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An Examination of the Pedagogic Values of Band Directors

By

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Abstract

The purpose of this multiple case study was to elicit the pedagogic values of three public school band directors. Data were collected in the form of rehearsal observations, interviews, repertoire lists, and my personal journal. After cross-case analysis of the data, two themes emerged: values evolution and reflection through context. Participants' pedagogic values changed over time from when they first entered the profession to the time of our interviews. This change was due both to reflection and the context in which each director taught. Findings from the interviews suggest that participants held common values exiting undergraduate experience even though all graduated from different institutions. These commonly held values evolved differently for each participant based on the context in which he or she taught. Additionally, the undergraduate music experience may be important for pre-service teachers to explore pedagogic values and the context plays in their formation.

Keywords: values, pedagogic values, case study, band directors

Public school band directors experience a great deal of autonomy in shaping their students' music learning and engagement when compared with teachers of core subjects. This feeling of autonomy can be attributed to several common conditions: band directors often do not have to coordinate curricula with colleagues, they feel free from mandates to implement the national standards (Elpus, 2013), and the lack of high-stakes testing in music provides directors

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the opportunity to choose content, methodologies, and aims of music education. I refer to how teachers specifically value content, means, and aims in their content as their pedagogic values (PVs).

Music teachers develop their PVs through experiences prior to and throughout their professional lives in the form of social, musical, and educational experiences, acting as orientation toward learning and teaching. Social experiences may include relationships formed in and out of the classroom while musical experiences likely include performances in which teachers are actively performing or listening. Educational experiences comprise specific teaching or learning episodes. Teachers demonstrate their PVs through decisions regarding instruction, assessment, and student learning.

Values are listed as a part of teachers' professional dispositions (CAEP, 2015). Describing the prominence of values in disposition, Smith, Skarbeck, and Hurst (2005) stated "professional dispositions are guided by beliefs and attitudes *related to values* such as caring, fairness, honesty, responsibility, and social justice" (p. 78). These values, as components of disposition, are context dependent (Johnson & Reiman, 2007). The context examined in the current study is that of the public school band director. Previous research (Abramo, 2009; Fitzpatrick, 2011) indicated band directors exhibit context specific values and beliefs guiding their curricular decisions.

For teachers, the process of valuing may be more important than the resulting value (Husu & Tirri, 2007; Rokeach, 1979). Through engagement in value clarification, Husu and Tirri noted that educators should not look to values as goals for attainment (ends and outcomes). Instead they believed educators should operationalize values in their interactions with students (means and processes). Band directors often operationalize their values through the repertoire

they select. This is evidenced by the enormous amount of attention repertoire selection receives in publications (Apfelstadt, 2000; Backes, 2010; Bauer, 1996; Begian, 1991; Reynolds, 2000). Furthermore, band directors value performance evidenced by the large number of festivals and public concerts given each year.

Allsup (2012), building on the work of Dewey regarding moral education, embraced band's unique place in public education as the setting for change. He re-imagined band as different from the normative tradition that exist in today's schools. Rather than focusing solely on performance excellence and the quality of wind repertoire, Allsup argued that band directors should value "personal growth and independent thinking while enriching our relationship with others" (p. 180).

Understanding band director PVs and PV formation may help guide music teacher educators as they help their students form pedagogic values that guide their teaching (Banville, Desrosiers, & Genet-Volet, 2002). However, research specifically regarding band director PVs is scarce. As Collinson (2012) noted regarding teacher values, "the paucity of research into sources of teachers' values represents a significant gap in understanding that potentially could result in neglect of valuable professional development opportunities for teachers" (p. 342). Court (1991) stated that "Values are central to the study of teacher thinking..." (p. 389), and should be studied as a "part of a mix of knowledge, beliefs, and values called practical knowledge" (p. 389). Considering this call for further research in the area of PVs (Collinson, 2012; Court, 1991; Husu & Tirri, 2007), the purpose of this investigation was to examine the pedagogic values of three band directors. The following questions guided this investigation:

- What are the stated and interpreted pedagogic values of band directors?

- How do pedagogic values develop and what are the primary influences in their development?
- What role does the student play in directors' pedagogic values?

Method

A multiple case-study design (Merriam, 2009) was used for this investigation because this methodology offered the best way to examine the participants' unique PVs through multiple means of data collection. Further, multiple case-study allowed for comparison among participants. Merriam stated, "The case itself is important for what it reveals about the phenomenon and for what it might represent" (p. 29). The phenomena for this investigation were the PVs held by band directors.

Participants

Merriam (2001) described the importance of a bounded system for identifying participants. She referred to the bounded system as "a thing, a single entity, a unit around which there are boundaries" (p. 27). Participants (Macy, King, and Glen) were bound by their common experiences as public-school band directors who taught ensembles that performed well (measured by personal observation and district festival ratings) and were also student-centered. For example, in a state with a highly competitive, marching band atmosphere King radically altered his marching program by moving to a non-competitive format. I had previous relationships with all three participants: I worked with two of the directors (Macy and King) as colleagues in the same region for ten years, and the third (Glen) in my capacity as a university supervisor of student teachers. With this context in mind, I observed them make decisions and carry out actions that placed the student at the center of the educational experience.

Data Collection

Data from all three participants were collected over two months in the form of field notes from rehearsal observations, post rehearsal interviews, my personal journal, and repertoire lists. Observations served as a way for me to observe directors make decisions, exhibiting values in action (Dewey, 1923). I formally observed each participant once, during which I concentrated on how the directors interacted with students. I watched and listened for messages of value conveyed through instruction, and made notes regarding instructional decisions to discuss during the interview. My journaling, after each interview, was a reflective process. I noted in the journal topics from the interview that seemed particularly important to the participants, and the emotions and attitudes that appeared to accompany each topic.

I conducted a semi-structured interview with each participant based on prepared questions and questions generated from the rehearsal observation. Additional questions evolved from the participants. For example, in the first interview Macy discussed the importance of conferences in shaping her values. Therefore, conferences became a point of inquiry in subsequent interviews of other participants. Interviews were audio recorded using Garageband[®] software. The recordings were transcribed by a transcription service. Once a transcript was complete, I compared the transcript to the original recording and corrected any errors.

Repertoire lists were collected because the repertoire director's program can represent pedagogic values (Reichling, 1993). In addition, repertoire lists received so much attention in practitioner journals (Apfelstadt, 2000; Begian, 1991; DelBorgo, 1988; Dvorak, Floyd, & Margolis, 2000; Hilyard, 1992; Prentice, 1986; Reynolds, 2000) and in the research literature (Backes, 2010; Bauer, 1996; Budiansky & Foley, 2005; Fiese, 1993; Gilbert, 1993; Ostling, 1978; Thomas, 1998; Towner, 2011; Young, 1998). Collected repertoire lists were compared to

repertoire featured in the Teaching Music Through Performance in Band Series (Miles, 1997). This book series represents a normative list of repertoire common among many state repertoire lists. Programming of repertoire featured (or not) in this series may illuminate how PVs are expressed through repertoire selection. Participants provided lists of repertoire performed within five years of our interview. They were asked to submit all repertoire performed by their band.

Trustworthiness was addressed through triangulation and member-checking (Stake, 2010). Triangulation was achieved through the multiple data sources of interviews, rehearsal observation, my journal and the repertoire lists. Member checking occurred by sending completed personal descriptions to the participants to ensure I represented our conversation accurately through the description. I made corrections to the descriptions based on their feedback, and sent them back to directors for final confirmation.

According to Merriam (2001) multiple case studies have two stages of analysis, within-case and cross-case analysis. During within-case analysis the investigator learns as much about the context as possible. I used values coding (Saldana, 2013) where I applied codes to data “that reflect a participant’s values, attitudes, and beliefs, representing his or her perspective or world-view” (p. 110) for the within-case analysis. After coding, I created personal descriptions (Merriam, 2001) for each participant; describing each director’s context and pedagogic values. The descriptions consisted of quotes from participants and observations made through field notes. The descriptions represent the culmination of this analysis. Following the within-case analysis, I conducted a cross-case analysis comparing and contrasting codes and identifying unifying themes.

Results

The following particular descriptions (Merriam, 2001) portray the three directors who participated in this investigation and are the culmination of the first stage of analysis. The individual values of the directors are represented through the descriptions. Themes, representing cross-case analysis, are presented following the descriptions.

Macy

Macy was a middle school band director in a rural district in a southern state. She taught at the same middle school her entire teaching career of 11 years. In addition to her duties as a middle school band director, Macy also worked closely with the high school director and the competitive marching band and taught general music. She had a master's degree and was a trumpet player. Macy was seven months pregnant with her first child at the time of our interview. Band directing was a large part of her life; "My husband is (a) band director as you know and pretty much we come home and that's what we talk about is 'what happened to your band today?'" (personal communication, March 6, 2013). A significant aspect of her social life involved friends who were also band directors.

Macy valued a student's experience musically and socially in band. Macy tied her valuing of the social experience of band directly to her life. She remarked, "I met my husband in college band and all my friends that were at my wedding were [in] band with me. There's so much social to [band participation], and I try to understand that" (personal communication, March 6, 2013). She valued the social experience of band for herself as well as in the lives of her students. She strived to create individualized experiences in music performance for each student. For her, it was important for these experiences to match the student's ability level. She often stayed after school or forfeited her lunch break in order to challenge students by playing duets

with them or work with those students who have fallen behind. Further, from my observations, I noticed how Macy varied her speaking tone and mannerisms based on the student she addressed in rehearsal providing further evidence of how she valued individualizing instruction.

However, social experiences presented conflict with music experiences. At the time of our interview, she was preparing to attend the district concert band assessment festival. She had four more band members than she could fit on a bus. To take an additional bus would cost more money than she had in her budget. The crux of the dilemma was how to decide which students would be allowed to attend the trip, particularly whether to use playing achievement to determine attendance. With regard to students who are struggling to play the music she stated:

It's the ... kids that are struggling to keep up with the pieces we've been playing for a month and a half ...you're trying to think about their best interest and do [the students] even need to go? I don't know...individualizing it for each kid is how I feel about it, which is daunting. (personal communication, March 6, 2013)

In this particular dilemma she had to balance her valuing of excellent performance with her valuing of student experiences. In addition, how she valued fiscal responsibility is also relevant to this situation. Macy struggled to justify spending additional money for students who were primarily interested in social experiences:

Like literally you're just here for the social aspect and you're going to cost me \$400? That's where I feel really bad to say "I know you love this, but you can't go. You just can't go because you aren't putting forth the effort" (personal communication, March 6, 2013).

After weeks of deliberation, she chose to not allow four students to attend the concert festival. The four students were excluded based on achievement, or in this case, lack of achievement. In this particular situation Macy prioritized fiscal concern and musical excellence.

Macy was deeply, personally connected to her students. Much of our interview was spent discussing her personal reactions to students who quit band. When students choose to stop

participating in band, Macy feels personally responsible for that decision. She related a particular instance when 9 out of 10 students quit the summer prior to their senior year. Even though they were not in her middle school band anymore it was difficult for her emotionally: “That was my first sixth grade class, and I took it really personally and it wasn't [personal]. It was them making silly choices, and I took it really hard and didn't want to talk to any of them” (personal communication, March 6, 2013). Perhaps most telling of her personal involvement with her students is the conflict she felt about whether or not to take maternity leave:

You know, we're having a kid of our own and I'm trying to decide if I'm going to take any maternity leave in the fall because what are they [her band students] going to do without me? How am I going to start my sixth grade band? Oh I don't know if I trust anybody else to do that, but I totally trust someone else to raise my child! That is really, and that's what I'm saying, how messed up is that? (personal communication, March 6, 2013)

This particular statement illustrates how much Macy valued her students' musical experiences her strong responsibility for her students learning.

King

King was a high school band director in an urban area of a southern state. He held his current job for four years, and taught band for 14 years. His current school was consolidating with two other schools the next year and he was recently selected as the band director of the consolidated school. He was married with six children. At the time of our interview he and his wife were expecting their seventh child. During my visit, King was preparing his ensemble for performance at the district concert adjudication.

King's PVs can best be categorized as both explicit and implicit. Explicitly, when asked what he values, King discussed the normative aspects (Allsup, 2003) of concert band. He stressed musical achievement for his students, “So they can experience getting close to perfection because especially at [high school] kids don't experience that” (personal

communication, March 5, 2013). He constantly rated his band using other respected band programs as points of comparison. This drive for perfection was tempered by the context in which King teaches. He described achievement ceilings at each of the schools he has taught.

I have accepted that there are some places that are just going to be better, and [rival school] football, because of lots of reasons, it's just going to be better, and you won't ever...get [rival school] football to happen at [other school]. It would take generations. It wouldn't happen in one person's teaching tenure. So I teach now knowing that to change an entire program might not even happen in my lifetime. And it doesn't take one person, it takes the whole right group of people and administrators and parents. (personal communication, March 5, 2013)

It is evident from this statement that King believed context is an important aspect to determine success.

However King does not let context interfere with the goals he set for his students to attain perfection. Instead, he adjusted the tasks he asks his students to complete. One way this manifested in his teaching was by choosing repertoire that provided an appropriate challenge for his students. He described how adjusting the difficulty of repertoire is something he has only recently begun to do:

I will choose music more for the kid's sake than for my own sake. Like the piece we were just doing is only grade two, but I know that we couldn't get grade three to a very high level. *And a few years ago my ego wouldn't have let me play grade two you know, and now I'm like okay we're going to play this.* We're going to play it really well, and we're going to be grade two, we will be the only band playing grade two, that is how it is. (personal communication, March 5, 2013)

This quote also demonstrated how King's PVs changed over time. He shifted from prioritizing a value of difficult repertoire to prioritizing a value of excellent performance.

King implicitly valued playing "great lit [repertoire]". Repertoire came up numerous times (unprompted) during our conversation, but it was never explicitly listed as a current PV. Though early in his career it was an explicit PV, "I started teaching band for lots of philosophical reasons, sharing the joy of music, and from our own egotistical reasons to have a great kick-butt

band that played great lit” (personal communication, March 5, 2013). Over the course of his career King’s use of quality repertoire changed because of the context in which he taught. Examining his repertoire list, King almost exclusively programmed respected wind pieces with his first two schools, but programmed lesser-known pieces for his current ensemble, thus combining two values (repertoire and the role of context).

King used the repertoire a band performs to measure the ability of a band and its members. Repertoire is the barometer for what level of excellence a band has achieved.

I know that if we go and get straight “proficient” that’s going to be okay, and that’s going to be not bad you know, and if we blow up we might get “apprentice”, and that wouldn’t have happened in [previous job]. You know a bad performance in [previous job] would have been proficient, but what these kids do in middle school is so totally different than what they did with [previous assistants] that I can’t even, I can’t even compare. (personal communication, March 5, 2013)

Another implicit value for King was student success and student self-esteem. While King primarily spoke of the ensemble achieving excellence, he also referred to individual students.

I’m more invested now in the student success than the band success because [high school] band is so limited and when a kid makes all-district then they really worked at it that’s -- that issue happened three or four times and I felt great about it. I was just happy for them as I’ve been all year. (personal communication, March 5, 2013)

Continuing, King described how these students were later placed in a lower band at a university honors ensemble, “And then they [students] got white band (the lowest band) at [honor band] and [it] crushed them and I was, you know, for the night I was like ‘we’ll not go back to [honor band]’” (personal communication, March 5, 2013). Reflecting on this reaction he continued. “It’s stupid. It’s a white band concert...and I found ‘oh man, I’m really into how this one high school sophomore did’” (personal communication, March 5, 2013). King was personally invested in his student’s success, and similar to the change in his values regarding repertoire, this investment was dependent on the context in which he teaches.

Glen

Glen taught junior high school band in a suburban community in a mid-Atlantic state. He had taught for fifteen years, the first seven of those years teaching fifth through twelfth grade, and the last eight teaching seventh through ninth grade. He was married with two children. Glen was very active professionally as a published writer and clinician, and served on committees with the state department of education as well as the state music educators association. Perhaps the most reflective of the participants, Glen constantly analyzed his instructional practice and instructional goals. However, Glen rejected the notion of personal teaching philosophies as orientations for goals:

So I always feel like when I answer a philosophy question that I am just saying all the buzzwords and textbook answers for what a philosophy of music education should be. So I don't like philosophy statements as much as I like mission statements or belief statements. (personal communication, June 10, 2013)

This pragmatism is reflected in how Glen approaches teaching band. He quickly got at the “nuts and bolts” of rehearsal, but in a way that involved students.

Glen valued a student's ability to be an independent musician, which he operationalized through student participation in assessing and improving the ensemble. During the rehearsal I observed, Glen rarely dictated a decision. Instead he would often stop the rehearsal and encourage the students to identify the problem and collaboratively discuss a solution. Discussing this particular value:

You know like I, a lot of times I will turn it over to the students and say ‘which do you like better? Do you like this crescendo or do you like to keep this or do you like this dynamic? Do you like this articulation? You know it's an opportunity to like, lead them in decision making. (personal communication, June 10, 2013)

He described his approach, “when I plan and when I structure my curriculum I structure it around the product. What is the desired product for each student? That can be done and I do that

on an ensemble basis, but I also do it on an individual basis” (personal communication, June 10, 2013).

Glen’s other PVs encompassed what might be considered typical outcomes of participation in band. He valued how students learn the techniques and processes required to play their instrument independently. I use the word encompass deliberately because Glen’s PVs were more broadly stated. Throughout our conversation, he rarely referred to the ensemble; he instead discussed the students as individuals. His orientation towards the individual is an important part of his values system. He valued a student’s connection with music (regardless if it is band music). Referring to this PV, “I started to see and understand that music wasn’t about making sure that every student was in band or chorus or orchestra, it was more about making sure that every student had experiences in music” (personal communication, June 10, 2013).

Glen also valued process over product. Throughout our conversation he discussed only what occurred over the course of a rehearsal until I specifically asked him about concerts. He stated, “the concert in many respects is the product but at the same time rehearsals are the product you know growth is the product” (personal communication, June 10, 2013). While not explicitly stated, for Glen, the concert is part of the process more than it is the product. Furthermore, he saw *individual* growth as the product.

Unlike King, Glen is not concerned with contextual issues like school or community particularly when choosing repertoire. Glen identified content to teach then finds repertoire through which to teach it, “I don’t really think or consider the, what the community would want when I am selecting music, I think more about the students and the curriculum and in the concepts that I will be teaching” (personal communication, June 10, 2013). For Glen, each

student was an individual context. His valuing of and goals for student independent musicianship incorporate how he views context.

Themes

Following the within-case analysis, I conducted a cross-case analysis of all three cases. During cross-case analysis, comparisons are made and abstractions are built accommodating the individual cases (Merriam, 2001). A cross-case analysis was conducted by re-examining the data to answer the research questions. Analysis of the codes revealed two themes common to the participants: value evolution and reflection through context.

Evolution. Participants' PVs began to evolve once they began teaching. This evolution was achieved through personal reflection (discussed later). Participants used varied experiences with students, other faculty, and colleagues as opportunities to reflect and construct or modify their values like Glen describes:

If I read my philosophy statement from when I was first out of college now I would probably laugh at it because you know, I think my beliefs have been shaped by watching my students and in seeing how music has affected their lives. (personal communication, June 10, 2013)

Each director referenced a change in reasons and orientations toward teaching from when they first began teaching. Participants began teaching with similar values focusing on excellent performances, performing quality literature, and in essence, saving the world through band. For example Macy recalls her early philosophy of education, "Everyone had to be in band. Everyone had to graduate from band, and everyone would find success" (personal communication, March 6, 2013). For King, values evolved from valuing cornerstone repertoire to valuing performing excellence.

Reflection through context. Participants' PVs were influenced by reflection and an interaction of contextual factors. King modified his PVs not only based on experiences with his

students but how those experiences interacted with his perceptions of other band programs led by respected peers. He valued the role repertoire played in achieving a quality program; a quality program measured against well-established band programs in his region but mitigated by the community context of the school in which he taught. Likewise, context influenced the PVs Macy prioritized (student experience, student achievement, and fiscal responsibility) when deciding which students would be able to attend the concert festival. In most cases it appeared reflection seemed to act as a catalyst for value formation and modification.

All participants remarked how they were not cognizant of their PVs prior to entering the teaching profession. Upon entering the profession, each director intentionally engaged in reflection that resulted in PV evolution. King reflected on his students' experiences as well as influential peers he respected; Macy and Glen reflected on student experiences combined with professional development.

Context exerted a complex, unique influence on PVs influencing the content of the value rather than the value itself. All participants valued ends of music education to some extent or another regardless of context. What those ends were (the content) was determined by the context. Common among all three participants was a consideration of the context of their teaching situation. Directors would accept or reject ideas based on the school and community (King and Macy) or students (Glen) they taught.

Discussion

The purpose of this investigation was to elicit pedagogic values of band directors and ascertain experiences that may influence those values. I now present the answers to the research questions and follow with a general discussion of the findings of this investigation.

What are the pedagogic values of band directors? The participants' responses represented three types of PVs: content, ends, and students often emerging in concert with one another. Pedagogic content includes the repertoire or skills taught through band. For example, King often discussed the importance of the quality of repertoire he programs for his ensemble. The repertoire his band played had value for him and helped him achieve his value of a high quality performance. Glen values the musical concepts present in the repertoire. Macy, through her actions (extra time spent helping students during lunch and after school) demonstrated how she values the skills learned through participation in band (as well how much she values students).

All participating directors valued particular ends for their students, though they did not always agree as to what they should be. Each director worked toward these ends in the form of aims for student learning. For Macy it was social experience and skill, for Glen it was independent musicianship, and for King it was musical excellence. The only common value among the directors was that they all mentioned aiming for the lifelong musicianship of their students though how that was defined was unclear. Thus, while all participants discussed ideas representing values of pedagogic content and ends, the specific values themselves varied.

Finally, the participants also demonstrated a fundamental valuing of students. King evidenced this when he was upset because one of his students failed to make a desired placement in an honor band. For Macy this was apparent when she was considering how much maternity leave to take and how she struggled with determining which students would be permitted to attend the band adjudication.

How do values develop and what are the primary influences in their development?

Initially PVs were heavily influenced by high school and college experience. For example, King

thought back to his time in high school band and the influence of his director, “philosophically we played good lit. I know that we played a Holst Suite, and I remember clearly playing Chorale and Shaker Dance” (personal communication, March 5, 2013). It is likely King’s high school director was a significant influence on King’s values. Participants examined peers’ actions to reflect on their own PVs, “I think my largest influence as I teach has been watching other programs” King, personal communication, March 5, 2013). They sought professional development as Macy described when she thinks about her PVs, “Most of my thoughts come when we go to something like Midwest or [state music education conference]. You know when we go to something like that” (personal communication, March 6, 2013)

What role does the student play in directors’ pedagogic values? Directors discussed students’ roles in different ways. Glen felt the best interest of the student involved providing “experiences [that] could culture and cultivate within them a deeper love and appreciation for music and a better understanding of how it can influence decisions in their life or you know make their life better” (personal communication, June 10, 2013). For Macy and King, it meant treating students as individuals and tailoring instruction to meet their varying needs, “I’m more invested now in the student success than the band success”.

For Macy and King it was important for a student to meet day-to-day goals. Decisions regarding the best interest of the student revolved around allowing students to participate in the ensemble (Macy) or providing opportunities for students to experience success (Macy and King). Glen directly referenced long-term goals when discussing the best interest of the student. As in answering the previous research question, with the exception of Glen, long-term goals are not something to be directly worked toward. Instead they seem to work more as a by-product of participation in band.

Finally, the directors in this investigation viewed the role of the student in two ways. The student was an individual with unique needs and desires, and at the same time the student was member of a collective; a component of a larger apparatus with its own needs. Glen, Macy, and King referred to students in both ways. However; for Glen and Macy in most instances what was good for the ensemble was by transfer good for the student.

Conclusions

Band director PVs involve complex, dynamic interactions between how they view students, content, and ends. PVs are fluid constructs rather than keystone principles. It is perhaps the fluidity of PVs that makes them an important aspect of teacher disposition. Like Fitzpatrick's (2011) participants, I found the responsiveness of the director to the context in which he or she teaches to be an important, if not defining aspect of his/her role as teacher.

Context played a pivotal role in the participants' value formation. However, it was only after they had taught for a few years that it was considered when making value decisions. Participants described their early PVs in acontextual ways, "Everyone had to be in band. Everyone had to graduate from band" (Macy, personal communication, March 6, 2013). Participants' undergraduate music education may have stressed instructional practices that work regardless of context and thus de-emphasized the role it plays in in the "real world". Further, the undergraduate music education experience is itself a very narrow context with axiomatic assumptions regarding the purpose of music education (Sarath, Chattah, Higgins, Levine, Rudge & Rice, 2014).

None of the directors described experiences in college in which they engaged in formal reflection concerning their PVs as a musician/teacher. However, all of the participants described leaving undergraduate study with similar values, suggesting that: 1) there is a commonality of

PVs and PVs formation at the undergraduate level (i.e. the previously discussed axiomatic assumptions regarding music education) and 2) values are malleable and may be continually shaped after formal music teacher instruction. Regarding the commonality of PVs, previous research (Isbell, 2008; Schmidt, 1998) suggested undergraduate experience plays an important role in value formation. It is possible early pedagogic values are borrowed (without an understanding of the role of context or critical reflection on aims, means and content) from influential others when teachers first enter the profession. That participants in this study formally reflected on values only after they had entered the profession highlights the importance articulating values serves as a part of professional development (Collinson, 2012; Court, 1991; Husu & Tirri, 2007).

Over time, participants' values evolved through the influence of context and situation. Similar to Collinson's (2012) findings, the evolution of participants' values was heavily influenced by their time with students, teaching experiences, observations of student behavior and achievement (in and out of the classroom), and observation and responses to the context in which they taught. Also, participants noted that the process of reflecting on their values is ongoing, making pedagogic values a very fluid construct.

The participants in this investigation also benefited from the *process* of reflecting on values. As with teachers in previous research (Husu & Tirri, 2007) Glen, Macy, and King put their values into action in order to become better teachers. While the value itself may influence pedagogic decisions, the process of valuing, as described by Dewey (1923) seemed to provide motivation for attempting new strategies and shifting pedagogic approaches. The process of valuing may be the result of conflict between values adopted during undergraduate experiences in music education and experiences in the field with students. Rokeach (1979) suggested tensions

between conflicting values contributes to value change. Participants' values changed as they resolved conflicts between pre-service and in-service values. This process of resolving conflicting values, as Hussu and Tirri (2007) have noted may be as or more important than the resultant values.

Stemming from the importance of process, values themselves are ever-present, but not at the forefront of these director's minds. The directors did not recall exerting much time or energy thinking about an actual value or set of values except at conferences or extended time away from the classroom during summer or winter breaks. However each director was aware of their values when making decisions, particularly day-to-day values regarding performance. The long-term values of lifelong musicianship, again, seemed self-evident, even to the directors. Accordingly, it seems that those values have been largely unchanged from the first years as teachers. As mentioned previously, directors did not describe what lifelong musicianship entailed. Glen came closest, saying each student should have experiences in music. Curriculum, lesson planning, and assessment tend to be hallmarks of undergraduate instrumental music education programs (Hewitt & Koner, 2013).

In all cases, directors' values were fundamental to their instructional practices. These values formed the basis from which decisions were made regarding student learning. Repertoire and context shaped how Glen selected music for performance, while student growth and independence dictated Glen's approach to teaching. Achievement shaped how King selected repertoire for performance. Student experiences shaped how Macy made instructional decisions. Noticeably absent from our discussions were state and national standards, suggesting that either participants did not value them or valued them less than other values. This corroborates Elpus's (2013) findings that directors are not directly influenced by national standards.

The results from this project highlight the crucial role undergraduate music education can play in the development of band directors' pedagogic values. Time spent eliciting PVs operationalized through the aims of music education discussed in pragmatic terms may be beneficial in giving meaning to the technical aspects of band instruction. Music teacher educators should provide pre-service teachers (PSTs) opportunities to interrogate not only their own PVs but the PVs of influential others. The combination of experience plus reflection on values proved to be a powerful combination for change in participants PVs. This interrogation of PVs combined with early field experiences to apply them can accelerate value development for PSTs.

In addition to providing opportunities to articulate PVs, music teacher educators can highlight connections between PVs and curricular decisions. Analyzing these connections can illuminate the purposefulness of planning for student learning. Additionally, understanding one's PVs allows PSTs agency to make personal curricular decisions. Rather than teaching in ways they were taught, PSTs can begin to envision classroom structures based on their PVs.

The results from the present investigation highlight a need for collective national conversation regarding the values of music education through band. Participants in this investigation did not discuss sharing PVs with other directors. Rather, they relied on personal reflection to alter their PVs. An opportunity for the collective assessment of the PVs of the profession can inform personal orientations toward teaching band. Critically answering questions like "What is most worth learning?" and "What is the role of band in the lifelong music education of students?" can illuminate a path toward growth in the profession; growth that propels the profession forward to ensure all can learn music through participation in band.

The participants' values helped define their teacher identity and their success. A strong sense of values, cultivated over the length of their career, helped them make decisions that led to

positive outcomes for their students. The participants shared values, but the content, prioritizing, and contextualizing of them were unique to each participant. Studying pedagogic values provides insight into the processes and experiences that guide pedagogic decisions. In essence, PVs serve as the impetus for using the knowledge and skills of teaching learned in undergraduate study of music education. Understanding these values is useful to gaining a more-clear picture of teacher practice.

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