2019

Characteristics of effective music ensemble teachers from the perspective of adult amateur ensemble musicians

Charles Weise

University of St. Thomas, Minnesota, cweise9@gmail.com

Characteristics of effective music ensemble teachers

from the perspective of adult amateur ensemble musicians

A DISSERTATION SUBMITTED TO THE FACULTY OF THE

SCHOOL OF EDUCATION

THE UNIVERSITY OF ST. THOMAS

ST. PAUL, MINNESOTA

By Charles Weise

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF EDUCATION

2019

UNIVERSITY OF ST. THOMAS, MINNESOTA

Characteristics of effective music ensemble teachers

from the perspective of adult amateur ensemble musicians

We certify that we have read this dissertation and approved it as adequate in scope and quality.
We have found that it is complete and satisfactory in all respects, and that any and all revisions
required by the final examining committee have been made

Dissertation Committee

David P. Rigoni
David P. Rigoni, Ed. D. Committee Chair
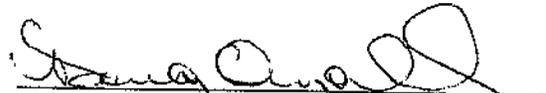
Douglas Orzolek
Douglas Orzolek, Ph. D., Committee Member

Eleni Roulis
Eleni Roulis, Ph. D., Committee Member

March 18. 2019
Final Approval Date

Abstract

Many studies have attempted to determine the characteristics of effective music ensemble teachers through quantitative studies. Using music ensemble teachers themselves as participants, these studies have produced numerical lists lacking context. Furthermore, many studies have ignored the other stakeholders in the rehearsal room; the musicians. The purpose of this study was to determine the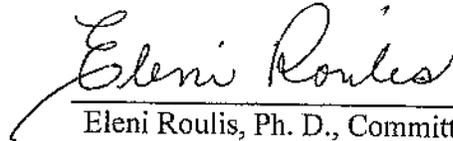 characteristics of music ensemble teachers from the perspective of amateur adult musicians in community ensembles through questionnaires and interviews. While participants largely corroborated the findings of previous research, fellowship emerged as a new finding, both in relation to the music ensemble teacher and with other musicians. Interview participants described fellowship as a responsibility of the music ensemble teacher to facilitate and manage. Fellowship between ensemble musicians was described as community building and finding meaning in being part of something bigger than one's self. Data from interviews was coded and analyzed through two theoretical lenses; constructivism and Lincoln's theory of myth and ritual. One finding suggested that musicians construct their understanding of what music ensemble teachers should be based on the previous teachers they encounter. The dissonance/consonance with this construct may influence the musician's participation in ensembles. Music ensemble teachers should understand that setting and establishing routine (ritual) is positive and comforting, but occasionally breaking routine can be equally effective and rewarding. Finally, music ensemble teachers should understand that a ritual involving fellowship is not only worthy of consideration, but also necessary. Facilitating opportunities for fellowship may contribute toward the success and longevity of the ensemble both in terms of musical performance, and member retention.

Acknowledgements

I would like to acknowledge many of the people who have provided help, guidance and space to complete this project. Please pardon my lack of brevity as I sum up five years.

Thank you to the many wonderful professors throughout the CELC program, as well as the professors from the school of music. I learned more than I thought I would, and appreciate my developing mindset and worldview. I am changed for the better. I am also thankful for Jackie Grossklaus, who truly runs the graduate department for the benefit of the students.

Thank you to my cohort colleagues – the crazy 28. We are from many different walks of life and I appreciate our ability to push and support each other. Three years of classes will either bring a group together, or to tears – we were lucky to have both. May every cohort be so lucky!

Thank you to my colleagues in Edina as well as around the state of Minnesota. Your support through this process, particularly giving me space when I need to think or write, or just bouncing around ideas was much appreciated.

Thank you to my committee, Dr. David Rigoni, Dr. Douglas Orzolek and Dr. Eleni Roulis. Dr. Roulis – thank you for your support as I began my data-collecting journey. I appreciate your assurance that I was on the right path. Dr. Orzolek – I wouldn't be here if not for you – I knew you believed in me when I started teaching, and appreciate the way you've gently influenced my career – I am fortunate to have you in my corner. Dr. Rigoni – Your steadfast council helped move me through coursework and onto the big paper. I appreciate how you have skillfully pulled out thoughts and ideas so that I might be more articulate. Your guidance has brought me across the finish line, which is every teacher's goal. THANK YOU!

Thank you to my extended family and friends, who regularly asked about the progress of the program and the degree. Thank you in particular to my grandparents Ken and Annette

Anderson, and Barb and Roger Weise – even though you were asked not to ask, I'm glad you did – I wanted to make sure I had something new to tell you each time, which meant I was actually getting something done! Thank you for your care and support over the years.

My parents, Kurt and Kristy were my first teachers. They taught me the value of hard work and getting things done, while still making family the central focus. They also instilled the value of education - I am still in awe of my mother getting her advanced teaching degree while teaching full time with four kids at home. Thank you for being our rock and role models (no word play intended). I'm also thankful for my wife's parents, Larry and Jean, who along with my parents took turns helping out with our kids when I was at class.

Finally, I thank my wife and children for their abounding support and patience over the past five years. I can never repay them for the time away, whether it was nights in classrooms and afternoons in libraries. How did I get so fortunate to be with you? I look forward to getting back to outings to the park, dinners around the table, and books at bedtime – the truly important stuff in life.

I love you Alma (more than pizza)

I love you Frannie <tight squeeze>

I love you Katie…forever…trevor…

Table of Contents

Table of Figures

Chapter One

Statement of the Problem

One of my music education professors returned from a symposium in which a question

was asked, but not truly answered: "What is an effective conductor?" Upon his return, this

professor posed the question to our class and waited patiently for a response. I considered the

question and told him that every ensemble in every setting would require a different set of

characteristics for the conductor to be effective. He smiled and congratulated me on evading the

question. Elizabeth Green, in her quintessential book on conducting *The Modern Conductor*

(1997), wrote, "Conducting, like everything else, starts in the brain – your storehouse of

knowledge" (p. 1). I knew I had to further investigate the question, to increase my knowledge on

a topic very important to my teaching career and in an effort to bring a possible answer into

focus.

It is not unusual to hear that school music programs have become a target of budget cuts

and that stakeholders often have to prove their value to keep themselves viable. Some leaders in

music education may use enrollment numbers or suggest side effects to justify the music

program's existence. Truly successful music ensembles often have an accomplished and

effective musical leader, who motivates ensemble members through high-level performances and

convinces the community of the music program's worth through energized, enthusiastic, and

highly skilled musicians. In his book *Remixing the Classroom: Toward an Open Philosophy of

Music Education*, Randall Everett Allsup (2016) wrote, "A good teacher, importantly, is like a

kind of catalyst, the flint that sparks new learning, the spark that helps light another generation's

course" (p. 43–44). A conductor can ignite the musical imagination and performance of an

ensemble if equipped with the right skills. But which musical skills should a music ensemble teacher possess or acquire? Hamann, Lineburgh, and Paul (1998) wrote,

> An effective music teacher is one who is able to send, receive, and interpret non-verbal messages and one who is able to present him/herself well in the classroom while guiding and directing the content of communication within the setting. (p. 98)

While informative, such a detailed description does not definitively determine whether an ensemble conductor was effective. Many studies have been and continue to be conducted in search of affirming, growing, and continuing knowledge on the topic. Researchers and teachers continue to observe and reflect, an indicator of an effective teacher (Gordon & Hamann, 2001), in hope of adding to the scholarly conversation. Many have asked, "What about musical knowledge? What about relational skills?" Indeed, there is more to consider when determining the attributes and characteristics of effective music ensemble conductors.

There is a need to strengthen the narrative of music ensemble conductors as leaders of highly skilled ensembles and there is a desire to learn from experts so that their exemplary behaviors may become standard (Blocher, Greenwood, & Shellhamer, 1997). Many scholars have conducted research in order to determine characteristics of effective music ensemble conductors, seeking input from future conductors and conductors themselves. Grant and Drafall (1991) suggested, "Teaching is a complex activity that cannot be distilled into a formula for success" (p. 34). Even so, it seems that many lists and rankings of characteristics have been created and published in an attempt to find the formula.

Historical Context

Many studies have been conducted on the topic of effective music ensemble conductors, also referenced as music ensemble teacher effectiveness. Some researchers in the early 1990s

used or created evaluation tools to determine the effectiveness of music teachers. Taebel (1990)

carried out a study to determine whether the Classroom Observation Record (COR) was a useful

tool to evaluate music teachers. Feedback from music teachers indicated concern regarding a tool

created not specifically for music and encouraged the inclusion of student performance in music

teacher evaluation. Bergee (1992) sought to develop a tool to assess music teachers' rehearsal

effectiveness, but cautioned that the newly created evaluation tool could not be the sole

determination of that effectiveness.

Researchers in the late 1990s and early 2000s investigated whether a connection existed

between music teacher effectiveness and other factors. Hamann, Lineburgh, and Paul (1998)

carried out a study to determine whether there was a connection between observed music teacher

effectiveness scores and social skills. Researchers suggested there might have been a relationship

between teacher effectiveness scores and specific social skills, such as Emotional Expressivity,

Emotional Sensitivity, and Social Control. Similarly, Teachout (2001) conducted a study to

determine whether there was a connection between teacher effectiveness and occupational

personality types. There was no connection found between personality types and effective music

ensemble teachers.

Researchers in the 2000s carried out studies to determine the importance of delivery or

accuracy. Hamman, Baker, McAllister, and Bauer (2000) carried out a study in which

participants viewed video excerpts with either good delivery or good content, or both, or neither.

Videos with good delivery were viewed more positively than those with poor delivery, regardless

of the content quality. Madsen (2003) carried out a similar study, to determine whether the

accuracy and delivery of instruction would affect the perception of teacher effectiveness. Like

Hamman et al. (2000), Madsen found that all groups rated the delivery of content most important over other variables, including accuracy of content.

In recent years, research on music teacher effectiveness has continued. Researchers in recent studies have asked participants fill out a survey (Juchniewicz, Kelly, & Acklin, 2014; Kelly, 2010; Miksza, Roeder, & Biggs, 2010), answer open-ended response questions (Baker, 2012), and view video recordings of teaching samples (Madsen & Cassidy, 2005). Despite extensive research being conducted, investigators often ask the same questions to the same groups of participants (preservice and active music ensemble conductors). Is there something more significant than a list of quantitatively ranked characteristics, and are voices missing from current research?

Significance of the Problem

Exploring conductor effectiveness is significant because of the large-scale applications for conductors of school, collegiate, community, and professional ensembles throughout the country and world. The conductor is the leader of an ensemble of musicians. Without proper skills and attributes, the conductor may fail in the preparation of a performance, cause an ensemble to fail in the execution of a performance, and thus threaten the longevity of an ensemble.

A primary problem with much of the previous research on music ensemble conductor effectiveness is that much of said research has focused primarily on teacher behaviors and delivery of instruction (MacLeod & Napoles, 2011, p. 250). Findings in most quantitative research on the characteristics of effective music ensemble conductors have been shared in the form of lists and rankings. But is there something more to consider? A qualitative study in search of the characteristics of effective music ensemble teachers would be an "attempt to understand

the meaning of events and interactions of ordinary people in particular situations" (Bogdan &

Biklen, 2007, p. 25). In addition to being the subjects of previously conducted research, music

ensemble conductors (including preservice conductors, or conductors in training, and practicing

conductors) have often themselves been the participants in studies seeking to understand the

qualities of effective music ensemble conductors (or seeking to know more about the qualities of

themselves). Is there another group present during rehearsals that could provide insight and data

regarding music ensemble conductors? That is, have researchers overlooked an important

stakeholder in previous conductor-related research?

We are bought back to the question posed by my professor: "What is an effective

conductor?" In my answer, I thought every ensemble in every setting would require a different

set of characteristics from the conductor in order for him or her to be effective. It is possible that,

after a bit of reflection regarding context and intent, my answer suggested that I was considering

the ensemble's requirements in a conductor rather than listing the perceived characteristics of an

effective music ensemble conductor? In most previously existing research, the voices of

ensemble members have been missing. The missing voice of these stakeholders could provide

corroboration to earlier research and offer insights into new avenues for study. The research

question that guides this project is: How do adult amateur musicians in ensembles describe the

characteristics of effective music ensemble teachers? It is important to examine the existing

relevant literature so that we may further explore what needs to be done. Before moving on, two

important issues must be discussed. We must decide the appropriate label for a leader of the

music ensemble who, until this point, we have referred to as "conductor," among other titles.

Shall we continue to call them "conductors" or should we call them "teachers"? Then, we should

examine at the role of the leader of the ensemble.

Conductor or Teacher?

It is not a simple matter deciding whether to label the leader of a music ensemble a conductor or a teacher. While both titles refer to one who leads a music ensemble, different associations are attached to each label. For this research project, it is important to spend a little time identifying each designation, considering their associations and explaining the reasoning for selecting one over another.

"Conductor" is often the label given to the leader of a major ensemble, such as a symphony orchestra of a major city or the leader of a vocal chorale ensemble. The word "conductor" is well associated with the act of conducting, or the gestures a conductor uses to communicate an interpretation of the music to the musicians, and therefore to the audience. Would these musical leaders be looked at differently if they were called "gesturers"? When considering legendary and prominent conductors, names such as Leonard Bernstein and Gustavo Dudamel spring to mind. Similarly, stories of the tyrannical behaviors of conductors such as Toscanini also arise. A negative association is not uncommon, as Seifter & Economy (2001) felt that "many conductors are resistant, if not downright hostile, to receiving input from the musicians who actually play the music" (p. 10). Whether true or not, there is certainly a fascination with the image of the larger-than-life conductor who leads a music ensemble. Some feel that such focus is misplaced and instead should be placed on someone or something greater than the conductor. In his book, *The Compleat Conductor (*1998), composer and conductor Gunther Schuller wrote,

> The world would be a much better place—and conductors would not be seen as
> such god-like mythological creatures—if audiences didn't watch the conductor in

such a mesmerized fashion, if they closed their eyes or bowed their heads and just

listened to the music. (p. 539)

Perhaps our perceived notion of a conductor needs adjustment from past generalizations to form

a new understanding of what defines the leader of the music ensemble.

At its stereotypical base, a teacher works in a school. Teachers are public (or private)

employees who teach Monday through Friday to prepare their student musicians for pep band

performances and playing at their school graduation. They teach a large number of students and

are asked, "How do you manage all those kids playing their instruments so loud?" while also

being told, "I could never do that." They attend faculty meetings and are observed by peers and

administrators. They are tasked with creating and adapting curriculum and accompanying

assessment. A teacher follows the curriculum and provides feedback to student musicians and

their parents on the progress students have made. In his book *Teaching Musicianship in the High*

School Band (1997), Joseph Labuta wrote, "The single most important factor in the success of a

musicianship program is the band director. He must be excited about his job and enthusiastic for

good music well played. Above all, he should think of himself as a teacher" (p. 24). A good

teacher can make or break a school music program.

So then, how shall one label the leader of the music ensemble? How shall we label this

person in the context of this research project? As we shall see in the review of relevant literature

in chapter two, very few studies used the term "conductor" exclusively. Instead, a variety of

different titles such as a "music educator" (Baker, 2012), "music teacher" (Davidson, Moore,

Sloboda, & Howe, 1998; Taebel, 1990), "arts educator" (Gordon & Hamann, 2001), "artist-

teacher" (Duke, & Simmons, 2006), and "director" (Courtney, 2014; Miksza et al., 2010) are

used more commonly. Similarly, many of the relevant research articles included "teaching" or

"teacher" in the titles. Ramona Wis (2007) suggested that maybe there isn't a division between

the two titles but rather a connection between the physical act of conducting and the engagement

of teaching. Wis wrote,

> Conductors who lead from the podium do so by showing the ensemble where to
>
> "go," musically and expressively speaking. They teach—though their words, their
>
> gestures, their passion and their pedagogy—and they plan and prepare for these
>
> experiences to happen efficiently and meaningfully. The best leaders embrace the
>
> teaching part of their role and welcome the opportunity to develop the skill and
>
> understanding of the musicians they lead. They spend a significant amount of
>
> their preparation time devising teaching strategies and work to find ways to
>
> involve the musicians in the learning process so that they become engaged and
>
> ultimately empowered to make creative decisions collaboratively and
>
> independently as mature artists. And they don't apologize for the teaching they
>
> do. (p. 71)

For this research project, I have decided to label the leader of the music ensemble a

"music ensemble teacher" because of the abundance of labels used in previous relevant

research that refer to the leader of the music ensemble as a "teacher" (be it music, arts, or

otherwise). I have added "music ensemble" in order to differentiate the term from that

used for music teachers who lead in general music classrooms. Further, it is my feeling

that music ensemble teachers are not limited to K–12 experiences because, as Wis

pointed out, "The best leaders embrace the teaching part of their role." Therefore, any

leader who stands in front of a music ensemble is a music ensemble teacher. So what is

the job of music ensemble teachers and in what ways do they lead?

The Conductor as Leader

There are many notions and expectations about who music ensemble teachers are and what they do. Music teachers in school settings are set with numerous tasks, from managing finances to planning concerts to organizing concert tours (Harvey & Beauchamp, 2005; Heston, Dedrick, Raschke & Whitehead, 1996; Weise, 2010). Such tasks are in addition to day-to-day teaching duties, which are often further supplemented with seeing or teaching students during planning periods, lunchtime, and before and after school (Schieb, 2006). In a 2010 study, Weise found that music teachers described the primary aspects of their jobs as administrative, teaching students and ensembles, and promotion and performances of the music program (p. 43–44). In the same study, school administrators described the job of a music teacher as teaching specific ensemble courses, affecting in the student musician and coordinating performances in the community (p. 45–46). There is more to music ensemble teachers than simply the management side of their jobs.

While there are multiple musicians who play the same instrument or sing the same part in an ensemble, there is but one music ensemble teacher, charged with leading the musicians in rehearsal and performance. In her book, *The Conductor as Leader* (2007) Ramona Wis wrote that, "More than technique, more than knowledge, more than talent, more than personality, *leadership* is the key to great conductors and ensembles" (p. x). Music ensemble teachers are in the front of the room and asked to serve as the guiding light for the gathered musicians. How do music ensemble teachers lead? Do they lead with their conducting gesture? Goldsmith (2002) described the act of conducting an ensemble of music as "visible leadership" (p. 137). Should we also consider teaching skills and musical content knowledge?

There are several opinions on how one may lead an ensemble, many of which focus on what a music ensemble teacher must do. Before a rehearsal, the conductor is tasked with selecting and understanding the repertoire. Schuller (1998) wrote that music ensemble teachers' "mission" is,

> to interpret accurately and respectfully, i.e. re-create the works they have chosen to conduct, and at the same time teach the musicians, to the extent that it becomes necessary, to treat their work with the same accuracy and respect. (p. 546)

Schuller might then declare one effective that teaches musicians to successfully create a performance of an existing piece of music. Battisti (2002) agreed and expanded the reach of interpretation to the audience, as he wrote, "A conductor's most important objective is the conveyance of the essence of the music to his or her players and audience (p. 244). In his book *How to Succeed in an Ensemble: Reflections on a Life in Chamber Music* (2003), Abraham Loft wrote, "a prime responsibility to the coach is to gauge the readiness of the ensemble to make further progress of its own" (p. 230). In this sense, music ensemble teachers must constantly evaluate how well they are teaching the repertoire and how well the musicians are learning the music. Green (1997) suggested that, "the conductor is the only one who stands where he or she can hear the whole ensemble at once. It is up to him or her to make it intelligible to the audience (p. 2). The music ensemble teacher must monitor and adjust if progress is not being made. Loft went a step further, suggesting, "The best coach, though, will also encourage the ensemble members to hone their own musical judgment and their ability to arrive at artistically valid decisions about interpretative questions" (p. 184). More than the delivery of information to be received, Loft suggested that music ensemble teachers train the ensemble musicians to be part of the decision-making process within the rehearsal, so that the interpretation of a piece of music is

not solely created by the music ensemble teacher, but rather in collaboration with the ensemble musicians.

Wis advanced the conversation, agreeing that professional and musical skills are important, but she believed "the first requisite for leadership is a passion for one's work and the professional skills to match" (p. 16). Wis was not arguing against professional and musical skills but rather that without passion they are incomplete. Passion can be shown in many ways during rehearsals as well as before or after a rehearsal. The music ensemble teacher may greet musicians, provide explanations for the repertoire selected, or simply exude energy and enthusiasm. While such a description may sound like a "Harold Hill" character (lead character from *the Music Man*, who is actually a con man with no musical skill, but nevertheless convinces everyone to buy instruments and uniforms due to his friendly and gregarious personality), Wis is adamant that passion alone is not enough. To really make a difference, passion must be coupled with musical skill. Wis further explains, "[Passion] keeps us in a learning, listening and loving frame of mind. If you lose the passion from your conducting life, you will lose the very reason for vision" (p. 41). Passion fuels a music ensemble teacher and, if channeled properly, can help motivate and inspire the ensemble musicians as well.

Introduction of the Researcher

At the time of writing this research project, I am entering my sixteenth year teaching instrumental music. My first job was teaching elementary band, followed by high school band, and for the past eight years I have taught middle school band. I currently hold a bachelor's degree in instrumental music education and music performance and a master's in music education. I am past president of the state band association and have served on a number music organization boards in a variety of roles. Ensembles under my leadership have performed at state

and regional conferences and conventions and I have been selected or asked to present

informational sessions at state, regional, and national conferences and conventions. I have been a

student teacher supervisor and hosted student teachers. Outside of school, I have directed several

adult community bands and started a youth honors band program for students in the

Minneapolis-Saint Paul metropolitan area. Additionally, I am frequently asked to judge as a

clinician at state-sponsored music events and have directed a number of regional honor bands.

While humility precludes me from saying I am an expert, I do feel well versed in the

idiosyncrasies of music ensemble rehearsals and dynamics and note that this research has

provided a multitude of opportunities to reflect on the ways in which I lead ensembles. Given my

background, information not directly cited to a specific source derives from my learning and

experience as an instrumental music ensemble teacher.

Research Design

This qualitative research included data collection through questionnaires and interviews.

Participants who volunteered to be interviewed were found through their participation in

community music ensembles. The data was analyzed using two theoretical lenses; constructivism

and Lincoln's theory of myth and ritual. Additionally, the data collecting process was informed

by the use of grounded theory and phenomenology.

Chapter Summary

The characteristics of effective music ensemble teachers have been researched many

times and by many scholars. While most studies have been quantitative, this qualitative research

project looked to review previous literature, interview adult musicians, and compare the new

data against relevant previous studies. Many studies used teachers as the participants, though

musicians, major stakeholders within the music ensemble rehearsal, may provide valuable

feedback toward understanding the characteristics of effective music ensemble teachers. While

choosing between calling the main subject a conductor or teacher, much of the relevant literature

points one to using the label of 'teacher'. Charged with planning short and long term goals for

musicians and their ensemble, music ensemble teachers bring both professional and musical

skills to each ensemble rehearsal. As a teacher for many years, this project has brought forth a

great deal of reflection and development of my own belief system. What is an effective

conductor? We must first review scholarly research already completed on this topic.

Chapter Two

Review of Existing Literature

In this chapter, I present a range of existing relevant research literature on and surrounding the topic of the characteristics of effective music ensemble teachers. I have described my process in establishing a search for relevant research. Then, I examine the ways in which some researchers have either created characteristics lists for participants to rank or how data from participants helped researchers create new lists of characteristics of effective music ensemble teachers. Next, I present the characteristics of effective music ensemble teachers based on the organizational structures created by researchers of previously existing studies (Juchniewicz, Kelly, & Acklin, 2014; Davidson et al., 1998; Miksza, Roeder, & Biggs, 2010). Specifically, the review of literature has led to the categorization of characteristics of effective music ensemble teachers as follows: (1) personal skills, (2) professional skills, and (3) musical content knowledge. Within each large category, several characteristics appeared in multiple studies. Following this presentation, I explore a question regarding the participants of many of the relevant studies: Who is an expert? Next, I provide an explanation of adult community ensembles and their value as the participant focus. Then, I present a specific qualitative study on the sociology of adult community music ensembles as presented in the book *The Sociology of Wind Bands* (2016) by Dubois and Méon. The literature review concludes with an examination of the tensions and gaps within the body of existing research, making note of how the types of participants used by researchers have contributed to a gap in the research.

Establishing the Search

There has been a great deal of scholarly work by researchers regarding the characteristics of effective music ensemble teachers. Due in part to the keen interest of music ensemble

teachers, many lists have been created, adapted, and ranked by participants in research studies. While studies suggest similar characteristics are involved in being an effective music ensemble teacher, there is not agreement on which characteristics are most important. Teachout (2001) suggested that, "Although it is unlikely that any single theory ... can be used to account for all of the variables that contribute to an effective music teacher, future investigations … are strongly encouraged" (p. 190). Many have heeded Teachout's advice, conducting primarily quantitative research studies, often using Likert scales with numerical rankings.

I began my search for relevant existing literature using the Summon search on the University of St. Thomas Library page, under the Articles tab. In addition, I used the Education Resources Information Center (ERIC) database, through the University of St. Thomas library page. I also used Google Scholar to search for studies. For all searches, I used combinations of the following words: *music, ensemble, teacher, effective, characteristics,* and *success*. Despite varying combinations of keywords, the same studies began to reappear. I then searched articles provided in references lists in reappearing studies, making particular use of the *Journal of Research in Music Education* (JRME), which included direct links to related articles from selected online articles.

The Origins of Characteristics Lists

In the context of schools, the curricular subject of music has no state mandated tests or measurements. Such an absence from tests means that, "while most states have adapted standards in arts education, only a few have developed (or even addressed) an accountability system for this area or even remotely considered the best means by which to evaluate teachers of non-tested disciplines" (Orzolek, 2014). A lack of universal systems and measurements has led researchers to develop their own evaluation tools and create their own list of characteristics.

Several studies provided participants with lists of characteristics of effective music

ensemble teachers, asking participants to provide rankings (Bergee, 1992; Kelly, 2010;

Teachout, 1997). But how does one generate of list of effective music teacher characteristics?

Teachout (1997) generated a list of 40 teacher skills and behaviors based on feedback from

preservice teachers and related research. Then Teachout verified the list with expert teachers,

recognized as such by peers with years of experience. Kelly (2010) created a master list from

related research. Kelly provided the master list of 92 items to three university experts who had

experience in supervising teachers, who narrowed the list to 35 items. Bergee (1992) developed a

list from existing lists, textbooks, and related research. Bergee also received input from student

teacher supervisors, compiling and finalizing a list of 54 items to describe music teacher

effectiveness. In all three studies, researchers created their lists of effective music teacher

characteristics from related research and then refined, verified, and finalized their lists with using

experts from secondary education.

Rather than provide a list, some researchers asked participants to create their own (Baker,

2012; Hendel, 1995; Juchniewicz et al., 2014; Mills & Smith, 2003). Hendel (1995) observed

and interviewed participants, asking them, "In the light of your experience as an elementary

music teacher, what activities and personal characteristics contribute to good music teaching?"

(p. 186). Baker (2012) provided an open-ended survey asking participants to provide their

perception of what makes effective and ineffective music teachers. Mills and Smith (2003) asked

134 instrumental music teachers "what makes good teaching?" Juchniewicz et al. (2014) asked

participants, identified by the researchers as superior, to share important aspects or elements of

their ensemble rehearsals. In all four studies, researchers coded responses from participants and

presented the most commonly occurring characteristics, habits, or behaviors as those belonging

to effective music ensemble teachers.

Doerksen (2006) provided a list in his book *Evaluating Teachers of Music Performance*

Groups. Doerksen gathered characteristics from a variety of lists from inside music education as

well as sources from general education and compiled a list he titled, "An Effective Teacher

Profile." Doerksen wrote, "An effective teacher,

1. Cares about students and wants to help them learn

2. Interacts comfortably and frequently with students on instructional activities

3. Shows enthusiasm

4. Is academically oriented and has a commitment to academic achievement

5. Establishes and maintains an orderly and supportive classroom environment with

    relatively little effort

6. Provides for a high rate of active student participation, including spending more of

    class time in performance

7. Identifies goals, and assesses, keeps track of, and provides feedback promptly and

    often to students on their progress on instructional tasks

8. Matches activities and materials to individual and group skills and needs

    a. Diagnoses performance problems accurately as they occur

    b. Prescribes corrective feedback for problems as they occur

    c. Makes sure students have thoroughly learned prerequisite skills

9. Provides for a high rate of student success

10. Gives clear directions and makes sure students understand what to do before

    undertaking assignments

11. Provides time for practice and review, including guided practice

12. Models effectively

13. Has a system of rules and procedures that allows students to tend to personal and

procedural needs without having to check with the teacher. (p. 6–7).

If one were to categorize all thirteen items on Doerksen's list, three would be considered

personal or relational skills (1, 2, 3); one, possibly two would be considered musical content skill

related (12, 8); and the remaining eight would be classified as teaching (or professional) skills (4,

5, 6, 7, 9, 10, 11,13). One may wonder why more musical criteria are not present in this list

meant specifically for music teachers.

Figure 2. 1 Large Skill Categories from Relevant Research		
Personal (Relational)	**Professional (Teaching)**	**Music Content/Knowledge**
Energy, Enthusiasm Maturity Patience Positive Leading With Confidence Showing Empathy	Classroom Management Giving Feedback Goals and Expectations Motivating Students Organization and Structure	Conducting High Musical Standards Repertoire and Materials Theory and History Ear Training Demonstrates High Level of Musicianship

Personal Skills

Several existing studies about effective music ensemble teachers identified personal skills

as a prominent category (Baker, 2012; Bergee, 1992; Davidson et al., 1998; Kelly, 2010;

Madsen, 2003; Miksza et al., 2010; Stamer, 2009; Teachout, 1997). In several studies, personal

skills were considered the most important set of skills present in an effective music ensemble

teacher (Baker, 2012; Davidson et al., 1998; Kelly, 2010; Miksza et al., 2010; Stamer, 2009).

The most commonly identified personal skills in existing literature were maturity, patience,

being positive, being energetic and enthusiastic, leading with confidence, and showing empathy.

In the following section, each specific characteristic has been briefly mentioned, concluding with a large category summary.

Demonstrating maturity, or self-control is a personal skill used by effective music ensemble teachers (Kelly, 2010; Teachout, 1997). Maturity may be an important way for young music ensemble teachers to separate themselves from students. Preservice teachers in Teachout's (1997) study ranked maturity higher than experienced teachers, suggesting that young teachers may value maturity in their music ensemble leaders more than experienced teachers. Maturity could be shown in the way a teacher handles student issues, works with parents, or advocates for their music program.

In addition to being mature, exhibiting patience emerged as a personal skill demonstrated by effective music ensemble teachers (Baker, 2012; Miksza et al., 2010). Patience can be shown in interactions with students and parents, but could also be considered as a long-term view. Ranked highly by band directors from Colorado, patience referred to long-term planning or program vision (Miksza et al., 2010). In this context, patience could mean a teacher having the persistence to improve the rhythmic reading of the ensemble during the fall and winter terms to prepare for specific repertoire in the spring term.

Another personal skill used by effective music ensemble teachers is being positive and encouraging (Davidson et al., 1998; Kelly, 2010). While Green (2002) stated that parental encouragement was one of the most crucial factors in the formation of a musician (p. 24), the positive support of a music ensemble teacher is important too. Kelly (2010) asked experienced music teachers to rate important skills and behaviors in creating effective student teachers. Participants ranked being positive second (being honest was first). A 1998 study conducted by Davidson et al. suggested students "who successfully acquire musical skills" had teachers that

they referred to as "friendly, chatting, relaxed and encouraging" (p. 155). Being positive could

mean showing optimism, acting friendly, or simply smiling when ensemble members walk in

and out of the rehearsal room.

Acting with enthusiasm or being energetic appeared in several studies (Baker, 2012;

Madsen, 2003; Miksza et al., 2010; Teachout, 1997) and was categorized as a personal skill.

Participants in Madsen's study (2003) viewed eight videotaped segments of teaching using a

variety of teaching styles. Most participants felt that the video segments featuring high-energy

deliveries were most effective, even when content was inaccurate. Indeed, a music ensemble

teacher that brings volumes of energy to an ensemble rehearsal can grab the attention of a great

number of students. Enthusiasm does not stand on its own, and often works in correlation and

collaboration with other skills such as intensity. In a rehearsal or classroom setting, intensity may

be defined as management of "the student-teacher interaction evidenced by efficient, accurate

presentation while making corrections in the subject matter with enthusiastic affect and effective

pacing" (Madsen & Geringer, 1989, p. 90). In a related study, Yarbrough and Madsen (1998)

found that, "Most interesting in the correlational data is the perfect relationship between intensity

and enthusiasm … When subjects in this study rated intensity higher, they also rated use of

rehearsal time (pacing) and performance quality as better, enthusiasm as higher, and overall

effectiveness as better" (p. 487). Perhaps intensity, or the management of the relationship with

students, is linked to the enthusiasm a music ensemble teacher displays in the music classroom.

In Teachout's (1997) study, experienced teachers ranked being enthusiastic third among a list of

40 behaviors and skills. The power to affect students and musicians can create lasting long-term

effects.

Several studies suggested that effective music ensemble teachers lead with confidence (Bergee, 1992; Miksza et al., 2010; Teachout, 1997). In a 2010 study conducted by Miksza et al., both preservice and experienced teachers identified leadership as one of their top ten important skills and behaviors for music teaching. Experienced teachers described, "leading an integral part of the community" as a "reward" of being a music teacher (p. 375). While not explicitly defined, the music ensemble teacher is the leader of the music ensemble and the music ensemble teacher's confidence in his or her own ability contributes to the success of the music ensemble in rehearsal and performance.

Being empathetic toward students was another documented personal skill used by effective music ensemble teachers (Baker, 2012; Bergee, 1992; Miksza et al., 2010; Stamer, 2009). Empathy is the ability to understand and share the feelings of another. As a music ensemble teacher, making an emotional connection with an ensemble could contribute to a positive rehearsal atmosphere. Miksza et al. (2010) wrote, "Participants (band directors) perceived teacher affect to be a critical element of successful teaching" (p. 372). A music ensemble teacher's skill affecting the ensemble could have a positive effect toward building a strong relationship.

Personal skills summary. Personal skills found in literature point to the importance of a music ensemble teacher's relationship with the music ensemble musicians. Each personal skill can connect with others; it takes a degree of maturity to show patience and thoughtfulness. Being empathetic means taking a positive approach to student behavior. Leaders who show enthusiasm must be secure and confident in their own abilities. Music ensemble teachers who embody the personal skills found in research may be labeled effective.

Professional Skills

A number of researchers identified professional skills as an important skills category of an effective music ensemble teacher (Baker, 2012; Duke & Simmons, 2006; Juchniewicz et al., 2014; Madsen, 2003; Miksza et al., 2010; Stamer, 2009; Teachout, 1997; Worthy, 2006). Professional (or teaching) skills refer to characteristics used in running a rehearsal or classroom. After reviewing many studies, the most commonly occurring professional skills were classroom management, giving feedback, goals and expectations, motivating students, and organization and structure. In the following section, each specific characteristic has been briefly mentioned, concluding with a large category summary.

An effective music ensemble teacher must know how to manage the classroom or rehearsal setting (Baker, 2012; Madsen, 2003; Miksza et al., 2010; Teachout, 1997; Worthy, 2006). Classroom management includes managing discipline issues, meaning classroom management is synonymous with the management of student behavior (Baker, 2012). Classroom management can also mean rehearsal efficiency, perhaps referring to transitions between classroom activities. On managements and pacing the rehearsal Jorgenson (2008) wrote,

> "Good discipline is often a matter of pacing – that is, not going too fast and not too slow. People need to be working busily and successfully and their hearts need to be in what they are doing. Pacing the lesson or rehearsal too slowly, or providing for an insufficient variety of repertoire or pieces at various levels of preparation is a sure recipe for problems" (p. 92)

Jorgenson seems to point to finding a 'goldilocks' zone, in which the music ensemble teacher captures the most ensemble musicians possible. Finding a 'just right' pace and using 'just right' repertoire may aid in management of the ensemble rehearsal and musicians. Finally, classroom

management can refer to spending time on the most critical aspects of a piece of music or in the development of an ensemble (Worthy, 2006).

Giving feedback to ensemble members is another characteristic of an effective music ensemble teacher (Duke & Simmons, 2006; Miksza et al., 2010; Stamer, 2009; Teachout, 1997). Doerksen (2006) noted that, "The mode of student feedback for the instructor (musical performance) is unique, and the amount of that feedback in music is higher than the amount of student feedback in most other types of classes" (p. 6). Students and music ensemble teachers are often engaged in providing feedback for each other, as the music ensemble teacher monitors and adjusts individual musicians and the ensemble in their musical performance. In Stamer's 2009 study, choral students suggested that receiving specific and timely feedback from their music ensemble teacher led to improved musical performances, higher motivation and a feeling of achievement. Specific feedback can help musicians strategize their preparation for future rehearsals and performance, while getting such feedback quickly may move along the process of learning new repertoire. Duke and Simmons (2006) wrote that effective teachers, "Use a variety of feedback and modeling to elicit changes and do not give up or simply tell students to 'go practice'" (p. 13). In this sense, feedback provided in different ways or through different methodology can elucidate an improved performance from musicians, rather than simply using a singular system of communication. Feedback can help an ensemble member improve if monitored carefully by the music ensemble teacher.

Another important characteristic of an effective music ensemble teacher within the large category of professional skills is setting goals and expectations (Baker, 2012; Duke & Simmons, 2006; Juchniewicz et al., 2014; Worthy, 2006). Most studies referred to clearly defined goals, suggesting that ensemble members knew what they are trying to achieve, when they needed to

achieve it, and how they were to achieve it. Through observations of three expert teachers, Duke and Simmons (2006) wrote that goals for students need to be within their ability to accomplish, yet contribute toward growth and development as a musician. Establishing goals and expectations provides guidance for rehearsal structure for both the ensemble and the music ensemble teacher.

An effective music ensemble teacher should be familiar with motivating students (Duke & Simmons, 2006; Miksza et al., 2010; Teachout, 1997). Miksza et al. conducted a study (2010) in which band directors were asked about effective teaching. Participants in the study identified motivating students as both the most important teaching skill of a successful teacher, while also identifying motivation as a struggle of music teachers. Both preservice and experienced teachers in Teachout's (1997) study ranked motivating students second out of forty teacher skills and behaviors. By stimulating the interest and enthusiasm of ensemble members, music ensemble teachers contribute to the ensemble's success.

An important characteristic within the professional skills category is being organized and having structure. (Baker, 2012; Juchniewicz et al., 2014; Miksza et al., 2010; Teachout, 1997). Being organized can refer to lesson plans and rehearsal planning. One respondent in Juchniewicz et al.'s study (2014) wrote, "The most important aspect in music rehearsal is having an organized, well thought-out rehearsal plan" (p. 39). Having a plan for rehearsal impacts pacing, amount of content covered, and the engagement of the musicians. A music ensemble teacher who creates a systematic routine and structure informs ensemble members of expectations within rehearsals and performances. A long-term plan is also an important part of being organized. Wis (2016) wrote,

"More than just preparing for the next concert, we need to have a long-term sense

of where we are going as a musical ensemble and as an organization: we need a

sense of purpose, a set of goals and a long-term plan for achieving them." (pp.24-

25)

Long-term planning informs music ensemble teachers of the skills an ensemble needs to

accomplish in order to reach their ultimate performances goals. Having structure when

planning for the long term enables an effective music ensemble teacher to stay organized

and on track.

   Professional skills summary. Most characteristics categorized as Professional Skills are

required in all classrooms. All teachers are concerned with managing their classrooms by

providing an organized structure. Providing feedback gives students updates on their progress,

while communicating goals and expectations informs students of what they need to achieve.

Understanding motivation moves students along on their learning journey. Although applied

uniquely in a music rehearsal or classroom, professional skills are universal to teaching.

Musical Content Knowledge

   Musical content knowledge was a large category in the attributes of an effective music

ensemble teacher found through a review of existing studies (Duke & Simmons, 2006; Grimland,

2005; Juchniewicz et al., 2014; Kelly, 2010; Madsen, 2003; Miksza, Roeder, & Biggs, 2010;

Morrison & Selvey, 2014; Teachout, 1997; Worthy, 2006). This category contained items

specific to music as a subject of learning (music theory and history, ear training, musicianship),

as well as content specific to the profession of teaching music in an ensemble setting

(conducting, repertoire, musical standards). In the following section, each specific characteristic

is briefly mentioned, concluding with a large category summary.

The first identified characteristic within the musical content knowledge category was conducting (Kelly, 2010; Madsen, 2003; Miksza et al., 2010; Morrison & Selvey, 2014; Teachout, 1997). Conducting comprises the use of gestures to convey musical ideas, as well as showing beat patterns indicated in repertoire. Conducting was not only an indicator of effective teaching but, in Madsen's study (2003), participants specifically identified accurate conducting over inaccurate conducting when presented with examples of both. Some have argued that accurate conducting is too low a bar for an effective music ensemble teacher. Lisk (1991) wrote, "Conducting patterns really have very little expressive (musical) qualities" (p. 115). Two researchers agreed and created a study regarding the impact of expressive conducting. Morrison and Selvey (2014) studied the impact of highly expressive (HE) conducting versus low expressive (LE) conducting. Videos of each were shown and compared blindly with audio excerpts. LE videos and audio recordings were scored significantly lower than HE video and audio recordings; LE videos scored lower than the identical audio recording (p. 12). Conducting accurate beat patterns, providing appropriate gestures at appropriate moments, and showing a high level of expressivity through gestures are important in keeping an ensemble together and performing at a high level.

Another characteristic within the musical content knowledge category was having high musical standards (Duke & Simmons, 2006; Miksza et al., 2010; Teachout, 1997; Worthy, 2006). This characteristic refers to a teacher's ability to perceive the capabilities of musicians and the ensemble. Duke and Simmons (2006) suggested, "It is clear that the teachers [identified as expert teachers within the study] know precisely what they expect to see and hear from the students" (p. 14). In establishing musical standards in a musical ensemble setting, the music ensemble teacher rehearses with the final performance in mind. Worthy's (2006) study on expert

wind teachers suggested, "If the ensemble was not achieving the musical standard, the teachers corrected problems directly and promptly and returned to the musical task at hand" (p. 55). Where do such standards originate? Lisk (1991) believed that

> It is the uniqueness each one of us holds within ourselves which makes the difference in the quality of success. This uniqueness comes from how we originally perceived the information and experiences of our early training. It is judgment and evaluation of quality relative to these past experiences. It comes from confidence, security, and belief in oneself that leads us to search for the ultimate. (p. 119)

Past training and experience do contribute to the musical standards that music ensemble teachers convey to their ensemble members. An effective music ensemble teacher is charged with setting, achieving, and maintaining high musical standards.

In order to be an effective music ensemble teacher, one needs to have knowledge of appropriate repertoire and materials (Greene, 1997; Kelly, 2010; Miksza et al., 2010; Teachout, 1997; Worthy, 2006). This means the music ensemble teacher must consider the strengths and weaknesses of the ensemble when selecting repertoire. Worthy (2006) stated that music ensemble teachers must find repertoire that is "an appropriate match for the technical abilities of the students and the amount of time available for preparation" and that expert music ensemble teachers know the repertoire "meticulously" (p. 55). This means that an instrumental ensemble with highly skill brass players should have repertoire with challenging parts for the brass section, while a vocal ensemble with weak tenors should avoid repertoire that features tenor singers. An effective music ensemble teacher will understand and select repertoire to feature strengths or cover weaknesses. In an educational setting, the music ensemble teacher may also select

repertoire to help build and grow the skill level of weaker sections. Finding such repertoire, as Worthy alluded to, is a "meticulous" process. Battisti (2002) believed that it was not enough to select repertoire to grow and develop musical knowledge, basic musicianship, and technical skills. In his book, *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and Its Conductor*, Battisti wrote, "Only great music provides experiences in which students can discover and feel the expressive power of music" (p. 241). Such parameters (growth and development of an ensemble coupled with great expressive qualities) seem an admirable yet daunting task for music ensemble teachers. Not knowing (repertoire), or engaging in lengthy searches for appropriate repertoire is a common struggle among music ensemble teachers (Miksza et al., 2010). Picking repertoire is important and deciding which repertoire should be performed together on a single concert is important as well. Battisti (2007) wrote, "the formulation of concert programs (single concert) is one of the conductor's most important and challenging responsibilities" (p. 20). Additionally, Green (1997) suggested that effective music ensemble teachers would program (on a single concert) appropriate repertoire together for contrast "to guard against monotony" (p. 247). Green advocated that the sequence of repertoire presented in a performance should be determined by several factors, including key signature, time signature, and style.

Demonstrating knowledge of materials includes understanding and knowing the repertoire being presented to an ensemble. Specifically, the music ensemble teacher should have a thorough knowledge of the contents of the musical score (a book-like printing of all the instrument parts). Lisk (1991) felt that directors should know the musical score well so that they can express the musical qualities of the music through conducting. Lisk wrote,

Too often students' perception of their director is someone who "beats time" in

front of the band. Such an environment is easily developed if all our energy and

time is consumed with our eyes and ears fixed in on the score. The more you can

remove yourself from the printed score, the more you can express the music that

lies within you. (p. 113)

Searching for and selecting repertoire that can either highlight strength, or contribute toward the

growth of a music ensemble demonstrates an effective music ensemble teacher's musical content

knowledge. Once selected, music ensemble teachers must learn their repertoire and supporting

materials to add to the ensemble's performance.

An effective music ensemble teacher is competent in music theory, history, and ear

training (Juchniewicz et al., 2014; Kelly, 2010; Mikszaet al., 2010; Teachout, 1997). The studies

of music theory and music history are cornerstones of undergraduate music education programs.

In addition, undergraduates spend time in ear training classes learning intervals, chord

progressions, and melodic contour. An effective music ensemble teacher requires a strong grasp

of theory in order to understand musical scores, music history to understand context, and ear

training to be able to aurally evaluate the performance of music. Working in tandem, an effective

music ensemble teacher's training can benefit the ensemble.

Finally, an effective music ensemble teacher demonstrates a high level of musicianship

(Duke & Simmons, 2006; Grimland, 2005; Kelly, 2010; Mikszaet al., 2010; Teachout, 1997). A

music ensemble teacher's musicianship can be demonstrated through a high level of performance

on their primary or secondary instrument. Green (2002) wrote, "Watching and imitating the

actions of more experienced players are prime activities in the enculturation and apprenticeships

practices of many traditional music" (p. 82). Through modeling and providing a performance

reference, music ensemble teachers can better lead and guide musicians. Grimland (2005)

conducted a study on music ensemble teacher modeling and suggested, "Correct modeling of

examples of musical performances can help students improve their singing techniques, and

imitations of incorrect student performances represent examples by which students can evaluate

themselves and make judgments" (p. 10). Grimland's findings give music ensemble teachers

latitude to teach from the positive (do as I do) as well as the negative (do not do it like this).

Finally, musicianship can be understood as a broad concept referring to musical ideas or

thinking. A music ensemble teacher may reveal their interpretation of the piece of music to the

ensemble, and if found favorable by the ensemble, be lauded for their display of musicianship

and overall effectiveness.

Musical content knowledge summary. Characteristics identified in the music content

knowledge category are first learned early in a music ensemble teacher's career. Music theory,

history, ear training, conducting, and musicianship are primary foci of undergraduate work.

Repertoire and musical standards develop quickly as one gains experience. Each characteristic

appeared in multiple studies, signifying the importance of finding and identifying each within an

effective music ensemble teacher.

Observing Experts

Having considered the findings from many scholarly studies, we must also ask, who

determines effective music ensemble teaching? Within schooling institutions, music ensemble

teachers have felt strongly that only music ensemble teachers should make such evaluations

(Taebel, 1990). Several researchers have spent time finding and observing recognized experts in

music teaching (Biasutti, 2013; Duke & Simmons 2006; Grimland, 2005; Juchniewicz et al.,

2014: Worthy, 2006). A great deal of music teacher effectiveness research has focused on

performance contest results and previously identified experts (Doerksen, 2006, p. 5). While some researchers created qualifications for identifying experts, other researchers used awards or word of mouth to find and observe effective music ensemble teachers.

Worthy (2006) created predetermined criteria to select experts for his study. Worthy selected three expert music ensemble teachers based on professorships at major universities, perceived status of ensembles they (the music ensemble teachers) lead, and whether they (the music ensemble teachers) had significant recording credits (p. 53). Duke and Simmons (2006) used the recipients of the Distinguished Teaching Award at the University of Texas to identify expert music ensemble teachers. Biasutti (2013) was able to identify music ensemble teachers and performers through the use of a survey. Baisutti established criteria of at least 10 years of experience, suggesting a perceived level of expertise. Grimland (2005) acquired expert participants for his qualitative study through a snowball (or chain) sampling, asking for recommendations to create a pool, finally interviewing to narrow down to three expert participants. Juchniewicz et al. (2014) sought expert middle school and high school band directors who received "superior" ratings at festivals for at least five consecutive years at the same schools. Though each approach was different, each researcher felt their experts reliable enough to observe and interview.

Adult Community Ensemble Participation

The selection of amateur adult music ensemble members as participants in this research has merit on several levels. Many adults participate in a variety of music ensembles. Goldsmith (2002) reported that, "According to SPPA (Survey of Public Participation in the Arts), over 20 million Americans sang in public choral performances in 1997" (p. 56), while Bell (2004) reported that the number had grown to 24 million in 2003 (p. 39). Many adult musicians started

making music in ensembles in elementary or middle school, and continued throughout high

school (Bell, 2004, p. 44). While most adults stop making music for a variety of reasons, those

who come back do so with purpose. We will briefly examine adult musicians as lifelong learners

as well as the reasons that bring them back to making music in an ensemble setting.

Adult musicians are lifelong learners. As members of musical ensembles, adults view

themselves as collaborators with both the music ensemble teacher and other members of the

ensemble. Coffman (2006) wrote that the adults in ensembles are viewed as mutual partners in

growth and learning, "as long as the adult feels competent or committed to the process" (p. 8).

This means that adult musicians are capable of applying prior learning to new situations if the

situation and environment are deemed safe. Loft (2003) wrote about the feeling of such risk

taking using a metaphor:

> With a lifetime of experience now behind me, I know what a risk we were all
>
> taking … but I must now resort to another metaphor: as in a mountain-climbing
>
> team, the members of the group are roped together, absolutely dependent on each
>
> other. It takes a special turn of mind to sustain that kind of interdependence. (p.
>
> 35)

Loft alluded to the connectivity of the collaborative ensemble members. While not physically

connected like a mountain-climbing team, their common goal brings them together with purpose

under the leadership of a music ensemble teacher. Goldsmith (2002) suggested that ensemble

musicians are followers, " in the best sense of the word. Not mindless automatons, but people

who listen, digest, and process a wealth of information, then execute the directions as

understood" (p. 68). Indeed, without a set of skills to do what Goldsmith suggested, adult

ensemble musicians would not be able to contribute to the success of the ensemble and the

musical organization. Referring to the success of the conductor-less Orpheus Chamber Orchestra model, Seifter and Economy (2001) wrote, "The enormous power of individuals to shape our organization's outcomes is linked to - and predicated upon - the obligation of the individuals to take a substantial measure of personal responsibility for the success of our whole group's performance" (p. 44). Adult ensemble musicians then are a unique and worthy focus for this research, as lifelong learners who take risks in their collaboration with each other and their music ensemble teachers. Adult ensemble musicians draw upon their experiences as individuals to contribute toward a group's successful performance.

Amateur adult musicians make a choice to participate in music ensembles. With a variety of possible leisure activities, one may wonder why they choose to spend their time practicing their instruments and being active members of community ensembles. There are many reasons, both intrinsic and extrinsic. Extrinsically, John Paynter, heralded director from Northwestern University in Evanston, Illinois, said in an article, quoted in *On the Path to Excellence: The North Shore Concert Band: Paynter, Buehlman, and Beyond* (Carson, 2003):

> An amateur adult band not only will serve the cause of music, it will improve the
>
> visibility of arts programs in the schools … A program like this is an enhancement of the
>
> whole community life of our time. (p. 47)

The adult musicians as described by Paynter were ambassadors of music to the community and beyond and served to share music and strengthen local school music programs. Intrinsically, King (2009) wrote, "Adults seem to participate in community bands for primarily intrinsic reasons, such as love for music and the need to express themselves musically" (p. 57). Additionally, members of the New Horizons Band indicated that, while they joined the ensemble to make music, a desire for fellowship among their fellow musicians is also prevalent (Coffman

& Adamek, 1999). Formed in 1995, the New Horizons Band adult ensemble is distinct because it does not require its ensemble members to have previous experience playing an instrument (Coffman & Adamek, 2001). The inner self of the musician is fed by their joy and ability to share their joy of music with others. "The opportunity to perform for an audience," Silvey (2013) wrote, "brings added meaning to the experience as singers share the gift of great music with friends, family, and extended members of the listening audience" (p. 210). In addition to performing for them, friends and family tend to be a major reason that adult musicians return to and play in a music ensemble (Coffman, 2006, p. 14). Small (1998) wrote further on the phenomenon of musical performance by an ensemble and the meaning behind it. In his book *Musicking: The Meanings of Performing and Listening*, Small wrote, "Those taking part in a musical performance are in effect saying - to themselves, to one another, and to anyone else who may be watching or listening - *this is who we are*" (p. 134). Performance is an important reason adult musicians choose to be part of a community ensemble.

Some contend that it is not simply the people or the joy that adult musicians are seeking. Instead, it is also a journey toward excellence complete with barriers and obstacles. Silvey (2013) wrote, "Humans are drawn to challenges, experiences that will cause them to cross outside boundaries of comfort" (p. 207). The prospect of improving as an individual musician as well as a contributing member of a music ensemble can be an "endeavor that provided a sense of purpose and accomplishment" (Taylor, Kruse, Nickel, Lee, & Bowen, 2011, p. 16). The tension and release of learning a difficult passage of music and successfully executing it can be a draw, providing an emotional payoff for adult musicians. Reimer (2003) wrote that, "In the best large ensembles, every performer feels individually engaged in the act of creation" (p. 115). A compounding reward is found in traversing the metaphorical road in step with the entire

ensemble community of musicians. Taylor et al. (2011) wrote that adult musicians sought

"growth, (which) was further facilitated by a supportive spirit of cooperation" (p. 16). Working

individually and together, adult ensemble musicians seek the challenge of successfully

performing music for themselves and their audiences.

The Sociology of Adult Community Ensembles

Dubois and Méon (2016) conducted a sociological study of wind bands in France, where

many small towns and villages have their own bands made of up residents. In fact, "the majority

of musicians reside in the place where their musical society is based (53%); if not, they live

within a 10-km radius" (p. 84). With such proximity, many musicians join because of family

members, friends, or neighbors, and most know someone currently playing or who formerly

played in a community ensemble (p. 85). Aside from family obligation, why do so many play in

the village community band? Many musicians said the feeling of belonging to a group,

developing new relationships, and the "pure pleasure" of playing together (p. 87, 89. 95).

Because of the level of familiarity with the other musicians, many feel connected and bonded to

each other. If two musicians/residents don't know each other, participating in the village

community band offers an opportunity to meet and get to know one another. Finally, the

musicians often refer to making music as playing in a literal sense. Dubois and Méon wrote,

"Technical proficiency is not a criterion for the formation of bands, and therefore not a

structuring principle of their functioning. These bands pride themselves on making musicians of

varying skill levels play together, which rarely occurs in music" (p. 107). The music ensemble

teacher (referred to by the researchers as "director") plays a role in the development,

maintenance, and well-being of the village community ensemble.

Directors are hired to lead the village community ensembles with a variety of goals in mind. The assumed greatest goal of a music director is guiding "the art of musical performance," but the true nature of their job, as discovered by the researchers, went beyond concerts. Dubois and Méon wrote,

> While it is routinely assumed that they (directors) are responsible for the band's
>
> musical quality (there's "no good band without a good conductor"), observation
>
> reveals their broader importance in coordinating and sustaining the group.
>
> Combining musical and relational activities, they play a key role in the internal
>
> life of the societies. (p. 127)

Aside from music, directors also tend to the social aspects of the band, enabling and facilitating time and events for the musicians of the village community ensemble to engage one another. Music is rehearsed and performed, but the non-music related times are equally important for the musicians (p. 111–112). The directors, along with representative leaders from the village community ensemble, work together to find the scheduled balance between music and fellowship for the good of the ensemble. Some instances in which a director focused solely on the musical goals led to a decline in participation by musicians and eventually to the dismissal of the director. Dubois and Méon wrote, "For some musicians, their relationship with the director plays a key role in their commitment to the society and the practice" (p. 129). Directors of village community ensembles who find and maintain the balance between music and social goals can find themselves gainfully employed for many successful concert seasons.

Tensions and Gaps

While a good deal of research has been done on music ensemble teacher effectiveness, most studies have been quantitative in nature. Researchers have used Likert scale rankings to

determine the most important characteristics of effective music ensemble teachers (Bergee, 1992; Butler, 2001; Button, 2010; Courtney, 2014; Gordon & Hamman, 2001; Hamman et al., 2000; MacLeod & Naples, 2011; Madsen, 2003 Miksza et al., 2010; Teachout, 1997). Participants who were given a list to rank were denied the opportunity to generate their own list of characteristics. Instead, participants were limited to the decisions researchers made regarding inclusion or exclusion of characteristics from their lists (Bergee, 1992; Kelly, 2010; Teachout, 1997). Conversely, participants asked to generate a list on their own were denied the opportunity to review a given list of characteristics, thus limited to what they (participants) could produce at the time of taking the survey (Baker, 2012; Hendel, 1995; Juchniewicz et al., 2014; Mills & Smith, 2003). Providing a list, or asking the participant to provide an open-ended response has contributed to a gap between what the researchers thought they knew (in providing a list) and what the participants wanted to express (by not including characteristics that participants did not name). What if a participant could utilize both a provided list and include characteristics of effective music ensemble teachers from their own experience?

Furthermore, the participants of many studies have been preservice teachers (Hamman, Lineburgh, & Paul, 1998; Hamman et al., 2000; MacLeod & Naples, 2011; Teachout, 1997; VanWeelden, 2002). Gordon and Hamann (2001) suggested, "Experience can provide opportunities for the teacher to hone his/her craft … through observation, reflection and modification" (p. 66). While valued because of their interest in music, preservice teachers do not have significant experience to reliably provide insight into the characteristics of effective teaching. Other participants have been experienced music ensemble teachers and student teacher supervisors (Baker, 2012; Bergee, 1992; Juchniewicz et al., 2014; Kelly, 2010; Miksa et al., 2010; Mills & Smith, 2003, Taebel, 1990). It is unclear whether the data provided by

experienced music ensemble teachers has been reflective of their own teaching, teaching they have observed, or a combination of both. Whether lacking experience, drawing from their own, or from observations, future and current music ensemble teachers may be too close to the profession to provide data that lacks bias.

The voice of musicians within ensembles has rarely been sought (for exceptions, see Baisutti, 2013; Madsen, 2003), which has created a gap in the research of effective music ensemble teachers. Asking musicians for their insight into the characteristics of effective music ensemble teachers could provide important data to corroborate previous studies or potentially move the discussion in a new direction. A study must be conducted which brings forth qualitative data from musicians regarding their experiences with effective music ensemble teachers. Prior to a review and analysis of data collected for this research, we must explore in the next chapter theoretical frameworks through which we might view the collected data.

Chapter Three

Theoretical Framework

This chapter will focus on ideas surrounding the use of theory in existing and new research on the topic of music ensemble teacher effectiveness. First, an overview of existing literature will illuminate the established frameworks created by previous researchers. Noting a lack of theory found in existing literature, the need for theory within research is presented. In the absence of theoretical frameworks in most existing literature, two theoretical frameworks are selected with which to consider data collection and data analysis. The first theoretical lens selected as appropriate through which to view and analyze the existing literature is constructivism. Defined through the work of Piaget, Dewey, and Bruner, constructivism also served as a theoretical lens through which to view new research. Bruce Lincoln's theories of myth and ritual are selected as a second theoretical lens. Defined through Lincoln's book, *Discourse and the Construction of Society* (1989), myth and ritual provides a lens for viewing and analyzing data collected in this research. Finally, this chapter concludes by considering both theories in relation to the research question.

Existing Literature Overview

My review of research on the topic of effective music ensemble teacher characteristics revealed a field saturated with quantitative studies. The decision by many researchers to use quantitative methods suggests a search for a numerical ultimate truth regarding music ensemble teacher effectiveness. There may be an assumption that a universal knowledge or truth is gained through the use of a quantitative approach. If one wishes to find the "right" answer, is the most occurring or highest ranked item the correct answer?

Why have researchers decided to lean so heavily on quantitative studies? Qualitative research is a widely accepted form of empirical research, though some used to believe only quantitative research contained rigor (Phillips 2008). Creswell (2013) wrote, "Qualitative inquiry represents a legitimate mode of social and human science exploration, without apology or comparisons to quantitative research" (p. 6). Social sciences are about people, without numerical limits. Presenting a list of characteristics for effective music ensemble teachers assumes that the conditions of the environment and the makeup of people will always be the same. Flyvberg (2007) reminded us that "human activities are complex, and are not cumulative, stable, and predictive" (p. 31). Leading an ensemble of human musicians is surely complex and cannot be reduced to a list that, if followed, may make one an effective music ensemble teacher.

Lack of Theory

In the many studies I reviewed, only one explicitly used a theoretical lens to examine data. All other studies presented literature, method, findings, and discussions. Atik (1994) carried out a study on the relationship between an orchestra conductor and musicians in the ensemble. Atik used transformational leadership theory and followership theory to analyze his data. The transformational leader seeks to connect with followers and constituents and build a partnership toward higher aspirations. A follower has an established dependence on a leader and relies on the leader to bring them to a new place.

Atik found three stages within the conductor and musician relationship. First, a conductor and musician tested one another to determine authority and trust. Then, conductor and musician would settle into a transactional leadership in which both groups fulfill their responsibilities. Finally, both could contribute to transformational performances beyond expectations, if the first two stages were satisfied.

Why is the use of theory or a theoretical framework important in research? A researcher's use of theoretical frameworks can improve what we know about a topic. Rigoni (2002) described theory as the "unstated assumptions behind our practice" (p. 15). In a sense, theory aids a researcher in describing what may be known but not said, attempting to make clear what is opaque. Theory is more than simply the "what" or even "how"; theory enables the researcher to ask "why?" (Charmaz, 2014; Rigoni, 2002). Each applied theoretical lens provides a new context within which to examine a research question and search for answers. Theory can help researchers by providing a target and an organizational system (Bodgan & Biklen, 2007). Without theory, researchers may lack focus in their scholarly work.

Consider the action of turning the focus spindle on a photographic camera. Turning to the left might bring a nearby subject seen in the viewfinder into focus, while turning to the right may shift the focus to a faraway subject. Similarly, the use of different theoretical frameworks could provide focus on different aspects of a research question, data, or analysis. Without theory, researchers would be limited to that which is already in focus. Rigoni (2002) wrote that, "To ignore theory is to limit what we see and to limit the options available in interacting with what we see" (p. 16). Most existing research on the topic of music ensemble teacher effectiveness has limited what we have seen by not using and applying theoretical frameworks. In order to adjust the focus of the topic so that we may see more, it is appropriate to view existing research with a selected theoretical lens.

Constructivism

In the absence of a theoretical lens found in existing research to analyze data pertinent to the topic of music ensemble teacher effectiveness, it is appropriate to select a theoretical lens through which to view the existing research. Constructivism is such a lens, defined as the

construction of knowledge and understanding through interaction and experience with other people (Noddings, 2012; Wiggins, 2015). Constructivism has roots in many theorists and philosophers, Jean Piaget, John Dewey, and Jerome Bruner among them. A brief description of the contributions of each follows.

Jean Piaget (1896–1980). Jean Piaget was a Swiss psychologist known for his genetic epistemology, or theory of knowledge, which identified four stages in a child's cognitive development. Piaget's contribution to constructivism dealt with the development of learning in children. He believed children had to be active in their own learning to create a lasting engagement in problem solving (Noddings, 2012). In contrast to other learning theorists, Piaget wanted teachers to find out a child's prior knowledge (Wiggins, 2015), and then act as guides in student learning. The idea of active engagement was an important piece for further constructivist development.

John Dewey (1859–1952). John Dewey was an American philosopher and reformer of education. One of Dewey's many contributions to constructivism was his theory of knowledge. He believed knowledge was constructed from everything we learned from prior experiences (Noddings, 2012). As we make decisions on how to move forward, we accept the consequences of our actions. Essentially, learning is a backward and forward connection that includes what we have learned and retained from the past and accepts what will happen to us in future (Dewey, 1938). Additionally, Dewey wrote that we are always reconstructing and reorganizing our experiences in order to add meaning to current and future experiences (Dewey, 1916). Dewey's contribution of actively building and understanding meaning was important in the development of constructivism.

Jerome Bruner (1915–2016). Jerome Bruner was an American psychologist who made significant contributions to several areas of psychology and education. Like Dewey, Bruner believed people constructed their knowledge by making connections to previously learned knowledge (Bigge & Shermis, 2004). The connection between experiences was also called a transfer of learning, in which the learner better understood the structures of a subject and could apply those structures to new experiences. Bruner (1960) wrote, "grasping the structure of a subject is understanding it in a way that permits many other things to be related to it meaningfully. To learn structure in short, is to learn how things are related" (p. 7). Bruner also contributed the concept of scaffolding, in which a learner performs tasks with an expert (teacher). The learner performs tasks in which they are competent while the expert provides support as needed (Wiggins, 2015). Learning through scaffolding is influenced by a learner's peers and supplemented by interaction with the expert. Bruner's contributions to constructivism were concepts of creating structure and use of scaffolding in a social setting, both of which advanced the development and understanding of constructivism.

Analysis of Existing Literature Through Constructivism

The existing literature on the topic of music ensemble teacher effectiveness can be analyzed and critiqued through the lens of constructivism. While existing researchers have created some structure for future researchers to follow, several components important to constructing a better understanding have been deficient. We can draw upon some of the organizational structures, yet we must recognize the lack of understanding and lack of experience found in existing literature.

First, several researchers organized their data into broad categories. In order to classify participant data, researchers created broad categories such as personal and professional

characteristics (Davidson et al., 1998), goals and expectations, or conveying information (Duke & Simmons, 2006). Creating and constructing such broad categories has helped other researchers connect and contribute their own data; Button's (2010) questionnaire was based on the work of three other studies; Juchniewicz et al. (2014) used five studies in support of creating a questionnaire. The work and structure of researchers enabled future researchers to continue inquiry on the topic.

Existing literature that focused on using or creating a list did little to contribute to the understanding of music ensemble teacher effectiveness. A social constructivist, Wiggins (2015), wrote that in order to understand new ideas, one must be provided with context. A list of skills, attributes, or behaviors does not provide context for one hoping to become a more effective music ensemble teacher. How are items on each list applicable? How is each item related? To what extent should each item be applied? Further, a list creates a veil of misunderstanding, reducing a music ensemble teacher's role to a checklist of favorable skills, attributes, and behaviors. Wiggins (2015) wrote, "Learning and understanding are holistic processes" (p. 10). We must understand the whole in order to understand a part. Without context, it is difficult to draw meaningful connections for future scholarly or practical use.

Additionally, some existing literature did not require significant experience of participants providing feedback. Several researchers used or included preservice teachers (teachers with no teaching experience) as participants (Hamman, Lineburgh, & Paul, 1998; Hamman, Baker, McAllister, & Bauer, 2000; MacLeod & Naples, 2011; Teachout, 1997; Van Weelden, 2002). While preservice teachers are invested in the search for characteristics of effective music ensemble teachers, one must wonder whether they are drawing upon experience as a music ensemble teacher or on experience as a member of an ensemble with a music

ensemble teacher. If the latter is the case, the data should be presented with such context. How

can we construct knowledge without experience?

Through the lens of constructivism, we are able to analyze and critique existing research

on the characteristics of effective music ensemble teachers. Though lacking in understanding and

experience, previous researchers have been helpful in constructing a structure to organize data.

Constructivism will aid in shaping data collection and analysis to contribute to new knowledge

on the topic of music ensemble teacher effectiveness.

Constructivism and New Music Ensemble Teacher Research

Constructivism is an appropriate theoretical concept to apply to new research, as it will

aid in shaping data collection and data analysis. As previously defined, constructivism is the

construction of knowledge and understanding through interaction and experience with other

people (Noddings, 2012, Wiggins, 2015). A constructivist approach to data collection on the

topic of music ensemble teacher effectiveness supports conducting interviews to draw out rich

qualitative data, gathering musicians of wide and varied experiences, and asking musicians to

draw upon their past experiences to inform future action. A constructivist approach to data

analysis of collected data supports comparing and contrasting new data with the organization

structures previous researchers have already built. New research may then corroborate,

dismantle, or add to data organizational structures from existing literature.

Performing interviews is a form of qualitative data collection supported by

constructivism. First, the participants in previous studies have primarily been preservice or

current teachers of music ensembles. Wiggins (2015) said that a constructivist approach is

holistic in nature, needing to understand parts as well as context of the whole. While music

ensemble teachers' voices are part of a rehearsal setting, the voice of adult musicians represents

an important missing facet. Having prior knowledge from the music ensemble teacher point of view while combining with the adult musician point of view provides a "more complete picture of the whole setting" (Charmaz, 2014, p. 41).

Researchers carry out interviews to gather information from participants with considerable knowledge and experience on specific topics (Charmaz, 2014). Adult musicians in an ensemble have likely played in many different ensembles with many different music ensemble teachers over the course of their musical careers. Constructivism, specifically social constructivism, requires interaction and experience in order to build structure. The past experiences of interviewed participants could contribute to the creation of a framework for use in creating and maintaining music ensemble teacher effectiveness.

Structuring collected data for better understanding is supported by a constructivist approach. As mentioned, researchers of existing literature have taken their quantitative data and created broad organizational categories. These structures are helpful, as they create a starting point for new research. Previous researchers have essentially created a scaffold, for which Bruner advocated, for future researchers to strengthen and improve upon. These structured scaffolds may be reinforced, rebuilt, or simply added on to in order to make a better structure. Constructivism supports ongoing growth through scholarly research.

Lincoln—Myth and Ritual

Bruce Lincoln's book, *Discourse and the Construction of Society* (1989), examined how societies and civilizations can be created, broken, and rebuilt again. Lincoln wrote, "Myth, ritual, and classification—can be, and have been, employed as effective instruments not only for the replication of established social forms, but more broadly for the construction, deconstruction,

and reconstruction of society itself" (p. 4). Theoretical analysis of the data gathered is enhanced and better understood using two of Lincoln's three lenses: myth and ritual.

Lincoln (1989) described myths as "stories (which) recount formative moments from the past" (p. 22). Myths establish norms because they are how "things" have always been done and sometimes may explain societal behaviors or establish hierarchies. The norms of the past may be called upon when a problem occurs within a society. Lincoln believed, "A problematic situation in the present … prompts an exploration of the past, a search for models and precedents that might be of help" (p. 28). Such models may help plot a positive course for a troubled society or serve as a warning of previous peril. A healthy knowledge of societal myths of the past may enable understanding of the present and provide direction for the future. Lincoln believed that possession or metaphorical ownership of myths was important because of the powerful binding of a society, as well as who is able to perpetuate a myth. Lincoln wrote that myths are meant to make members of a society "feel attached at the same moment of the past … to feel attached to each other" (p. 23). A common story or commonly shared experiences can indeed connect a segment of society. Because myths help establish and continue a society's identity, Lincoln reminded us that it is important to consider to whom each myth belongs, as "the dominant (mythic) discourse … is the discourse of the dominant class" (p. 49).

It is also important to delineate that a myth or social transmission is not inherently a negative action. Perhaps because of an association with the term "urban myth" or the genre of "ancient mythology," there is a connotation of falsehood. Instead, it is more suitable to consider Lincoln's theory of myth as the words in stories we tell. Some are grand, such as the story of our ancestors immigrating, while others are referential, like saying a friend is a "brother from another mother." Myths are the stories we tell.

According to Lincoln (1989), a ritual is a "mode of symbolic discourse and a power instrument for the evocation of those sentiments (affinity and estrangement) out of which society is constructed" (p. 53). A society may be brought together by a singular or reoccurring event that is meant to evoke an emotional response and unify the group. Such events do not simply "transmit message" but also act as building blocks "in the construction, maintenance, and modification of the borders, structures, and hierarchic relations that characterize and constitute society itself" (p. 75). Rituals establish protocol for behavior, expectations for members of the society, and may aid in the establishment of a leadership structure (or duration of said leadership structure). Rituals bring together the constituents of society and serve as an opportunity for a constituent to be an active member. But rituals cannot solve problems that exist within a society. Lincoln warned, "Ritual is never able to either eradicate cleavages or to resolve tensions between groups in competition for scarce resources of a material or nonmaterial nature" (p. 89). Instead, ritual enables a continuity in which the members of the society may choose to press forward in spite of tension or push for change in established protocols. Lincoln summarized,

> Thus, the normal ritual being intended to maintain the cosmos in its familiar, established order, when such rituals prove counterproductive, the solution lies in the performance of extraordinary rituals that symbolically and materially undo the discredited normal rituals: rosaries are broken, priests beheaded, and so forth. (p. 101)

According to Lincoln, society must either continue its ritual with status quo, or upend tradition through fantastic means. Put simply, Lincoln's rituals are actions people put into place as a group.

Analysis of Existing Literature through Lincoln's Myth and Ritual

The existing literature on the topic of music ensemble teacher effectiveness can be analyzed through the lens of Lincoln's myth and ritual theory. Previous researchers have reported extensively about what effective music ensemble teachers say (myth) and do (ritual). Additionally, considering the participants of the study through the lenses of Lincoln reveals some interesting issues.

Myth.

Existing research has included elements of what an effective music ensemble teacher may say. An effective teacher will say positive things (Davidson et al., 1998; Kelly, 2010) and provide musical feedback to members of the ensemble (Duke & Simmons, 2006; Miksza et al., 2010; Stamer, 2009; Teachout, 1997). This means participants have experienced ensemble leaders with such characteristics and have transmitted that such characteristics are favorable through stories and anecdotes. Participants may have felt a music ensemble teacher was excellent and therefore told others about what made their ensemble teacher so. Therefore, it is important to know more about the experiences of the participants in research studies.

A sense of unknowing regarding the experiences of participants is especially troubling when the participants were preservice teachers (Hamman et al., 1998; Hamann, Baker, McAllister, & Bauer, 2000; MacLeod & Naples, 2011; Teachout, 1997; Van Weelden, 2002). How many music ensemble teachers has a preservice teacher experienced? Some may have had two or three, but some have had only had one. Additionally, one may assume that preservice teachers are in the midst of learning the characteristics of effective music ensemble teachers as part of their training curriculum. Data provided by preservice teachers may be experiential, or their data may be based on myths they had heard or even learned throughout coursework.

Considering the participants and their context aids in our understanding of the data from existing research and literature.

Ritual.

Existing research has included many elements of ritual regarding the actions of an effective music ensemble teacher. An effective music ensemble teacher can manage the rehearsal room (Baker, 2012; Madsen, 2003; Miksza et al., 2010; Teachout, 1997; Worthy, 2006) through being organized and structured (Baker, 2012; Juchniewicz et al., 2014; Miksza et al., 2010; Teachout, 1997), and by establishing goals and expectations (Baker, 2012; Duke & Simmons, 2006; Juchniewicz et al., 2014; Worthy, 2006). Participants identified such actions (management, structure, expectations) as important and became part of a protocol in the rehearsals experienced by participants, and the actions were branded positive and effective.

Furthermore, existing research described the musical actions of effective music ensemble teachers. An effective teacher learns and applies music theory, music history, and ear training in rehearsals (Juchniewicz et al., 2014; Kelly, 2010; Miksza et al., 2010; Teachout, 1997). Participants in existing research also believed an effective teacher would select great repertoire for their ensemble (Kelly, 2010; Miksza et al., 2010; Teachout, 1997; Worthy, 2006) and use appropriate conducting gestures to lead the group's music making (Kelly, 2010; Madsen, 2003; Miksza et al., 2010; Teachout, 1997).

Summary. Through the lens of Lincoln's theories of myth and ritual, we are able to analyze and critique existing research on the characteristics of effective music ensemble teachers. Previous researchers have collected some of the words (myths) and actions (rituals) of effective music ensemble teachers from willing participants and given them order and rank. Through application

of Lincoln's myth and ritual, we can gain new understanding of existing research and, more importantly, shape new research.

Lincoln's Myth and Ritual and New Music Ensemble Teacher Research

Lincoln's myth and ritual theories are appropriate theoretical concepts to apply to new research, as they aid in shaping data collection and data analysis. Utilizing amateur adult musicians as participants has provided insights into the words and actions they have witnessed in a variety of settings. Approaching the collected data through the lens of myth and ritual according to Lincoln provides another focus on the topic of characteristics of effective music ensemble teachers.

Myth is insight into how things are and how they should be through the use of stories that connect a group of people (Lincoln, 1989). Adult amateur musicians have described their set of characteristics of effective music ensemble teachers because they (adult musicians) have found music teachers with those characteristics to create and facilitate rehearsals that they (the adult musicians) consider favorable. Myth is about telling a story and transmitting—adult musicians want to keep having rehearsals like the ones they have had with identified effective music ensemble teachers. If they did not find conditions favorable, the adult musicians would not be part of the ensemble or they would seek a new ensemble teacher for the ensemble or, more likely, create and transmit new stories about their negative experience so that they and others may learn from the past (Lincoln, 1989, p. 28). Collecting the stories and experiences of adult amateur musicians can establish norms in how effective music ensemble teachers are described.

Ritual is reinforcing habits and action, which sustain a society (Lincoln, 1989). Adult musicians have weekly rehearsals with music ensemble teachers, perform concerts, and then do it all over again, often several times a year. Many music ensemble teachers are trained in a music

school setting with the proper protocol to run a music ensemble rehearsal. Music ensemble

teachers can learn through feedback and observation. Lincoln's myth supports that adult

musicians have learned and desire certain actions from their music ensemble leaders. If adult

amateur musicians do not find conditions favorable, they break their tradition of rehearsal

attendance or may call for a new music ensemble leader.

Analyzing collected data from this research using Lincoln's theories of myth and ritual

enables understanding of each participant's experience with words and actions of music

ensemble teachers.

Adult Learning Theory

Adult learning theory relates to an adult's assumptions, beliefs, and expectations

regarding the world around them (Mezirow, 2000). Adults are often re-shaping and reorganizing

the world around them based on their experiences. An adult's judgments and measurements of

their world provide contextual meaning making experiences in which they (adults) decide how

information is coded and stored. Adult learning theory is useful to this study because the adult

ensemble participants have been impacted by the world around them as they grew up. Each

interview participant had experiences that shaped their desire to quit and eventually return to

ensemble music making. As young students, all but one had challenges with their musical

situations and to some extent, their music ensemble teacher. All participants in this research

study now have positive relationships with their music ensemble teachers, in which the adult

musicians have certain assumptions, beliefs, and certain expectations about rehearsals,

performances and other activities revolving around the ensemble.

Chapter Summary

Existing research on the topic of music ensemble teacher effectiveness has lacked theoretical frameworks. However, Rigoni (2002) suggested that a theory-less practice does not exist; everything has some sort of foundational theory. A search for the characteristics of effective music ensemble teachers is strengthened and given direction through the use of theory. Constructivism and Lincoln's myth and ritual theories are appropriate theoretical frameworks for use in examining and answering the question of how adult musicians describe the characteristics of effective music ensemble teachers. The use of theory in scholarly research brings forth new elements not found in existing research and provides insight into how the world of people works (Bodgan & Biklen, 2007). New research using constructivism and Lincoln's myth and ritual theories has provided new elements to the world and the relationship between music ensemble teachers and musicians.

Constructivism could push researchers to consider the role interaction and relationships play in determining music ensemble teacher effectiveness in new research. A great deal of existing research has sought data from future and current music ensemble teachers (Baker, 2012; Bergee, 1992; Hamman et al., 1998; Hamman et al., 2000; Juchniewicz et al., 2014; Kelly, 2010; MacLeod & Naples, 2011; Miksa et al., 2010; Mills & Smith, 2003, Taebel, 1990; Teachout, 1997; Van Weelden, 2002). The use of constructivism as a theoretical lens takes the sole focus away from the voice of music ensemble teachers, refocusing on the voice of musicians. The use of constructivism also encourages examining previously created structures of understanding in order to analyze new research. Finally, constructivism relies on the use of past experience to create future experience. Most adult musicians possess a wealth of experience from which to

draw and share. With such strong attributes, constructivism aids in the investigation of how adult musicians describe the characteristics of effective music ensemble teachers.

Lincoln's theories of myth and ritual can help provide insight into the topic of effective music ensemble teacher characteristics. Using myth as a lens enables an examination of the stories that have persisted in music ensembles of the best or worst music ensembles teachers. According to amateur adult musicians, what do effective music ensemble teachers say and what stories do they tell? Ritual is also a viable lens in examining the issues concerning the characteristics of effective music ensemble teachers. Ritual helps one look at the actions of an effective music ensemble teacher in preparation for, during, and following rehearsals. What do effective music ensemble teachers regularly do that, in turn, makes them successful according to amateur adult musicians?

Rigoni (2002) wrote that theory is essentially the thinking and beliefs that go into our practice. New research using constructivism and Lincoln's theories of myth and ritual could enable a new examination of the thinking and beliefs that adult musicians hold regarding the characteristics of effective music ensemble teachers and contribute new knowledge on the topic.

Chapter Four

Methodology

Methodological Tradition

The quantitative research tradition is based on three important principles: (1) being theory driven; (2) testing a hypothesis; (3) generalizing results (Noddings, 2012). Conversely, Phillips (2008) wrote that qualitative research enables a researcher to "present a close-up picture of one participant or a small group of participants in relation to some criterion … the quality of the experience is more important than the quantity" (p. 84). Qualitative research does not represent an entire population but rather a slice of the whole and requires no hypothesis. Instead, data drives the course of a qualitative investigation, leading the researcher in new directions.

Bogdan and Biklen (2007) wrote that qualitative studies typically have five important features. First, a qualitative study is naturalistic, set in a real place in which one may obtain data. The setting provides the researcher with context for understanding data. Second, qualitative data is descriptive. Rather than numbers, data is collected in the form of words and pictures. Third, a qualitative researcher is more concerned with the process of carrying out research than the final result. Fourth, a qualitative researcher analyzes data inductively, finding that the "direction you will travel comes after you have been collecting data" (p. 6). Finally, the qualitative approach is concerned with finding meaning, understanding "how people make sense of their lives" (p. 7). Whereas a quantitative research process is a relatively straight line with a clear finish, the qualitative research path may be jagged and jut in different directions with an unknown ending. While the ending may be unknown, Van Maanen (2014) wrote that qualitative research should "make some aspect of our lived world, of our lived experience, respectively understandable and intelligible" (p. 384).

Grounded Theory

While grounded theory was occasionally alluded to in the 1940s and 1950s, *The*

Discovery of Grounded Theory: Strategies for Qualitative Research (originally published in

1967, most recently published in 2017) by Glaser and Strauss is considered one of the first

methodological texts. More recently, Charmaz has written about grounded theory research in her

2014 book *Constructing Grounded Theory*. From this text, we can highlight several important

aspects of grounded theory.

According to Charmaz (2014), the use of grounded theory tends to give a researcher

focus and flexibility. Due to the grounded theory research process, researchers stay engaged with

data, discovering new ideas and directions. Analysis begins with the first collection of data,

encouraging the researcher to regularly engage. Data collection is accomplished through

observations, interactions, and materials, following up on aspects that the researcher finds

interesting. The research work concludes with the creation of a new grounded theory or "abstract

theoretical understanding of the studied experience" (p. 4).

As with the previous description of qualitative research, the grounded theory process is

not linear. While collecting data, coding, and working toward building a theory, the researcher

may pivot back to collect more data if needed. Charmaz (2014) wrote, "Some of our best ideas

may occur to us late in the process, and lure us back to the field for an arresting view" (p. 18). It

is up to the researcher to determine when a point of saturation is reached with enough data,

codes, and categories to write and report the findings.

Phenomenology

Phenomenology fits with my overall research design as I plan to engage in interviews and

a questionnaire. As a phenomenological study has an emphasis on a primary concept or idea

(Creswell, 2013, p. 77), my study will focus on effectively leading music ensembles. I will carry out interviews with adult musicians from local music ensembles because the data collection in a phenomenological study includes interviews with individuals who have experienced the phenomenon (Creswell 2013, p. 78). Creswell (2013) wrote that that a phenomenological researcher describes the "essence of the experience for individuals" as a culminating aspect of the study (p. 79).

Creswell (2013) described phenomenological research as a search for "the common meaning … of lived experiences of a concept or a phenomenon"(Creswell, 2013, p. 76). The act of leading and conducting a music ensemble is considered an experience in a specific situation (music making). Examining a music ensemble teacher's experience as a phenomenon would be an "attempt to understand the meaning of events and interactions of ordinary people in particular situations" (Bogdan & Biklen 2007, p. 25). In other words, phenomenology is a "reflective process attempting to recover and express the ways we experience our life … with greater thoughtfulness and tact" (Van Manen 2014, p. 20).

Data Collection

Participants. The participants of this research were adult musicians from community music ensembles in the Minneapolis/St. Paul metropolitan area. Pseudonyms have been created for each ensemble. The community music ensembles that agreed to participate were the Minnesota Chorus and Symphony (MCS), the River Community Ensemble (RCE), and the Minnesota Chorus for Men (MCM). These groups were selected because they are composed of adult musicians from many different walks of life and with varied ensemble experiences. Members of each ensemble received a short description of this research and an embedded link to a short questionnaire. The final question of the questionnaire asked participants if they would be

willing to provide further information in an interview setting. From a list of willing participants,

a mix of band, choral, and orchestral adult musicians were selected to best represent the three

primary ensembles found in relevant literature (band, orchestra, and choir). Seven participants

were interviewed in July and August 2017: two female adult orchestral musicians from the MCS,

one female and one male adult instrumental musician from the RCE, and three male adult choral

musicians from MCM, ranging in ages from 28 to 65.

Questionnaire. The purpose of using a questionnaire was to aid in the search for suitable

interview participants. A short questionnaire was created that included questions about their

(adults musicians from selected ensembles) experiences with music ensemble teachers. The

questionnaire also included questions to help determine the skill level of the musician, asking the

participants to list details about their ensemble participation, and whether they had received any

musical honors. Having such honors could speak to the skill level of the musician, their level of

musical knowledge, and their overall understanding of what occurs in a rehearsal setting. The

final question in the questionnaire asked whether the adult musician would be willing to

participate in a follow-up interview either in person or by phone. If willing, participants were

asked to provide their name, contact information, and best time in which to be reached.

Procedure. Several community music ensembles in the Minneapolis/St. Paul

metropolitan area were contacted by email. When identified, the head of the ensemble's council

or leadership body was contacted. For other groups, a "contact us" section of the ensemble's

website was used, while another group was contacted through their music ensemble teacher, who

contact information for the ensemble president. Once communication was established, each

ensemble representative agreed to send (through email) a short description of this research along

with an embedded link to a short questionnaire. The final question of the questionnaire asked

participants if they would be willing to provide further information in an interview setting. From a list of willing participants, a mix of band, choral, and orchestral adult musicians were selected as participants to best represent the three primary ensembles found in relevant literature.

Phone and email contacts were used to set up interviews with participants, who were given the option of in-person interviews or phone interviews. Two of the seven participants requested in-person interviews: one participant requested an interview at a local coffee shop, while the other agreed to meet at a county library in a private room. The remaining participants requested phone interviews. Prior to each interview, a signed general consent form was obtained. Interviews typically ran between 30 and 40 minutes. Each interview was recorded with a handheld digital recorder. Digital interview files were transferred to a secure personal computer and stored in a folder. The researcher transcribed all interviews used a website called Free Online Time Stretcher (http://onlinetonegenerator.com/time-stretcher.html), which enabled the interview sound files to be slowed down to half speed, making it easier to transcribe.

Interview questions. Bogden and Biklen (2007) wrote that "the interview is used to gather descriptive data in the subjects' own words so that the researcher can develop insights on how subjects interpret some piece of the world" (p. 103). My interviews with volunteer participants covered their participation in ensembles throughout their musical careers and the various music ensemble teachers of each ensemble. Participants reflected on their varied experiences and described the characteristics of music ensemble teachers that have been particularly effective. Participants were also asked what role they believed a music ensemble teacher plays in an ensemble. Other questions emerged during interviews, such as "Tell me more about that music ensemble teacher" or "Why do you think adult musicians come back to music making?"

Data Analysis

Initial analysis began immediately following the first interview and continued as each interview was completed. Charmaz (2014) wrote that if an analysis idea occurred during such a moment to "write a memo about each idea so that you can develop and check it" (p. 111). As soon as the first transcript was created, coding began. Charmaz (2014) defines coding as, "naming segments of data with a label that categorizes … and accounts for each piece of data" (p. 111). Data from transcripts was coded using coding categories, as described by Bogdan and Biklen (2007). Specific codes for each recorded data item were initially created, moving to broader categories as regularities and patterns emerged. Coding helped in organizing data and defining meanings (Charmaz, 2014). Once all transcripts were coded, quotes with matching codes were pulled onto a new document to use in creating a findings chapter for this research (chapter five).

Pilot Study

During spring semester of 2016 I conducted a pilot study in my graduate course EDLD 905: Qualitative Research with the guidance of my professor Dr. Eleni Roulis. During the pilot study, I obtained data through interviews, observations, and gathered documents. I selected participants of convenience to interview, who had experience in school, college, and adult ensembles led by music ensemble teachers. My observations were of honor band events; groups of students gathered for a one-time event working with a renowned and acclaimed music ensemble teacher. Finally, I collected undergraduate degree program documents from college websites to learn about music ensemble teacher preparation programs. The limitations of my pilot study included small sample sizes, and data of convenience (interviewees and observation opportunities).

Through the pilot study, new categories emerged through analysis. The categories of success and ensemble skills appeared primarily in interviews but were evident in rehearsals and college degree programs. The pilot study also confirmed adults as the best interview group. Interviewees discussed their experiences with music ensemble teachers from young ages to present day and were thoughtful and reflected on their relationships with music ensemble teachers. Finally, the pilot study provided an opportunity to consider the characteristics categories as overlapping, rather than occurring in isolation.

Data analysis of pilot study. In reviewing the Bachelor of Music (BM) programs in instrumental music education from the University of Minnesota, Saint Olaf College, and Concordia College, I have noted several similarities and differences. First, all programs have a focus on professional skills and music content knowledge skills. While Concordia and the University of Minnesota were mostly balanced, Saint Olaf required a bit more of the music content and knowledge skills. Saint Olaf required three conducting courses, a dance course, and a guitar course. The other schools required two conducting courses but no dance or guitar courses. Another difference was between programs was Concordia's requirement that one-third of courses taken be outside the music department, while the other schools allow for a student to take nearly all credits within the music or education department.

In reviewing the data from both observations, I have noted that both music ensemble teachers spent a large amount of their rehearsal time speaking of adjustments and fixes for the ensemble's performance. Additionally, both music ensemble teachers relied on metaphor and humor to convey their musical directions to the ensemble. While indirect, the use of metaphor and humor are relational skills, enabling a relationship between the music ensemble teacher and ensemble members.

Data from interviews was voluminous. Both interviewees spoke at length about their journey through various ensembles with multiple music ensemble teachers. Each spoke of and identified aspects of their experience that they valued, typically choosing relational skills in the music ensemble teachers when they (interviewees) were young, professionally skilled music ensemble teachers when they were college aged, and music ensemble teachers with music content knowledge when they became adults. One interviewee described success for an ensemble as sharing an aesthetic experience with each other and audiences. The other interviewee described success as highly skilled performances and having fun.

Summary of pilot study data. Documents revealed that within degree programs there is a split emphasis between teaching skills (pedagogy) and music content knowledge, while no classes focused on personal skills. Observations of ensemble rehearsals revealed significant use of music content knowledge, yet quietly alluded to a relationship between the music ensemble teacher and students. Interviewees suggested that different skills were more important at different stages in their music making, and that each of the music ensemble teacher's strength had coincided with their (interviewees') stage in life.

Conclusions, interpretations, and recommendations from pilot study. From the data collections one is left wondering how the degree (preservice) programs, and more importantly the professors, address personal and relational skills with future music ensemble teachers. Again, referring to previous literature in which personal/relational skills are considered the most important characteristics of effective music ensemble teachers, how do the professors address the need to establish and develop personal/relational skills so that future music ensemble teachers may be effective and successful?

Emerging from the observations was a new idea of connecting my three previously identified areas of effective music ensemble teachers (Relational, Professional, Content). To what extent are these skills are interrelated, and to what level does an effective music ensemble teacher need to know and balance each skill in order to be successful in leading a music ensemble?

Personal skills were identified as very important, but are not explicitly taught in college. Music ensemble teachers primarily use musical knowledge in rehearsal, yet are fostering a relationship with students and using professional skills to run rehearsals. Perhaps the characteristic categories identified in previous research are interrelated in ways not yet considered. Interviews with and observations of music ensemble teachers in rehearsals may help provide insight into understanding how music ensemble teachers become effective.

Validity and Generalizability

Typically, it is quantitative researchers who are concerned with generalizability, which Bodgan and Biklen (2007) define as "whether the findings of a particular study hold up beyond the specific research subjects and setting involved" (p. 36). However, many qualitative researchers consider generalizability to apply to their research as well. Many qualitative researchers believe there are processes and statements that can be considered universal and applied to a myriad of settings and situations (Bogdan & Biklen, 2007). Previous research has carried into this study, and some elements of this study, which resonate with a researcher in another setting, will carry over into another work. In this sense, aspects of this study will be generalized to other researchers, studies, and situations.

Ethics and Confidentiality

Participation in this study on the part of the respondents to the questionnaire and those willing to take part in interviews was voluntary. During the questionnaire, respondents had the choice to include their name and contact information if they were interested in engaging in follow-up interviews. All participants were provided with a pseudonym. Interview participants were informed that they were free to withdraw at any time, or request that I destroy any data collected from them. Questionnaire respondents, as well as interview participants, were allowed to skip questions during the questionnaire or interview if they wished.

Interview participants read and signed a general consent form. Within the interview, participants were prompted to review the form and asked any questions before beginning the interview. The consent form included the purpose of this research as well as research procedures, specifically outlining their role as an interview participant. The consent form also detailed potential risks and perceived benefits from their participation in this research. Additionally, interview participants were asked for permission to have their interview digitally recorded.

Chapter Summary

Qualitative research, conducted under the auspices of grounded theory and phenomenology, provides an opportunity to learn more about a specific group of people in a specific time and place. Grounded theory aids in the collection of data and interpretation of data by encouraging the researcher to stay aware of the potential directions in which research can take. Phenomenology helps the researcher hone in on specific characters, talents or attributes found in the world. Both have been informed by the data collection process, using questionnaires to find suitable candidates for interviews. A pilot study helped refine data collection through interviews, and led to small changes in interview questions and method. In the next chapter, we

will begin looking at the findings in an examination of the data collected from interview

participants.

Chapter Five

Findings

This chapter contains the findings from interviews with adult members of community music ensembles. A brief profile of each participant who volunteered and agreed to be interviewed is presented with information pertinent to the participant's background and experience. Then the research question is restated with a general description of the findings. An examination of the findings follows, beginning with participants' description of the role of a music ensemble teacher, including knowledge, vision, and direction is presented. Then, the characteristics of effective music ensemble teachers (from the perspective of members of adult community music ensembles) is presented; these, specifically, are the characteristics of communication, management of repertoire, relationships, showing care and empathy, having musical skills, having passion, and enabling fellowship. Participants were presented with previous research on the topic of music ensemble teacher effectiveness and asked to rank and organize findings, describing the reasons for the rankings they created. Finally, the participants described what brought them back to music making and what continues to motivate their ongoing participation.

Interview Profiles

A brief descriptive profile of all seven of the participants interviewed for this research is presented, containing pertinent information regarding the participant's background and experiences. Participants are presented in the order in which they were interviewed. In order to protect privacy, pseudonyms have been created for both the participants and the ensembles in which they participate.

Greg played in high school band and was in high school choir. He continued to sing in choirs in college, but then stopped when he got married, had kids, and got a job. Fifteen years ago, Greg's high school choir director retired, and along with a group of alumni, helped found the Minnesota Chorus for Men (MCM).

Eliza played violin in elementary school and then switched to tuba in junior high. She continued playing in college, planning on being a music major, but changed majors halfway through the program, eventually dropping her membership in the collegiate ensembles. As an adult years later, Eliza picked up the tuba again when a church group needed a tuba player. A church musician later suggested she play for the River Community Ensemble (RCE).

Nate both played in band and sang in choir in high school. He attended a two-year college that did not have a music program, and didn't play or sing in a group for many years. Living in his hometown, a neighbor invited him to sing in the local church choir and Nate was hooked back in, surrounded by people he knew. Later, he joined the MCM.

Emma was a very motivated and determined viola player in high school. She continued playing in college, earning a spot in the top ensemble as a freshman. Following high school, she continued playing in a series of community groups and began working as a string teacher in a public school. She has played in a variety of small ensembles and large symphonic community orchestras, among which is the Minnesota Chorus and Symphony (MCS).

Larry began playing piano at an early age, but abruptly stopped with the death of his mother, who had brought him to lessons and encouraged his playing. He briefly played clarinet but wouldn't join another ensemble until much later in his adult life. At the encouragement of a friend, Larry enrolled in singing lessons, which led to performing in a small vocal ensemble.

Upon the invitation of a friend, Larry attended a MCM concert, and soon after contacted the group about joining. He has been singing in the group for several years.

Anne played clarinet in junior high and high school and continued into college. She played in the top ensemble at the University of Minnesota as well as the clarinet choir and took clarinet lessons. Anne took many years off to start a family and have children. When she decided to get back into ensemble music making, she decided to pick up a new instrument and learned how to play violin. Anne plays in many community pit orchestras, as well as the MCS.

Matthew played French horn in his high school band and his high school marching band. In college, he knew he didn't want to be a professional but enjoyed the social aspect of band, so he continued to play horn in both the top ensemble in college and the marching band. During a long break, Matthew became a pastor, and when a youth in his congregation went to play in a community band, Matthew grabbed his horn and went along. He has been playing in RCE community band for a number of years and recently started playing in the Metropolitan horn ensemble.

Figure 5.1 –Interview Participant Summary Information

Name	**Current Age**	**School Ens.**	**Current Ens.**	**Misc. Info**
Greg	Late 50s	Choir & Band	Choir	Son in choir as well
Eliza	Late 50s	Orch & Band	Band	Quit sophomore year of college
Nate	Early 40s	Choir & Band	Choir	College had no music program
Emma	Late 20s	Orch	Orch	Never took a break from playing
Larry	Late 60s	Piano & Band	Choir	Concert Pianist as a child
Anne	Early 40s	Band	Orch	Learned violin as an adult
Matthew	Mid 40s	Band	Band	Pastor

Restatement of the Research Question

       The research question that guided this project is: How do adult amateur musicians in ensembles describe the characteristics of effective music ensemble teachers? Generally speaking, adult musician participants describe an effective music ensemble teacher as one who excels in communication skills, has a broad knowledge of repertoire for the type of ensemble they lead, and possesses a plethora of musical skills of various fields. Relationally, adult musicians who participated in this study felt a strong connection with their music ensemble teachers, often someone in their past as well as their current music ensemble teacher. The connection was created and reinforced through acts of care and empathy toward the participant as well as other members of the ensemble. Each participant also described an effective music ensemble teacher

as one who has and demonstrates passion for the music making as well as the success of the ensemble. Finally, adult musicians participants were cited fellowship as an important reason for their continued membership in the music ensembles, and felt that the music ensemble teacher has some responsibility for either facilitating or creating space for fellowship among the ensemble.

Constructing Knowledge Regarding the Roles of Music Ensemble Teachers

Knowing a bit about our participants, we shift to their perspectives on the roles and job of a music ensemble teacher. Through varied experiences in school, collegiate, and community ensembles, adult musicians constructed their perspectives of the role of a music ensemble teacher. Using the previously mentioned definition, constructivism is the construction of knowledge and understanding through interaction and experience with other people (Noddings, 2012; Wiggins, 2015). Adult musicians interviewed participated in a variety of ensembles and interacted with many music ensemble teachers, and through those experiences created a description of a music ensemble teacher's role with the ensemble.

Figure 5.2 Roles of Music Ensemble Teachers (According to Interview Participants)
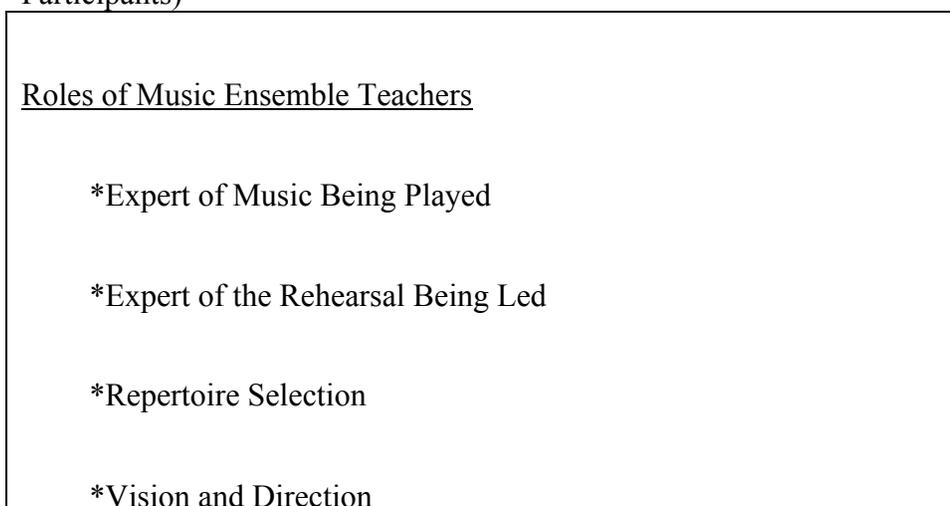
Roles of Music Ensemble Teachers

*Expert of Music Being Played

*Expert of the Rehearsal Being Led

*Repertoire Selection

*Vision and Direction

Larry called the music ensemble teacher the "expert in the field" and said that music

ensemble teachers need to "know the literature and what the ensemble can perform." Bruner

(1996) wrote that such a paradigm can be described as an apprenticeship, in which the "expert

seeks to transmit a skill he has acquired through repeated practice" so that the "novice … must

then practice in order to succeed" (p. 53). According to adult musicians, the first of the two main

requirements for the job of music ensemble teacher surround knowledge, specifically regarding

ensemble repertoire, both in terms of the available repertoire and the selected performance

repertoire, and knowledge of how the group rehearses and its strengths and musical limitations.

The second requirement of a music ensemble teacher is creating and facilitating a vision for the

ensemble and providing direction for fulfilling the vision.

Knowledge. Adult musicians believed it is the role of the music ensemble teacher to

learn, gather, and disseminate knowledge. Specifically, music ensemble teachers need to have a

wide knowledge of musical repertoire and know how to teach and adjust the musical

performance of said repertoire. Emma thought,

> They (music ensemble teachers) have to know the piece well enough to
>
> preemptively teach that information to a group of adults that is experienced and
>
> mature…. knowing the literature well enough and thoroughly enough so that you
>
> (the music ensemble teacher) can deliver that efficiently and clearly

In contrast, it is a frustration of adult musicians when music ensemble teachers do not possess an

abundant knowledge of a piece of music, nor considered how to teach it to the ensemble. "They

have to know the music," said one musician, "and be consistent with gestures and tempo." A

lack of consistency and knowledge of the music created a negative perception according to adult

musicians. "It helps if they know what they are doing," Anne shared, indicating a desire to be led

by a knowledgeable music ensemble teacher. The statement also alluded to the assertion that music ensemble teachers need to know pedagogical information, including instrument fingerings, intonation tendencies and sound-creation fundamentals. Greg said that music ensemble teachers have to help musicians "learn the notes and rhythms—that's an important thing." Interviewed adult musicians went further, feeling that it was not enough to know the basics of a piece of music. Larry suggested that the music ensemble teacher must "move from learning notes to becoming or working on sounding more musical. And, more artistic, and *that's* what is really important. That's what makes it beautiful." Greg agreed, stressing the importance of "the ability of the director to get a large-sized group of people to buy into a meaning or the feeling of a piece and convey the meaning to the audience." Adult musicians agreed that a music ensemble teacher's knowledge of the music, instrument skills, and aesthetic potential of a piece of music are vital to being effective with an ensemble, and that the absence of such knowledge is an undesirable trait.

Adult musicians also felt it important for the music ensemble teacher to consider the strengths and weaknesses of the ensemble when programming repertoire. In a given ensemble, some sections will have a greater degree of technical skill than others. Music ensemble teachers are then tasked to program appropriate repertoire that can highlight the strengths of the ensemble while building the skills of the weaker sections. Larry brought forth a metaphor used by his music ensemble teacher, who says that he (as the music ensemble teacher) has to consider both the forest and the individual trees, always striving to get to a point of proficiency with the ensemble in which the individual tree can blend properly with the whole of the forest. If a goal of a music ensemble teacher is to present a unified ensemble sound, the teacher must work toward balancing and blending the individual voices (instruments). Matthew noted that the music

ensemble teacher should recognize "all of the individual limitations of the players" in

programming repertoire, meaning that the technical requirements of a given piece should not

surpass those possessed by the adult musicians in the ensemble.

Finally adult musicians believed it was the role of the music ensemble teacher to teach

the ensemble the "big picture" of a piece of music, including how each piece fits together. Eliza

believed that music ensemble teachers have a responsibility to "help everyone understand the big

picture of the music and help us play as an ensemble. Eliza shared a story about not

understanding how her instrument fit with the ensemble, but once the music ensemble teacher

shifted her instrument section to a different part of the room, she finally could hear and feel how

her part related to those of other members of the ensemble. Emma's experiences led her to

conclude that the "conductor is a facilitator—I think a conductor (music ensemble teacher) is a

conduit for the musicians to the music."

Vision and Direction. In addition to holding and obtaining knowledge and developing

ensemble skills, adult musicians believed that it is the music ensemble teacher's job to provide

an overarching vision and direction for the ensemble. As Bruner (1996) wrote, "Achieving skill

and accumulating knowledge are not enough" (p. 64). In many ensembles, Matthew observed

that "there's this sense of (music ensemble teachers) trying to hold together all of the different

skills and musicianship." More broadly, Nate described the music ensemble teacher as the

"artistic director" making decisions on the music direction of the ensemble in the short term and

long term. Some decisions include a drive to excellence, as Anne felt it was the music ensemble

teacher's job to "push their musicians (musically), but without being harsh about it." In

achieving the vision, Larry said that music ensemble teacher must be "encouraging and inspiring

the musicians" in their musical performances, while Emma believed that the music ensemble

teacher's job was to actively be "creating that passion and inspiration for the orchestra wanting to move toward that (musical) place."

> Figure 5.3 Characteristics According to Participants
>
> Characteristics of Effective Music Ensemble Teachers
>   *Communication
>   *Repertoire Selection
>   *Relationships With Musicians
>   *Care/Empathy for Musicians
>   *Musical Skills
>   *Passion
>   *Fellowship

Characteristics of Effective Music Ensemble Teachers

Adult musicians were asked to describe specific characteristics of an effective music ensemble teacher. They drew from their experiences in grade school, college, and as an adult in various community ensembles. The most commonly mentioned skills and characteristics were communication, repertoire selection, relationships with musicians, exhibiting care and empathy for musicians, musical skills, and showing passion. Additionally, adult musicians went a step further, citing fellowship as a something they need and require from an ensemble, acknowledging that while the music ensemble teacher of an ensemble was an important draw, fellowship seemed to be the ongoing fuel for attending.

Communication. Adult musicians believed that an effective music ensemble teacher is a great communicator. Indeed, communication skills are an important aspect of the job of a music teacher, from both the perspective of music teachers and school administrators (Weise, 2010, p. 25). Nonverbally, a music ensemble teacher communicates with conducting gestures. In doing so, Eliza said, music ensemble teachers needed to have "clear movements" while also being

"consistent with gestures and tempo." Matthew also thought effective music ensemble teachers would have a "sense of consistency" and that, "if that's what you (music ensemble teachers) really want, communicate it, and conduct it that way." Programmatically, effective music ensemble teachers set a standard and then hold the musicians to that standard. Anne felt that her high school music ensemble teacher set high musical standards and would "push" students "hard" to achieve them. However, in communicating high standards, Greg thought effective music ensemble teachers had to "walk the line of being able to have accountability and have people buy in." From the podium, Eliza said, effective music ensemble teachers must provide "simple and clear direction" so that the ensemble can achieve the musical expectations.

      Repertoire. Selecting repertoire is another task at which adult musicians felt effective music ensemble teachers were highly skilled. Adult musicians connect to music selected for the purposes of appeasing the entire ensemble. Anne appreciated that her college band music ensemble teacher would "pick pieces that would highlight different groups of instruments" throughout the ensemble. Additionally, Anne wanted pieces that were challenging yet playable by her and her fellow musicians. Anne stated that effective music ensembles teachers "are willing to push their people, but not make it so demanding that people get frustrated and want to leave." Eliza said that repertoire "resonated" with the ensemble when her music ensemble teacher selected music with which they were already familiar. Other musicians appreciate the actual choices in music. Nate enjoyed a concert with a good mix of musical styles in order to create "a good flow to everything" and hoped that music ensemble teachers would avoid a concert of "too much of one kind of music." Rather than style, Larry referenced skill level, appreciating when a music ensemble teacher found "a really nice balance of supportive (repertoire) and challenge." Matthew agreed, saying that an effective music ensemble teacher

selected repertoire that was "playable for me" but yet "able to stretch me." Regardless of skill or style, getting an ensemble to "buy-in on repertoire" was a something that Greg thought could be done by an effective music ensemble teacher.

Relationships. Adult musicians believed that an effective music ensemble teacher connected and built relationships with musicians in the ensembles they led. Greg believed that all people working together "have to be able to relate" with one another, and that the music ensemble teacher can enable all ensemble members to feel that they have a personal stake in the group's success. Respect was a central part of relationships for Larry, who sought, "a mutual respect" in which everyone can be honest, in which "we're making the same mistakes" and "he can scold us and get angry" but that musicians feel a sense of fairness in the reaction and that all communication was respectful. Matthew also appreciated a music ensemble teacher who tried to connect or address each section of the ensemble during a rehearsal, in order to make a personal connection. Anne pointed out that directors could sour relationships with musicians by inadequately preparing for a rehearsal, berating musicians in front of the ensemble, or lacking consistency in actions or directions. Such shortcomings led musicians to shut down and forego pursuing further relationships. Eliza told a story about arriving at college band rehearsal, fresh off a relationship with her high school band director who was clear about making lasting relationships with students, to a university environment in which the college director did not make an attempt to get to know the students. She felt disconnected, describing her music ensemble teacher as closed, guarded, and unapproachable. Eventually, Eliza quit band in college and did not pick up her tuba for another 25 years. Emma wondered, "How do you willingly get people who are willingly doing something for free and then tell them to work harder and more

and faster and better?" She felt a music ensemble teacher had to engage with ensemble members and build relationships in order to be effective.

Care/Empathy. Adult musicians identified showing care and empathy as characteristics of effective music ensemble teachers. Giving input or constructive criticism could be done in a respectful way, according to Emma. She said she appreciates when music ensemble teachers work and engage in a respectful manner without negativity. Emma thought that performing in an ensemble was "more fun" when the music ensemble teacher "is engaging me, having a sense of humor in what we are doing, and building a sense of community." Nate believed that music ensemble teachers build a sense of community by caring for each individual, which creates a relationship. Citing specific example of care, Larry said,

> I had some medical issues and had to drop out (of the ensemble) for a season. He (the music ensemble teacher) was very, very solicitous—very concerned about how I was doing. When I was able to come back, he and the other members were very welcoming.

While music ensemble teachers care about the musical performances, Greg reiterated that effective ensemble teachers "care specifically about the members of the groups that they direct."

Musical Skill. When asked to describe characteristics of effective music ensemble teachers, adult musicians believed that music ensemble teachers had to have refined musical skills and knowledge. Larry had a background as a trained classical pianist as a child and felt like he was still skilled musically, but said of the music ensemble teacher of his choral ensemble,

> He (the music ensemble teacher) hears things that I can't hear … you know, like this is not quite right or if he's positioning us and doing the voicing—you know this sounds better with this person next to that person. And that's just beyond me. I just don't have that kind of ear.

Matthew's high school director also had a well-developed musical ear and was "really good at hearing exactly what was going wrong," addressing the issue and fixing it. In addition, Matthew's band director had a strong pedagogical knowledge of all of the instruments played in the band. Matthew felt that his band director could "play all of the instruments better than any of us could." Knowledge of the musical instruments was just the beginning in Emma's opinion. She said an effective music ensemble teacher's musical skills must also include knowledge of the repertoire, the history of the repertoire, and the cultural context from which it originates. Matthew believed that an effective music ensemble teacher's musical skill is such that they must have "a really great vision of what a piece is supposed to sound like" and the skills to communicate a vision of the sound in both musical and nonmusical ways.

Passion. Adult musicians believed effective music ensemble teachers had to be passionate about their vocation as musical leaders. Anne said that effective music ensemble teachers she has worked with have been "passionate about making music" and said it was evident that "they love what they do." Passion was shown, Nate thought, "through their interpretation of the music—it was very high energy." Anne also felt that passion was observable, recalling a music ensemble teacher who was "almost vibrating because he was so excited to get working on it … when we're working on it (a piece he really likes), he's smiling all the time". Aside from the observable, Emma thought passion was evident in music ensemble teachers' preparation and, in sharing their learned knowledge, passion for music could become contagious and influence the performance. She said,

> Great music ensemble teachers have passion for the music. I think that leads to greater analysis and depth and learning the music … I think you are more immersed in it, you're more mindful and engaged when you are performing and conducting. I think that passion

is going to lead others to be passionate about what you are passionate about—I think it

comes off in your sound, and I think just it inspires people to be more than what they are

in the moment.

Nate agreed that the performance was an indicator that the music ensemble teacher's passion

"really helps bring out the end result (musically) they (music ensemble teachers) are looking

for." Overall, Greg brought the idea of a music ensemble teacher's passion back to the ensemble

when he said, "You can tell that they are not just doing it as a job. They are doing it because they

love it and they care about the group."

Fellowship. When asked what brought them to playing in a music ensemble, adult

musicians acknowledged excellent music ensemble teachers as well as fellowship. Eliza, who

had quit band in college because of a lack of connection with her music ensemble teacher, felt

that, "early on, it was about me and the music ensemble teacher, but now it's about me and the

community." Greg was excited that now he could sing in an ensemble with his son, and Nate felt

good about performing in a group where he knew most of the members. Greg and Anne felt

differently regarding the frequency of fellowship. Each week, following rehearsal, Greg would

go to a local restaurant with other members of his all-male choir. He said, "All different ages, we

sit there and talk sports, talk theater, talk music. Just talk—that doesn't really happen for a lot of

guys." Conversely, Anne said you might see some musicians only once or twice a year, but that

you still form friendships over the course of years.

Emma spoke about fellowship developed in the ensemble through proximity in college,

especially during years in which the ensemble went on tour. She described how students were "in

all the same classes together—you're in rehearsals, stuck on a bus for two weeks in a foreign

country and doing the same performances." She said that regarding building fellowship and

community, one must be "all-in." Emma said, "It creates so many more layers of understanding because it's really forcing you to be mindful about what you're doing. You can't just sight-read the piece and move on with life—you have to be 100 percent all-in, and I think you learn to be more engaged and more all-in." She described that practicing all-in as a college student prepared her for membership in future ensembles.

What drives fellowship? Some adult musicians believe it is having and working toward a goal. In Nate's chorus, one goal was to embrace members in the fellowship so that each might better take pleasure in their performance. Otherwise, Nate said, "It probably would not be as enjoyable or worth people's time." Eliza felt like musical mistakes were accepted and there was a spirit of everyone helping each other out, as if to say, "We're all in this together" as they push toward achieving an excellent performance. Matthew's pull toward performing in his community band was motivated through the potential achievement of the whole. He said,

> It is really meaningful to be able to create something with others for the sake of an audience and to something that is larger than any of us can do by ourselves. There's a sense of belonging and meaning when you are part of a group that creates art. Doesn't even have to be art, but when it is art, it is wonderful. You make a human connection.

Greg and Anne had similar feelings of fellowship pertaining to making a human connection, though again from different perspectives. In looking at the group as a whole, Greg said, "Adult guys don't have a lot of friends. But I have a whole bunch of friends whose ages are 30 to 66." In reflecting on how she connects with ensemble members, Anne said, "I'm a very introverted person, so playing music in an ensemble is a really nice way to be with people, but not have to talk to anyone."

Reflecting on the Findings of Previous Research

Previous literature on the characteristics of effective music ensemble teachers have created and used existing organizational structures for data (Juchniewicz et al., 2014; Davidson et al., 1998; Miksza et al., 2010). Specifically, the three large categories of characteristics of effective music ensemble teachers were: (1) personal skills, (2) professional (teaching) skills, and (3) musical content knowledge. Adult musicians were asked to rank the three large categories in order of importance. Matthew thought, "Without relational skills, it doesn't matter if you have teaching skills—no one will want you to teach them." He said a music ensemble teacher could have vision for the performance and ensemble but if a music ensemble teacher could not relate to the ensemble, "forget it." Emma felt similarly, thinking ensemble members would quit, negatively impacting the ability of the group to produce a quality performance. Without well-developed relational skills, Emma said, "I don't think anything is possible without a relationship with the members of the ensemble." Anne also thought personal (relational) skills were most important, admitting that,

> You could put up with some sloppy conducting,… you can actually help to teach a relatively expert conductor (music ensemble teacher) the easiest way to show a pit orchestra something complex, a more difficult (conducting) beat pattern, like how to do a 7/8 or a 5/4 (meter) or something like that, if they don't have a lot of experience, but if they are enthusiastic, kind, and appreciative, their conducting skills don't matter nearly as much, because we figure, you know, they'll get better.

Adult musicians also commonly insisted they could not rank the large organizational categories. Greg felt like each category was important and imperative for an effective music ensemble teacher, while Nate went further and suggested, "They all have to be happening at the same time." Initially choosing personal skills, Matthew expressed frustration and said,

I don't have any idea how to rank those. I'm thinking, maybe most important to have …

oh man … that's rough … The ones that haven't been the best have had really good

techniques for teaching, but those techniques are useless without a musical vision. I don't

know how to separate the relational from the teaching skills. I don't have any idea how to

rank those.

Anne thought that, overall, "good people (music ensemble teachers) do read up on their subjects,

listen to scores, study their scores, and come prepared," indicating that music ensemble teachers

who lacked in one area might work to improve deficiencies. Anne said that an effective music

ensemble teacher would, "keep building it (skills) up over time."

What Brought and Brings Adult Musicians Back

Joan Goldsmith was a musician in school, stopping for many years before returning to

music making in an ensemble. In her book, *How Can We Keep From Singing* (2002), she wrote,

"I have come back. I've learned that singing is part of my life's tessitura. If I ignore it, a certain

spiritual crankiness sets in, like the restlessness my body feels if I neglect to exercise" (p. 46).

The adult musician participants had a variety reasons for being a member of a music ensemble.

Greg said he started making music again as an adult because of the music ensemble teacher.

Greg's former high school choir director started an adult men's choir and Greg said his reasons

for joining was "simple—it was all him—it all started with wanting to sing for one guy." Eliza

was also nostalgic about her involvement, saying that performing in her current ensemble

brought back positive memories of her school experience. Larry thought that adults "get

distracted and, you know, life happens, and it's like getting back to something, like an old friend

that you haven't been in contact with for a while." Larry was motivated to join the group when

he saw the Minnesota Chorus for Men (MCM) perform. He said, "They (members of the group)

looked like they were having so much fun—I knew it was something I needed to do." Once

they've returned, why do adults keep coming back week after week and year after year? Anne

believed that adult musicians "love it and can't imagine not doing it … It's a way to volunteer

and give back to your community." Matthew said adults make music because of "meaning and

purpose—the meaningfulness of doing something communally with others and the purpose of

something larger than yourself."

Chapter Summary

The research question which motivated this research project was 'What are the

characteristics of effective music ensemble teachers from the perspective of amateur adult

ensemble musicians?'. Seven adult amateur musicians were interviewed regarding their

experiences with music ensemble teachers and about their music making as adults. Participants

described the role of a music ensemble teacher as having knowledge regarding ensemble

repertoire and knowledge of how the ensemble rehearses as well as its strengths and musical

limitations. Participants also believed music ensemble teachers were charged with creating and

facilitating and accomplishing a vision for the ensemble. Participants also shared their

perspective regarding the characteristics of an effective music ensemble teacher. Some of the

qualities and skills put forth by participants were communication, selecting repertoire, nurturing

relationships, showing care and empathy, demonstrating musical skill, exhibiting passion, and

facilitating opportunities for fellowship.

When presented with previous research, participants have a difficult time deciding which

large category of skills (relational, professional, and music) were most important, feeling that all

skills were required, even if, at times, in different amounts. In fact, Emma thought, "We all want

and need different things from music and I think our choices in different conductors (music

ensemble teachers) reflect that, too." Finally, participants revealed a variety of reasons for

returning to music making. Some wished to experience nostalgia from their school musical

experiences, some sought communal meaning and purpose, while others were drawn to their

conductor.

In the next chapter, we will examine the findings presented in this chapter through two

theoretical lenses (constructivism and Lincoln's theory of myth and ritual).

Chapter Six

Analysis

In this chapter, the data from the previous chapter ("Findings") has been analyzed using the selected theoretical lens described in chapter three ("Theoretical Framework"). In the beginning of each section, there is a brief introductory paragraph with a restatement of the theory, followed by analysis of the application of theory within the collected data. The theoretical frameworks used for this research are as follows: (1) constructivism, as understood through the work of Piaget, Dewey, and Bruner, and defined by Noddings and Wiggins; (2) myth, as described in Bruce Lincoln's book, *Discourse and the Construction of Society* (1989); and finally; (3) ritual, also found in Lincoln's book. Finally, acknowledging that myth and ritual are connected phenomena, the last section examines examples of myth and ritual reinforcing one another. First, a brief reminder regarding the use of grounded theory and phenomenology.

Use of Grounded Theory Method and Phenomenology

The use of grounded theory gives a researcher the ability to be flexible with focus, discovering new directions and ideas based on the data collected (Charmaz 2014). As I began collecting data through interviews with amateur adult ensemble musicians, fellowship was a new finding that had not appeared in previously conducted research. This new finding led me to search for other resources regarding fellowship and community building within the adult community ensemble setting. A few books, including The *Conductor as Leader* (2007) by Ramonas Wis, *Leadership Ensemble* (2001) by Seifter and Economy, and *How Can We Keep From Singing?* (2002) by Joan Goldsmith were influential in how data was analyzed and understood. The grounded theory process enabled a pivot to look and consider fellowship as an important new finding in context to the previous research.

A study using phenomenology is one with an emphasis on a primary idea or concept (Creswell, 2013). Further, Creswell (2013) described phenomenology as a search for information regarding the lived experiences of individuals with common meaning. The process of interviewing individuals who have lived experiences in ensembles with music ensembles teachers fit with the phenomenological method. In the effort to uncover and express the ways in which adult musicians experience being in an ensemble with a music ensemble teacher, the application of phenomenology has been evident. Interview questions were tailored to extract data regarding the meaning of events and interactions of adult musicians in ensemble settings with music ensemble teachers (Bodgan & Biklen, 2007). Phenomenology enabled a focus on the relational and fellowship experiences that were brought forth by data collection.

Constructivism

As mentioned in previous chapters, constructivism has been defined in this research as the construction of knowledge and understanding through interaction and experience with other people (Noddings, 2012, Wiggins, 2015). There are several instances in which the adult musician interview participants built or constructed understandings through their musical careers. First, some participants found that when a new music ensemble teacher did not match their construct of a musician ensemble teacher, conflict ensued. Then, as adults, one interview participant shared how her perspective and understanding of a music ensemble teacher evolved. Additionally, adult musicians have developed an understanding within rehearsal settings to accept some negative experiences with a music ensemble teacher when there were positive experiences that (in the mind of an adult musician) offset the negative experiences.

The experience of some of the adult musician interview participants can be better understood using constructivism as a theoretical lens. Each participant had a starting point in

their musical journey, learning their instrument in school as adolescents. In these early experiences, adult musicians (then children) worked with music ensemble teachers in junior high and high school settings. The experience and relationships in these settings aided the interview participants in constructing an understanding of what a relationship should be between themselves (ensemble musician) and their music ensemble teacher. For example, Eliza's experience with her school music ensemble teachers created understandings and expectations for a relationship between an ensemble musician and an ensemble teacher. Eliza described her junior and high school teachers as "super special," in that her teachers made every musician feel important. Eliza also appreciated that her directors selected music that was familiar to students and parents and that they were visible in the community. The described interactions and experiences with her junior high and high school music ensemble teacher aided Eliza in constructing an understanding of a typical music ensemble teacher. This made her transition to college jarring, as her music ensemble teacher was intimidating and distant. From her perspective, her teacher made no attempt to meet or know the student musicians. While Eliza could have readjusted her construct, she instead held on to her expectations and rejected the situation, quitting her participation in her college music ensemble. Eliza returned to a music ensemble later in life, when she joined the community band with a music ensemble teacher who better fit her construct and understanding of a music ensemble teacher.

While she wouldn't adjust as a young adult, Eliza's construct of a music ensemble teacher changed and evolved as an adult in a music ensemble. As a young person, Eliza described the music ensemble teacher as "God" or the "Maestro." Such a view is not uncommon among young music students, and some carry such views into adulthood. Eliza said, "I expected that they (music ensemble teachers) know a lot because it was so hard to become one." As

mentioned later in the myth section of this chapter, many interview participants identified the music ensemble teacher as an expert, with an expectation that the musician ensemble conductor was the most knowledgeable person in a rehearsal room. As an adult, Eliza's mindset changed and evolved, feeling that a music ensemble teacher was no longer the singular source of musical knowledge in the rehearsal room. Instead, Eliza believed that the music ensemble teacher had to also know each member of the ensemble, the strengths and weaknesses of each individual musician and the sections in which they play. What do they (the musicians) need in order to contribute to a successful performance for the entire ensemble? Eliza decided, "I realized that they have a responsibility to help us (the ensemble musicians)." Eliza's construct grew from being one of blind idolization to one of collaboration in which the music ensemble teacher was no longer the sole focus of the rehearsal; rather, the ensemble and each individual was central to the rehearsal and a successful performance.

Adult ensemble musicians have constructed an understanding that it is acceptable for a music ensemble teacher to behave or offer negative feedback if there is a positive behavior offset or valid concern. Music ensemble teachers give a variety of feedback throughout a rehearsal, varying from constructive feedback aimed at improving performance to praise for a portion of music performed correctly according to the musical score. Sometimes the praise pertains to the application of constructive feedback in performance. At other times, when the performance by ensemble musicians doesn't match the written music, or if the interpretation does not align with the conceived interpretation by a music ensemble teacher, feedback or behavior from a music ensemble teacher may turn negative. How do adult musicians manage such situations with music ensemble teachers? In some instances, receiving positive feedback could offset the negative. Larry said,

Like when we sound good and when we do well, he praises us and then when we make

the same mistakes over and over, he scolds us, but it's never mean—it's always because

he gets frustrated because he knows we're capable of doing better than we are doing. And

I think everybody knows that—I think that we have the kind of relationship with him as a

conductor—that you know he can scold us and get angry and get frustrated and we

know—ok, we're making the same mistakes over and over again and we're not practicing

at home.

In this situation, Larry felt he had developed an understanding that the intent of his music

ensemble teacher's scolding was not malicious but rather out of frustration with the ensemble's

performance falling short of the music ensemble teacher's expectation. Additionally, Larry

acknowledged a moment of self-reflection in which the negative feedback from the music

ensemble teacher was earned by the musicians, and therefore justified. When praises were

earned, Larry believed, they were given, and when negative feedback was earned, that too was

provided. Matthew had a similar experience with his high school band director, and again

believed the positive experiences offset the negative. About his high school band director,

Matthew recalled,

He did have kind of a sharp personality at times—he could get really frustrated and

angry—he kind of wore his emotions on his sleeve, but we knew where we all stood and

we knew that he cared about us.

According to Matthew, the student musicians understood through their interactions and

experiences with their high school band director that the care and relationship they had

established offset the frustration and anger that he could display. That Matthew says his director

"wore his emotions on his sleeve" leads one to believe that student musicians had, with some

regularity, seen their high school band director's frustration and anger and that they (Matthew's fellow band members) accepted the regularity with which it occurred because of the feelings of care and understanding from the high school band director. Emma posited a reason in which musicians might be willing to accept negative behaviors from some music ensemble teachers. She thought, "Some people are willing to deal with a conductor who is a little more gruff and not very friendly, but they know they (music ensemble teacher) are truly great musicians and they (the ensemble) sound good." While some adult musicians may not be willing to find a balance, adult musician interview participants have constructed an understanding of an acceptable balance between positive and negative interactions and behaviors with music ensemble teachers based on their (adult musicians) experiences and interactions.

Myth

Adult musicians interviewed for this research revealed several myths surrounding their experiences with music ensemble teachers, as well as their experiences with music ensembles. Lincoln (1989) described myths as "stories (which) recount formative moments from the past" (p. 22). Put simply, myths are the things people say and stories people tell to help explain situations. The following section details some myths believed by adult musician interview participants and their reasons for continuing myths or the ways in which participants broke from the myth. Some of the myths shared by interview participants were: (1) the conductor is the expert in the rehearsal room; (2) conductors did not like them (interview participants); (3) as adults, they (interview participants) did not have time to make music in ensembles; (4) the degree of difficulty of the music selected by the music ensemble teacher was related to the degree of enjoyment in performance.

One myth or story shared by all of the adult musicians was their belief that the music

ensemble teacher (conductor) was the expert in the room, who possessed all of the needed

knowledge about a given piece of music and knew how to deliver the knowledge skillfully in a

rehearsal setting. A great deal of relevant existing literature corroborates that an effective music

ensemble teacher should have a wealth of music content knowledge (Duke & Simmons, 2006;

Grimland, 2005; Juchniewicz et al., 2014; Kelly, 2010; Madsen, 2003; Miksza et al. 2010;

Teachout, 1997; Worthy, 2006) and possess the professional knowledge with which to teach and

deliver the knowledge (Baker, 2012; Duke & Simmons, 2006; Juchniewicz et al., 2014; Madsen,

2003; Miksza et al., 2010; Stamer, 2009; Teachout, 1997; Worthy, 2006). Adult musicians

believed a music ensemble teacher with such skills was necessary for an ensemble to perform

and be successful. In fact, Larry called the music ensemble teacher the "expert in the field" and

said that music ensemble teachers need to "know the literature and what the ensemble can

perform." In this sense, musicians believed that the holder of the most knowledge was the music

ensemble teacher, or the expert. Emma felt that having a great deal of knowledge of specific

pieces of music enabled a music ensemble teacher to engage with the musicians in the ensemble.

She shared,

> No one likes to have a conductor that's learning the music as you go. No one likes
>
> to have a conductor that's not engaging with you. And you can only have those
>
> things when they really know their music backwards and forwards so that they
>
> can literally look up at you and engage with you and kind of know what problems
>
> to fix before they are going to happen.

If a music ensemble teacher is an expert at understanding the music they are rehearsing, they can

more purposefully and thoughtfully engage with musicians in the ensemble toward improving

performance. It is interesting to note that Emma's description of her desire to have an expert

music ensemble teacher was given in the negative ("no one likes"). Other interview participants

also described their desire for an expert music teacher with the negative. When working with a

guest music ensemble teacher, Anne described,

> We had a guest conductor who was used to conducting choirs, and would yell at
>
> the orchestra for not following the dynamics as he thought they (dynamics) were
>
> marked in our parts, which were not. He didn't ask us—"here, do you have a
>
> forte? Or any kind of marking?"— he'd just say, "why aren't you doing this
>
> crescendo here" and we'd say, "we don't have one" and it made it very unpleasant
>
> to work with him.

In Anne's situation, her music ensemble teacher had not done enough research to

discover that markings in his music (or the choir music parts) were not consistent with

the parts of the orchestra musicians. Anne further described a situation later in the same

rehearsal when the music ensemble teacher again berated the orchestra musicians for not

playing something that was not marked in their music. Anne's frustration (as well as that

of her fellow musicians) may have been avoided if the music ensemble teacher were

properly prepared for the rehearsal with knowledge of the piece of music and *all* of the

parts. Although positive experiences were preferred, even negative experiences fed the

myth that music ensemble teachers needed to be the expert with a wealth of knowledge in

order for the music ensemble to attain success.

College was a time in which some adult musician participants felt they fell victim to a

myth of who was worthy of the conductor's favor. Though not ideal, musicians may develop

ideas regarding favoritism within a music ensemble setting. Some musicians may believe a

music ensemble teacher favors a section or does not care for an individual musician based on observed interactions, or simply a myth discussed between fellow musicians. Matthew mentioned a belief in which only music majors were close to the conductor, suggesting his conductor was "a bit more distant from me in part because I wasn't sure what my major was going to be—I knew it wasn't going to be music." Through observation and stories from other musicians, Matthew gathered that he was not part of the appropriate social structure in which to fall in the music ensemble teacher's favor. Rather than test the truth of the myth, Matthew accepted that because he was not a music major, he was not and would not be part of the conductor's inner circle. Similarly, Eliza created a myth in which she believed her collegiate conductor didn't seem interested in establishing a relationship with her as a member of the ensemble he taught. She believed the myth because she observed him to always act serious (contrary to her previous music ensemble teachers) and she did not believe he had an interest in or time for getting to know students. Eliza's belief in the myth was so strong that she decided to no longer participate in instrumental music as a collegiate musician despite having played fervently in her junior high and high school band experiences.

        Whether negative or positive experiences were had in college, nearly all interviewed adult musicians discontinued making music in an ensemble setting following college. The prevalent myth shared by most adult musicians was that they (adult musicians) didn't have time to continue making music in an ensemble setting. Despite positive and impactful experiences in K–12 settings with a variety of music ensemble teachers, as well as good experiences in college, all interview participants had various reasons for no longer participating in a music-making ensemble. Some said that "life got in the way" while others felt a devotion to their family and did not believe they could both play in an ensemble and properly care for their family. Only Emma

transitioned from playing in college to playing in community ensembles. Emma's continued

participation could be because of her chosen vocation (instrumental music teacher) or because of

positive experiences (she spoke very highly of her high school and college music ensemble

teachers) or because she had fewer familial obligations (at the time of her interview, Emma had

no children and was the youngest of the interview participants). In returning to an ensemble, the

adult musicians faced a new myth; they believed they had been out of playing for too long and

would not be able to join an ensemble with their current skill level. In most situations, the adult

musicians were invited or persuaded to return to playing in a music ensemble by other musicians

in those ensembles or by the music ensemble teachers themselves. Some, like Larry, faced

challenges in returning, as Larry was not sure which voice part he could sing. After trying a

rehearsal in the tenor section, he requested his music ensemble teacher reposition him in the

baritone section, which after another rehearsal both agreed was a better fit. Larry further

reflected, "We realize that there's this, kind of, thing that's missing … I think what happened is

we get distracted and you know life happens and it's like getting back to something, like an old

friend that you haven't had contact with for a while." Every adult was pleased that they had

joined an ensemble and agreed that it was worth making the time to be part of their music

ensemble.

Another myth shared by adult musician interview participants was a belief that the

difficulty level of the music selected by the music ensemble teacher was related to the degree of

enjoyment in performance; more difficult music led to more enjoyable performances. Adult

musician interview participants viewed a music ensemble teacher who selected music that was

challenging and pushed the ensemble to achieve a successful performance favorably. Greg

shared,

> We did the song Nearer My God To Thee … A little bit of an ambitious song for a non-auditioned community choir to do—luckily we had a great first tenor also that could do the solo. When we finished that song, in front of the audience, and just the reaction of the audience, that they knew they had just seen something, like "holy mackerel" it just, the feeling that the entire choir had at the end of that. That is something that I'll always remember, that was something great.

While mentioning other moments as important and impactful, Greg pointed out that the difficulty of the piece and the collaboration of the ensemble with the music ensemble teacher led to a successful performance in which "the audience really appreciated what they just heard." Anne had a similar experience in high school, finding enjoyment in the music selected by her band director because she found she was "challenged." Anne also revealed that when an interim band director took over during her band experience in college, she and other students did not like him or the pieces of music he selected for them to play because they were "weird" and not challenging. As an adult Larry was interested in music that was difficult because their music ensemble teacher was committed to help the musicians in times of need. Larry thought, "There's a really nice balance of the support and the challenge." Matthew also appreciated music that was able to "stretch" him as a musician, meaning that he had the most of skills required to play the piece of music, only needing to "stretch" a little further beyond his skill set in order to achieve a successful performance. Though not entirely quantifiable, musicians and music ensemble teachers often refer to a "stretch" piece of music that reinforces established skills of the ensemble musicians and pushes them toward slightly more advanced skills within a reach considered acceptable. Battisti (2002) warned about stretching too far, feeling that it changed the role of the music ensemble teacher to "drill master." Instead, Battisti advocated for repertoire that focused

"energies on achieving sensitive, fluent, imaginative, and expressive performances" (p. 243).

Some musicians and music ensemble teachers have also mentioned a piece of music that was a

"leap" to perform, in which case a successful performance was not achieved (according to

musicians and/or music ensemble teachers). It seemed that if adult musicians perceived the piece

as challenging or a "stretch" for themselves, they believed they (the adult musicians) were going

to have a more enjoyable experience. Does this mean that a music ensemble teacher should pick

only challenging music, or simply find music that reaches a perceived level of difficulty and

"stretch"?

Ritual

Adult musicians interviewed for this research revealed several rituals surrounding their

experiences with music ensemble teachers, as well as their experiences with music ensembles.

According to Lincoln (1989), a ritual is a "mode of symbolic discourse and a power instrument

for the evocation of those sentiments (affinity and estrangement) out of which society is

constructed" (p. 53). Put simply, a ritual is an action that establishes expectations for members of

the society within some sort of regularity or routine. Jorgenson (2008) wrote,

> "An important nature of any musical practice is the system of rules that guide its
>
> operation. Over time, these rules become clearly articulated expectations that
>
> musicians and their public accept as characteristic underpinnings of this tradition;
>
> they require all the members of the group to be socialized into living by them." (p.
>
> 91)

The following section details some rituals believed by adult musician interview participants and

their understanding of why music ensemble teachers to continue or choose to break rituals. First,

(1) an explanation of the various rituals in which adult musicians and music ensemble teachers

engage is presented, followed by (2) examples of ritual within a rehearsal setting, as well as the

(3) fellowship as a result of the weekly rehearsal ritual.

Members of music ensembles are entrenched in rituals. The very setup of the rehearsal

room is ritualistic in nature. First, adult musicians are assigned a seat within the rehearsal room

based on the instrument in they play or part they sing. Such seating practice is common, though

each music ensemble teacher may choose to put particular instrument sections in slightly

different places. Colwell & Goolsby (1992) wrote, "Seating arrangements should be changed

until the most acceptable pattern is found" (p. 109). The music ensemble teacher is nearly always

placed in the front of the room, with all of the musicians facing the music ensemble teacher. The

music ensemble teacher typically stands on a wooden box called a podium, with an oversized

music stand in front of them to hold all of their music scores, tuners, metronomes, and any other

accessories required for leading the ensemble. In an instrumental ensemble rehearsal room,

percussion instruments (snare drums, bells, xylophone, timpani, etc.) are set up in the back of the

room. The percussionists are not provided chairs, as their instruments require them to stand

(except the percussionist playing timpani, who is provided a stool). An instrumental rehearsal

room also includes music stands for the instrumental ensemble musicians to rest their paper

music upon. A choral rehearsal room is likely to have a piano in the front of the room; either

played by an accompanist or by the music ensemble teacher them self. A room without any of

these items would be recognized as only a room, not a rehearsal room. The ritual of including all

of these items and including them in a certain way contributes to the understanding of what it

means for ensemble musicians to rehearse and perform.

Beyond the setting of the room, rehearsals typically begin and end with direction from

the music ensemble teacher, often at set times mutually decided in advance. These rehearsals are

scheduled on a regular basis, often weekly for adult ensembles, in preparation for a concert in which the music rehearsed at the previous rehearsals is presented to an audience. Many ensembles will engage in a number of performances over the course of a year, or season, which often emulates a school season, beginning in the fall and ending in the spring. These performances are often indoors and may include mostly serious concert music. Some ensembles have an additional or separate summer season as well, with specific rehearsals and repertoire suited for outdoor performances. While every music ensemble is different, influenced differently by their music ensemble teacher, each music ensemble engages in some sort of nightly, weekly, and annual ritual.

In the context of a nightly rehearsal, the music ensemble teacher may change rituals in order to get a new or better performance result. An example of a changed ritual is the organization of the choral ensemble seating. A traditional method of seating a choral ensemble is to do so by the specific part each individual is singing. In doing so, each section (voice part) is near each other and may gain musical strength through proximity. In the Minnesota Chorus for Men (MCM), the rituals are established but also thrown out as the music ensemble teacher sees fit. In one instance, the music ensemble teacher changed the seating arrangement feeling that some people sounded better next to others. The disruption of the ritual was received well by the adult musicians in the ensemble, as the interviewed musician said, "It got better ... yeah, it works." Additionally, it is the ritual of the choral ensemble to either be seated in chairs or to stand in front of chairs. In one rehearsal, the music ensemble teacher asked the adult ensemble members to stand on their chairs and sing! The break in ritual was again well received, as the adult musicians enthusiastically embraced the change in presentation.

In the context of a weekly rehearsal, the ritual of holding and attending regular rehearsals provided an opportunity for adult musicians to enjoy fellowship. Greg said that following rehearsal, a ritual was established of visiting a local restaurant for beverages and conversation. Greg felt that this fellowship was a significant draw to being a member of the ensemble, as men (in Greg's opinion) otherwise didn't tend to spend time together in a multigenerational setting as friends. The action of meeting following rehearsals was an important part of being in the music ensemble. For some adult musicians new to an ensemble, the ritual of taking part in fellowship is shared. Nate said,

> I think that people who come and enjoy singing and enjoy the fellowship that develops in the group—it's something that we have a focus on to make sure new people are welcomed and people develop bonds; it's why they are there … We want to promote it (fellowship events) so that people always feel welcomed when they are there.

Emma cited a college ensemble in which student musicians were in class together in addition to ensemble rehearsals. The regular interaction made sure the musicians were "all-in" and connected musically, but also fostered an opportunity to develop fellowship between the student musicians. Additionally, her college group toured a foreign country, spending a great deal of time together on a coach bus. Within that time, she said many relationships were created and strengthened. Contrarily, adult musician interview participants believed that without fellowship, other adult musicians would not attend rehearsals, nor be part of concerts. Emma said it was a tricky thing, asking people to commit so much of their time to a volunteer effort on a regular basis. Anne cited examples where she had left groups because her expectations were not being met, both by the music ensemble teacher and by the other ensemble members. Nate believed, "I

think if it was anything less than that (rehearsals without fellowship), it probably would not be as enjoyable or worth people's time."

Myth and Ritual

While these theoretical lenses may be viewed as distinct and separate entities, it is also important to consider the relationship between myth and ritual. Upon a closer examination of data, one may discover that myth and ritual may reinforce each other and provide a greater understanding of complex situations. One such example is that of a music ensemble teacher's vision and direction for an ensemble.

Adult music ensemble musicians believed that it was the job of the music ensemble teacher to be the "artistic director," making short-term and long-term decisions for the ensemble. Music ensemble teachers are responsible for making decisions about the current situations faced by the music ensembles, while still considering and planning for the future of the ensemble. Adult music ensemble musicians have created a myth that music ensemble teachers are in charge of vision, direction, and development of the ensemble in a variety of ways. This myth is reinforced by many observable rituals, as well as statements by the interviewed musicians. First, the music ensemble teacher is charged with picking repertoire for the ensemble not only for the current concert but also for the entire year of music making. An effective music ensemble teacher considers the strength and challenges that the ensemble will experience in performing the selected repertoire, how to grow and stretch the skills of the ensemble, and how to achieve such goals in the allotted rehearsal time and schedule. While ensemble musicians are tasked with learning, understanding, and performing the music currently in front of them, the music ensemble teacher is further tasked with considering the music that has yet to appear on the ensemble musician's music stand. The ritual of selecting repertoire for the ensemble for the

entire performance year reinforces the myth that music ensemble teachers are responsible for the vision and direction of the ensemble.

Another ritual that supports the myth that music ensemble teachers are responsible for the vision and direction of the music ensemble is the act of leading the rehearsal from the front of the room. As mentioned earlier, the traditional setup of a music ensemble rehearsal room places the music ensemble teacher at the front of the room. Typically, the musicians will be seated (or standing in vocal ensembles) in semicircles, all facing the music ensemble teacher. One might wonder why all musicians would face the music ensemble teacher if this person were not the central and focal point of the rehearsal, providing vision and direction to the ensemble musicians throughout the rehearsal time. The ritual of room setup and placement of the musicians and music ensemble teacher reinforces the myth that music ensemble teachers are responsible for the vision and direction of the music ensemble.

Finally, another set of rituals that supports the myth that music ensemble teachers are responsible for vision and direction of the music ensemble are the tasks related to long-term planning for the music ensemble. While repertoire was mentioned, the number of performances and the number of rehearsals are important details often decided upon by a music ensemble teacher. A music ensemble teacher must consider a number of factors in planning out a performance schedule for the year. How many performances can the music ensembles be relied upon to play? How many rehearsals will the music ensemble need to perform at a high level at each performance? How long should each rehearsal last? Each answer may be predicated on the specific repertoire selected by the music ensemble teacher. Or, the specific repertoire selected may be selected based on the answers already established. In both cases, important long-term decisions are or have been made by the music ensemble teacher in a regular and ritualistic

manner, supporting the myth that music ensemble teachers are responsible for the vision and direction of the music ensemble.

Another set of rituals supported a myth that music ensemble teachers showed care and empathy toward their ensemble musicians. Some participants thought that music ensemble teachers showed care by acting in a respectful manner toward ensemble musicians during rehearsal. Acting respectfully was described as providing feedback and constructive criticism delivered with a calm or comforting tone, and with positive, reinforcing words. Such exchanges could be directed to the large group, a small group, or specific individuals. The ritual of being respectful supported the myth that music ensemble teachers were caring. Other participants felt that the action of reaching out to ensemble musicians was another way music ensemble teachers showed their care. Greg believed that effective music ensemble teachers "care specifically about the members of the group that they direct." Greg's use of the word "specifically" points to a personal or individual connection between the music ensemble teacher and the ensemble musician. Larry shared that after missing rehearsals because of a medical issue, his music ensemble teacher reached out to him personally to wish him well. Upon returning to regular rehearsals, Larry felt especially welcomed and cared for by both the ensemble musicians and the music ensemble teacher. "By caring for each individual," Nate said, "music ensemble teachers are building a sense of community and build relationships." The ritual of reaching out to individual members of the ensemble supports the myth that music ensemble teachers show care and empathy toward ensemble musicians.

Connecting Adult Learning Theory, Grounded Theory, Phenomenology, Constructivism, and Myth & Ritual

Each of the presented theories and methods has played a role in shaping data collection, as well as provided lenses to focus data. Phenomenology was useful in helping to focus the research question and phenomena of leading a music ensemble. The use of grounded theory allowed the ability to pivot and follow new findings as they arose during data collection. Specifically, fellowship and community was a new finding compared to previous relevant research, which I was able to pursue as grounded research enables the researcher to follow new avenues of information.

Constructivism helped create structures through which to understand and organize information. Constructivism also provided an important lens for the ways in which adult musicians build their understanding of a music ensemble teacher (both roles and behaviors). The constructivist lens is similar that that of the adult learning theory lens, which states that adults make meaning of the world around them through the context of previous experience. Adult interview participants often cited past experience that influenced future decisions, namely whether to quit or rejoin making music in an ensemble.

Lincoln's myth and ritual theory was also a helpful theoretical lens, as it helped establish the routine of rehearsals and performances and aspects of relationships that contribute to an adult musician's experience. Myth and ritual also informed the routine of providing and facilitating fellowship for the music ensemble participants. Each methodology and theoretical lens provided insight and focus into this research.

Chapter Summary and Lingering Questions

There are a number of questions one can ponder when considering the emergence of fellowship as a new key finding. Is fellowship a skill or a task? It could and should be considered both. Figuring out the right kind of event or opportunity for fellowship that will bring a group

together requires skills and intuition. The actual application of doing fellowship is then a task. A

music ensemble teacher needs to have a good idea of what fellowship looks like (skill) and then

must implement the idea (task). However, it is not solely the responsibility of the music

ensemble teacher to enact and engage in fellowship – the musicians must also play a part.

Ensemble musicians can help in the planning and execution of fellowship events. Fellowship

must be a group effort. How is an environment created in which fellowship can be nurtured?

Such an environment is created when all active players have common goals. The music ensemble

teacher must have a goal regarding musical performance as well as the cohesiveness of the

community of musicians. Ensemble musicians should also have, and respect the musical

performance goals and enjoying the community and fellowship opportunities. What then would

effective fellowship look like, or how would it be defined? Effective fellowship may occur when

the retention of both musicians and music ensemble teachers is high, performance level is

recognized as high, and opportunities for fellowship are provided in a proper balance to

rehearsals of musical material.

In this chapter, the findings from chapter five have been analyzed using two theoretical

lenses. Following a restatement of ground theory and phenomenology, a definition of the first

theoretical lens (constructivism) was presented, followed by an analysis of the interview

participants' construction of a music ensemble teacher. Situations in which participants

conflicted with their constructs were presented as well as situations in which participants

accepted their constructs. Then, a reminder of Lincoln's myth and ritual was followed by

examples of interview participants accepting and perpetuating myth as well as examples of

interview participants participating in rituals. Finally, data from interview participants was

analyzed and used to show the relationship between myth and ritual. In the final chapter, a

review of findings is been presented within the context of the initially stated research question

and purpose established in chapter one.

Chapter Seven

Implications and Further Research

This chapter outlines the implications from this research as well as considerations for future research. We begin by revisiting the purpose of this research as established in chapter one, searching for the characteristics of effective music ensemble teachers. Then, the collected data that corroborates data from relevant scholarly research is presented using the organizational structures created by researchers of previously existing studies (Juchniewicz et al., 2014; Davidson et al., 1998; Miksza et al., 2010). The next section will provide suggestions for how a music ensemble teacher can use the theoretical lenses of constructivism, myth, and ritual to skillfully enhance his or her professional practice. Finally, this chapter concludes with ideas for further research suggested to further understanding and learning regarding the characteristics of effective music ensemble teachers.

The purpose of this research was to discover the characteristics of effective music ensemble teachers from the perspective of amateur adult ensemble musicians. No one can deny that music ensemble teachers must be skilled and effective in order to lead ensemble musicians toward successful performances. Music ensemble teachers are ubiquitous with music ensembles, so we must search for more understanding in order to better help them lead and create successful music programs and ensembles. Most previous research had used past, present, and future music ensemble teachers as participants in their studies (Baker, 2012; Bergee, 1992; Hamman, Lineburgh, & Paul, 1998; Hamman et al., 2000; Juchniewicz et al., 2014; Kelly, 2010; MacLeod & Naples, 2011; Miksa et al., 2010; Mills & Smith, 2003; Taebel, 1990; Teachout, 1997; Van Weelden, 2002). It became clear that there was a need to hear from another invested party from within the ensemble rehearsal room. Adult ensemble musicians represented a missing voice

from the conversation on the characteristics of effective music ensemble teachers. This research

had been an attempt to understand the meaning of events and interactions of music ensemble

teachers and the adult musicians who make music in community ensembles. While again

considering the question asked by my professor, "What is an effective conductor?" we can begin

to see that the question's answers relates to what the ensemble (and its individual musicians)

need from their conductor (music ensemble teacher) in order to be successful and effective.

Corroboration

Interview participants largely corroborated relevant research in stating that music

ensemble teachers needed to have well-developed relational and personal skills (Baker, 2012;

Bergee, 1992; Davidson et al., 1998; Kelly, 2010; Madsen, 2003; Miksza et al., 2010; Stamer,

2009; Teachout, 1997). Participants spoke about the patience exhibited in rehearsals as musicians

tried to match their performance to the music ensemble teacher's interpretation of a piece of

music. Participants identified a personal connection with their music ensemble teacher as an

important reason for their continued participation. Greg stated plainly, "Bret. Bret (director of the

ensemble) is the reason I decided to be become a member of the ensemble." Without the

connection, as Eliza and Matthew recalled of their college experiences, the only recourse was to

discontinue their ensemble membership. Participants also believe that, much like previous

research, care and empathy were important characteristics of music ensemble teachers (Baker,

2012; Bergee, 1992; Miksza et al., 2010; Stamer, 2009). Care was shown through ensemble

interaction as well as individual check-ins in good times and bad.

Interview participants also corroborated relevant research in stating that music ensemble

teachers needed to have an extensive knowledge of teaching or professional skills (Baker, 2012;

Duke & Simmons, 2006; Juchniewicz et al., 2014; Madsen, 2003; Miksza et al., 2010; Stamer,

2009; Teachout, 1997; Worthy, 2006). Participants felt that managing the room was important and that the way in which a music ensemble teacher engaged musicians (positively or negatively) was important to the success and retention of the ensemble. Feedback from the music ensemble teacher could be either positive or negative and still have positive effects. Anne thought there was a balance to feedback, while Larry said that sometimes the ensemble needed to get negative feedback because it was not performing up to its potential. It was also important for music ensemble teachers to provide vision and direction, sharing their goals for the ensemble. Matthew believed that having a long-term vision was important for a music ensemble teacher because it helped the teacher know where he or she is going. Finally, motivation and passion were important characteristics shared by interview participants and found in research. Emma thought that, while shown in many different ways, passion was contagious and could positively influence the ensemble.

Interview participants also corroborated relevant research in stating that music ensemble teachers needed to have a wide range of musical content knowledge (Duke & Simmons, 2006; Grimland, 2005; Juchniewicz et al., 2014; Kelly, 2010; Madsen, 2003; Miksza et al., 2010; Morrison & Selvey, 2014; Teachout, 1997; Worthy, 2006). Interview participants agreed with previous research that music ensemble teachers need training in ear training and conducting, though Anne did feel like she could "deal" with sloppy conducting patterns if the music ensemble teacher had a positive, friendly, and open disposition. Music ensemble teachers also need to have a wealth of knowledge in music theory, music history, and repertoire. In terms of theory and history, interview participants did not assume that music ensemble teachers would know everything; rather they (music ensemble teachers) would be expected to research and investigate the unknown in reference to repertoire selected for performance. Participants also felt

that selecting the appropriate repertoire for the music ensemble was important, in terms of quality and challenge.

Relationships with Music Ensemble Teachers

Each participant discussed their relationship with their current music ensemble teacher and pointed to past relationships, positive or negative, as a reason for their continuation in music. Relational skills were viewed as important, as evidenced by each story about connection between the interview participants and their music ensemble teachers. Eliza and Matthew had strong, personal connections with their middle and high school music ensemble teachers, but found their college conductors distant, which prompted them to stop playing in ensembles. Anne felt connected to her college conductor, but when an interim conductor who picked unfamiliar music arrived, a lack of connection made it difficult to continue playing. As adults, connection brought many of the participants back, or kept them returning to rehearsal once encouraged to attend. Greg felt that both choral music ensemble teachers he's worked with as an adult have been a central reason for returning to perform. Matthew appreciated his current music ensemble teacher for how she is polite, respectful, but still found a way to push the ensemble to achieve at a higher level. While previous research indicated personal skills are an important characteristic of effective music ensemble teachers, no study pointed to the importance of developing and maintaining a relationship with ensemble members and how such a relationship adds to or takes away from the longevity of the ensemble, nor to the ensemble members' participation in the ensemble (or for that matter, any ensemble).

Fellowship: Relationships with Other Musicians

A new finding in this research was interview participants who expressed the importance of fellowship as an aspect of membership within their music ensemble. When asked, some

believed the music ensemble teacher plays a role in maintaining and facilitating fellowship, while others believed the ensemble members take on such a role. Dubois and Méon (2016) suggested the music ensemble teacher does play a role in sustaining the group, including finding time for relational activities (p. 127). In this sense, the music ensemble teacher is not so much responsible for fellowship so much as providing a time and perhaps a space so that fellowship among the ensemble musicians may occur. Regardless of who instigates, all interview participants spoke to the importance of knowing and being with the other members of the ensemble. Anne said you might not talk to other musicians often, but performing music together connects them in such a way that there was a comfort in seeing someone familiar, if only occasionally. Greg, Larry, and Nate all thought fellowship was important for the performance of the ensemble in addition to the well-being of its members. Larry was welcomed back after a period of absence due to illness. The strength of the group was comforting. Greg enjoyed that a couple of men from different ages and backgrounds were connected through music, and therefore, considered his fellow ensemble members friends. The absence of fellowship from previous research could exist for a few reasons. First, participants of previous research may have viewed fellowship as outside the purview of skills or characteristics of music ensemble teachers. Is fellowship a skill or a task? Such an argument may be deemed invalid if one considers selecting repertoire, planning a concert and rehearsal schedule, or creating a plan for a single rehearsal as both skills and tasks. Still, participants of previous research may have considered fellowship a responsibility of ensemble members rather than the music ensemble teacher. In any case, each interview participant indicated the importance of fellowship.

Figure 7.1 - Findings

CONSTRUCTIVISM

    *All participants spoke to the importance of fellowship with the other members of the ensemble to their experience

    *The director is integral in providing a time and space so that fellowship may occur

    *Dissonance or consonance to the musician's construct of a music ensemble teacher may influence their participation in the ensemble

MYTH & RITUAL

<u>Constructed Myths</u>

    *Adult musicians believe the music ensemble teacher is the expert in the rehearsal room

    *Music ensemble teachers who do not interact with them do not like them

    *The degree of difficulty of the music is related to the degree of enjoyment

<u>Constructed Rituals</u>

    *Setting and establishing routine is positive and comforting, and occasionally breaking routine can be equally effective and rewarding

    *Ritual involving fellowship is worth consideration

A Music Ensemble Teacher's Understanding of Constructivism, Myth, and Ritual

Having reviewed relevant scholarly literature, data collected through this research, and analysis using the theoretical lenses of constructivism and Lincoln's theory of myth and ritual, an important synthesis may offer new insight for music ensemble teachers. If a music ensemble teacher understands the roles of constructivism and Lincoln's theory of myth and ritual, they can use both to skillfully enhance their professional practice (Rigoni, 2002).

Through the lens of constructivism, music ensemble teachers can understand that a musician who joins the music ensemble that they lead will enter with a construction of what they believe of music ensemble teacher should be based on his or her (the ensemble member's) previous experiences. If the construct matches, the musician will likely integrate seamlessly. If there is dissonance between their personal construct and the music ensemble teacher's

personality, the ensemble member will have to decide whether to adapt their construct or ultimately leave the ensemble. Knowing the potential for dissonance, the music ensemble teacher may seek out the new ensemble member and find out to what degree there is consonance (this also might be a task for a seasoned ensemble member). Because constructs can shift and be adapted, a music ensemble teacher should not try to change their approach to leading the ensemble, but rather should be aware of the unique experiences each ensemble musician may bring.

Also through the lens of constructivism, music ensemble teachers should also understand that ensemble musicians organize and categorize feedback provided to the ensemble and look for a larger purpose or intent. Several interview participants were willing to accept constructive criticism, or even feedback delivered negatively, if the feedback served a greater purpose. For example, Matthew and his fellow high school musicians were willing to accept harsh criticism from their band director because they knew it would lead to a great performance. They also felt that their band director "wore his heart on his sleeve" because he cared so much. Music ensemble teachers might understand this to mean that their feedback need not always be positive or have a cheery spin. A music ensemble teacher may prompt the ensemble with, "Would you like my honest opinion?" The degree to which a music ensemble teacher uses negative or honest feedback may rely on both intent and trust. Anne spoke negatively about a conductor who berated the ensemble for missing a volume dynamic that was not printed in their music. In this case, the music ensemble teacher lacked trust with the ensemble, and the intent of speaking negatively was not clear. The impact of the music ensemble teacher's cruelty was alienation between him and the ensemble. The intent and trust a music ensemble teacher builds and

constructs with an ensemble will inform how to deliver feedback and the balance at which feedback can be delivered.

Through the theoretical lens of myth, as described by Lincoln (1989), music ensemble teachers may understand and enhance their professional practice. First, ensemble members believed music ensemble teachers to be the experts in the room. To this end, music ensemble teachers should strive to fill this role by researching their selected repertoire, learning about the various instruments within the ensemble, and filling in any knowledge gaps discovered. Multiple participants felt their music ensemble teacher took time to know their selected repertoire well enough to teach it and understand it. This expectation may be juxtaposed by a situation when a music ensemble teacher's lack of knowledge is exposed. Participants may accept it as a rare occurrence and be understanding if a positive relationship has already established. Such a moment may also lend itself to humanizing the music ensemble teacher—some participants spoke of their early music ensemble teachers as "gods"—a music ensemble teacher unable to answer a question on the spot may bring a new light of humility in the eyes of ensemble musicians. It is unreasonable to expect a music ensemble teacher to know everything, but ideal for them to have the resources in which to close their knowledge gaps.

Also through the lens of myth, music ensemble teachers need to know that some ensemble musicians will create a myth that they (music ensemble teachers) don't like them (the musicians) if there is no interaction. Matthew and Eliza didn't feel a connection with their college band director and eventually quit. Music ensemble teachers might consider whether they interact with each member of their ensemble from time to time either formally or informally. A gesture as small as saying hello to a musician as they enter the rehearsal room may contribute to a connection felt by the ensemble musician.

Finally, through the lens of myth, music ensemble teachers need to understand that some ensemble musicians have a desire to be musically challenged through the selected repertoire. Participants said that repertoire that was more difficult was more enjoyable to perform. Music ensemble teachers may consider this feedback when selecting repertoire. If musicians feel a need to be musically stretched and challenged (developing skills), a music ensemble teacher should consider how much challenge is appropriate and seek a balance between comfort and challenge. It would be easy to select very difficult music for the ensemble to perform. The skill may lay more in choosing a selection of repertoire that can both meet the skill level of the ensemble, while providing enough "stretch" for the ensemble to feel accomplishment.

Through the theoretical lens of ritual, music ensemble teachers may understand and enhance their professional practice. Rituals are actions that establish expectations for members of a group within some sort of regularity or routine. In music rehearsals, music ensemble teachers establish where musicians sit, how sounds are made and balanced, decorum and behavior; so many aspects are set and established with the passing of each rehearsal. Participants recognized the importance of routine and aspects of the rehearsal and concert routine created by music ensemble teachers. However, breaks in the routine were shared as memorable moments as members of ensembles. Emma shared memories of her high school director stopping rehearsal occasionally for "story time." Nate recalled that his choir director asked them to sing a song while standing on chairs, while Larry and Eliza both had experiences in which they were asked to move to a different chair in the rehearsal setting, which changed their music perspective. Music ensemble teachers should understand that setting and establishing routine is positive and comforting, but occasionally breaking routine can be equally effective and rewarding.

In relation to Emma's director having story time, music ensemble teachers should understand that a ritual involving fellowship is worth consideration. An important finding from this research is that a musical ensemble teacher needs to understand the importance and value of community through opportunities for fellowship. Music ensemble teachers need to understand that while they are likely not responsible for all aspects of fellowship, they do need to create an environment in which fellowship can exist and be nurtured. Greg is part of a choir council, which is charged with logistical aspects of the ensemble, as well as offering opportunities for ensemble musicians to socialize with each other. It may be important for music ensemble teachers to simply provide the space for ensemble members to connect with one another. While fellowship surely looks different for each ensemble, as well as for differently aged ensemble members, it is important for music ensemble teachers to consider how they can help build relationships between ensemble musicians.

Further Study: Fellowship at Different Ensemble Ages?

Adult ensemble musicians interviewed in this research all indicated a strong desire for fellowship with musicians in their chosen ensembles. Such feelings of fellowship and opportunities to express it were a product of both the music ensemble teacher and the ensemble musicians themselves. Does such a desire to create, facilitate, and maintain fellowship occur within ensembles of other ages? College student musicians register for their ensemble as a class. Some may register for other music classes together, or classes outside the music department. Does seeing each other on a regular basis constitute fellowship for college student musicians? Emma mentioned her experience traveling with her college ensemble as one that brought the student musicians closer together. Do college musicians require travel opportunities in order to develop fellowship with one another?

Student musicians in high school also register for their ensemble class. Do high school

student musicians register for their ensemble class with a desire or expectation of fellowship with

the other student musicians? High school ensemble opportunities are similar to college, in that

student musicians may be registered for classes alongside other student musicians from their

ensemble. High school student musicians are also involved in a variety of student activities and

athletics. Does participation in co-curricular and extra-curricular activities constitute fellowship

for high school student musicians? High school music ensembles often embark on trips to

various locations throughout the country and world. Do such travel experiences offer

opportunities for fellowship to high school and middle school musicians? To what extent do

ensemble musicians of different ages expect and desire fellowship with other musicians in their

ensemble and to what degree is the music ensemble teacher who leads responsible for facilitating

fellowship?

Further Study: Pilot Study—Skill Set Strength at Different Times?

In the pilot study, both interview participants indicated that as junior high and high

school students, they wanted and appreciated a music ensemble teacher who had strong personal

and relational skills. As college students, they appreciated that their music ensemble teachers

exhibited a high level of professional skills, meaning they were excellent conductors and

managers of a rehearsal setting. As adults, they appreciated that their current conductors have a

vast amount of musical knowledge with which to lead their chosen ensemble. The pilot study

interview participants' reflections suggested that perhaps musicians were searching for different

skill strengths at different moments in their development as ensemble musicians. In contrast,

none of the adult interview participants separated skill strength by the age of the ensemble. Why?

Instead, adult interview participants spoke of all of the identified skill sets intertwined within

their conductors, and when it occurred, noticed their absence (particularly when personal and relational skills were not present). Do ensemble musicians need different skill sets at different stages of their musical development?

Further Study: Are Characteristics Interrelated in a Rehearsal Setting?

By creating lists and ranking characteristics of effective music ensemble teachers, have skills become isolated from one another? Perhaps in following the organizational structures of previous researchers, we've neglected to consider how connected and interrelated the characteristics can truly be. In the pilot study, it was observed that communication regarding musical content was presented in a fashion that also fostered familiarity and relationships. Do effective music ensemble teachers use all characteristics in harmony with one another, or are characteristics approached in isolation. It would be interesting to observe a series of rehearsals to observe communication between the music ensemble teacher and the ensemble musicians to determine how identified skills from previous research are used and applied.

Final Thoughts From the Researcher

The journey of this research started with a desire to spend time with a professional orchestra and its conductor in order to discover what they did achieve such successful performances. When it became clear the road to discovery was blocked, my topic shifted to interviews with established conductors as various levels of teaching. Upon discovering a wealth of studies that garnered thoughts and opinions of music ensemble teachers, it seemed another angle was appropriate. It was my music education professor from the beginning of this paper who suggested looking into community bands after having read Joan Goldsmith's book *How Can We Keep From Singing* (2002). The approach was intriguing, and I felt I was onto something worthwhile.

Two years later I have learned so much about music ensemble teacher effectiveness. It is true that the lists and quantitative studies provide a good point at which to start the discussion. I have found that my reflection on such lists has been even more helpful. In which areas am I skilled, and in which areas do I need to improve? How can I embrace my strengths and be honest about my still developing skills? For which ensembles do I need more or less of certain skills and characteristics? It is appropriate that effective teachers have "the ability to reflect on teaching" so that they may set "clear educational and professional goals" (Gordon & Hamann, 2001, p. 73). And so I continue to reflect and consider how to approach each opportunity to work with and teach an ensemble of musicians. My passion for music and music making, coupled with teaching and musical skills will be significant elements toward success.

Furthermore, the emergence of fellowship and relationships has been important and will continue to inform how I interact with ensemble musicians of all ages. At the core of music making there is a relational aspect apart from repertoire being played. There is the building of community through the joy of working toward a common goal and achieving something greater than the parts. At every age, there is a need for connection and there seems to be a powerful, lasting effect when the connection is made through music. As a music ensemble teacher, relationships and fellowship must be considered for the health and continued success of the ensembles I lead.

The greatest skill I take from this project is a continued desire to learn through reading and writing. I currently have a backlogged list of books on the topics of music, education, leadership, and working with children. I anticipate my consumption and application of knowledge to remain thanks to the breakneck pace established in working on this research. I am

thankful for the opportunity to read, research, write, while learning how to analyze and digest

information. On to the next chapter!

References

Allsup, R. A. (2016). *Remixing the classroom: Toward an open philosophy of music education.* Bloomington, IN: Indiana University Press.

Atik, Y. (1994). The conductor and the orchestra: Interactive aspects of the leadership process. *Leadership & Organization Development Journal*, *15*(1), 22–28.

Baker, V. D. (2012). Profile of an effective urban music educator. *Update: Applications of Research in Music Education, 31(*1), 44–54.

Battisti, F. L. (2002). *The winds of change: The evolution of the contemporary American wind band/ensemble and its conductor.* Galesville, MD: Meredith Music Publications

Battisti, F. L. (2007). *On becoming a conductor: Lessons and meditations on the art of conducting.* Galesville, MD: Meredith Music Publications

Bergee, M. J. (1992). A scale assessing music student teachers' rehearsal effectiveness. *Journal of Research in Music Education*, *40*(1), 5–13.

Bell, C. L. (2004). Update on community choirs and singing in the United States. *International Journal of Research in Choral Singing*, *2*(1), 39–52.

Biasutti, M. (2013). Orchestra rehearsal strategies: Conductor and performer views. *Musicae Scientiae, 17*(1), 57–71.

Bigge, M. L., & Shermis, S. S. (2004). *Learning theories for teachers*. Boston: Pearson/Allyn and Bacon.

Blocher, L., Greenwood, R., Shellahamer, B. (1997). Teaching behaviors of middle school and high school band directors in the rehearsal setting. *Journal of Research in Music Education, 45*(3), 457–469.

Bogdan, R., & Biklen, S. K. (2007). *Qualitative research for education—an introduction to theories and methods*. 4th ed. Boston: Allyn & Bacon.

Butler, A. (2001). Preservice music teachers' conceptions of teaching effectiveness, microteaching experiences, and teaching performance. *Journal of Research in Music Education, 49*(3), 258–272.

Bruner, J. S. (1996). *The culture of education*. Cambridge, MA: Harvard University Press.

Button, S. (2010). Music teachers' perceptions of effective teaching. *Bulletin of the Council for Research in Music Education (183)*, 25-38.

Carson, W. S. (2003). On the path to excellence: The Northshore Concert Band—Paynter, Buehlman, and beyond. Galesville, MD: Meredith Music Publications.

Charmaz, K. (2014). *Constructing grounded theory*. Los Angeles, CA: Sage Publications.

Creswell, J. W. (2013). *Qualitative inquiry & research design: Choosing among five approaches*. 3rd ed. Los Angeles, CA: Sage Publications.

Coffman, D. D. (2006). Voices of experience: Interviews of adult community band members in Launceston, Tasmania, Australia. *International Journal of Community Music*, *23*(1), 37–47.

Coffman, D. D. & Adamek, M. (1999). The contributions of wind band participation to quality of life of senior adults. *Music Therapy Perspective, 17*(1), 27–21.

Coffman, D. D. & Adamek, M. (2001). Perceived social support of New Horizons band participants. *Contributions to Music Education, 28*(1), 27–40.

Colwell, R. J., & Goolsby, T. (1992). *The teaching of instrumental music*. 2nd ed. Englewood Cliffs, NJ: Prentice Hall.

Courtney, S. D. (2014). A comparative study of teacher behavior in selected secondary band directors in the United States and Japan. (Unpublished doctoral dissertation), University of Hawai'i at Manoa, Honolulu, HI.

Davidson, J. W., Moore, D. G., Sloboda, J. A., & Howe, M. J. (1998). Characteristics of music teachers and the progress of young instrumentalists. *Journal of Research in Music Education, 46*(1), 141–160.

Dewey, J. (1916). *Democracy and education*. New York: McMillan.

Dewey, J. (1938). *Experience and education*. New York: McMillan.

Doerksen, D. P. (2006). *Evaluating teachers of music performance groups*. Lanham, MD: Rowman & Littlefield Education.

Dubois, V., & Méon, J. M. (2016). *The sociology of wind bands: Amateur music between cultural domination and autonomy*. London: Routledge.

Duke, R. A., & Simmons, A. L. (2006). The nature of expertise: Narrative descriptions of 19 common elements observed in the lessons of three renowned artist-teachers. *Bulletin of the Council for Research in Music Education, 170,* 7–19.

Flyvbjerg, B. (2007). *Making social science matter: Why social inquiry fails and how it can succeed again*. New York: Cambridge University Press.

Glaser, B. G., & Strauss, A. L. (2017). *Discovery of grounded theory: Strategies for qualitative research*. Routledge.

Goldsmith, J. O. (2002). *How can we keep from singing: music and the passionate life*. London: W. W. Norton.

Gordon, D. G., & Hamann, D. L. (2001). Effective qualities of arts educators: A survey of fine arts deans, department chairs, and fine arts professors. *Contributions to Music Education, 28*(2), 65–79.

Grant, J. W., & Drafall, L. E. (1991). Teacher effectiveness research: A review and comparison. *Bulletin of the Council for Research in Music Education*, 31–48.

Green, L. (2002). *How popular musicians learn*. Burlington, VT. Ashgate Publishing Company.

Greene, E. A. H. (1997). *The modern conductor*. 6th ed. Upper Saddle River, NJ: Prentice-Hall Inc.

Grimland, F. (2005). Characteristics of teacher-directed modeling in high school choral rehearsals. *Update: Applications of research in music education*, *24*(1), 5–14.

Hamann, D. L., Baker, D. S., McAllister, P. A., & Bauer, W. I. (2000). Factors affecting university music students' perceptions of lesson quality and teaching effectiveness. *Journal of Research in Music Education*, *48*(2), 102–113.

Hamann, D. L., Lineburgh, N., & Paul, S. (1998). Teaching effectiveness and social skill development. *Journal of Research in Music Education, 46*(1), 87–101.

Harvey, J. A., Beauchamp, G. (2005). "What we're doing, we do musically": leading and managing music in secondary schools. *Educational Management Administration and Leadership, 33*(1), 51–67.

Hendel, C. (1995). Behavioral characteristics and instructional patterns of selected music teachers. *Journal of Research in Music Education*, *43*(3), 182–203.

Heston, M. L., Dedrick, C., Raschke, D., Whitehead, J. (1996). Job satisfaction and stress among band directors. *Journal of Research in Music Education, 4*(4), 319–32.

Jorgensen, E. R. (2008). *The art of teaching music*. Indiana University Press.

Juchniewicz, J., Kelly, S. N., & Acklin, A. I. (2014). Rehearsal characteristics of "superior" band directors. *Update: Applications of Research in Music Education*, *32*(2), 35–43.

Kelly, S. N. (2010). Public school supervising teachers' perceptions of skills and behaviors necessary in the development of effective music student teachers. *Bulletin of the Council for Research in Music Education, 185*, 21–32.

King, T. C. (2009). Factors influencing adults' participation in community bands of central Ohio (Doctoral dissertation) The Ohio State University, Columbus, OH.

Labuta, J. A. (1997). *Teaching musicianship in the high school band*. Galesville, MD: Meredith Music Publications.

Lincoln, B. (1989). *Discourse and the construction of society*. Oxford: Oxford University Press.

Lisk, E. S. (1991). The creative director: Alternative rehearsal techniques. 3rd ed. Galesville,
        MD: Meredith Music Publications.

Loft, A. (2003). *How to succeed in an ensemble: Reflections on a life in chamber music*.
        Portland, OR: Amadeus Press.

MacLeod, R. B., & Napoles, J. (2011). Preservice teachers' perceptions of teaching effectiveness
        during teaching episodes with positive and negative feedback. *Journal of Music Teacher
        Education, 61*(3), 249–261.

Madsen, K. (2003). The effect of accuracy of instruction, teacher delivery, and student
        attentiveness on musicians' evaluation of teacher effectiveness. *Journal of Research in
        Music Education*, *51*(1), 38–50.

Madsen, K., & Cassidy, J. W. (2005). The effect of focus of attention and teaching experience on
        perceptions of teaching effectiveness and student learning. *Journal of Research in Music
        Education*, *53*(3), 222–233.

Madsen, K., & Geringer, J. M. (1989). The relationship of teacher "on-task" to intensity and
        effective music teaching. *Canadian Music Educator, 30*, 87–94.

Mezirow, J. (2000). *Learning to think like an adult. Core concepts of transformation theory.* In J.
        Mezirow, and Associates (Eds), The Handbook of Transformative Learning: Theory,
        Research and Practise (pp. 35-70). San Francisco, CA:Jossey-Bass.

Miksza, P., Roeder, M., & Biggs, D. (2010). Surveying Colorado band directors' opinions of
        skills and characteristics important to successful music teaching. *Journal of Research in
        Music Education*, *57*(4), 364–381.

Mills. J., & Smith, J. (2003). Teachers' beliefs about effective instrumental teaching in schools
        and higher education. *British Journal of Music Education, 20*(1), 5–27.

Morrison, S., & Selvey, J. (2014). The effect of conductor expressivity on choral ensemble
        evaluation. *Bulletin of the Council for Research in Music Education*, *199*, 7–18.

Noddings, N. (2012). *Philosophy of education*. Boulder, CO: Westview Press.

Orzolek, D. C. (2014). *Developing a program and music teacher evaluation tool for music
        education creating your own accountability report*. Presentation, National Association
        for Music Education (NAfME) National Conference.

Phillips, K. H. (2008). *Exploring research in music education and music therapy*. New York:
        Oxford University Press.

Reimer, B. (2003). *A philosophy of music education: Advancing the vision*. 3rd ed. Upper Saddle
        River, N.J.: Prentice Hall.

Rigoni. D. (2002). *Teaching what can't be taught; The shaman's strategy.* Lanham, MD: Scarecrow Press.

Scheib, J. W. (2006). Tension in the life of the school music teacher: A conflict of ideologies. *Update: Applications of Research in Music Education, 24*, 5–13.

Schuller, G. (1998). *The compleat conductor.* New York: Oxford University Press.

Seifter, H., & Economy, P. (2001). *Leadership ensemble: Lessons in collaborative management from the world's only conductorless orchestra.* New York: Times Books, Henry Holt and Company.

Small, C. (1998). *Musicking: The meanings of performing and listening.* Middletown, CT: Wesleyan University Press.

Silvey, P. (2013). Perspectives of aging adult choral musicians: implications for meaningful lifelong participation in ensemble singing. *The Phenomenon of Singing*, *3*, 199–218.

Stamer, R. A. (2009). Choral student perceptions of effective motivation strategies. *Update: Applications of Research in Music Education, 28*(1), 25–32.

Taebel, D. K. (1990). An assessment of the classroom performance of music teachers. *Journal of Research in Music Education*, *38*(1), 5–23.

Taylor, D. M., Kruse, N. B., Nickel, B. J., Lee, B. B., & Bowen, T. N. (2011). Adult musicians' experiences in a homogeneous ensemble setting. *Contributions to Music Education, 38*(1), 11–26.

Teachout, D. J. (1997). Preservice and experienced teachers' opinions of skills and behaviors important to successful music teaching. *Journal of Research in Music Education*, *45*(1), 41–50.

Teachout, D. J. (2001). The relationship between personality and the teaching effectiveness of music student teachers. *Psychology of Music, 29*(2), 179–192.

Van Manen, M. (2014). *Phenomenology of practice: Meaning-giving methods in phenomenological research and writing (Developing qualitative inquiry)*. Walnut Creek: Left Coust Press Inc.

Van Weelden, K. (2002). Relationships between perceptions of conducting effectiveness and ensemble performance. *Journal of Research in Music Education*, *50*(2), 165–176.

Weise, C. K. (2010). An examination of the relationship between school administrators and music teachers (Unpublished master's paper). Pennsylvania State University, State College, PA.

Wiggins, J. (2015). *Teaching for musical understanding.* New York: Oxford University Press.

Wis, R. M. (2007). *The conductor as leader: Principles of leadership applied to life on the podium*. Chicago: GIA Publications.

Worthy, M. D. (2006). Observations of three expert wind conductors in college rehearsals. *Bulletin of the Council for Research in Music Education, 168,* 51–61.

Yarbrough, C., Madsen, K. (1998). The evaluation of teaching in choral rehearsals. *Journal of Research in Music Education*, *46*(4), 569–481.

Appendix I

Recruitment Email

(Asking group representative to send out questionnaire)

Dear XXXXXX

I'm currently working on my doctoral degree at the University of St. Thomas. My dissertation

topic is "Characteristics of Effective Conductors from the Adult Musician's Perspective".

Later this spring (April/May), would you be willing to email a short survey to the members of

your ensemble? Following their voluntary completion, I'd contact a few (2-3) for a follow up

interview, if they indicate they'd be willing to do so on the survey. I will also be contacting other

local adult music ensembles.

Thanks for considering my request!

Charles Weise

Appendix II

Survey Recruitment Message

(Sent out by board members of adult music ensembles)

Dissertation Questionnaire

You are invited to participate in a short questionnaire regarding music ensemble conductors! I am carrying out a study investigating adult musicians' perspectives on music ensemble conductors. You are being contacted because you are a member of a music ensemble, and have likely been a member of many ensembles with many different conductors over your musical career. If you decide to participate, you'll be asked to fill out a short questionnaire, taking 5-7 minutes to complete. If you are willing to share more, you'll also be asked to consider participating in a follow up interview of no more than 30 minutes.

https://goo.gl/forms/gjrFePccmFJT5fn32

Thank you for your time,

Charles Weise

University of St. Thomas Doctoral Student

Appendix III

Interview recruitment email

(Sent to participants who identified interest in being interviewed through questionnaires sent to

musicians in ensembles)

Dear XXXXXXXX,

Thanks for being willing to be interviewed regarding your experiences with conductors! Below

are some open windows for interviews next week. Could you send me 1 or 2 times within the

windows that work best for you? I will send you a specific schedule once I've heard from a few

others. Please also pick one of two ways we can interview.

1 – Skype/Facetime/Phone – you can interview from the comfort of your own home with no need

to travel. Plan on 30-45 minutes.

2 – Meet at a local church/your home/library – Ideally, somewhere in the southeast metro but can

travel elsewhere. Plan on 30-45 minutes, plus travel.

Available interview windows

Mon, July 10 – 8-11:30 am

Mon, July 10 – 1-5 pm

Tues, July 11 – 4-8 pm

Wed, July 12 – 8-11 am

I will have some more times available the following week if these don't work for you.

Thanks!

Charles Weise

Appendix IV

Interview Questions

(Provided prior to interviews for participants to review)

Interview Questions

(to be selected from the following – the conversation may lead us in different directions – you

are free to refrain from answering a question if you wish)

1. Describe your experiences (briefly) playing in ensembles

2. Do you have any specific experiences you'd like to share?

    a. Were experiences different at each level?

3. What drew you to playing in ensembles? Why did you start, what kept you going?

4. Describe your perception of the role of a conductor – what are their duties? What are

    their most important tasks?

5. What are some important characteristics of effective music ensemble teachers/conductor?

6. Please rank the following categories of skills from most important to least

    a. Personal

    b. Teaching

    c. Music

7. What has been your most important musical moment in an ensemble setting?

8. Have you encountered things in a conductor that you didn't like?

9. What brought you back to playing as an adult???

10. What do you like about them (directors)(current or past)?

11. What do adults play in music ensembles