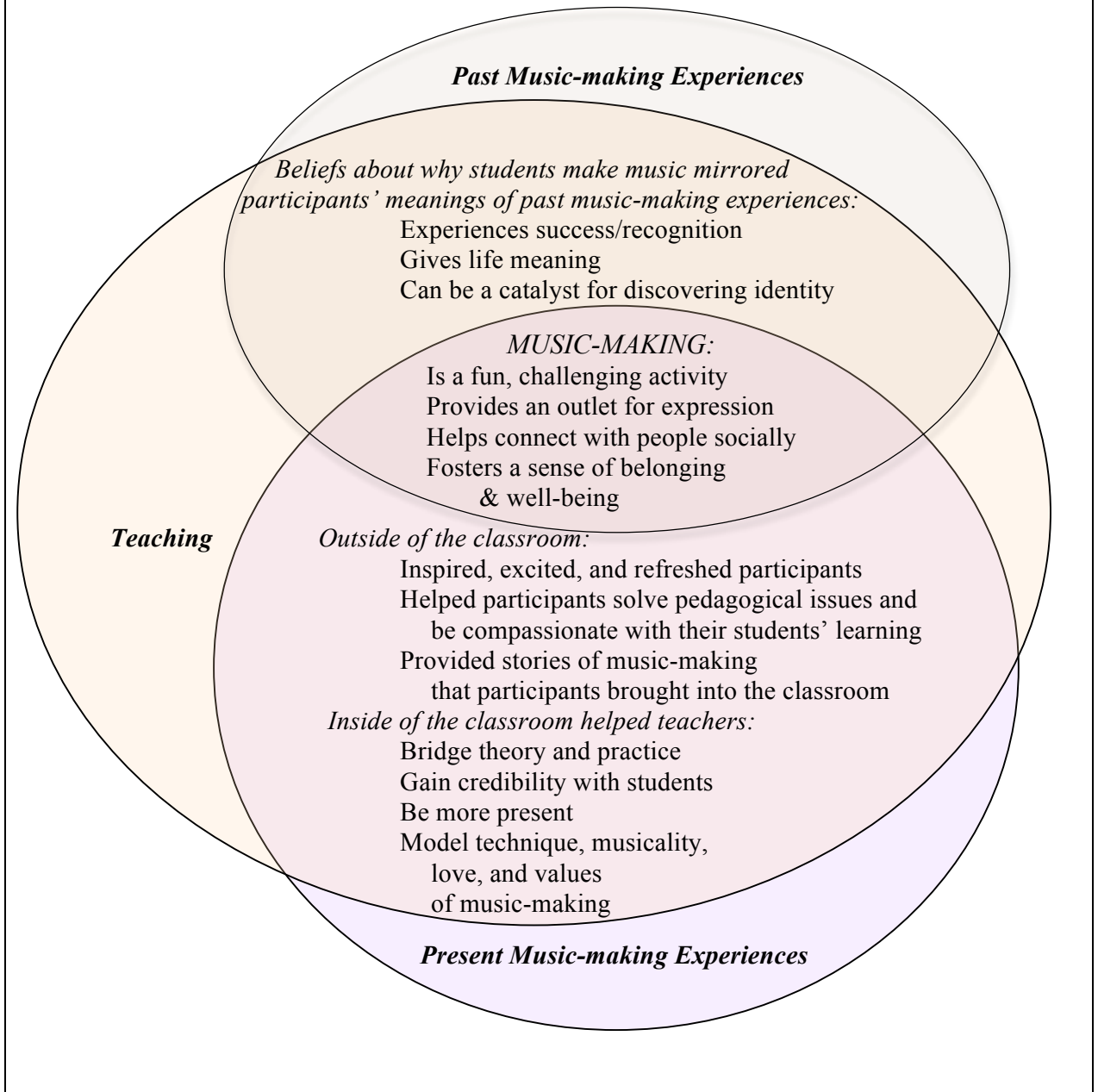
Participants described continuing music-making outside of the classroom because they felt rejuvenated. Music-making helped participants connect to themselves and others

and kept their string instrument and musical skills highly developed. It also brought back memories of music-making at different times in their lives and with different people. Ultimately, the string teachers continued music-making during their public school teaching careers because it inspired them, refreshed them, and because it was described as a fun, challenging activity, an outlet for expression, a centering tool, a spiritual expression, and a way to connect with people socially.

Addressing the final research question, music-making inside and outside of the classroom intersected with the participants' teaching in several ways (See Figure 1). Participants described the value of music-making both inside and outside of the classroom because it reminded them of why they loved playing and helped them bridge theory and practice as teachers. Many participants were solving pedagogical issues as they were involved in their own music-making outside of the classroom and would bring both performances and stories of their own music-making into their schools and classrooms for their students' benefit.

Participants used music-making inside and outside of the classroom to provide inspiration for themselves and inspirational models for students, to relate to and to gain credibility with students, to inform their pedagogical decisions, and to model their meanings and values of music-making. String teachers used music-making inside of the classroom to create a culture based on music-making, to proactively address classroom management issues, and to model musicality, technique, the connection between sound and musical notation, and their love of music-making. Participants varied their music-making inside of the classroom according to the educational level of students they were teaching and the different stages of learning a piece.

Figure 1. Intersections of Past and Present Music-making Experiences and Teaching



Past meanings of music-making and experiences influenced the participants' teaching. Teachers tried to reconcile what they loved about music-making in the past and present, why they believed students were participating in their programs, and their dedication to art of music-making and the craft of string playing with their teaching.

Participants described who and what influenced their present ideas about teaching, such as former teachers, family members, friends, colleagues, their preservice programs, and Suzuki philosophies. Past experiences with both playing and listening to different genres of music influenced what music they introduced into their classrooms.

Relating Findings to Literature

Connections between findings and literature have been presented throughout each analysis chapter. This section focuses on relating the findings to inservice identity literature (Bernard, 2004, 2005, Dust, 2006; Senevirante, 1995; Wilson, 1998), Heck's (1991) definitions of the artist-teacher, Nielsen's (2006) phenomenological theory, and Wenger's (1998) "Community of Practice." Spirituality literature and new literature will also be presented and related to these ideas.

Relating Findings to Inservice Music Teacher Identity Literature

One difference between previous inservice teacher identity literature (Bernard, 2004, 2005, Dust, 2006; Senevirante, 1995; Wilson, 1998) and this study was the participant sample. First, none of the previous studies examined inservice string teachers exclusively, as Bernard (2004, 2005) had six elementary general music teachers and Dust (2006) examined six secondary music teachers. Also, not all of the participants were currently teaching in the K-12 schools (Senevirante, 1995). Wilson (1998) did not reveal her participants' teaching positions or primary instruments. Also, her eight participants had dual careers as music teachers and semiprofessional or professional musicians, as opposed to just examining music-making.

Even so, there were similarities between some of the previous studies' findings and this study's findings. As with Seneviratne (1995), the findings from this study illuminated

how teachers taught “who they are” and that their values and their relationship with music, students, and others were interwoven. Wilson (1998) found that her participants believed that their music-making outside of the classroom was helpful in their teaching because it helped them demonstrate music to their students. These teachers also felt that knowledge of the subject and sharing their stories about performing were beneficial to their students’ learning.

Bernard (2005) concluded that music-making experiences were “central in the way that musician-teachers made meaning of who they are and what they do” (2005, p. 13). This seemed true for my participants, especially for Jake and Robert. The obstacles to music-making that these participants experienced paralleled Dust’s (2006) findings that her participants struggled to balance time and energy in order to continue as active musicians and dedicated teachers. She also found that music-making was part of her participants’ identity and that their well-developed musician-identities served as “their fortification against the pressures and encompassing nature of teaching” (pp. 224-225). This connected to my participants’ ideas that music-making was a way to nurture and center themselves. It evoked feelings of wellbeing, such as inspiration, excitement, and rejuvenation.

Relating Findings to Heck’s Definition of an Artist-teacher

As referenced in Chapters I and II, Heck (1991) wrote about the multiple connections artist-teachers made among art making, teaching, and learning; feeling, knowing and doing; and the artist-teacher’s beliefs and their curriculum, practice, craft, and relationships with students. Heck’s definition of art making was inclusive of all arts and was described as follows: “The individual wants to communicate with others as well

as develop knowledge and technical skills... Doing involves both feeling *and* knowing” (italics in the original, p. 5). As described in the previous chapters, the string teachers in this study exemplified these aspects of Heck’s definition of an artist-teacher.

In addition, Heck believed that an artist-teacher was a “whole, awake, and compassionate person” concerned with the “development of self, active and meaningful teaching and learning experiences, [and] authentic engagement with others” (p. 142). As described in Chapter VII, participants’ music-making inside and outside of the classroom seemed to help the string teachers become more compassionate with their students and aided the teacher/student relationship. Music-making helped the string teachers break down barriers with the students. Participants described one benefit of music-making outside of the classroom as helping to become more sympathetic towards their students because they were reminded of what it was like to play in an ensemble and to learn difficult music. Others described treating their students like fellow musicians, engaging more as equals, who were working together to bring the music to life. All participants said that music-making made teaching more fun.

All of the string teachers described “flow” experiences while music-making in their pasts. Perhaps artist-teachers draw on these past meanings and values of music-making in order to be truly present with their students so that together, teacher and students, engage with their subject matter (music-making on a stringed instrument) and with each other. I believe this is what participants referred to when they said that music-making helped them bridge theory and practice. The act of music-making inside of the classroom helped the participants be more present with their students and their subject matter.

Presence in music-making. Revisiting Nielsen's (2006) writings about the phenomenon of music and the meanings and significances that can be drawn from music, his phenomenological theory will be viewed in light of participants, spirituality in music-making (Bresler, 2007, 2008; McCarthy, 2009), and the theory of presence in teaching (Rodgers & Raider-Roth, 2006).

Nielsen referred to music as a "multi-spectral universe" of meaning and described people's experience with music.

We know immediately that music can affect us, even to the point where we become one with it. In certain circumstances it can actually change our understanding of the world and ourselves. It can speak directly to our inmost selves, and that must be assumed to be rooted in and spring from the inmost core of the music. This experience and this assumption ought to entail consequences for both analytical and pedagogical dealings with music, and, in my opinion, in a truly essential fashion. (pp. 166-167)

He believed that there was a need to understand the structure of this experience in order to study the phenomenon of music in a way that is consistent with people's everyday experiences of music. By acknowledging that there are both external and internal structures of music that work together, Nielsen believed that dimensions of musical meanings are integrated. The "acoustic layers" and the "structural layers", which are the outer, intelligible layers, lead into: "More deeply situated layers of meaning of e.g. kinetic-motoric, tensional, emotional, spiritual, and existential kinds. These layers, or dimensions of meaning, mesh together so that each individual aspect is intelligible only when the others are taken into account" (p. 168).

Participants' descriptions of music-making seemed consistent with this theory. Nielsen explored the connections between the "musical object" and the "experiencing person" and the elements that were potentially present in this connection,

including a person's knowledge, attention, interest, activity involvement, and the situational aspects of where this interaction occurs. Nielsen called an "intentional achievement" an experience that penetrates and transcends itself while at the same time, presenting inner life (pp. 174-175). "By entering into a relationship with the object (music) the person also enters into a relationship with certain aspects of himself or herself, with potential aspects of his or her own existence" (p. 176). For Jake, in particular, this theory seemed related to his explanation of music-making and as a way to discover the "center of who I am" (Interview 3, 25-26). Although he related to Zen philosophies, Nielsen's theory seems just as applicable.

Spirituality as "presence" or "attentiveness" has been a recent topic of discussion in the field of music education and in the arts. For instance, Bresler's (2007) *International Handbook of Research in Arts Education* has devoted an entire section to spirituality. According to Boyce-Tillman (2007), the nature of spirituality is defined as "the ability to transport the experiencer to a different time/space dimension—to move them from everyday reality to a world other than the commonplace (p. 1411). This temporal notion was echoed in Bresler's (2008) work, in which she compared the intensified engagement of giving a music performance with that of performing live research presentations. Definitions of her concept of musical engagement were based on Dewey, Csikszentmihalyi, Burber, and George Herbert Mead's notions. In McCarthy's (2009) article, "Exploring the Spiritual in Music Teacher Education: Group Musical Improvisation Points the Way", Jazz and Contemplative Studies college music students involved in the University of Michigan's Creative Arts Orchestra described their experiences with music-making in this group. McCarthy found four prevalent elements of

their experience that she suggested could be applied to music teacher education: attention (getting in the moment), intention (an honest reaction to music), relationship (“meeting in the One”), and community (Democracy...”a community that is always in the making”).

In the present study, music-making was described by Jake, Robert, and myself and as a centering tool. Jake, Robert, Allyson, and Reina also described music-making as an activity that was done for themselves personally (as opposed to giving to others). Music-making while teaching brought participants and students together to focus on the music by capturing the students attention, as evidenced in all of the participants’ teaching videos, and breaking down barriers for the participants, especially as described by Allyson. Although it was beyond the scope of this study, perhaps it was more familiar for these participants to experience presence when music-making than to experience presence in teaching without music-making. Therefore, music-making in the classroom might be one way that helped these string teachers to bridge that connection.

Presence in teaching. Being present has been described in different ways throughout this dissertation. Presence in music-making when alone, in chamber music groups, or while teaching were described by the participants and in my own descriptions. Authors’ descriptions of presence were sometimes related to spiritual moments and included “moments of complete engagement with what-is-there” (Noddings, 2003, p. 169), Csíkszentmihályi’s theory of flow (1991), and Jorgensen (2008), who wrote about the importance of being in the moment. Rodgers and Raider-Roth (2006) wrote: “Presence from the teacher’s point of view is the experience of bringing one’s whole self to full attention so as to perceive what is happening in the moment” (p. 267).

Rodgers and Raider-Roth (2006) presented a theory of presence in teaching that combined aspects of presence as self-awareness, connection to students, connection to subject matter, and pedagogical knowledge. The authors viewed teaching as “engaging in an authentic relationship with students where teachers know and respond with intelligence and compassion to students and their learning” (pp. 265-266). They defined presence as:

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

The authors continue by connecting “classroom life—the relationships, the affective and cognitive interactions between students and teachers, the construction of genuine learning experiences and a hospitable school climate” with past research that suggested that the teacher/student relationship was a “keystone in student achievement, motivation and engagement and in their capacity to trust what they know... What allows this relationship to flourish is complex and calls upon the mental, physical, emotional, and relational resources of the teacher” (p. 266). The authors quote Dewey’s *Art as Experience* (1934) to further their definition. “Such aliveness comes when one is fully in the moment, in the present: ‘only when the past ceases to trouble and anticipations of the future are not perturbing is a being wholly united with his environment and therefore fully alive’” (p. 268).

After exploring each of the four aspects of presence, the authors conclude that being present means “to be awake to one’s self, to one’s students and to their learning in

such a way that learning is served through skillful and compassionate analysis and access to both subject matter knowledge and pedagogical strategies” (p. 284).

For teachers, this knowledge and trust are created every day by staying connected to themselves, their students, their students’ learning and their communities. The connection is created: through slowing down to observe students’ interactions with the subject matter, rather than racing to cover it; through observing one’s own reactions to students and their learning; through dialogue with students, their parents, colleagues and community members... To be present is to come into relation, into connection, with students, their learning, subject matter and oneself... when one comes to see the other and allows one’s self to be seen. (p. 284)

In this theory, a teacher’s presence was also connected to student learning.

Viewing Findings through Wenger’s “Communities of Practice”

Wenger’s (1998) theory of learning assumes that people are social beings, people are considered knowledgeable when they are competent at something that is valued, that knowing involves participating, and meaning is the result of learning. Four elements are meaning (learning as experience), practice (learning as doing), community (learning as belonging), and identity (learning as becoming). Many of the participants’ descriptions of their music-making experiences (both positive and negative) may be viewed through this theory.

Participants described valuing high levels of music-making, both for themselves and their students. Being judged by what they and their students were able to “do” connects to Wenger’s idea of practice (learning as doing) and being considered as knowledgeable when they are competent at something that is valued. This was explored in Chapter VII.

Community, learning as belonging, was described both in the participants’ pasts music-making experiences before they became teachers and when music-making as

music teachers, inside and outside of the classroom. Allyson described her high school orchestra as finally finding a place where she felt she belonged as a student and I described the sense of an orchestra community within the school as one of my favorite aspects of being a high school student. Reina did not have strings as part of her school experience and she was the only participant who considered quitting the violin. She found fellow musicians in the band and choir, but the fact that Reina's meanings of music-making included a social element and there was not an opportunity to be social on a regular basis with fellow string players, it may follow that the lack of a community of string musicians within her school negatively affected Reina's relationship with her violin. This seems more likely when the importance of music-making with her husband is taken into consideration, as the social connection of music-making with others seems important to Reina.

Jake and Robert also spoke about the community in different ways. Jake spoke about "fitting into that world" and variations of this theme. If the word "world" is substituted with "community" it can be understood that he wanted to be a member of the string music-making community. Robert spoke about music-making as aiding social relationships with family members, friends, and fellow musicians.

As a teacher, Allyson wished she had a string teacher colleague who shared similar meanings and values of music-making in her district. She described having difficulty finding other string music-makers, especially since her teaching colleague did not value classical music. Therefore, she played trombone duets with the band teacher and secondary instruments, such as guitar, with her girlfriend at home.

Jake and Robert supported and respected each other. They both described similarities between their teaching philosophies, which included the idea that a teacher should be a fine musician and string player and one should model both technique and love of playing for the students, and both valued playing with students inside and outside of the classroom. Jake encouraged Robert to teach with his “instrument in hand” early in his teaching career and ten years later, Robert actually seemed to do this more than Jake. Both men believed that the reason students enrolled in orchestra was to play music on their instruments and that everything in class should be focused on “doing.” Helping the students play well was their main goal of teaching strings in the public schools, although both also acknowledged that some students were there to have a good time and just to be part of the group. Both tried to make class fun. There was a sense of camaraderie, respect, and community between them and, as co-teachers, they brought that to their students. They both mentioned each other multiple times in their individual interviews and referred to each other as “we.” There was a sense that they formed their own community, both as string teachers and fellow music-makers.

Creating a sense of community for students. Three dimensions of community of practice as community involve *joint enterprise* which includes mutual accountability, interpretations, and local responses; *mutual engagement*, including doing things together, relationships, social complexity, and community maintenance; and *shared repertoire*, meaning stories, discourses, concepts, styles, historical events, actions, and artifacts (p. 73). All string teacher participants provided examples of building a sense of community with their students and some examples follow. Jake and I described music-making as a joint enterprise, having students be mutually accountable both to each other and the

music. All participants described music-making in the classroom with their students, building on mutual engagement. Allyson and Reina described shared repertoire through stories, discourse, and concepts by using the same words and phrases to refer to the same concept, building reified meanings such as the magic “X”.

Community was described as learning as belonging. Three modes of belonging include *engagement* (shared histories of learning, relationships, interactions, and practices as well as the ongoing negotiation of meaning, the formation of trajectories, and the unfolding of histories of practice), *imagination* (images of possibilities, images of the world, images of the past, and images of ourselves), and *alignment* (discourses, coordinated enterprises, complexity, styles, and compliance) (p. 174). All of these elements are also related to identity.

Perhaps these three properties make communities of practice even more clearly relevant for string teachers and students. More than other participants, Allyson described her high school orchestra experience as finally finding a place where she felt as if she belonged. I also described the orchestra as being my friends and family and becoming a string teacher was partially inspired by the notion that I wanted to create that sense of community for my future students. Jake also spoke about building a community aspect in his teaching.

Continuing membership in string players’ community. The three aspects of community as belonging—engagement, imagination, and alignment—are further defined and explored in this section. Engaging in the process of music-making with others who are working toward the same goal of music-making provides a clear connection to community as belonging. These ideas apply to the participants both professionally, as

teachers, and personally. Perhaps this is why all of the participants expressed wanting to make music with others who they had similar goals of music-making.

Imagination was described as being “an important component of our experience of the world and our sense of place in it. It can make a big difference for our experience of identity and potential for learning inherent in our activities” (p. 176). Wenger gave an example of the impact of imagination with two stonecutters. When asked what they were doing:

One responds: “I am cutting this stone in a perfectly square shape.” The other responds: “I am building a cathedral.” The difference between these answers does not imply that one is a better stonecutter than the other, as far as holding the chisel is concerned. At the level of engagement, they may well be doing exactly the same thing. But it does suggest that their experiences of what they are doing and their sense of self in doing it are rather different. The difference is a function of imagination. (p. 176)

All participants imagined having lives that would allow for more music-making in their futures. Whether or not this is true, perhaps this indicates the idea that participants still feel connected to the community of practice of professional string players, a sense of identity as music-makers, and to the idea that we continue to engage with our instruments in order to express our emotions and communicate with others. This may be a way to continue associations with friends who are professional string players, helping us bridge the nexus of multimembership.

The process of alignment bridges time and space to form broader enterprises so that participants become connected through the coordination of their energies, actions, and practices. For example, Allyson felt a connection to her teacher’s former students even though they had not been in school together. They had a shared experience of being in that high school orchestra with the same director that transcended time and they

connected through music-making at her teacher's retirement party. Through alignment, we become part of something bigger because we do what it takes to play our part (pp. 178-179).

Complex dualities. Wenger's framework and concepts are particularly useful in shedding light on music educators or string educators. His idea of "complex dualities," defined as the interplay of seemingly conflicting terms, has particular relevance for explorations into music teacher identity. According to Wenger, "a duality is a single conceptual unit that is formed by two inseparable and mutually constitutive elements whose inherent tension and complementarity give the concept richness and dynamism" (p. 66).

The term "music educator," or more specifically, "string teacher," brings two concepts together in one. Individually, each person must prove and hone musicianship skills and usually refine talents on one instrument in order to be accepted in a music education program. This involves spending time alone in a practice room everyday and most commonly, in weekly private lessons with a "master" musician and/or teacher. However, when a pre-service teacher begins a career in public school teaching, the role of teacher is combined with that of musician and/or performer and the focus shifts from one's own music making towards helping students engage meaningfully with music as well as helping the students grow personally, socially, and intellectually.

The idea that the social entity of "communities of practice" has much influence on an individual's activities and beliefs may offer new insights with which to better understand the phenomenon of string music educators who do not continue music-making any longer. Again, following the development of the typical string music

educator, one begins to play an instrument either through private lessons or in school music classes. Many participate in ensembles, whether it is in school orchestras, youth orchestras, All-State orchestras, summer programs, chamber music, fiddle groups, or something else. Then, the student string players audition on their primary instruments and are accepted into a music education program that also offers certification. Students receive private lessons and participate in both ensembles and music education courses but the music education courses for instrumentalists are often focused on learning other instruments, including voice, and learning teaching strategies in general. A preservice teacher's main instrument is not often brought into the music education setting. The "performance professors" nurture music-making skills and focus on the individual's musical and skill based growth whereas the "music education professors" nurture the music teaching skills and focus on nurturing another's musical and skill based growth. Further, many preservice teachers do not take lessons on their instruments or play in ensembles during the student teaching experience, thus reifying the idea that music-making outside of the classroom does not impact teaching or student learning.

The findings from this study suggest that, for those interested string teachers, providing opportunities and encouragement to combine music-making inside and outside of the classroom and teaching can enrich the string teacher personally and professionally as well as providing perceived benefits for their students. The participants in this study received encouragement to bring their music-making into the classroom. Only Robert spoke about recalling hearing the idea that music-making outside of the classroom may help teachers avoid feeling burned-out. Music-making and teaching can be combined to form a complex duality, giving richness to the term "string teacher."

Further application of Wenger’s “Communities of practice”. Wenger’s three notions of “identity as multimembership”, “identity as reconciliation”, and “social bridges and private selves” (pp. 158-161) can be combined and applied to string teachers. First, “identity as multimembership” means that each person is and has been a member of multiple communities of practice: the performance oriented community of practice and the public school string teacher community of practice. Although these two identities were seemingly combined in their preservice programs, they may not have been integrated. Perhaps the emphasis on performance within the music education certification programs is misleading. Although music-making is a valued activity as a preservice teacher, music-making is not supported in the string education profession as inservice teachers. If a string teacher wishes to continue music-making, it is left to each individual to find a way to continue outside of the profession.

Second, each community brings out a different aspect of the same person. It is the reconciliation of multiple identities that will promote an integrated string teacher. Wenger uses the term “*reconciliation*” to describe this process of identity formation to suggest that proceeding with life—with actions and interactions—entails finding ways to make our various forms of membership coexist, whether the process of reconciliation leads to successful resolutions or is a constant struggle” (p. 160). Reaching across boundaries of a community of practice and building bridges in order to achieve this reconciliation “is an active, creative process...that is a profoundly social kind of work.” However, “the careful weaving of this nexus of multimembership into an identity can therefore be a private achievement. By incorporating into the definition of the person the diversity of the social

world, the social notion of a nexus of multimembership thus introduces into the concept of identity a deeply personal dimension of individuality” (p. 161).

The job of brokering is complex. It involves processes of translation, coordination and alignment between perspectives. It requires enough legitimacy to influence the development of a practice, mobilize attention and address conflicting interests. It also requires the ability to link practices by facilitating transactions between them, and to cause learning by introducing into a practice elements of another. Toward this end, brokering provides a participative connection—not because reification is not involved, but because what brokers press into service to connect practices is their experience of multi-membership and the possibilities for negotiation inherent in participation (p. 109).

Jake and Robert formed a community of practice within their school and they continued to thrive. By including their students in a side-by-side concert with their professional chamber ensemble, performing on a district-wide faculty concert, and performing with their students in an alternative styles ensemble, both string teachers integrated their music-making outside of the classroom into their teaching. This is not necessarily representative of most string teachers and certainly was not representative of Reina’s or Allyson’s experience. Reina had the advantage of marrying a violinist with whom she had and continued to have music-making experiences. Finding fellow string players who wanted to engage in music-making for the same reasons proved to be difficult for Allyson.

In order to find the connection between music making and music teaching, the individual is forced to step outside of the schools and the teaching profession. However, the problem of time is paramount because the demands of string teaching are time consuming. Many inservice teachers have not considered how music-making impacts them personally, professionally, and their students’ learning. Perhaps this should be a topic that is addressed in preservice education.

Composite Picture of the Music-making String Teacher

Although much of the music teacher identity literature spoke about the tension between musician/performer and the music teachers, the lines seemed blurred for the participants in this study. There was a certain amount of tension expressed but it was not as clear as musician versus teacher because the concept of string teacher seemed to include music-making both inside and outside of the classroom. However, the idea that one's focus was split between two hundred students was a tension, especially for Jake and Allyson.

Ball (1990) expressed similar sentiments when she wrote that the artist identity was included in the art-teacher identity but the teacher identity was not always included in the artist identity. In Conway, Eros, Pellegrino, and West (2009), a preservice string teacher also spoke about this.

I think at times it is a little bit dichotomous or not congruent. I find that when I am performing at my best as a performer and as a teacher, they find a way to work together. But certainly in some instances it does seem like there is one side of me that is a teacher and one side of me that is a performer... In the performance area, there is not room for the music educator but in the education area, there is room for the performer.

The main tensions for the preservice teachers (Conway, et al., 2009) and for the participants in this study were the obstacles of time and energy to continue music-making alone and with others. For the string teacher participants, imagining that they needed hours a day to practice in order to honor their music-making was an unrealistic goal that was also an obstacle. These ideas about practicing may have originated during their time as preservice teachers.

There were times when these participants were music-making outside of the classroom when they discovered applications to their teaching. Therefore, the musician outside of the classroom can be a composite picture of the music-making teacher. However,

music-making for oneself included the “flow” (Csíkszentmihályi, 1991) experience for these participants, making their music-making more personal and separate.

Music-making inside the classroom with the participants’ students sometimes mirrored the flow experience, as it brought the students attention to the teacher and the music and it brought the teacher’s attention to the students and the music. Whether it was described in terms of helping with classroom management, relating to the students, bridging theory and practice, or inspiring students, all of these concepts came together at the intersections of music-making and teaching. The general feeling of excitement, rejuvenation, and inspiration benefited the teacher’s well-being, helping the teacher become more present inside of the classroom. Therefore, the musician in the classroom can be a composite picture of the music-making teacher, bringing personal and professional lives together.

Implications for Teacher Education Programs

As music education majors, students are expected to practice their primary instrument many hours a day in order to continue learning and growing. It seems that some of the string teacher participants in this study equated music-making with spending hours a day engaging in this activity so they can stay on the track that will lead them to continued growth as a violinist, violist, cellist, or bassist. However, unrealistic expectations for music-making coupled with unrealistic expectations at work leave little time, energy, or inclination to engage in this Herculean task of balancing teaching, music-making, and a personal life.

Perhaps teacher educators could help their preservice teachers to understand this conundrum and proactively think through some solutions that each individual could embrace. Some solutions might include shifting their reasons for music-making from

improving on their instruments to enjoying the music-making process, creating social opportunities, learning new styles and genres of music, finding a musical release, or finding inspiration. Sharing the results from this study and the ideas presented in positive psychology, such as the influence of intentional activity on sustained happiness, may aid the retention of string teachers.

Faculty members I have worked with and spoken to have been asked to reexamine their curriculum in an effort to reduce their program requirements in an effort to make higher education more affordable and their programs more attractive to prospective students. In order to allow their students to complete the degree in four years, some have proposed reducing private lesson requirements or ensemble requirements. I propose that the implications of this study, however, suggest moving the music teacher profession in another direction. Using Allyson and Jake as examples, these participants felt as if they had reached their peak music-making experiences as high school and college students, respectively. It seems that giving preservice music teachers strategies and opportunities to continue happily as music-makers should be part of our profession's conversation. For instance, when students are student teaching, are there opportunities set up for music-making once a week, every other week, or even once a month? Is there time devoted to discussing strategies for keeping their playing skills at a high enough level so that they can enjoy music-making and inspire their students?

Perhaps student and cooperating teachers could engage in music-making together. In a previous study (Pellegrino, 2008) of five string teachers—two cooperating string teachers, two student teachers, and me as participant-observer and supervising teacher—at various stages of their careers who participated in two months of chamber music

rehearsals that culminated in a district-wide faculty concert, I found that all of the participants: (a) agreed that playing and performing together was “inspirational” and “motivational”; (b) acknowledged an increased respect for each other after playing together due to their shared belief that strong musicianship affects teaching ability; and, (c) described that playing music together brought deeper understandings of people’s personalities and “cemented relationships”. Schmidt (2005) described a turning point for her struggling student teacher as being when he and his cooperating teacher sat down to make music together. First, they related to each other through playing, calling it “a good bonding thing” (p. 11). The cooperating teacher made comparisons and analogies to help Chris understand that he needed to imagine what his elementary group could and should sound like.

Music-making might be added to common topics such as how to balance your life and we might help students reflect on how to say no to so many interesting projects in order to find a balance of priorities that is right for each teacher. Specific suggestions for helping preservice teachers develop an integrated sense of music-maker and teacher could begin in a foundations or introduction to music education course. Reading a particular book throughout one’s degree program, such as *The Art of Teaching Music* (Jorgensen, 2008), may offer opportunities to revisit these sorts of issues at different points in the students preservice careers. In Younker’s (2008) review of the book, she offered suggestions about which chapters may be well suited for different courses offered at many institutions. Also, using a book such as *Musician & Teacher: An Orientation to Music Education* (Campbell, Demorest, & Morrison, 2007) in a freshmen or sophomore class may orient music education students to begin examining these issues.

Do teacher educators (a) verbalize why they make music? (b) make their relationship with music-making explicit to their students? and/or (c) help students understand why they are making music? Upon reflection, I wonder what could be more worthwhile. Perhaps a session might be entitled, “Music-Making in Your Life (Past, Present, and Future) and in the Lives of Your Future Students” and could begin with discussions such as: Describe what made music-making meaningful to you as an elementary, middle school, or high school student. Describe what makes music-making meaningful to you now. Why do you think your students will want to make music? Are the reasons similar to why you used to make music?

Helping students imagine the realities of teaching, questions may include: Do you think you will continue to make music when you are a music teacher? What do you think your music-making goals would be? What obstacles could you imagine? Describe imagined benefits of music-making as a teacher. What role would your music-making have in your teaching (and in your classroom), if any? Then, the teacher educator could include some personal reflections and continue the conversation, helping students understand that they “teach who they are” and reflect on who students want to be as teachers, for themselves and for their future students. All of these questions and discussions are designed to lead students to realize that choices and actions reflect their values.

Another idea would be to find a way to model values of music-making in one’s own life, if that is still part of the teacher educator’s life. Teacher educators could play their primary instruments in methods classes, modeling how to intersect music-making in the classroom with their teaching. They might set up two to four opportunities a year

when they and their music education students come together to read music, improvise, play jazz, learn fiddle tunes or mariachi music, etc. Another idea might be to set up a faculty/student recital when all music education members perform music together.

Designing activities that lead students to understand ways that their music-making may intersect with their teaching could be imagined. One possibility might be to give students a score and ask them to (a) anticipate where in the music the students will need assistance and explain why, (b) add bowings and fingerings into the parts without playing their instruments, and (c) choose appropriate rehearsal and concert tempi. Next, address these three activities with their instrument in hand. Then, compare the results. Another activity might be to send preservice teachers to observe inservice teachers who make music inside of the classrooms with their students and have them answer questions such as: When did the string teacher make music on his/her own instrument in the classroom? What was the purpose of the music-making? Why do you think the teacher chose to make music on his/her instrument at that moment? What did you notice about the students' reactions to the music-making?

Higher education professors who have either struggled with this issue or who have experienced this "reconciliation" may act as brokers. Most have taught in the public schools and were accomplished musicians on one instrument (voice included). As evidenced by Kerchner's (2002) writings, my experiences, and my conversations with other faculty members, this intersection of identities is or was a concern for many professors and their college students. Making this explicit and honoring it with time in the curriculum shows each teacher educator's values.

These ideas are in keeping with Whitcomb, Borko, and Liston (2008) suggestion that transformative teacher educators understand that people's inner lives "inform, motivate, and guide their teaching" (p. 268). They also suggested that teacher educators explore "the significant meanings of their [students'] lives and provide a classroom space where such meaningful discussions can occur" (p. 268). Acknowledging that teaching is intellectually and emotionally demanding work, the aim is to help future teachers develop their inner resources to help them cope with the external demands of teaching. The authors stated their belief that only in knowing ourselves can we see our students more clearly.

Implications for Professional Development Programs

Kokotsaki and Hallam (2007) espouse the benefits of group music making for collegiate music students in the UK as being musical, social, and personal. Even though the higher education system in the UK is different from that of American institutions, findings shed some light on and bear some resemblance to music educators in the US. From the results of this study, student participants in the UK felt isolated as they only come together occasionally for music making experiences. In the United States, teachers in general and music educators specifically feel as if they are isolated and they long to connect with other music teachers (Conway, 2003; DeLorenzo, 1992; Lortie, 1975; Pembroke & Craig, 2002).

There are few professional development programs that I am aware of that foster an individual's continuing engagement with their own art form. Two such programs are mentioned in the music education literature (Lind, 2007; Holcomb & Conway, 2007). However, both articles mention this as one aspect of professional development programs

but choose to focus their attention on other aspects of those programs. I have participated in the International Workshops for String Teachers and the American String Workshops, both of which had strong components designed for developing one's skills and musicianship on their primary instruments, secondary instruments, as well as conducting skills and the group teaching process. However, neither program is in existence now and the balance in professional development programs between the focus on one's own skills and musicianship and that of increasing awareness and skills in nurturing another's skill and musicianship is rare.

One idea is to nest music-making activities into the school day or into acceptable professional development activities that may help the string teacher find satisfaction in combining these activities. Knowing that it is a valued part of the string educator's community of practice may encourage teachers to keep their own relationship with their instrument alive. I propose expanding our view of professional development to include activities that nurture the teacher's music-making and/or to structure string teacher positions differently so that this is a valued, supported, and vital aspect of the teacher's position.

Ideas for including music-making during the school day may vary from using planning period time to including music-making in music department meetings. Ortiz (2008) found small spaces during the school day when she would engage in art-making for herself and concluded that her ongoing development as an artist was valuable to herself as a teacher and her students' learning and was worthy of being supported by the school. Encouraging string teachers to use part of their planning periods for music-making, alone or with other string teachers in the district, might be one idea. If a small

chamber ensemble of music teachers were to be formed, maybe giving the ensemble time to perform for students in all of the schools in the district would demonstrate the music teachers' values of music-making in their lives. This might inspire students by showing what levels of music-making are achievable. It also might recruit ensemble music students, enrich the general population of students, and be beneficial to the music teachers who were interested in engaging in music-making.

Perhaps videotaping teachers as they are music-making inside of the classroom with their students would be another form of professional development. Having teachers answer questions about why they chose to play their instruments at that moment, what they thought the students were learning at that moment, and what they noticed in the student reaction on the videotape might help teachers to better understand how music-making and teaching intersects. It will also be an opportunity to observe their students and their teaching and to reflect on their practice.

Another idea is to approve music-making that occurs outside of the classroom as acceptable professional development activities. Would rehearsing and performing in a community orchestra, band, or choir be acceptable if a program was produced and the conductors vouch for the teachers? Would rehearsing for and performing in a recital or playing in a chamber ensemble count towards professional development requirements if a videotape of the rehearsals was produced? What about practicing one's own instrument or just reading music alone or with others, again with videotaped evidence? Would it be necessary to include a short written reflection about the value of these music-making activities?

Professional development policies vary from state to state but it is possible to

make professional development requirements that are relevant for each teacher. In the state of Rhode Island, for instance, teachers have “Individual Professional Development Plans,” known as “I-Plans.” These I-Plans are intended to help teachers focus on “personal and professional goals, student achievement, teaching and learning, and school improvement initiatives” (<http://www.ride.ri.gov/educatorquality/iplans.aspx> Retrieved April 18, 2010). Instead of viewing the act of focusing on one’s own music making as being a guilty pleasure or an indulgence, it can be viewed as a source of inspiration, both for the teacher involved in the music making and for the students. Three ways that students may benefit include (a) viewing their teachers as role models who balance the act of engaging with their art forms and teaching, showing that music-making is valued in their own lives, and becoming a bond between teachers and students; (b) hearing their teachers demonstrate excellent music-making models, which teachers use for more efficient student learning; and, (c) being taught by teachers who are inspired and passionate about playing and performing. All of these reasons were also cited as recruitment suggestions designed to attract future string teachers (Gillespie & Hamann, 1999).

Many teachers espouse the benefits of string playing as a lifelong learning activity. However, not all of these teachers model this commitment to music-making for their students. Gillespie and Hamann’s (1999) findings included that most successful string teachers and pre-service string teachers are those who love teaching, music, children, playing their instruments, and being role models. There may be a community of practice of string teachers who consciously continue music-making for their own sake and for the sake of their students. Witnessing this may help the public school student

imagine ways to reconcile different identities as he or she considers entering the string teaching profession.

It is not beneficial to have a “one-size fits all” approach to professional development, as Hammel (2007, p. 24) pointed out and as recognized in some state programs. Also, Standerfer (2008) suggested that meaningful professional development consists of five elements: voluntary, long-term, in the teachers' classroom contexts, reflective, and the teachers have collegial support. I am not suggesting that there is one way to be a successful music teacher or that all music teachers must devote significant time to music-making. I am suggesting that music-making may be a powerful personal and pedagogical tool for many music teachers and that opportunities to explore this should be included in professional development offerings. Music-making as a potentially transformative professional development opportunity may be one instance of supporting these two valued aspects of being a music teacher. If some of the participants' experiences and descriptions are representative of a larger population, which I am not claiming they are, then it may be possible that string teachers do not think of music-making and music teaching as two separate aspects of string teachers but as two essential aspects that intersect to form and inform their teaching and their students' learning.

The participants in this study addressed reasons to offer music-making as professional development opportunities for teachers. Jake spoke about “working specifically on repertoire that might lend itself to being performed by your group,...getting centered, and having the expectation that what you're doing is what the kids are doing” (Interview 3, 77-78). He added that an advantage would be to develop

“the relationship you have as a doer with the person and understanding both sides of the podium” (Interview 3, 77-78). Robert addressed different reasons for music-making.

I think that it’s important for music teachers to keep playing music and have inspiring music-making in their life and I think that it’s important for music teachers to have music that they just play—just to play. And, also, if they can, some music that they really study-go into some depth with. (Interview 3, 110-111)

He believed that this would both help teachers use what they knew through music-making for their students’ benefit and keep them inspired as teachers. Allyson and Reina both believed that music-making as professional development would help teachers become more empathetic, as they would be reminded of what some of the challenges were for students and perhaps develop strategies to help support their learning and playing. Allyson also suggested that a benefit would be “getting people excited about playing music again. I think a lot of teachers feel burned out, so, just to kind of spark them again” (Interview 3, 142-143).

Music-making as Promoting Presence in Teaching

Participants’ descriptions of the possible value of offering music-making as professional development mirrored the idea of supporting the artist-teacher as “whole, awake, and compassionate person” concerned with the “development of self, active and meaningful teaching and learning experiences, [and] authentic engagement with others” (Heck, 1991, p. 142). Similar ideas have been expressed by others with different language, such as merging personal and professional lives and developing presence in teaching.

Merging personal and professional lives of teachers and developing presence in teaching are getting more attention in the general education literature recently (Beijaard, Meijer, Morine-Dershimer, & Tillema, 2005; Kortahgen, 2004; Meijer, Korthagen, &

Vasalos, 2009; Rodgers & Raider-Roth, 2006; Smith & Gillespie, 2007). Based partially on Rodgers and Raider-Roth (2006) theory of presence in teaching and positive psychology, Meijer, Korthagen, and Vasalos' (2009) mixed methods case study followed one teacher who taught secondary school social studies in The Netherlands. The authors began with the concept, based on Noddings' writings, that teachers need to have "total encounters" with their students in order to influence them educationally (p. 297).

The starting point of the core reflection approach is the assumption that professional behaviour becomes more effective and also more fulfilling if connected with the deeper layers within a person. In the *onion model*, six of such layers are distinguished... (1) environment [What is it you have to cope with?, What influences you?], (2) behavior [What do you do?], (3) competencies [What can you do?], beliefs [What do you believe in?], identity [Who are you?, How do you see your role in...?], personal mission (sometimes referred to as the layer of spirituality) [Why are you here?, To what larger whole do you feel committed?] (p. 299)

The authors developed an approach to professional development that merged the idea of supporting each teacher as he/she developed the necessary teaching competencies in a way that would be aligned with "who they are and what motivated them to become a teacher" (p. 298). Goals included connecting or integrating a teacher's personal and professional lives and "promoting the teacher's awareness and actualization of personal strengths," which would optimally lead to "developing more optimism and hope" (pp. 306-307). The authors believed that a shift in awareness was responsible for the integration of personal and professional lives.

[T]he teacher's reflection moved from a focus on the many problems she encountered towards more awareness of her strengths, her presence and her view of how she wanted to teach. This represents a movement to the more inner layers of the onion model, the layers of identity and mission. Based on this deeper awareness, the teacher develops professional behaviour that is both appropriate to managing her classes and matches who she is. This leads to her experience of "being-while-teaching", as she expressed it at the end of the process. (p. 306)

The findings of this study point to music-making as a potentially transformative professional development activity. Engaging in music-making was described as being inspirational and bringing a general feeling of excitement back to a teacher who was feeling burned-out. Isbell (2006) and Scheib (2007) suggested the need for programs to help preservice and inservice music teachers to integrate musician/performer and teacher identities. Combining all of these ideas with and the concept of promoting presence in teaching, music-making as transformative professional development seems to be an area ripe with benefits for string teachers, music teachers, and arts teachers, in general.

Stanley (2009) initiated and studied a collaborative teacher study group (CTSG) consisting of three elementary music teachers and her. The experiences of this group led to transformative professional development that impacted their teaching and learning and the learning of their students. She questions, however, whether her CTSG could have been more musical and suggests centering a future CTSG on chamber music performance. She wrote:

I would like to reconvene a CTSG around the idea of chamber music collaboration, and have us perform as well as study together to see if the added layer of making music would add a further dimension to our interactions. Also, I would like to incorporate some type of musicianship building exercises within a CTSG to see if the experience of being music learners together changes our dialogue...I wonder if getting in touch with each other's music learner identities would give us additional things to talk about. (pp. 308-309)

Although not mentioned in relation to professional development, Jorgensen (2008) connected the ideas of developing a holistic nature and the importance of connecting music, teaching, and who we are, therefore merging personal and professional lives of teachers. She referred to being a musician as:

A vocation, or a deeply spiritual calling...a way of life...we can have the sense that our work as musicians is merged with the rest of lived life rather than apart

from it. A spiritual sense of the wholeness of our lives arises out of the imperative and calling we sense to participate in a life of music and enrich the lives of others through music. Viewed in this way, life is invested with meaning and a sense of profound importance. Our passion about our art involves mind, soul, and body, and we live in its service and in service for others. (p. 103)

For many string teachers and music teachers in general, music-making was a meaningful activity for them in the past and often can be in the present. Jorgensen (2008) wrote about the importance for music teachers to engage in activities that brings happiness to their lives. She claimed that: “The closer our lived lives are to our own desires and the closer we are to what makes us happiest, the more joyful our lives can be and the greater blessing we may be to others” (p. 106).

Another idea was that “the musician-teacher” acts as an exemplar, meaning that the teacher is one who can show, not just tell. Lastly, she submitted that it is every teacher’s responsibility to find balance and to bring a refreshed and enriched self to their students so that they can sustain their teaching careers and “so that [they would] have things of significance to pass on to [their] students” (p. 187). For all of these reasons, it seems that implications of this study might impact policy to establish programs that promote music-making as professional development.

Telling Narratives about Music-making as Promoting Presence in Teaching

The participants in this study all came to new realizations about themselves as they engaged in the interviewing process. For Jake, describing the frustration he experienced with the bass he owned led him to purchasing a new bass. He did not feel as if it represented his “voice.” Robert realized the foundation of music-making in his relationships. He connected his relationship with his great aunt with that of his step-children. Allyson had many realizations and actually brought part of this dissertation into

her therapy session so that she and her therapist could explore some of the uncovered issues. Reina realized that she actually had fun playing in church for the first time in her life. This had occurred the weekend before an interview and she had not had time to reflect on it. These were just a few examples of how engaging in the research process actually impacted the participants. Exploring how a person's past beliefs and present actions intersect might become the basis for another form of professional development.

Suggestions for Future Research

The strength of qualitative research, and case studies in particular, is to provide rich description of the single unit of analysis. However, using the findings from this study to develop a survey instrument that would be administered to members of a state chapter or national American String Teachers Association (ASTA) would be a way to understand if findings from this study are common issues and experiences for the string profession and to generalize results.

Now that we have begun to explore the meanings and values of music-making in the lives of string teachers, it would be interesting to know if string teachers are unique in their music-making either inside of the classroom or outside to other kinds of music teachers. Therefore, I suggest that this study be modified to better understand the intersections of music-making and teaching for band teachers, choral teachers, and general music teachers.

Another suggestion would be to bring string teachers of all kinds—college studio professors, private teachers, inservice and preservice teachers—together in order to explore the benefits and obstacles to music-making and to understand the intersections of

music-making and teaching for all types of string teachers, not just public school teachers. Although some issues may be different, I suspect that many will be similar.

Also, it would be interesting to compare the presence of music-making in the lives of string teachers who only teach elementary strings, middle school strings, or high school strings to each other. Robert imagined that it would be more difficult to find time for music-making outside of the classroom if he was a high school orchestra teacher but wondered if his music-making inside the classroom would be more satisfying, as the literature for many high school orchestras is similar to and, in many cases, the same literature that we play as professionals.

Developing a study to explore the connections between sexual orientation, the impact of living as a “closeted orchestra director,” and student learning would be another area of study. Are there similarities to other teachers who feel as if their personal lives should be separate from their professional lives or are sexual orientation issues unique unto themselves?

Another suggestion is to develop and examine different professional development programs that support a string teacher’s music-making. Although one reason to implement such a program would be to encourage participants to teach different genres of music that are unfamiliar, a more global reason would be to create and study a program similar to Meijer, Korthagen, and Vasalos’ (2009) study in order to merge personal and professional lives and become more present as teachers through music-making. Areas to explore may include describing what impact, if any, did the professional development program have on teachers’ general dispositions, teacher retention, or its impact on student’s learning.

Lastly, based on this study, I believe that continuing to study music teacher identity in a holistic way will be beneficial to music education research, as it lends new ways of thinking to our understandings of music teacher identity. Wenger's Communities of Practice seems to be a rich theoretical framework and I suggest basing further studies on this theory and other sociocultural theories, such as those developed by Lave and Wenger (1991), Rogoff (1995), or Gee (1996, 2000-2001).

Conclusion

When I conceived of this study, I entered with an understanding of my beliefs about who I was as a string teacher. Although the description is so much richer now, after conducting this study, there are elements of this study represented in this passage.

My idea of being a great teacher is completely being there for my students. In my mind, that includes playing my violin well so I can model my love of playing music for my students and intimately understand the intricacies of playing the instruments well. This will help me as a teacher when issues creep in for my students so that I can quickly get to the core issue that is creating a barrier for my students at the moment. It includes being there emotionally, intellectually, and socially so I can help them on their own journeys to finding their own best selves and bringing their own voices to light—this is with and through music and just as people in general. (Journal 4/09)

Our past experiences and beliefs shape who we are as teachers and we bring ourselves—knowledge, experience, beliefs, and skills—to our students. Our values are represented in our interactions with our students, our curricular and literature choices, and in what we choose to emphasize and make explicit to our students. In this study, participants all had meaningful music-making experiences alone, with peers, and with teachers throughout their lives that influenced their decisions to become string teachers and to continue music-making inside and outside of the classroom. Their music-making decisions benefited them and their students.

I have decided to end this dissertation with a quote about the intersection of teachers' inner lives and education.

The arts can feed the inner lives of teachers, and the whole education enterprise depends on the quality of those inner lives. I mean real education—helping people grow like plants out of their own natures, not simply training them or building skills. Good teaching comes directly from the mind, heart, and spirit of an awake and growing human being. As potter/poet/teacher M. C. Richards notes, teachers draw from their inner resources (creative imagination, inspiration, and intuition). "Education is an art because it relies upon that combination of know-how and inspiration, of enthusiasm and dedication, of ability and restraint, which the artist has, and which is awakened in the artist-teacher." (Powell, 1999, p. 450)

The four string teachers' who shared their experiences with me, and through me with you, have enriched my understanding of music-making in the lives of string teachers and the intersections between music-making and teaching.

Postscript

Near the beginning of my doctoral program, I was interested in reading research that would inform my understanding of what combination of characteristics, skills, knowledge, and dispositions constituted a great string teacher. The music education research I read was interesting but seemed to be missing the essences I was searching for. Although this study only examined string teachers who were music-making inside and outside of the classroom, I was excited to uncover the connection between music-making and presence in teaching.

This study has impacted me personally. I questioned whether teacher education was the right “fit” for me, as I seemed to miss centering my teaching around music-making. Music-making as the subject seemed to be the basis of my relationship with my public school students. Although I loved teaching, I was unsure how to make the transition between being a music teacher to teaching others to become music teachers. Since coming to the realization that presence in teaching is something to strive towards, my teaching has improved and I have found more joy in the experience. I have also finally transferred my public school teaching personality to the teacher education setting.

It seems that I, like my participants, felt more present in the classroom while I was music-making. Now, whether music-making or not, my focus is on being present and fully attentive. At home, however, I return to my violin when I want to feel centered and present. I am now consciously aware of more connections between my past and present, my professional musician friends and my continued music-making, and music-making and teaching.

Recently, I conducted my first Junior High School All-State Orchestra. I returned to Rhode Island, my home state. I asked the students to speak with someone they did not know and learn their name, where they lived, something interesting about them, and why they liked making music. They shared this information with the group and I worked to encourage a sense of community and belonging.

I brought my violin to demonstrate musical ideas to the student musicians and others commented on how the students responded positively to my musical examples. Before the concert, I spoke about how we had worked and played so well over the past weekend and now, we had to be in the moment, fully attentive, so that we could enjoy the moment and communicate the meanings of the music to family and friends in the audience. Most of all, our concert was a celebration of our last music-making experience together as a group. I smiled and felt that I was merging many parts of myself into that moment: music-maker in the past and present, teacher, and researcher.

Our past experiences and beliefs shape who we are as teachers and we bring ourselves—knowledge, experience, beliefs, and skills—to our students. Our values are represented in our interactions with our students, our curricular and literature choices, and in what we choose to emphasize and make explicit to our students. In this study, participants all had meaningful music-making experiences alone, with peers, and with teachers throughout their lives that influenced their decisions to become string teachers and to continue music-making inside and outside of the classroom. Their music-making decisions benefited them and their students.

APPENDIX A

INFORMED CONSENT DOCUMENT

Title of the research project

The Meanings and Values of Music-Making in the Lives of String Teachers: Discovering the Intersections of Music-making, Teaching Practices, and String Teacher Identity

Names of the researchers

Kristen Pellegrino, University of Michigan, Ph.D. Candidate in Music Education.
M.M. University of Michigan

Marie McCarthy, University of Michigan, Professor and Chair of Music Education.
Ph.D., University of Michigan

Description of the research

The purpose of this phenomenological case study is to explore the meanings and values of music-making in the lives of string teachers, and to examine the intersections of these meanings and values with string teachers' teaching practices and their identity.

Description of human subject involvement

The four string teacher participants will be viewed as participants who have experienced the phenomenon of music-making in the lives of string teachers. Each teacher is dedicated to their profession and is an active music-maker on their primary stringed instrument outside of the classroom.

You are asked to participate in three individual interviews, one video taped observation—to be reviewed during the second interview, a focus group interview, and written correspondence. During the focus group interview, all of the participants and I would play music together and discuss the phenomenon of music-making in each of our lives. The focus group and individual interviews as well as the observation will be scheduled at times convenient for both researcher and participants.

Length of human subject participation

The individual interviews, observations, correspondences, and a focus group interview will be scheduled at a time convenient for both researcher and participants. Individual semi-structured interviews will each last for as long as the conversation is engaging, estimated between 75 and 120 minutes. The focus group interview will include string teachers making music on their instruments and engaging in conversation about the phenomenon of music-making in their lives, lasting between 90-120. Data collection will occur during the months of May, June, and possibly July 2009.

Risks & discomforts of participation

Participants are assured that their participation is entirely voluntary. I perceive the risks to participants to be minimal since it is unlikely that any subject would incur any substantial psychological stress.

Measures to be taken to minimize risks and discomforts

To help minimize any risk, the prospective participants will be asked for their participation and will be informed both verbally and in writing that their participation is entirely voluntary and will have no effect on their reputation.

Expected benefits to subjects or to others

All participants will reflect on their thoughts and feelings concerning the meanings and values of music-making in their lives. As a result of this reflective process, participants will benefit from an increased self-awareness and a deeper understanding of the intersections between their music-making, their teaching, and their identity.

The potential benefits of this study would be the increased understanding of the meanings of music-making in the lives of string teachers that might have implications for string teacher recruitment and retention, pre-service music teacher programs, and professional development programs designed to support string teachers.

It is hoped that this study will provide greater insight into the complexities of string teacher identity and the role that music-making plays in this development. With this understanding, preservice string teachers may be better equipped to transition into the teaching profession and to appropriately structure their professional lives as in-service music educators. If findings warrant it, it is my hope that the profession may choose to value and accommodate teacher music-making as a professional development activity.

Costs to subject resulting from participation in the study

None.

Payments to subject for participation in the study

None.

Confidentiality of records/data

Participants (you) will not be identified in any reports on this study. Records will be kept confidential to the extent provided by federal, state, and local law. However, the Institutional Review Board, or university and government officials responsible for monitoring this study may inspect these records.

Contact Information

For questions about the research, contact: Marie McCarthy, Faculty Advisor: (734) 660-4603 and/or Kristen Pellegrino: (401) 439- 6473; (734) 929-2972.

Should you have questions regarding your rights as a research participant, please contact the Institutional Review Board, 540 E. Liberty Street, Suite 202, Ann Arbor, MI 48104-2210, (734) 936-0933, email: irbhsbs@umich.edu."

Voluntary nature of participation

Your participation in this project is voluntary. Even after you sign the informed consent document, you may decide to leave the study at any time without penalty or loss of benefits to which you may otherwise be entitled. You may skip or refuse to answer any questions for whatever reason.

Documentation of the consent

One copy of this document will be kept with the research records of this study and you will be given a copy to keep.

Consent of the subject

I have read [or been informed] of the information given above. Dr. Marie McCarthy and/or Kristen Pellegrino have/has offered to answer any questions I may have concerning the study. I hereby consent to participate in the study.

Consenting signature

Printed name

Date

Audio/Video Recording of subjects Audio and video recording devices will be used during all interviews and at least one observation. Upon completion of the study, the records will be erased or kept so that edited portions may be included in presentations, with your future approval and consent. If there is interest in using the data in future study, the recordings will be archived. Please provide a separate line on the consent form for the subjects to agree to each audio/video session to be photographed or recorded. For example:

Please sign below if you are willing to have the interviews and observations audio and/or video recorded. You may still participate in this study if you are not willing to have the interview recorded.

Signature

Date

APPENDIX B
BACKGROUND SURVEY

NAME

YEARS TAUGHT

Primary Instrument

(Optional-Choice of Pseudonym)

1. Describe your present teaching situation: grade levels, names of classes, kind of school—suburban, urban, rural—and other interesting features of your program.

- a. How long have you taught there? _____ years at the completion of this school year.
 - b. Are you tenured? _____
 - c. Describe your previous teaching situations. Continue writing on back if more space is needed.
2. What colleges did you attend? Describe your previous majors and degrees.
3. Briefly describe your background in terms of marital status, ethnicity, and sexual orientation.
4. When people ask you what you do, what do you say? (There is no right or wrong answer)

5. Do you often model your primary instrument in your classroom? Briefly describe.

6. In what ways do you make music on your primary instrument outside of the classroom?

a. About how much time do you devote to these activities?

7. In what other ways do you make music outside of the classroom?

a. About how much time do you devote to these activities?

8. Describe why you make music outside of the classroom.

9. Have you achieved your ideal balance of teaching, music-making, and personal life? If not, please briefly explain what you would want, ideally, and what prevents you from achieving this balance.

APPENDIX C
SAMPLE INTERVIEW GUIDE

Interview 1

1. Why did you begin playing your instrument? What attracted you to the instrument?
2. Were there times when you considered quitting your instrument? Tell me what lead you to that point. Why did you continue playing?
3. Tell me about playing your instrument as a high school student. What did that mean to you, how did it make you feel, and why did you continue?
4. What was your major in college? What led you to that?
5. When did you decide to become a public school string teacher? How did that come about?
6. What does music-making mean to you personally?
 - a). Why do you continue making music on your instrument? OR begin again?
 - b). What does music-making mean to you?
 - c). In what ways do you continue to make music on your instrument?
 - d). How do you feel when you make music?
 - e). What has prevented you from making music? Are there other reasons?
 - f). Describe the way you warm-up on your instrument. Why do you do this?
 - g). What do you listen for in performances? What makes a performance resonate with you—tone, the turn of a phrase, bringing the music to life?
 - h). What do you value most in your own playing?

Interview 2

After a classroom observation, watch the video together.

1. What did you notice from watching yourself teach? What brought you to these ideas? Did you notice any instances when the meanings and values of music-making influenced you as a string teacher?
2. How do you describe the ways in which your ideas of music-making influence your teaching?
3. Can you give specific instances when this was evident?
4. Talk a bit about how you choose the literature your groups play?
5. Do you ever play with your students? In rehearsals or performances?
6. When do you choose to model on your instrument for your students?
7. What performance opportunities do you choose for your students and why?
8. What genres do you include in your program and why?
9. How do you describe the ways in which your music-making influences you as a teacher?
10. Describe a string teacher whom you admire. Describe their teaching/teaching philosophy.
11. Describe yourself as a string teacher.

Interview 3

1. When people ask you what you do, what do you say?
2. Does being an active music-maker contribute to your sense of who you are? How?
3. Does being an active music-maker contribute to your sense of who you are as a string teacher? Explain.
4. Talk about the differences between saying that you are a [fill in instrument] player and saying that you are a string teacher? What are the differences that you feel inside? Do you notice a reaction in the people you are talking to?
5. Do you ever feel tension between you as the [fill in instrument] player and you as the string teacher? Do you ever feel they complement each other? Explain.
6. What do you think you will be doing in 5 years? Why? Will music-making continue to be part of your life?
7. Do you have any advice for college professors who are mentoring future string teachers?
8. Can you imagine ways that would help promote an integrated sense of the music-maker and string teacher?

APPENDIX D

FOCUS GROUP INTERVIEW PROTOCOL

1. Why did you choose this piece? What does it mean to you? Have you taught this piece to students? Has the meaning changed for you over time? Even though we are not playing this at a performance level, what are you thinking about or feeling while you are playing this piece right now?
2. You all talked about the social aspect of music-making in one way or another in your individual interviews. Can we talk about that now? Is this similar to the social aspect of teaching?
3. You all talked about having fun in both music-making and teaching. Can you talk more about that now?
4. How has music-making changed over time?
5. How has your teaching changed over time?
6. You each play many different instruments and many different genres of music. What is different about playing your primary instruments and your secondary instruments and between playing classical music and other genres of music? Does this enter into your teaching?
7. Can you each answer this? What are the similarities between music-making and teaching for you?
8. We all have had student teachers before. Can you talk about your experience of nurturing them? What did you notice about their relationship with music-making and teaching?
9. What are some possible advantages to having music-making opportunities as credited professional development?

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