The Discovery of Music Pedagogic Culture:
Music Teaching as Communication Process

by

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Abstract

This qualitative study introduces the concept of music pedagogic culture, and explores this phenomenon, as a pedagogic communication process in a variety of educational and social contexts. Within the framework of a popular discourse on multiculturalism in music education, the issues related to the multiplicity of world musics have been covered extensively. However, many theorists tend to disregard the fact that multiculturalism suggests the multiplicity of the instructional approaches, as well. The diversity of music teaching practices has not been perceived as a multicultural issue, and as a result has been excluded from the discussion.

This study sought to develop a methodical approach to the investigation of music teaching as a social and cultural phenomenon, and Bartel's *Lens of Pedagogy* (2010) were employed as an analytical tool to examine music pedagogic culture at a variety of levels. Four highly qualified and experienced music educators participated in this research project. Data were collected over four—month period through participant observation and semi–structured interviews before and following each observation. The concept of music pedagogic culture has emerged as an attempt to understand and explain the complexity of music educators' communicative behavior in different educational contexts.

Using a combination of micro–ethnography and a constructivist grounded theory methods, this study aimed: 1) to identify the key components and functions of a music pedagogic culture; 2) to determine what identifiable characteristics and qualities can be regarded as properties of a culturally distinctive music pedagogic model; 3) to examine how participants' pedagogical beliefs and values are reflected and expressed in their music pedagogic culture; 4) to examine how cultural/subcultural context is manifested in the music pedagogy; 5) to identify and explain some of the factors that might have an impact on the process of decision making related to the transformation of professional values and revision of routine instructional methods of the internationally educated music teachers in a new educational milieu.

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Chapter 1

Introduction

1.1.　　Background of the Study

A while ago, my former student, who became Chair of a local Arts Council, invited me to adjudicate at one of the music contests organized by the council. The event took place at the Art Gallery that featured the works by emerging young artists, and having arrived early, I spent some time wandering around and glancing occasionally at the paintings, drawings, embroideries, and collages. While most of the works appeared to be unskillful and rather immature, one of the pictures was strikingly different. Remarkably expressive, oddly poignant, it seemed to emanate a mystifying power, energy, and strength. The picture featured pairs of ears, eyes, hands, feet, and other vital human organs, blood–spattered and rather deformed, suspended from a long cord attached to two forked sticks stuck in the ground. Most of the organs were present, with the exception of a heart. Intrigued I draw nearer to read the artist's note attached to the work. It appeared that the author was a young girl, who has recently immigrated to Canada. In her work, reflecting on this, extremely painful, and perhaps the most significant experience of her life, she has attempted to apprehend it and to convey her perturbed feelings and emotions. "My body is here," she wrote, "I walk and I observe. I listen and I talk. I touch things, learn, and think. I am looking forward to the future. But my heart is absent. It is still at home, in my country."

Bewildered and astonished I stood in front of this painting. The young artist's sentiment articulated so vividly in her heartbreaking work has resonated powerfully with many of my colleagues' (and certainly with my own) experiences as immigrants and music educators.

While they coach, instruct, teach, and educate young people musically, many of them, culturally displaced, sometimes socially unsettled, and, not infrequently, emotionally perplexed, ask themselves, "Is my 'pedagogical heart' here? Is my pedagogy homeless?"

As the product of a certain sociocultural formation, their pedagogical practices are deeply rooted in a local cultural context. Their pedagogic culture is an outcome (and an integral component) of an incessant, not infrequently centuries–old process. They carry a heavy load of political and ideological baggage, as the formation and existence of their pedagogical practices have been made possible by the relentless efforts of the generations of thinkers, philosophers, scholars, intellectuals, and educators. Their pedagogic culture manifests itself powerfully in the teachers' professional attitudes, judgments, requirements, and standards, in the ways they build their relationship with students. It manifests itself in the ways they look, talk, and dress. But most importantly, it manifests itself in the structures and patterns of their pedagogic communication (verbal and non–verbal) with their students, in other words, in hidden cultural messages that are straightforwardly recognized by the bearers of culture. Without its traditions, historical and social background, pedagogic culture in a new educational environment is rootless.

This is not to imply that internationally educated teachers (or anyone else, for that matter) doubt their professional qualities, knowledge, practical skills, or the importance of their extensive international experience. This is not to suggest that their teaching capabilities and enormous potential to contribute substantially to the educational practice have diminished considerably in a new cultural and social setting (Bartel and Sprikut, 2010; Goldman, 2007; Sprikut, 2012 a, b; Sprikut, 2013). In fact, in the past few years, there has been a growing awareness of the potential opportunities and benefits that highly educated immigrant–teachers may provide to a host society and its educational establishments (Goldman, 2007). For instance, Volk (2004), expressing her concern about authenticity of presentation of music of

different cultures outside of its original ethnic context suggests that one of the solutions to this problem would be to "[…] invite community culture bearers into the classroom to present their music firsthand" (p. 9). Similarly, Goldman (2007) argues that a variety of school subjects, such as history, geography, and world religions, which are usually studied distantly using textbooks, can be seen from a different perspective, if they are introduced in the classroom personally, through the experience of immigrants, the carriers of culture. Goldman maintains that one of the most important long–term benefits that immigrants–educators can provide to the educational system of a host society is that "[…] immigrants cause us to re–examine the validity of the traditional curriculum and textbooks, school structure and organization […]" (p. 344). He concludes that culture of a host community "[…] is enriched by the introduction of new elements of music, art, and literature", and "[…] immigrants may save us from a too narrow and too parochial introspection" (p. 344).

However, obviously, these major life changes pose substantial new challenges to the internationally trained music educators. They face important and tough decisions related to (not infrequently, painful) transformation of their professional and cultural identity, as well as (sometimes major) revisions and modifications of their pedagogic culture. As this process of decision–making is particularly complex and affected by a multitude of important factors, degrees of success may vary substantially.

As a result, too frequently, educators–newcomers are perceived in host societies as culturally and professionally inferior to their colleagues, members of the local educational elite (Wang, 2002; Ryan, Pollock & Antonelli, 2010; Beynon, Ilieva & Dichupa, 2004; Cho, 2010; Peeler & Jane, 2005). Among the most important factors that prevent the successful integration of the teachers–newcomers is the absence of a habitual cultural stratum within which their professional and educational preferences, assumptions, standards, and values have been

formed. The situation is rather paradoxical. Ironically, while seeking admittance into an existing educational venue, music educators–newcomers' intellectual baggage attests as much to their capacity to work autonomously as it does to their cultural vulnerability thus preventing them from gaining the access to valuable employment opportunities that the new educational setting may provide. Quite often, mistrust and deep suspicion of the dominant pedagogic culture towards unfamiliar pedagogical practices brought by the strangers result in a reluctance of the establishment to grant the newcomers a desired access.

1.2.   Relevance of the Study

However, while the immigrant experience served as a starting point for this research project, having attempted to address the issue (Bartel & Sprikut, 2010). I quickly realized that the range of the questions related to the topic greatly exceeds these narrow limits. While obviously, music making, teaching, and learning take place in a very specific cultural context, which render pedagogical distinctions more evident, however, the problem is much greater than just a simple juxtaposition of a variety of music teaching methods. The relationship between music pedagogy and culture is profound and extensive, and therefore, the search for a deeper understanding of the complex nature of music pedagogic culture cannot be contained within the narrow bounds of immigrant experience.

The importance of studying this relationship lies in the fact that the remarkable coexistence of diverse educational customs and norms or rather different (and not infrequently, discordant) educational systems (pedagogic cultures) within a single society is a complex and dynamic universal process. As it is influenced by a large number of interrelated social, historical, economic, political, and psychological factors, the extent of the impact of this process on both the society and its educational practices could be deeper and more significant than educators and theorists today can foresee. Apparently, the possible cultural and social consequences of such a process cannot be predicted at present with a high degree of precision.

However, it is becoming increasingly clear that its outcomes would deeply affect and perhaps alter our view of culture, understanding of the pedagogical behavior, educational norms, as well as our perception of the ways of transmitting and acquiring knowledge.

1.3.   Research Problem

Within the framework of a popular discourse on multiculturalism in music education, the issues related to the multiplicity of world musics have been addressed extensively. Music educators, researchers, and scholars have successfully convinced themselves that the sounds created by the planet's human inhabitants have a right to exist in our classroom (although a number of the vital questions related to the process of the representation of those sounds have yet to be settled). However, debating the issues related to multicultural music education, many theorists tend to disregard the fact that multiculturalism suggests the multiplicity of the instructional approaches, as well. The diversity of music teaching practices, which constitutes a notable social and cultural phenomenon, has not been perceived as a multicultural issue, and as a result has been excluded from the discussion. Bartel (2010) coined the term *pedagogical multiculturalism* to designate this unique phenomenon, which is rapidly becoming a new cultural, social, and educational reality not only in Canada, but also in many other parts of the global community deeply influenced by the contemporary social processes, as well. While *multicultural pedagogy* has become a favorite topic of an advanced theoretical discourse in education, *pedagogical multiculturalism* as a current social trend and an emergent conceptual model has received very little attention from our educators and theorists. Regrettably, it has never been a subject of a systematic investigation neither in music education nor in general education research.

1.4.   Purpose of the Study

This study is an attempt to explore the aspects of culture that influence music peda-gogic practice, the relationship between culture and music pedagogy, their connection and re-ciprocal influences. The main goal of the project is to examine in depth the process of the de-velopment and modification, and to identify the key elements of music pedagogic culture.

This project is motivated by the belief that a better understanding of the complex rela-tionship between culture and processes that shape music pedagogic practices will 1) facilitate cultural competence development, 2) contribute to creating an environment of acceptance and respect for music pedagogic cultural diversity, 3) facilitate active cooperation, discussion, and cultural exchange in music education, 4) assist in bridging the gap between diverse music pedagogic practices that coexist in our society, and, as a result, 5) benefit music education profession as a whole.

1.5.   Contextual Reflexivity: Situating Myself in Research Process

As noted above, my deep interest in the subject stems from my numerous observations, encounters, and discussions with music educators across Canada and abroad, teaching in a variety of cultural (and subcultural), as well as educational social, political, economic, (and countless other) settings and contexts, and at a variety of levels.

 I was born in Moscow, the capital of the Soviet Union, and graduated with a Master's in Music Performance and Wind Pedagogy from one of the most famous and prestigious mu-sical institutions in the world, Moscow State Tchaikovsky Conservatory. Located in the heart of old Moscow, within the beautiful Boulevard Ring, about ten minutes' walk from the leg-endary Moscow Kremlin, the Conservatory occupies a stately eighteenth–century mansion that once belonged to Princess Yekaterina Dashkova, a close friend of the Empress Catherine the Great. The magnificent Grand Hall of the Conservatory that ranks among the world's best

concert venues was built in 1901. Its lobby, decorated with columns and high ceilings, is modeled after an ancient Greek temple. There are marble statues of Amazons, the exact replicas of Phidias and Kresilas' sculptures once adorned the famous temple of Artemis at Ephesus. The Hall contains a beautiful organ constructed by the firm of Aristide Cavaille–Coll, the most distinguished organ builder of the 19th century. The walls are adorned with 14 large oval portraits of the great European and Russian composers from Bach to Tchaikovsky. It appears that everything was designed to inspire awe, to astonish people with the grandeur of this temple of music, and evoke a strong emotional response, profound feelings of reverence in applicants, prospective and current students, as well as in general audience and visitors.

Every year, the school receives hundreds of applications from all over the country, as well as from many neighboring states. Admission standards are very high, the requirements are strict, and admission is competition–based and subject to grueling entrance exams, including an audition, harmony, theory, solfege, music history, Russian language and literature (written and oral), and personal interview. The following quotation is taken from a badly translated *Admission Regulations Booklet* published on the Moscow Conservatory website (English version):

> [students] are admitted to Tchaikovsky Moscow State Conservatory (hereafter named "the Conservatory") according to results they show at the entrance exams to be held in order to detect whether or not the enrollees are able to learn the state educational program at a professional level. Those who have shown the brightest creative abilities and the best results will be enrolled to the Conservatory.

I still remember an overwhelming sense of relief and happiness when the exams were over and I got accepted to the Conservatory. As noted earlier, its acceptance rate is rather low; for instance, out of nineteen applicants for the Conservatory clarinet class, only three were admitted. Everyone was exhausted. However, none of the freshmen was able to take a

break. The Soviet Union had a long–standing tradition of sending students out every fall to assist collective and state farms around the city with the harvest. In Russian, this process is called *na kartoshku*, which is roughly translated as "on potato" (Ries, 2009). However, that summer, the Conservatory management received a permission from the Moscow Government to build a new concert hall, next to the main Conservatory building. Today, it is known as Rachmaninov Hall, a very popular chamber music venue. Construction work has just begun, and the administration that suffered, as usual, from lack of working hands, gave us a choice: we could either go out "on potato," or stay in Moscow and work on the construction site. I chose the latter, and for the rest of the summer and well into the fall worked with other students eight hours a day, five days a week, carrying handbarrows with cement, bricks, and break stones. Of course, it goes without saying that none of the students ever got paid for their efforts; after all, the Soviet Constitution guaranteed free higher education to all who met university admission criteria. It was an unusually long, hot, and humid summer in Moscow, and at the end of the day, we felt so physically worn down we could barely drag ourselves away. However, it was only the beginning. By the end of November, the rest of the students came back from the farms, and our classes finally started. There was a lot of hard work ahead. Known for its devotion to classical tradition and commitment to excellence in music performance, the school fosters a culture of professionalism among its students, striving to ensure that its traditional values are transmitted to the next generation. Suffice it to recall that Tchaikovsky was a professor of theory and harmony at the Conservatory for 12 years. The vast majority of the Conservatory teachers were highly accomplished musicians, internationally famous instrumentalists, singers, musicologists, conductors, composers, and members and principals of symphony orchestras[1]. They were revered for their accomplishments,

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[1] For instance, my teacher had won first prizes at several international and all-union music competitions and for many years served as principal clarinetist for the USSR State Symphony Orchestra under Yevgeny Svetlanov

knowledge, skills, and experience. The school followed a strictly specified curriculum approved by the Ministry of Education. While teachers made all musical and non–musical decisions, students had no freedom with regard to their courses or repertoire choices. They were expected to practice four–five hours a day and follow closely teachers' instructions. Of course, there were some subtle differences in teaching approaches associated with teachers' personal characteristics, but generally, the "top–down" pedagogic culture prevailed. This culture created a harsh, aggressively competitive learning environment. In this context, it was not at all unusual to see a student getting kicked out of class with his music books thrown after him if his teacher did not feel that the student was adequately prepared for the lesson. It was not at all surprising to see a student being expelled from the Conservatory for daring to argue during a rehearsal with the symphony orchestra conductor who also happened to be the principal conductor at the Bolshoi Theater. On the other hand, however, one might argue that this culture prepared students to function effectively as music professionals. Among the school's most distinguished graduates whose names were engraved in gold on the Moscow Conservatory's marble Board of Honour were world–famous composers Rachmaninov, Scriabin, Taneyev, Glier, Khachaturian, pianists Oborin, Merzhanov, Richter, and Nikolayeva, violinists David and Igor Oistrakh, cellist Mstislav Rostropovich, and many others.

As a performer and music educator, I consider myself fortunate to be able to not only travel and visit, but also to stay for a long time and perform, study, and teach in different parts of the world, from Asia and Europe to Middle East and North America. I had a rare and valuable opportunity to gain a deeper knowledge of different cultures and learn several languages. I studied with many great teachers and taught many wonderful students. Did I take my cultural and pedagogical values with me into my learning and teaching experience? Certainly. How could it be otherwise? As a result, it is hard to deny that very often there was a strong sense of dissonance between my expectation and beliefs as a Moscow Conservatory

alumnus and a new educational reality. It was and continues to be not only an exciting, interesting, and rewarding but also a challenging, intellectually demanding experience. It has given me a chance to step back, to reflect on my teaching practice, and re–examine my values, expectations, beliefs, and perceptions. I have watched my colleagues, music educators at work, noticed some interesting features of their teaching, especially their communicative behaviour, interactions with their students. I have learned a lot from them. I became aware of the existence of other music pedagogies. I recognized the importance of contextual factors for the development of music pedagogy as a complete cultural system, and learned to respect diversity of perspectives. The concept of music pedagogic culture has emerged out of these reflections.

Although I realized that it would have been completely futile to try to stop thinking like a graduate of the Moscow Conservatory, importantly, however, I have attempted to challenge my assumptions, and identify my biases. It was a complex, at times even threatening process of reflective learning and perspective transformation (Mezirow, 1991; Toth, 1995). In fact, as Toth (1995) suggests, it is precisely the experience of dissonance between expectations and consequent reality that often triggers "a critical examination and exploration which creates and clarifies new meanings and perspectives that ultimately impact self–understanding" (p. 183). According to Mezirow (1991), perspective transformation is "the process of becoming critically aware of how and why our assumptions have come to constrain the way we perceive, understand, and feel about our world" (p. 167). Importantly, he argues that this process often results in changing the "structures of habitual expectation to make possible a more inclusive, discriminating, and integrating perspective; and, […] making choices or otherwise acting upon these new understandings" (Mezirow, p. 167).

The importance of the notion of reflexivity in qualitative and specifically, educational research has long been recognized by scholars (Lichtman, 2010; Scott & Morrison, 2006).

Lichtman (2010) suggests that qualitative researchers should "acknowledge the role of the self in all aspects of research […], embrace its use rather than make apologies for the involvement of the researcher" (p. 297). Patton (2014) advises qualitative researchers to "communicate authenticity and trustworthiness through reflexivity" (p. 75). According to Guillemin and Gillam (2004), "A reflective researcher is one who […] is able to take a critical look at his or her own role in the research process" (p. 275). For them, the "[…] goal of being reflexive […] has to do with improving the quality and validity of the research and recognizing the limitations of the knowledge that is produced, thus leading to more rigorous research" (p. 275). They define a reflexive research as a "continuous process of critical scrutiny and interpretation, not just in relation to the research methods and the data but also to the researcher, participants, and the research context" (p. 275). This process also involves critical reflection on the factors that "influence the researcher's construction of knowledge and how these influences are revealed in the planning, conduct, and writing up of the research" (Guillemin & Gillam, 2004, p. 276). Similarly, Scott and Morrison (2006) approach reflexivity as "the process by which the researcher comes to understand how they are positioned in relation to the knowledge they are producing […]" (p. 202).

Walsh (2003) calls reflexivity "the hallmark of interpretive research," and defines it as "turning back upon oneself or upon the subject of study" (p. 51). The process of analysis and interpretation demands "a second (and third) look beyond the explicit or unreflectively taken for granted" (Walsh, 2003, p. 51).

Scholars identify several different types of reflexivity. For instance, while Scott & Morrison (2006) maintain that there are personal, disciplinary, and epistemic types, Walsh (2003) distinguishes between personal, interpersonal, methodological, and contextual reflexivity. According to Hsiung (2010), as qualitative researchers are interested in the process of pro-

duction of meaning in particular social and cultural context, "interpreting qualitative data requires reflection on the entire research context" (para. 3). For him, "reflexivity involves making the research process itself a focus of inquiry, laying open pre–conceptions and becoming aware of situational dynamics in which [participants and researcher] are jointly involved in knowledge production" (para. 3). Walsh (2003) suggests that as contextual reflexivity "recognizes research as a historically situated activity, […] it can include both a cultural analysis of the phenomenon studied and a local analysis of the research project itself" (p. 61).

This research study employs constructivist grounded theory methodology (Charmaz, 2000, 2001, 2008, 2014). According to Charmaz (2014), "constructivists attempt to become aware of [their own] presuppositions and to grapple with how they affect the research" (p. 240). Importantly, she suggests that "Constructivism fosters researchers' reflectivity about their own interpretations as a well as those of their research participants" (Charmaz, 2014, p. 240).

In this project, music pedagogy is approached as a cultural system, and the attempt is made to understand participants' motives and interpret their communicative behaviours in terms of their cultural context (Neuliep, 2010; Wood, 2011). It must be emphasized that this approach is not concerned with value judgments. I do not aim to assess, criticize, or evaluate participants' viewpoints and beliefs or their pedagogic practices. Nor do I aim to compare different music pedagogic cultures. As noted by Wood (2011), it is an ethical responsibility of a researcher "to make an earnest effort to understand others' perspectives" (p. 78). The goal is to examine and gain deeper insights into a range of unwritten rules of music pedagogic culture, to call attention to the assumptions that participants hold, and investigate the ways in which these assumptions manifest themselves in teachers' communicative behaviour, or, in other words, to uncover the meanings behind participants' pedagogical actions. Ultimately, the goal is to construct a theory of music pedagogic culture.

Research Questions

Therefore, this study aims to answer the following question:

How can the music pedagogic culture of teachers be differentiated?

Subquestions

1. What identifiable characteristics, shared traits, features, and qualities can be considered properties of a culturally distinctive music pedagogy?

2. How can music pedagogic culture be differentiated on a basis of communication (e.g. verbal/nonverbal, direct/indirect)?

3. How are teachers' values and beliefs reflected and expressed in pedagogic communication structures and patterns?

4. How is cultural/subcultural context evident in the music pedagogy?

Definitions and Clarifications of Basic Concepts

a. Culture

The conceptual roots of the term "culture" can be traced to the writings of Herodotus (5th century BC); however, with regard to a commonly agreed upon definition of what constitutes culture, the matter is far from being settled. As early as in 1924 Edward Sapir pointed out that the problem of defining culture stems from the multiplicity of connotations that the term conveys. Having referred to culture as "a label that seems to mean something particularly important" he observed, "[…] yet, when the question arises of just where to put the label, trouble begins […]" (Sapir, 1924/2004, p. 23). Even a brief review of the literature on the subject highlights a remarkable history of the profound intellectual struggle for accuracy, clarity, and precision of a cohesive definition. Adding to this complexity is the fact that according to Herbert (1991), none of the theories of culture (and consequently its definition) is

"ideologically innocent" (p. 302). He suggests that these theories "lend a persuasive semblance of unity and an authenticating aura of inspired genius, not to mention the charm of a dramatic fable of scientific discovery, to a concept always weakened […] by seemingly incurable vagueness and incoherence" (Herbert, 1991, p. 302).

Today, it has become a commonplace among scholars to refer to the classic *Culture: A Critical Review of Concepts and Definitions* by A. Kroeber and C. Kluckhohn (1952), where the authors assembled over 160 definitions of culture. However, since the first publication of the book, the number of such definitions, revealing, according to Gannon (2008), "not only wide variations but also conflicting emphases" (p. 21), has increased indefinitely. In an attempt to overcome this difficulty, Gannon (2008) suggests that a more sensible approach to defining culture would be to specify and tailor any definition to the particular goals of each research study (Gannon, 2008, p. 21).

Therefore, for the purposes of this research project, I adopt the following definition of culture proposed by Schirato and Yell (2000): "Culture can be understood as the totality of communication practices and systems of meaning" (p. 1).

This definition comprises two key components of culture that are crucial for any educational relationship, including music pedagogy, namely, communication, or the act of transmission, and the process of construction of meaning. There are several interesting and important implications for the concept of music pedagogic culture that arise from this view. These implications will be discussed at length in the following chapters.

b. Communication

The concept of communication is as complex as the concept of culture, and there exist a wide variety of opinions on the nature of communication, its models, functions, and structures. In a most direct way, this thesis is using the term "communication" to include not only verbal communication (teacher talk) but also body language, facial expression, as well as a

variety of decisions teachers make in determining the learning environment, such as, for instance, classroom arrangement or poster selection. It is important to emphasize that in this thesis, a meaning– centered view of communication is adopted. This approach places interpretation and sense making at the center of the communication process. Within this perspective, communication is defined as "the practice of producing meanings, and the ways in which systems of meaning are negotiated by participants in a culture" (Schirato & Yell, 2000, p. 1).

c. Pedagogy

Pedagogy can be defined in technical terms, as a "professional concern," to reflect its meaning, which, according to Anderson (2005) "has to do with teaching and learning in schools" (p. 54). It can also be approached as a practice "that is about much more than teaching strategies or concerns of mere practitioners" (Hernandez, 1997, p. 12). In *The Nature and Methods of Pedagogy*, Durkheim (1956/2003) argues that although the terms "education" and "pedagogy" have often been used interchangeably they should be clearly distinguished from each other. While education is defined simply as the "influence exerted on children by parents and teachers" (p. 311), pedagogy is approached in a more general way, and consists, according to Durkheim, "not of actions but of theories" (p. 311). Pedagogy, for him, is "a certain way of reflecting on the phenomena of education" (p. 311). Hernandez (1997) expresses a similar view, referring to pedagogy as a "dynamic of theory and practice with political and ethical concerns leading the process of reflection and reorganization" (p. 12). Somewhat echoing Durkheim, Anderson (2005) considers pedagogy to be a general framework "for discussions about teaching and the process by which we do our jobs as teachers" (p. 53). Perhaps, from this perspective, pedagogy can be most usefully understood as "a definition of culture and a means to transmit that culture to the next generation" (Anderson, 2005 p. 53).

d. Multi–Cultural Music Education and Music Pedagogic Culture

Multiculturalism and multi–cultural music education remain at the center of much academic and public debate. Engaged in an ongoing search for ways "to adequately convey the musical traditions of multiple cultures" (Mark and Madura, 2013, p. 146) scholars and practitioners extensively discuss various perspectives and approaches to teaching world musics at different levels. According to Mark and Madura (2013), the ISME policy on world music education advises that music educators "take as a point of departure the existence of a world of musics, all of which are worthy of understanding and study." (p. 144).

However, there is another equally important problem that has been largely overlooked by researchers, theorists, and educators. This research project aims to explore the issues of music pedagogic cultural diversity. To paraphrase the above statement, this dissertation takes as its point of departure the existence of a realm of music pedagogic cultures all of which are worthy of respect and serious critical study. It should be strongly emphasized, however, that this thesis is not about multicultural music education, multicultural/culturally responsive pedagogy, or the pedagogy of the internationally trained music educators any more than it is about how teaching steel pan differs from teaching band, choir, or computer–based songwriting.

In this thesis, music pedagogic culture is conceptualized as a pedagogic communication system (or a set of communication pedagogic practices) which assist students in the process of production of musical meaning and music related decision making. It should be noted that this definition does not include a reference to any specific music pedagogic culture or its intrinsic values. Music pedagogic culture is characterized as a *communication system*, which implies recognition of the significance and centrality of music educators' communicative be-

havior in the process of music teaching, and allows highlighting the role of pedagogical communication as a main vehicle by which teachers' musical/cultural values and beliefs are transmitted to their students. This project, therefore, is an attempt to develop an analytical framework that could be used for a deeper and more systematic investigation of a music pedagogic culture (or teachers' *communicative practices*) at a variety of levels.

Structure of the Thesis

The remainder of the dissertation contains seven chapters. Chapter 2 provides a literature review, and is divided into five sections. In the first section, I identify three aspects of pedagogic culture that are important for its understanding as a theoretical construct and a complex social phenomenon. Next, I discuss some interesting issues involved in defining equally elusive concepts of culture and pedagogic culture. As noted above, although the definition of culture is far from being a settled matter, it appears that the most common view held among scholars is that any definition of culture should be tailored to the goals and objectives of a specific research project. Therefore, in this section I argue that while it is rather obvious that the notion of pedagogic culture should be discussed within the context of the term "culture," it is essential to delimit the bounds within which pedagogic culture is defined. This segment lays the foundation for discussion in the following sections. In the second section, I explore the connection between the notions of communication, culture, and pedagogy. This section provides extensive evidence that there is a strong tendency in the literature to equate culture with communication, and contends that this perspective has a number of important implications for the notion of pedagogic culture. The third section examines the complex relationship between music pedagogy as a cultural phenomenon and communicative behaviors of teachers. The notion of music pedagogic culture is introduced, as a pedagogic communication system (or a set of communication pedagogic practices) which assists students in the process of production of musical meaning and music related decision making. The forth section

provides broad coverage of the literature examining such important aspects of pedagogic practice as teaching style, teachers' patterns of behavior, teaching approaches, and teaching strategies. In this section, I suggest that due to the fact that these terms have no commonly agreed upon definition, they are frequently used in unclear or conflicting ways. As a result, there is much confusion and inconsistency in the literature on the topic. Therefore, the main argument developed in the final, fifth section of the chapter is that the notion of music pedagogic culture introduced above provides a useful overarching concept that encompasses all the aforementioned important components of the music education profession.

Chapter 3 is devoted to the extensive discussion of Bartel's set of eight conceptual *Lenses of Pedagogy* (2010), which is employed in this project as an analytical tool for investigating the complex phenomenon of music pedagogy at a variety of levels–from the patterns of teaching to the deeply rooted assumptions that underlie music pedagogical practice. The chapter argues that Bartel's model represents an important move away from "cultural supremacy" attitude in music education towards acknowledging cultural pedagogical equality in the context of pedagogical multiculturalism. Each lens serves to bring into focus a specific aspect of music pedagogic culture. This allows in–depth investigation of the educators' views on role of the teacher, student and teacher expectations, choices of pedagogical approaches, teacher–student relationship, their interaction and emotional connection, pedagogical communication strategies (including their verbal and non–verbal components), teachers' assumptions about assessment and achievement, musical knowledge and abilities, response to and value and purpose of music, and others. I conclude the chapter with the suggestion that adopting Bartel's multi–lens approach that recognizes the value and diversity of cultural experiences in music teaching will help to highlight the unique features of a music pedagogic culture, and offer deeper insights into the complex process of music related production of meaning and decision–making.

Chapter 4 describes the theoretical framework in which this project is grounded. Bernstein's theory of pedagogic communication (2003) and Geertz approach to cultural analysis (1973) serve as a logical foundation for this study. I argue that while Bernstein's analysis of pedagogic discourse concerns primarily the fundamentally asymmetrical nature of the pedagogical relationship, his view on pedagogical process as a mechanism of "cultural reproduction" has important implications for this research project. Geertz approach is based on the assumption that human interaction processes are inescapably interpretive. He suggests that in order to better understand these interpretations researchers should uncover conceptual structures that inform people's actions, reconstruct symbolic systems within which meanings are generated. In this chapter, I examine how Bernstein and Greetz's perspectives complement each other to provide a richer understanding of the complex nature of pedagogic culture.

Chapter five presents the methodology employed in this project, the process of participants selection, and research procedures. In this qualitative study, I used a combination of micro–ethnography (Garcez, 1997; LeBaron, 2005; Streeck & Mehus, 2005) and a constructivist grounded theory method as outlined by Charmaz (Charmaz, 2000, 2001, 2008, 2014). In this chapter, I argue that the blend of two research methods provided a suitable methodological framework for the project. On the one hand, it allowed the researcher to study in depth all aspects of music pedagogic process, from deeply embedded pedagogical assumptions, values and beliefs, to teachers' motivations, attitudes, and pedagogical communication patterns. On the other hand, it provided the opportunity to utilize the structured set of procedures of grounded theory method to analyse and interpret data, and generate a theory that offered new interpretations and understandings of the phenomenon of music pedagogic culture.

Chapter 6 consists of four sections, corresponding to four individual case reports for each participant. In this chapter, I conduct within–case analysis using Bartel's theoretical model to maintain internal integrity and coherence. This framework allows the researcher to

discover the unique patterns of teachers' interactions, highlight the key themes that emerged from each case, and identify the major factors involved in the process of development and modification of a music pedagogic culture. I proceed to offer a description and analysis of the participants' verbal and non–verbal communicative behavior to draw attention to otherwise hidden dimensions of their pedagogic culture. I conclude each case with *Music Pedagogic Culture Profile*, a table summarizing the key elements of the participant's pedagogic culture.

Chapter 7 addresses the research questions through a cross–case analysis, where the differences and similarities between the categories discovered during within–case analysis are highlighted and discussed in detail. Based on the findings of this qualitative study, I develop four conceptual models illustrating the general structure of a music pedagogic culture of each participant, and important influences that affect their communicative behavior. These conceptual models are expressed as radial diagrams with the central circle representing the main, unifying element(s) of a pedagogic culture, which binds its various components into a structurally organized system. The chapter concludes with an in–depth discussion on the nature of music pedagogic culture as a communication process.

Chapter 8 offers conclusions and a number of implications for pedagogic practice, and identifies potential areas for future research.

Chapter 2

Literature Review

2.1.　　Culture and Music Pedagogic Culture

The famous sociologist Geert Hofstede in his highly influential book *Culture's Consequences* (2001) offers an extensively quoted definition of culture as a "collective programming of the mind that distinguishes the members of one group or category of people from another" (Hofstede, 2001, p. 9). In other words, as a result of this complex "programming" process people develop certain identifiable characteristics and qualities that, on the one hand, unite them as a community, and on the other hand, culturally separate them from others. Therefore, it can be assumed that teachers (as well as music teachers), as members of a society, community, or a professional group, develop certain cultural characteristics. These characteristics are reflected in their pedagogic practices, and thus, teachers vary in their pedagogic culture. Then, the following questions arise, What does music pedagogic culture consist of? What are its main components and functions? What is the extent of culture's influence on music pedagogic practice? Is it possible to identify unique cultural characteristics that make music pedagogy culture specific and differentiate one music pedagogic culture from another? Do teachers retain culturally identifiable traits of their pedagogy when relocating into a different cultural and educational environment?

To understand and capture the essence of the complex, dynamic, and multidimensional relationships between music pedagogy and culture it should be examined from a variety of perspectives. However, it appears that there are several main aspects of the problem, which are crucial for the understanding of pedagogic culture as a theoretical construct and a multifaceted social phenomenon.

First, from the "developmental" perspective, pedagogic culture should be viewed and examined as an intricate, lengthy, and subtle process. Here, the emphasis should be put on contextuality, as this process inevitably occurs within a certain societal order. As noted by Trend (1992), the issues of community and society are fundamental in the discussion on pedagogic culture, "for texts and institutions can only function within groupings of people" (p. 81). As a dynamic structure, dependent on and derivative of a sociocultural process pedagogic culture provides an overall framework, within which a multitude of educational agents can function properly. Second, it is important to recognize that pedagogic culture (among other aspects of culture) represents a (temporary) product that emerges from the social practices of a given community. Third, pedagogic culture is characterized by its dual nature. In fact, the duality of pedagogic culture stems from the dual nature of culture that has long been recognized by theorists. While pedagogic culture is an essential and unalienable component of a society, it is simultaneously, an agent, a driving force of a social–cultural process. Therefore, it is important to trace and investigate the dynamics of the adjustment or adaption of a pedagogic culture in an unfamiliar educational context, as this analysis will assist in highlighting the main functions, role, and place of a pedagogic culture in society.

As a theoretical construct, pedagogic culture could be as elusive as a concept of culture itself (Baldwin, Faulkner, Hecht, & Lindsley, 2006). Therefore, as mentioned above, prior to attempting a discussion on pedagogic culture within the context of the term "culture," it is essential to delimit the bounds within which pedagogic culture should be defined.

Pluta (1989) suggests that the concept of pedagogic culture is constructed within the context of "the existing senses of the term culture" (Pluta, 1989, p. 245). This view has two important implications. First, the attempt to address the notion of pedagogic culture would inevitably necessitate a closer examination of the prevailing conceptions of culture and pedagogy as these ambiguous notions are inextricably bound up with each other. Second, in order

to narrow the bounds within which pedagogic culture is defined this discussion should be limited to the area and aspects of culture that are relevant to the notion of pedagogy.

2.2.   Pedagogy, Culture, and Communication

Sapir argues, "[…] the concept of culture is relevant only if it takes its meaning in the present psychology of the people" (Sapir, 1924/2002, p. 239). In this context, the notion of human communication, its place and functions in society is of major significance. According to Sapir (1985), "[…] every cultural pattern and every single act of social behavior involve communication in either an explicit or an implicit sense" (p. 104). Indeed, the view on communication as one of the central components of culture has been extensively discussed in literature. Moreover, there is a strong tendency among scholars to equate culture with communication. Perhaps, the best known and most widely quoted in this context is the famous statement by E. Hall, "Culture is communication and communication is culture" from his 1959 book *The Silent Language*. It appears that numerous scholars share the same point of view. For instance, Kress (1988) suggests, "Culture and communication are two sides of the same coin" (p. 10). Poyatos (2002) argues that "cultural manifestation is inconceivable without the personal communicative exchanges that express ideas and attitudes regarding what is done and thought" (p. 3). Therefore, his conclusion is that culture is communication. Neuliep (2014) asserts that in many ways "the terms communication and culture can be used interchangeably" (p. 48). According to Fiske, (2010), "communication is central to the life of our culture: without it culture of any kind must die" (p. 1–2). Stohl (2000) argues, "Communication is the essence of culture, inextricably and reciprocally bound together" (p. 326). Bruner (1996), discussing "culturalism" point of view that mind cannot exist without culture, observes that in this analysis culture is viewed as a set of symbolic and material tools, which assist individual in "organizing and understanding the world in communicable ways" (p. 3).

Schirato and Yell (2000) define culture as "the totality of communication practices and systems of meaning" (p. 1).

It appears that this view is particularly important in the context of the current discussion, for as Biesta (1995) observes "[…] educational relationship is a relationship between human beings" (p. 185). Further, he asserts that many educators, while discussing educational relationship, prefer to use such terms as "dialogue" or "communication." Bartel (2001), addressing teachers' beliefs, values, and practices notes that they are "all related to a pedagogic model that holds assumptions of who does what and how, knows what and how, controls what and how, and aims for what and how" (p.16). This "pedagogic model" (or pedagogic culture, as well as music pedagogic culture) is essentially a means of communication and as such is always socially and culturally situated (Bruner, 1996).

Some scholars (see Pluta, 1989) argue that the notion of culture as it relates to pedagogy should be confined to the values, since the function of pedagogic culture is to facilitate "educational propagating of true values" (Pluta, 1989, p. 245). However, it appears that this approach would fail to acknowledge the importance and complexity of communication between the participants in the educational process. While fundamental set of beliefs and core values exists in every culture, however, it is through the means of social communication that these values and beliefs are transmitted and reinforced. Consider, for instance, the following brilliant example of teachers–student communication provided by Zhang and McGrath (2009) in their comparative study of the teacher–student relationships of Chinese and non–Chinese teachers, in the International Baccalaureate school in China:

Table 1 Examples of Teachers–Students Communication

Chinese teachers	Non–Chinese teachers
Don't be complacent!	Nice job! You did a fantastic job!
Don't show self–satisfaction!	Well Done! Brilliant! You rock!
It is not a big deal!	Absolutely wonderful!
How come you asked such a question? What are you thinking about?	That is a good question!
You didn't plagiarize, did you?	Surprisingly good!
Did you do it by yourself?	Much better than I had expected.

(p. 172).

The diligence and hard work are valued everywhere; however, it is obvious that these values are communicated differently, as it is the means of communication that vary greatly across pedagogical traditions in different cultural and social contexts.

2.3.   Music Pedagogic Culture and Communication

Therefore, music pedagogic culture could be viewed as a pedagogic communication system (or a set of communication pedagogic practices) which assist students in the process of production of musical meaning and music related decision making. In this context, it is easy to imagine how this pedagogic communication process can be situated in a vast variety of cultural as well as subcultural settings. For instance, a pedagogic culture of a Canadian–born, locally educated teacher who teaches band/orchestra/choir in one of Toronto's public school, would probably be different from that of a Canadian–born music teacher who was educated in Germany and now teaches in one of Toronto's private schools. A Hong–Kong native, who received her education at a music conservatory in Beijing, completed her doctorate at one of the American universities, and currently teaches in Toronto's Montessori school, would probably communicate her values and beliefs to her students differently from a Poland–born string teacher who teaches in a catholic high school in Toronto. Moreover, two Canadian music educators of the same age, who went through the same schooling system, and

teach, respectively, steel band and music production course, would not necessarily share a common music pedagogic culture. Obviously, the list of examples is endless.

Samovar, Porter, and McDaniel (2009) refer to communication as "your ability to share your beliefs, values, ideas, and feelings" (p. 14). Wood (2011) asserts that communication "is a mirror of a culture's values and a primary means of keeping them woven into the fabric of everyday life" (p. 163). Therefore, it appears that the questions related to the problem of music pedagogic culture (or music pedagogical communication) could be divided into two groups. The first group would consist of the questions pertaining to the structures and patterns of a specific pedagogic communication process itself. The second group would encompass the questions related to the representation and reflection of teachers' beliefs and values in their communicative practices. While music education research in this area is extremely limited, it appears that it is essential to investigate music pedagogic culture as a communication process in relation to teachers' cultural views and beliefs, for how music educators communicate their musical values and meanings that music conveys undoubtedly affects and influences their students' perception of and engagement with the art.

2.4. Style and Culture

It can be easily observed, that, to put it simply, music teachers do not teach similarly, in the identical manner. Undoubtedly, the ever increasing, due to ongoing migration processes, national, cultural, racial, and ethnic diversity of a contemporary society greatly contributes to the diversification of pedagogic cultures. However, not infrequently, pedagogical uniformity is lacking even among many teachers who have been born into the same socio–political and economic system, and have gone through a similar education process. Considering the extent to which social contexts, background, and educational experiences affect people's lives, this absence of pedagogical cultural homogeneousness is quite remarkable, and definitely merits much greater attention from music education scholars and researchers. Today, unfortunately,

the literature on the subject is rather scarce. However, as noted above, when diversity of music pedagogic practices is mentioned, it is often discussed in terms of teachers' personal characteristics, student–teacher relationship, teachers' behavior, teacher's identity, classroom management, and so on. Not infrequently, it is discussed in terms of a variety of teaching styles.

For instance, Gumm in his important work, *Music Teaching Style* (2003), approaches teaching style from the perspective of the related concepts of teacher's personality, students and teachers' learning styles, and effective teaching. He defines music–teaching style as "the focus, intention, orientation, or priority underlying the entire pattern of interaction between the teacher, students, and subject matter" (Gumm, 2003, p. 14). According to the author, this definition recognizes the consistent character of teaching, the personality of the teacher, and the existence of numerous ways to be an effective teacher. Importantly, the definition attempts to highlight the role and significance of teachers' assumptions underlying the entire pedagogical process, as well as one of its most essential components, namely, "pattern of interaction."

However, while the author claims that the definition represents a "holistic" view that has been rather neglected in music education, it appears that further clarification is needed, as some important elements are still missing. First, it is, of course, music. If the statement above is an attempt to define specifically *music* teaching style, then how this definition would be different from a definition of, for instance, *math* (physics, literature, physical education, or business management, and so on) teaching style? In other words, as this definition contains no specific reference to music or *music* teaching in particular, (with the exception of the initial "music teaching is"), in its present form, it could serve as a definition of any subject's teaching style.

Second, having argued that "people and their music teaching style do not change much over time" (Gumm, 2003, p. 13) the author describes music teaching style as "neither momentary or situation specific" (p. 12), and "something of permanence, something that is constant from situation to situation" (p. 12). His conclusion therefore, is that music–teaching style is "the stable, consistent, and pervasive approach to music teaching" (p. 13). It is hard to deny that fundamental set of assumptions and core beliefs underlie instructional practices. However, it appears that as a result of too heavy emphasis on the permanency, unchangeability, and consistency of teaching style this approach tends to oversimplify the complex nature of music teaching. It clearly fails to acknowledge the dynamic, dialectical relationships between music pedagogy as a whole (and all its components, including music teaching style) and a constant social and cultural change.

In his *Discourse on Style,* written in 1753, Georges Louis Leclerc, the Comte de Buffon famously states, "The style is the man himself." This statement, evidently, is intended to emphasize the uniqueness and distinctiveness of a written published work's style, which, according to the author, "cannot be stolen, transported or altered." With regard to teaching, it is undeniable that certain elements of teaching style are more persistent than others. However, it is hard to imagine that an intelligent, living, and breathing person would not be susceptible to the influence of a broad range of social, economic, political, and cultural factors, as well as the multiplicity of the practical issues and challenges teachers face every day, and their teaching style would not evolve, modify, and change through time and space. Gumm argues that teachers "do not have several styles from which to choose nor do they change style to suit the situation. Teaching style does not change when teachers change their mind" (p. 12). However, it appears that there is lack of consensus in the literature on the subject, as many theorists do not agree with this position. Rather, they tend to highlight the flexible nature and changeability of teaching style. For instance, Campbell and Berge (2005) assert that teaching

styles are flexible and not static. They suggest that "Styles can and do vary over the course of one's lifetime and are influenced by changing role models" (p. 1790). Furthermore, they argue that while every teacher has her/his own style profile, "no one is locked into any one profile." The conclusion therefore is that "instructors can vary their style to suit different tasks and situations" (p. 1790). In fact, many scholars maintain that in order to be effective, the teachers should be flexible, and this flexibility demands the use of a variety of teaching styles (Nicholls, 2014). Another example is Gibbons' (2007) discussion on *The Spectrum of Teaching Styles*, developed by Mosston in 1966. Gibbons provides a short description of *The Spectrum*, which consists of eleven teaching styles ranging from "the teacher making all decisions to the learners making all decisions" (p. 7). Gibbons argues that students with diverse learning styles can benefit from the teacher's ability to switch between different styles in order to find the strategy that is most suitable for a specific task and a particular learner. She calls this ability "pedagogical agility" (p. 8). She quotes Mosston and Ashworth who define skillful teaching as "the ability to move deliberately from style to style as the objectives change from one teaching episode to another" (p. 8). Her conclusion therefore, is that purposeful flexibility with the *Spectrum of Styles* allows the teacher to effectively achieve a variety of instructional goals.

It should be noted that, according to Whitehead and Blair (2010), there is no uniformity among scholars with regard to the definitions of the patterns of teaching. Indeed, such terms as *teaching style, teachers' behavior, teaching approaches,* and *teaching strategies* have no commonly agreed upon definition. Rather, they are quite vague, allowing for multiple interpretations. Perhaps, due to the ambiguity of these terms there is much confusion and inconsistency in the literature on the topic. It appears that not infrequently these terms are used rather casually, as various authors approach the subject from slightly different perspectives.

For instance, Gumm (2003), striving to differentiate between teachers' behavior and teaching style, suggests that teacher's behaviors "do not by themselves define teaching style" (p. 10). In contrast, Hunt, Wiseman, and Touzel (2009) argue that teacher's behaviors "create an image that is often referred to as teaching style" (p. 106). On the other hand, Whitehead and Blair (2010) describe teaching strategy and teaching style as two kinds of teaching behavior. They argue that the aforementioned taxonomy of teaching styles by Mosston and Ashworth identifies, in fact teaching *strategies*, but not teaching *styles*. Furthermore, many authors use these terms interchangeably. For instance, Kyriacou (2009) argues that teachers are flexible "in their use of teaching *strategies*, often moving from one *style* to another within a single lesson" (p. 12, my emphasis). These are just few of the numerous examples of the same tendency. Obviously, the issue of defining the patterns of teaching is complex, and fraught, as noted earlier, with possibilities for contradiction and misunderstanding.

Finally, it appears that the emphasis on the effectiveness of music teaching style makes Gumm's discussion even more problematic. There can be little doubt that as teachers we constantly strive to improve the quality of our work, and to enhance the effectiveness of our teaching practices. However, as noted by many scholars, the research on the relationship between teaching styles and teaching effectiveness (in other words, students' outcome) produced rather inconclusive results (Brain, 2002; Kyriacou, 2009; Ornstein, 1990; Ram, 2003; Swainston, 2008). First of all, as Swainston (2008) points out, it is hard to establish a definition of teachers' effectiveness. He argues that teachers' "differential success in different circumstances" (p. 23) makes defining effectiveness very difficult. With regard to the discussions on the association between teaching effectiveness and teaching style, he contends that this debate has rather confused than clarified the issue of teachers' effectiveness. Similarly, Brain (2002) argues that due to the numerous variables involved it is hard to evaluate different teaching styles in terms of their effectiveness. She suggests that as teaching styles have

different values, "different styles are appropriate to different situations" (p. 104). For Ram (2003), the discussion on the relationship between teaching effectiveness and teaching style would necessarily involve a value judgment. He argues that unless one is prepared to make such a judgment, it is impossible to determine the effectiveness of the teacher. Ornstein (1990) suggests that creative aspects of teaching make it impractical to attempt to evaluate teachers' effectiveness. He calls teaching and learning process "an existentialist encounter," arguing that this process involves "creative ideas and inquiries that cannot be easily measured" (p. 11). According to Kyriacou (2009), no sensible conclusion about the effectiveness of different teaching styles has yet been reached, the discussion continues, and the subject remains controversial.

Teaching style is, undoubtedly, a very important component of the teaching profession, and as such, it has long been a legitimate research topic (e.g. Mosston & Ashworth 1990; Nicholls, 2014). However, it appears that as an external manifestation of the deeply embedded attitudes and beliefs that teachers hold, teaching style is just the tip of the iceberg. According to Brummett (2008), "[…] style has always been important precisely because it is surface, and surface has always been an important dimension of experience" (p. 12). In other words, teaching style can be perceived as only one (albeit, a very significant) amongst many other components and elements of a much more complex whole. An important implication is that an in depth exploration of the assumptions and beliefs that underlie pedagogical practices will enable researchers to gain deeper insights into the nature of teaching patterns (including teaching styles, behaviors, approaches, and strategies). While teaching pattern is undoubtedly the product of a complex interaction between multitudes of different factors, such as teachers' relationship with their colleagues, administration, students, school culture etc., the notion that teaching patterns reflect teachers' individuality, their personal characteristics, and teaching

philosophy is hardly new (Whitehead & Blair, 2010). While teaching, teachers always express their beliefs and communicate their feelings, thoughts, and attitudes to the students. There can be little doubt that there is a direct connection between what teachers value and what they believe in and how these values and beliefs manifest themselves in their external behavior. As noted by Schippers (2009), "To a large extent, what we hear, learn, and teach is the product of what we believe about music" (p. xvi). Today, this connection remains largely unexplored in music education research.

2.5.   Overarching Concept: Music Pedagogic Culture

If music–teaching style is about how music educators teach, then as discussed earlier, the absence of uniformity in their pedagogic practices is indeed extraordinary. However, can this diversity of music teaching practices be only the result of teachers' personal characteristics, individualities, or variety of teaching/learning styles, (*preferences, professional and personal assumptions, beliefs*)? There is no doubt that these are extremely important factors. However, it appears that there is confusion of cause and effect. The search for the cause of music pedagogic cultural diversity should begin at the very bottom, that is, an in–depth study of teachers' assumptions, values, beliefs, and how they have been formed. As this investigation continues, it becomes increasingly clear that teachers' personal characteristics and their teaching patterns are merely a few of many components and aspects of a much broader, deeper, and more complex social and cultural phenomenon. Bartel (2010) calls this phenomenon *music pedagogic culture* (Sprikut & Bartel, 2010). In this regard, style is just an aspect of culture, while culture is commonly defined as "a system of ideas" (Sapir, 2004) that underlies human behaviour and actions. Therefore, if "style" is about *how* teachers teach, then "culture" is about *why* they teach in a certain way.

Schein (2010) in his highly influential study of organizational culture (first published in 1985) discusses three levels of culture, as well as three major stages of cultural analysis. The

term "level" in his study refers to the "degree to which the cultural phenomenon is visible to observer" (p. 23).The first level of culture, which the author calls "the level of artifacts" (p. 25) can be fully observed. This includes "all the phenomena that one sees, hears, and feels" while in contact with a new, unfamiliar culture. At the second level, there are espoused beliefs and values, or more specifically, strategies, ideals, goals, aspirations, ideologies, and rationalizations. These beliefs, according to Schein, "[…] provide the day–to–day operating principles" (p. 25), which serve to guide people's actions. At the third level, there are basic underlying assumptions, which are defined as "unconscious, taken–for–granted beliefs and values that determine behaviour, perception, thought and feeling" (p. 24).

Daft (2015), uses a strikingly similar approach in his study of culture. He argues that culture can be examined at three levels, "with each level becoming less obvious" (p. 430). At the top level there are visible artifacts, which he describes as "all the things one can see, hear, and observe" (p. 76), such as, for instance, manner of dress or patterns of behaviour, among other things. At the next, deeper level are beliefs and values, which cannot be observed but "can be discerned from how people explain and justify what they do" (p. 430). Finally, at the third level, are values that are so deeply embedded in a culture that members of that culture are no longer consciously aware of them. These underlying beliefs and assumptions, he argues, are the core of culture as they subconsciously "guide behaviour and decisions" (p. 76).

If a similar perspective could be used to examine and explain music pedagogy, then as a theoretical construct, *music pedagogic culture* could serve as an overarching concept that encompasses all the aforementioned important components of the music education profession. If Schein's multilevel theoretical model is employed while studying music pedagogic culture, then it will become clear that at the level of artifacts, for instance, there are not only such items as schedules, pictures, posters, photographs, framed certificates, and awards, or shelves with music scores or musical instruments, but also the structure and organization of a

music classroom. Therefore, teachers' pedagogical patterns of behaviour, personal attitude, and classroom dynamics belong to this level, as well. At the next level, there are espoused values that cannot be observed but can be detected in people's explanations of their actions. While most commonly, espoused values are associated with organizational culture, music classroom can be perceived in this analysis as an organization where corporate values are important for its normal functioning. At the third level, there are teachers' underlying assumptions that determine and guide their pedagogical behaviours, choices, and decisions. This, of course, is only a very sketchy, basic scheme that should be extended to consider a greater range of factors, which influence the nature of music pedagogy. Obviously, it is impossible to achieve a full understanding of music pedagogy as a complex, multifaceted social and cultural phenomenon without an attempt to construct a comprehensive, sophisticated theory that accounts for all related factors and incorporates a variety of levels. This approach would allow the researcher not only to look deeper into the process of formation of teachers' assumptions, beliefs, and values that underlie their music pedagogic practices, but also to investigate how these beliefs and values manifest themselves in the music pedagogical communication, as well as to explore in depth the relationship between different components of music teaching.

Chapter 3

Analytical Tool: Bartel's Lens of Pedagogy

While, as mentioned earlier, personal observations appear to confirm that music pedagogic practices are becoming increasingly diverse, this project seeks to develop a more systematic approach to investigating music pedagogic cultural diversity, or music pedagogic culture, as a whole. The project aims to contribute to a better understanding of the relationship between culture and music teaching by addressing the following questions: What is it exactly that makes music teachers' pedagogy or music pedagogic culture, unique? In other words, how can their pedagogic culture be defined? On what basis it can be differentiated? How are teachers' values and beliefs expressed in their pedagogic culture, and how are they communicated to their students? Is it possible to identify specific characteristics, traits, features, and qualities associated with a distinctive music pedagogic culture?

The concept of music pedagogic culture is relatively new in music education. It is only recently, that music education scholars started gaining deeper insights into the problem of pedagogical cultural diversity (Bartel, 2010; Sprikut and Bartel, ISME, Beijing, 2010). One of the major impediments to research on cultural diversity in music pedagogy has been the lack of adequate conceptual and analytical tools for investigating this complex phenomenon and interpreting the results. Today, it is becoming increasingly clear that there is an urgent need to develop a unified and coherent framework that can be used to analyze the key factors underlying the process of development and modification of music pedagogic culture.

Based on Schein's model (1985, 2010) Bartel (2010) proposes a set of analytic "lenses" designed specifically to assist researchers in the process of examination of music pedagogic culture. This scheme identifies the key elements of the concept of music pedagogic culture,

such as role of the teacher, student and teacher expectations, choices of pedagogical ap-proaches, teacher–student relationship, interaction and emotional connection, teachers' com-munication strategies, assumptions about assessment and achievement, musical knowledge and abilities, response to, value and purpose of music, and others. This is an efficient analyti-cal tool that can be used to examine music pedagogic culture at a variety of levels–from the "level of artifacts," in other words, the patterns of teaching, teachers' communication, teacher–student interaction, to the deeply–rooted assumptions and beliefs that underlie music pedagogical practice. Furthermore, the scheme is flexible enough to incorporate any addi-tional aspects or components of music pedagogic culture discovered during the research pro-cess and organise them into categories. According to Bartel (2010), in its current form, the list is not complete, as it is "intended to begin thought in this area."

3.1.   Role of the Teacher

There is an ongoing debate in the literature concerning teachers' multiple roles and nu-merous responsibilities in society and in the classroom. However, it appears that there is a general consensus among scholars and theorists that teachers' perception and understanding of their roles is one of the main factors that shape and define their instructional strategies, ap-proaches and techniques, and classroom practices, including communication behaviour, in other words, their pedagogic culture. According to O'Brien and Guiney (2001), "How teach-ers perceive their role will have a direct impact upon what they do when involved in the act of teaching" (p. 19). Bartel (2010) argues that the music teachers' view of their roles and functions is a "crucial starting point" in defining music pedagogic culture. Indeed, no attempt to define music pedagogic culture can be made without clear understanding of the complex processes leading to the formation of a music teacher role identity.

Research suggests that teachers' self–perceptions fall somewhere along the control-ler/facilitator continuum (Nunan & Lamb, 2000). Toward one end of the spectrum, there are

teachers–controllers who view themselves as responsible for making all critical decisions; at the other extreme, there are teachers–facilitators who provide ample opportunities for students to participate actively in all aspects of decision making process (Bartel, 2010). Nunan and Lamb (2000) note that understanding the complex nature of teachers' self–concept presents a considerable challenge, as typically it is a combination of a variety of teacher roles, and any attempt at classification of these roles would inevitably lead to a simplified version of reality. However, they point out that this exploration is necessary and beneficial as it assists teachers in identifying and clarifying their own self–concepts and teaching approach. With regard to music pedagogic culture, the importance of this research lies in the fact that teachers' perception of their role inside and outside the classroom greatly influences their communicative behaviour, and therefore has a significant effect on their students' music related process of production of meaning and decision–making.

3.2. Expectation of the Student

While there is an abundance of research on teachers' expectations, the majority of studies tend to focus on the relationship between teachers' expectations and students' academic accomplishment and behavioral performance. For instance, Caruthers (1995) defines teachers' expectations as "assumptions or inferences that teachers […] may make about the academic achievement or future behavior of their students" (p. 14). According to Wiseman and Hunt (2007), teacher expectation "refers to what teachers expect or think students will be able to accomplish" (p. 68). Since the publication of the first edition of the famous *Pygmalion in the Classroom* by Rosenthal and Jacobson (1968), the so–called "Pygmalion Effect" has been the subject of numerous studies in education. There is a widespread belief among educators and educational theorists that teachers' expectations tend to become "self–fulfilling prophecies" (e.g. Stronge, 2007; Wiseman & Hunt, 2007). However, subsequent research on the correlation between teachers' expectations and students' outcome has been inconclusive, and

while the results from some studies appeared to support the initial findings, many other attempts at replication have failed (Rathus, 2013). In their discussion of this complex issue, Jussim, Robustelli, and Cain (2009) and Jussim (2012), raise doubts about the potency and frequency of self–fulfilling prophecies. They review a number of influential studies on teachers' expectancy effect and self–fulfilling prophecy that are repeatedly referred to by the staunch believers in the powerful effect of teachers' expectations. According to Jussim (2012), notwithstanding their reputation, none of the studies under review provides convincing evidence to support this claim. Having described the power of teachers' expectation as limited in nature and "less than awesome" (Jussim, 2012, p. 98), he concludes: "[…] the early emphasis on the power of interpersonal expectancies was unjustified" (Jussim, 2012, p. 83). Nonetheless, there is still an abundance of research on the effect of teacher expectancy on classroom achievement claiming that teacher expectations can and, under certain circumstances, do influence students' confidence, motivation, and their academic and social performance. In any case, as noted above, the phenomenon of teachers' expectations is interesting and complex.

However, in this project the attempt is made to approach the phenomenon from a slightly different perspective. Teachers' expectation is one of the most important and powerful components of pedagogic culture, as it plays a pivotal role in defining and shaping its overall structure. Although it is undoubtedly necessary to examine potential effects of teacher expectations on student learning, behavior, and academic success, this project is primarily concerned with the impact of teachers' expectations on their pedagogical communication and interaction with the students. According to Bartel (2010), teachers' expectation is "one of the most influential dimensions of pedagogic culture." In fact, it is precisely the strong connection between teachers' expectations and their communicative practices that places these expectations at the very core of pedagogic culture as a communication process. As noted by

Caruthers (1995), "teacher expectations are communicated to students during teacher–student interactions" (p. 14). Obviously, the relationship between teachers' expectations and pedagogical communication is extremely complex, as it is influenced by a multiplicity of factors. Bartel (2010) observes that it is a multifaceted phenomenon, which incorporates a wide variety of teachers' most fundamental assumptions. These include ideas and beliefs about the nature of talent and its role in the process of music education, student compliance, initiative, creativity and responsibility for learning tasks, students' internal motivation and the need for external motivation, as well as music's role and place in students' life, and others. Adding to this complexity is the fact that teachers' expectations can be communicated to students not only through verbal and non–verbal messages but also "through the structure, organization, curriculum, and practices of schools" (Benard, 2004, p. 74).

3.3.   Teacher–Student Emotional Relationship

The significance of emotional context in the process of education has been widely acknowledged, and as such, it has been the subject of extensive research. Not infrequently, it is approached as a part of a larger, social context framework. For instance, Crawford (2009) argues, "[…] the idea of emotional context applies to the leader, the followers, and the social context they create together" (p. 32). Crowell and Reid–Marr (2013) observe, "[…] the emotional climate extends naturally to influence and affect the social context of the classroom" (p. 117). However, it is hard to deny that individual teachers play a pivotal role in creating and maintaining emotional climate in the classroom. Saarni, Campos, Camras, and Witherington (2006) define emotional climate as "the characteristic patterning and intensity of verbal and nonverbal emotional communication that is within earshot and eyeshot of an audience" (Saarni et al., 2006, p. 368). Obviously, the close proximity of the participants makes teacher–student interaction richer and more complex, as it requires greater personal sensitivity and responsiveness. According to Bartel (2010), since emotional climate is essentially

controlled by the teacher "it is an important indicator of how the teacher views the nature of the relationship between teacher and student." He argues that pedagogic and emotional climate "is an important product of pedagogic culture." Indeed, if pedagogic culture is conceptualized as a pedagogical communication process, there are important implications not only for teachers' instructional decisions and practices but also for the character and quality of classroom interactions and relations. Researchers and scholars have long recognized the reciprocal, bidirectional nature of the relationship between human behavior and attitude (Fishbein & Ajzen, 2011). Therefore, the organization of teachers' behavior and structure and patterns of their communicative interactions can reveal a lot about their attitudes, beliefs, and feelings.

3.4.   Preferred "Repertoire" of Pedagogic Behaviours

According to Bartel (2010), pedagogic behavior can be described as "strategies or communication devices as well as techniques" assisting teachers in organizing student activities and governing student conduct. There is a great number of learning theories and instructional strategies that can serve as a basis for a particular pedagogical approach (Collis and Moonen, 2009), and these strategies have long been the subject of extensive discussion in literature. Much of the writing on the topic has been dominated by an emphasis on the distinction between traditional teacher–focused and progressive learner–oriented pedagogy (Mascolo, 2009). Many influential educational theorists, psychologists, and scholars advocate constructivist, student–centered teaching approaches, which are based on the assumption that knowledge cannot be directly transferred, and the creation of meaning and knowledge is a constructive dynamic process where learners are actively engaged. Constructivist learning theory stems from the works of such eminent figures as Piaget, Vygotsky, Bruner, Montessori, and von Glaserfeld (Gogus, 2011). These thinkers reject the traditional teacher–centered

transmission models, where learners are seen as passive listeners and recipients of information. Perhaps, one of the most prominent supporters of this view is Dewey who in his *Democracy and Education* maintains, "[…] teaching by pouring in, learning by a passive absorption, are universally condemned" (Dewey, 2011, p. 27). For him, "education is not an affair of telling and being told, but an active and constructive process […]" (p. 27). According to Anderson (2010), constructivist learning activities work best when "they are ill structured, open ended, and messy, forcing learners to go beyond formulaic solutions and to […] develop effective problem–solving behaviours across multiple contexts" (p. 28). Since its emergence in the 1970th, as an alternative to behaviourist and information–processing views, constructivism became the catchword in school and teacher education and training in the Western world (Liu & Matthews, 2005). As noted by Liu and Matthews (2005), in educational research, constructivist and other student–centered approaches (such as, for instance, discovery/inquiry, problem based, or experiential teaching) are often praised for their "emphasis on learners' active participation and the heightened recognition given to the social nature of learning" (p. 386).

However, despite the extraordinary popularity of constructivist learning theory today, many researchers and scholars challenge constructivist assumptions, contending that the constructivist claims of superiority over direct instructional guidance are totally unjustified (Grauerholz & Main, 2013; Kirschner, Sweller, & Clark, 2006). For instance, Kirschner et al. (2006) argue that education practitioners employing unguided and minimally guided teaching approaches tend to ignore the results of the research on "structures that constitute human cognitive architecture" (p. 75). As a result, they suggest that learners are often required to engage in cognitive activities that are quite unlikely to bring about any substantial improvement. They observe that there is plenty of evidence from empirical studies over the last fifty years indicating that these approaches are less effective than direct instruction that

highlights the importance of guidance and complete control over the process of learning. Similarly, Liu and Matthews (2005) note that constructivism "too easily dismisses the roles of passive perception, memorisation, and all the mechanical learning methods in traditional didactic lecturing" (p. 389). Moreover, Bowers (2005) goes so far as to suggest that only the countries that are characterized by hyperconsumerism employ constructivism as the main approach to teachers' education. Discussing the "destructive nature" of constructivism, he observes that there is a direct connection "between the form of individualism fostered through a constructivist approach to education and the process of colonizing other cultures to the patterns of the consumer–dependent lifestyle […]" (Bowers, 2005, p. 3). Kirschner et al. (2006) maintain that constructivist instruction is, in fact, so ineffective that most teachers attempting to employ it, "end up providing students with considerable guidance" (p. 79). West (2014) provides an interesting discussion of several research studies of band directors who describe themselves as strong advocates and supporters of learner–centered instructional practice. Having observed and video–recorded a number of their rehearsals, the researcher concluded that even the teachers "who self–reported that highest usage of student–directed teaching strategies still most frequently utilized teacher–directed instruction" (West, 2014, p. 390).

On the other hand, some music education theorists lament the fact that music educators often fail to incorporate constructivist concept and instructional principles in their teaching practices. For instance, Webster (2011) observes that in music education, "constructivism has made little headway in changing the fundamental way teachers are prepared or how in–service professionals do their job" (p. 74). Constructivist principles are seen as providing a viable alternative to the traditional rigid pedagogical approaches in music education which, according to Peters (2004), "encourage[s] passivity on the parts of teachers and students alike" (p. 2).

While the discussion on instructional approaches, teaching behaviours, and strategies shows no signs of slowing down, there is another aspect to this problem that needs some attention. Teaching strategies and behaviours are most commonly referred to as teaching style (Nicholls, 2014). As discussed earlier, in this project, teaching style (often called teaching approach, teaching model, teaching method, and so forth) as well as corresponding type of teachers' communication related behaviour, is approached as an important aspect of pedagogic culture. Bartel (2010) argues that pedagogic cultures can produce a wide range of pedagogic behaviours–from prescribing, modeling, and demanding to motivating, inspiring, and entertaining. Obviously, each style reflects cultural values of the teachers, their unique perspective on the significance, purposes, and goals of the study of music. For this project, the importance of this aspect lies in the fact that teachers' communicative (verbal and non–verbal) behaviour and the content of classroom communication are the major factors that contribute toward creating a distinctive music teaching/learning environment, or unique music pedagogic culture. As noted previously, culture is strongly associated, sometimes even equated with communication (e.g. Gannon, 2008; Hall, 1990; Hecht, 2010). Baldwin et al. (2006) identify seven main ways of describing culture–as process, function, structure, group membership, power/ideology, product, and refinement (Hecht, 2010, p. 57), and, according to Hecht (2010), all these definitions allude to communication. Hecht (2010) observes that it is hard to imagine how culture and communication might be taken apart, because "communication is the fabric of culture and culture is the inevitable context and content of communication" (Hecht, 2010, p. 57). He notes that some scholars go so far as to suggest that "communication and culture is a redundant phrase because each *is* the other" (p. 57, italics in original). Therefore, the analysis of music teachers' communicative behaviour will undoubtedly lead researchers to deeper insights into the nature, functions and effects of their music pedagogic culture.

3.5.   Assumptions about Evaluation and Achievement

Teachers' approach to evaluation is an important and interesting dimension of peda-gogic culture. There has been extensive research on this subject, and the inherent complexity of the problem reflects itself in the large and continuously growing literature on evaluation in education.

According to Glasman and Nevo (1988), there are two most important distinguishing characteristics of evaluation: description and judgement. Description is commonly based on methodical data collection, and therefore results in highly objective information. On the other hand, judgement is quite subjective in nature, as it is based on criteria, which are mostly de-termined "by values, social norms, and personal preferences of many stakeholders who are associated with the evaluation" (Glasman & Nevo, 1988, p. 34). Consequently, while there is no universally accepted definition of evaluation, the issue has been approached from at least two different perspectives. Each of these perspectives reflects a distinctive viewpoint on the nature and functions of educational evaluation. First, there are approaches that offer defini-tions emphasizing primarily descriptive character of evaluation. For instance, evaluation can be viewed as an attempt to determine the level of success or failure of educational enterprise, or the extent to which "the educational objectives are actually being realized" (Glasman and Nevo, p. 16). Evaluation can also be described as a process of information gathering to assist in decision– making. However, according to Nevo (2013), the most common definitions used today tend to reflect viewpoints emphasizing judgmental nature of evaluation. From this per-spective, evaluation can be conceptualized as "the assessment of merit or worth" (Nevo, 2013, p. 16).

Glasman and Nevo (1988) and Nevo (2013) identify four types of evaluation, which ad-dress different questions and serve different functions. Formative evaluation is used to gather information, monitor learners' progress, and improve the instructional process. Summative

evaluation is used for "accountability, certification, or selection" (Nevo, 2013, p. 17), or simply put, to determine whether the program/project has been successful. The third type of evaluation, which Nevo (2013) calls "the psychological or socio–political" (p. 17), is used to "increase awareness of special activities, motivate desired behaviour of evaluees, or promote public relations" (Nevo, 2013, p. 17). Finally, there is rather unpopular "administrative" evaluation, which is not infrequently used by the superiors to demonstrate authority over their subordinates.

Bartel (2010) notes that pedagogical choices and decisions are deeply influenced by teachers' assumptions about the place, purpose and meaning of evaluation in the process of students' learning. Another important factor to be taken into account is that these assumptions always reflect teachers' beliefs about the nature and function of music as an art, as well as their views on public's perception of and response to musical performance (Bartel, 2010). The choice of evaluation criteria is another challenging task in educational evaluation. Teachers' conception of students' achievement, their beliefs about the value and nature of achievement will definitely affect that choice (Bartel, 2010; Nevo, 2013). However, as Nevo (2013) points out, the achievement of goals is just one of many possible bases for evaluation criteria. He suggests that there are numerous alternative bases for criteria, such as needs of the clients, ideals or societal values, standards set by experts, and others. In any case, he argues that the assessment criteria "must be determined within the specific context of the object and the function of its evaluation" (Nevo, 2013, p. 20). Whether the study of music is approached from professional/perfectionist, or social/collective perspective, it will certainly be reflected in teachers' choice of evaluation criteria, and consequently in their communication behavior. One of the goals of this research is to examine this relationship within the broader framework of music pedagogic culture.

3.6.　　Value and Purpose of Music

Bartel (2010) argues that teachers' perception of value and function of music is the most "culturally determined" dimension of pedagogical culture. This question pertains first of all to teachers' personal musical preferences, and, as a result, to their selection of repertoire for the students, as well as to the teachers' perception of their students' musical tastes and preferences. Obviously, teachers' interests and personal inclinations are not the only factors governing the choice of repertoire. Experienced music educators know all too well that there is a variety of aspects to be taken into account, such as for instance, types of performances and the intended audience (e.g. school concerts, music competitions, and festivals), level of difficulty and students' abilities, skills and knowledge, the availability of the instruments and so on. Of course, there is no unanimity among educators and theorists with regard to the selection criteria. Sindberg (2012) suggests that the repertoire selected for study should be "quality literature that is well crafted and beautiful; it should facilitate the learning of concepts such as musical elements, style, and technique" (p. 10). Other authors argue that the piece should be chosen "for its musical worth, stylistic validity, teaching potential" (Labuta, 1997, as quoted in Sindberg, p. 10). Other criteria may include structural elements of a musical composition, historical context, and skills development (Sindberg, 2012). Sindberg (2012) goes to great lengths to offer two groups of questions that can help teachers determine the quality of a musical work, as well as its pedagogical worth. In any case, the choice or repertoire is a very important component of music pedagogic culture. Its importance is defined by its role in a teacher's cultural expression. If music is a means of transmitting cultural values (Gracyk, 2011), then music pedagogic culture is expressed and transmitted through the repertoire that music teachers carefully and thoughtfully select for their students.

With regard to the functions and purposes of music, Bartel's discussion is framed in a dichotomy between two opposing viewpoints–aesthetic and social–functional. The first contends that music serves the purpose of stimulating the aesthetic response, and therefore is intended to be skillfully performed for appreciating listeners. The second view emphasizes music's important social functions and argues that music making should occur in communal and collaborative settings, which implies that former spectators become enthusiastic participants actively involved in the process. Whatever the teachers' view and whatever their agenda, this aspect of music pedagogic culture is important, because teachers' pedagogical cultural identity will be expressed distinctively in their choices of activities, as well as in the structure and organization of classes, rehearsals, and performances.

3.7. What is the Appropriate Response to Music

When attempting to explore the complexities of the music listening process, it is also necessary to take into account a variety of personal, behavioral, cognitive, and situational/environmental factors that affect teachers' perception of their students and audiences responses to music. Bartel (1988) argues, "In the arts it is the response to an art work, which is of particular interest" (p. 17). While it seems undeniable that music can evoke a variety of responses in humans, the complex nature of these responses has been the subject of controversy and an interesting debate among philosophers since Plato about 2500 years ago. Bartel (1988) suggests that psychology, philosophy, and music education would benefit from better understanding of response to music and its different dimensions. However, he observes that for music educators, "the factors influencing the response is […] of even more direct interest" (p. 19).

In his discussion on teachers' expectations concerning their students' responses to music, Bartel (2010) emphasizes the important distinction between valuing "groove," rhythmic feel, or instinctive rhythmic response to music and valuing responses that are contemplative

in nature. Bartel suggests that this choice is similar to the choice between "valuing the mind or the body." Groove is an interesting and complex phenomenon related, according to Ashley (2014), to "cognitive, hedonic and embodied aspects of response to music" (p. 159). Robinson (2010) refers to groove as "the breath of life that makes music come alive, breathing with the beat" (p. 8–1). Walser (2004) describes groove as a "special kind of niche for the listener to occupy: a way of being, a path for moving, a means of relating, a place of ideal existence, an environment" (p. 269).

Perhaps, one of the best descriptions of groove experience and feelings associated with it is provided by Berendt and Huesmann (2009) who maintain that "groove is present when overlapping rhythmic patterns mesh with one another until an effect of self–propulsion arises, creating an impression of inexorability that is at the same time completely unforced" (p. 1955). One of the most interesting and important characteristics of groove feeling, as many theorists have noticed, is the relationship between individuals' perception of music rhythm patterns and their body movements. For instance, Janata, Tomic, and Haberman (2011) define the feeling of being in the groove as "The urge to move in response to music, combined with the positive affect associated with the coupling of sensory and motor processes while engaging with music […] in a seemingly effortless way" (Janata et al., 2011, p. 54). As noted by Witek, Clarke, Wallentin, Kringelbach, and Vuust (2014), "Moving to music is an essential human pleasure particularly related to musical groove" (para 1). Berendt and Huesmann (2009) argue that groove is closely connected with the feeling of "a motoric attraction that irresistibly draws in players and listeners alike. Groove appeals to musicians' and listeners' bodies; it is a strong energy that compels movement" (p. 1957). Similarly, Rinzler (2008) maintains, "the response to a great groove is usually expressed through the body […]" (p. 96). Roholt (2014) suggests that grooves "somehow involve the body and its movement" (p. 2). Importantly, he notices that "feeling of groove, and understanding it, does not occur in

thought, nor in listening alone, but *through the body*" (Roholt, 2014, p. 2, italics in original).

Another important aspect of grove experience is that most performers and listeners find it

pleasurable (Margulis, 2014; Janata et al., 2011; Witek et al., 2014). Margulis (2014) main-

tains that music performers often use the term "groove" "to refer to a particularly pleasant

mode of playing in which the generation of beautiful music seems effortless" (p. 112). Mon-

son (2009) emphasizes the emotional and interpersonal character of groove, which creates "a

mutual feeling of agreement" (p. 68) between performers.

There is definitely a great need for a deeper exploration of this interesting aspect of mu-

sic pedagogic culture. While some theorists and music teachers value a "contemplative,

thoughtful way" (Hoffer, 2012) of listening and "intellectual" response to music (Nussbaum,

2007), others argue that students should be provided with the opportunity "to get into a

groove" (Solomon, 1998). Hesmondhalgh (2013) criticizes viewpoints that are too centered

on classical music and introspective listening because they "downplay other, more somatic,

affective, and bodily experiences of music" (p. 6). Moreover, Roholt (2014) argues that if the

music is approached rationally or analytically, then one of the most important aspects of

groove, namely, the "feel," remains unreachable.

With regard to contemplative response to music, in general, this issue has been framed

and discussed in terms of "age–old," "seemingly irreconcilable dichotomy" (Bartel, 1988, p.

1) between cognitive–intellectual and affective–emotional response. In his study of cogni-

tive–affective response to music, Bartel (1988) asserts that music can be described as "having

both the syntactic properties that claim the attention of the formalist and the affective expres-

sive qualities to which the expressionist attends" (p. 14). Therefore, a response to music is"

registration in the conscious mind of either of these objective qualities" (p. 14). Cognitive re-

sponse is defined as "A conscious construct dominated by registrations of objective formal–

tonal–syntactic qualities and by conscious analysis, classification and judgment" (Bartel,

1988, p. 19). Affective response is described as "A conscious construct dominated by regis-

trations of subjective feelings, moods, and emotions and by registrations of objective expres-

sive qualities" (Bartel, 1988, p. 19).

There are further distinctions within these divisions, as well. For instance, some schol-

ars believe that music is able to elicit certain emotions, and while listening to music, individ-

uals may actually experience these emotions. Others argue that music can express certain

emotions, which individuals recognize but do not experience (Murrock, 2005). Knight

(2006), discussing several philosophical approaches to the problem of musical response,

identifies the former as *arousalist* theory, and the latter as *expression* theory. In contrast, *non-

emotion* (Knight, 2006) or *cognitivist* theories maintain that while listening to a musical com-

position attention should be centred on its structural characteristics, "intellectually appreci-

ated musical beauty" (Knight, 2006, p. 20), rather than on individuals' emotional response.

Additionally, many scholars advocate for "intelligent music listening" that is defined as a

"special kind of thinking that brings together the emotional and intellectual in a uniquely in-

tense and sophisticated manner" (Johnson, 2002, p. 60).

A number of complex theories have attempted to explain the psychological effects of

music, as well. Hargreaves, Hargreaves, and North (2012) propose a model that considers

multifaceted relationship between such factors as music, listeners, and the listening situa-

tion/context, which constantly interact to elicit individuals' specific response to music. The

model identifies three main types of response, each consisting of several important compo-

nents. *Physiological response* is determined first of all by arousal level of the autonomic

nervous system, which governs the basic functions of the human organism, including heart

rate, breathing, perspiration, and the changes in pupil size and blood pressure that accompany

emotional reactions. Other two elements include the listeners' level of engagement with the

music, and the degree to which they are able to exercise active control of their listening. *Cognitive response* involves the interrelation of such components as "attention, memory, perceptual coding and musical expectation […]," as well as "[…] discernment, appreciation and evaluation" (Hargreaves et al., 2012, p. 158). *Emotional/affective response* is conditioned by people's individual characteristics, as well as their personal musical preferences and tastes. The authors conclude that response to music is a complex phenomenon that involves "the mutual casual relationships between the music, the listener, and the listening situation, as well as those between the physiological, cognitive, and affective components of the response" (Hargreaves et al., 2012, p.159). Importantly, they note that these relationships take place "within an interactive social and cultural domain" (Hargreaves et al., 2012, p.159).

Undoubtedly, teachers' expectation with regard to students and audiences' response to music is an important determinant of music pedagogic culture. According to Bartel (2010), the type of response that teachers value and deem most desirable and proper is one of the major factors shaping music–teaching contexts.

3.8. Musical Knowledge and Skills

Bartel (2010) argues that teacher's perception of music as certain kind of knowledge and how that knowledge is organized will have a great impact on music pedagogic culture. Generally, he distinguishes between two distinct types of teachers' perspectives on music study. The first, "conservatory approach" (Bartel, 2010), conceptualizes music study as a "differentiated predetermined graded sequence." The second perspective is defined by perceiving musical knowledge and skills as "an organic, rhizome–like web of related contextualized understandings and abilities" (Bartel, 2010). There can be little doubt that these two perspectives will be reflected in the curriculum and pedagogical agenda, and will manifest themselves quite differently in all aspects of classroom practice, including relationship and communication with the students.

Conclusion

Research suggests that teachers often fail to recognize that their pedagogical practice is powerfully influenced by their culture (e.g. O'Neil, 2011; Swanwick, 2012). As noted previously, one of the goals of this project is to help teachers become aware of their own pedagogic culture. Schein (2010) argues that "cultural understanding is desirable for all of us" (p. 22). It appears that teachers have to take this advice seriously for "[…] if they do not become conscious of the cultures in which they are embedded, those cultures will manage them" (Schein, p. 375, as quoted in Bartel, 2010).

Chapter 4

Theoretical Framework

Generally, there is an inclination today towards a more comprehensive, deeper understanding and perception of pedagogical approaches and practices as having been forged and rooted within a society, and consequently profoundly influenced, shaped, and controlled by this society's cultural norms, values, and regulations. Yet, not infrequently, these educational practices are still viewed and studied formally as a compilation of instructional methods and administrative tools, rather than as a fundamental component and a constructive factor of a dynamic, interminable cultural process.

It has been said that teachers are prisoners of their model of learning (Cambourne, 1988). However, it appears that there is more than just a "model of learning." While this notion reinforces the popular belief that "teachers teach the way they were taught," adherents of this position tend to emphasize rather technical/procedural or administrative/organizational aspects of the teaching process, essentially leaving out the questions related to the formation of this "model of learning" affected by a powerful influence of a multitude of significant factors. Therefore, it can be modified and expanded to include other fundamental characteristics of an individual's culture, which manifest themselves powerfully and distinctively in various aspects of a person's behaviour, attitudes, and actions.

Pedagogic culture could be generally described as a set of pedagogic "beliefs and values, and applied pedagogic repertoire" (Bartel, 2001), which includes pedagogical norms, assumptions, standards, requirements, practices, roles. This "set" is by no means fixed or static, but rather flexible and adjustable. However, it is always socially determined and culturally identifiable. Therefore, it appears that as a conceptual model "pedagogic culture" could be

applied broadly in a variety of situations and at a variety of levels, including individual, family, group, school, society, and so on–from micro interactions to macro structures (Cummins, 2000, 2001; Cameron & Carlisle, 2004). It implies the acknowledgement that pedagogical assumptions, such as the place of a child/student/learner in the culture, the roles and functions of teachers, the nature of knowledge and education, accepted modes of pedagogical approaches, including norms of pedagogical communication and interaction with students, and others are all comparatively coherent within an "intact" culture. Therefore, while there is a possibility for a person to acquire some knowledge and learn some aspects of a new culture (pedagogical, as well), it is highly doubtful whether an individual can ever become a "cultural native."

With regard to the internationally educated teachers' experience when striving to incorporate into the existing educational structure, a variety of issues has been addressed in the literature. International scholars (Bascia, 1996; Beynon et al. 2004; Cho, 2010; Deters, 2006; Faez, 2010; Peeler & Jane, 2005; Sprikut & Bartel, 2010; Sprikut, 2012; Sprikut, 2013) have started gaining deeper insight into the struggle of these teachers in host societies around the world, and some of the issues that impede the newcomers' successful integration were examined. However, while the existence of the problem is generally acknowledged, it appears that the paternalistic approach to the internationally educated teachers and their pedagogies still dominates the field. As a result, these teachers are often denied a right to participate on an equal basis in both the educational discourse and educational process. In contrast, Bartel's set of examination lenses specific to music pedagogic culture (2010) appears to be more culture sensitive, as it constitutes a significant shift away from the "cultural superiority" approach and towards recognizing cultural pedagogic equality in the context of pedagogic multiculturalism. Rather than discussing the benefits or disadvantages of a certain music teaching

method, instructional approach, or music education system in general, this analytic tool is designed specifically to assist a researcher to focus on the "deep–seated assumptions" (Bartel, 2010) that underlie music pedagogic practices. As noted earlier, the discussion on music pedagogic culture greatly exceeds the limits of immigrant experience. Therefore, Bartel's model, which encompasses the fundamental elements of the concept of music pedagogic culture, can be used as a comprehensive research tool in a variety of cultural and subcultural contexts. In this project, within Bartel's general theoretical framework, main aspects of the concurrent existence of diverse music pedagogic cultures are examined.

4.1.   Music Pedagogy as Culture

In this study, I refer to music pedagogy as culture, because my goal is to investigate music pedagogy as a whole. Like any other culture, every music pedagogic culture is unique. It has its own past, history, evolution, customs, set of unwritten rules, beliefs and values, ways of resolving conflicts, preferred communication approaches and techniques, and behavior norms. It also has its own structures and patterns, and I believe that like the structures of any other culture (such as for instance, the aforementioned organizational culture, youth culture, or school culture, etc.) music pedagogic culture's structures can (and should) be observed and examined from a variety of perspectives, and at a variety of levels.

Baldwin et al. (2006) identify three groups of structures of culture. The first group, cognitive structures, encompasses systems of values, attitudes, beliefs, assumptions, meanings, preferences, and interpretations, as well as standards of behavior and unconscious processes. The second group, structures of behavior, includes, obviously, individual and communal behaviors, and the third group, structures of symbol systems, includes language and discourse. The importance of the examination of the structures of culture lies in the fact that according to Bernstein (2003), through these structures, "meanings become possible" (p. 215). From

this perspective, music pedagogic culture's structures provide clear guidance for the students in the complex process of music related production of meaning.

Nettle (2012), somewhat echoing Dewey (1916), states that, "The ultimate purpose of music education is the transmission and maintenance of the musical culture" (p. 110). This assumption seems reasonable; however, it is rather too broad. This statement explains neither how exactly that purpose is achieved nor how the process of "the transmission and maintenance" occurs. The answer is quite simple: in order for music education to achieve its goal, it has to create a set of tools that facilitate the process of "transmission and maintenance." This set is music pedagogy. While Nettle notices that the definition of "musical culture" is still subject to debate, the keyword here is, obviously, the "transmission." In this context, music teachers' role can be conceptualized from at least three different perspectives. They can be viewed as the creators of music pedagogic culture, the bearers/representatives of culture, and simultaneously the transmitters of this culture. Bernstein (2003) refers to a pedagogic practice as a "cultural relay," or "a device for both the reproduction and the production of culture" (Bernstein, 2003, p. 78). In this regard, the inquiry into to the process of creation of music pedagogic culture is undoubtedly, very important, as it involves the examination of teachers assumptions that underlie their pedagogic practices and shape and affect their behaviors and attitudes. However, the process that occurs at the "level of artifacts," namely, the transmission of culture, or, in other words, teachers' communication practice, and all its components, including verbal and non–verbal are of major significance, for, as noted earlier, culture cannot exist without an interminable communication process, or transmission from one generation to the next. Bernstein (2003) defines this process as "cultural reproduction." In his view, the transmission of culture is, fundamentally, a pedagogical relationship. The participants in this process are referred to as "transmitters and acquirers" (p. 24). While Bernstein's discussion concerns primarily the intrinsically asymmetrical nature of the relationship between

those participants, however, in the context of this research study, the existence of transmitters and acquirers implies that pedagogical communication can be seen as a major mechanism of the transmission of culture.

As discussed earlier, many attempts have been made to explain the complex nature of communication, as well as to clarify the relationship between communication (and pedagogical communication) and culture. This discussion is inevitably fraught with controversy and contradiction; however, it seems that the majority of scholars agree on the centrality of communication to the life of culture. According to Fiske (2010), the study of communication would necessarily involve the examination of the culture with which it is associated. It appears that the opposite is true as well. The study of culture would unavoidably involve the study of that culture's specific communication practices, patterns, norms, and structures.

There is an important concern that should be addressed in this context. There is an ongoing debate in scholarly circles regarding the complex nature of the relationship between individual and culture. Bergendorff (2009) observes that there are two opposing views, which he defines as "methodological individualism" and "methodological holism" (p. 15). In the first case, culture is viewed as being created by people through their individual practices; in the second, culture is regarded as the key factor that shapes and determines people's actions and behavior. Having addressed this question as early as in 1924, Sapir (2002) argued, "Analytically, the individual is the bearer of culture" (p. 139). For him, the sole importance of a cultural pattern depends upon its significance and relevance to the bearers of culture, their emotional reaction to it. The true focus of culture, for Sapir, is "the individual or a specifically enumerated list of individuals" (Sapir, 2002, p. 141). In this context, it is important to note, that Sapir defines individual as a "total world of form, meaning, and implication of symbolic behavior which a given individual partly knows and directs, partly intuits and yields to, partly is ignorant of and is swayed by" (Sapir, 2002, p. 141).

Other, more recent examples of this approach could be found in the works of a noted anthropologist Clifford Geertz, who perceives culture as the "web of significance that man himself has spun" (Geertz, 1973, p. 5). An important implication here is that culture, as a whole, can be understood as a combination of the multiplicity of the individual networks of significance. Therefore, although music teachers are always members of a larger cultural group (e.g. band/orchestra teachers, choral teachers, elementary/middle/or high school music teachers, and so on; some teachers can be members of more than one group, as well), each of them simultaneously creates and maintains their own, "micro" culture, namely, music pedagogic culture, which individually is highly significant. The significance of this culture lies precisely in the fact that it is created by an individual. This culture is the "web" that teachers themselves have spun. While it is clear that this culture is not isolated from the rest of the world, does not exist in a vacuum and, therefore cannot be completely autonomous and free, very often, nevertheless it is essentially different from that of a group, or of a school. This is the teachers' cultural comfort zone, where they feel safe to communicate and express themselves without restrictions.

Ting–Toomey (2012) brilliantly compares culture to a pair of sunglasses. On the one hand, it is able to protect us from unwanted outside influences and offers some degree of safety and comfort. On the other hand, it prevents us "from seeing clearly through our tinted lenses because of that same protectiveness" (Ting–Toomey, 2012, p. 14). Therefore, she argues, "while our own culture builds an invisible boundary around us, it also delimits our thoughts and our visions" (Ting–Toomey, 2012, p.15).

This comparison is interesting because it offers some insights into the nature of relationship between culture and music pedagogy. On the one hand, culture provides a framework the teachers feel comfortable with; on the other hand, it essentially limits teachers' abil-

ity to reflect critically on how their attitudes and beliefs manifest themselves in their communication behavior. Not infrequently, teachers do not even realize they have a culture (Swanwick, 2012). As noted earlier, pedagogical communication is crucial, because it greatly influences students' process of music related production of meaning and decision–making. Therefore, it appears that an in–depth exploration of the relationship between these two important aspects of the music teaching/learning process, namely, pedagogical communication and production of meaning, is imperative for music education research.

4.2.   Cultural Analysis

Geertz suggests that culture represents "a shared, creative understanding" (Gunn, 2014, p. 60), and for him, the goal of cultural analysis is twofold. First, researchers should strive to reveal the conceptual structures that inform people's acts; second, a system of cultural analysis should be created "in whose terms what is generic to those structures […] will stand out against other determinants of human behaviour" (Geertz, 1973, p. 27). As noted by Norton (2011), Geertz approach to cultural analysis is based on the assumptions that human interactions are "pervasively interpretive" (p. 205). Therefore, these interpretations "can be best understood through the reconstruction of the semiotic systems and the meanings that are generated with them" (Norton, 2011, p. 205). In this context, it is important to notice that Geertz insists that human behaviour should be closely observed, because "it is through the flow of behaviour–or, more precisely, social action–that cultural forms finds articulation" (Geertz, 1973, p. 17). McLean (2013) suggests that "Behaviour is expressive; it carries messages often deeply embedded and encoded" (p. 33).

This explains the choice of ethnography as one of the research methods used in this project, for, according to Anderson–Levitt (2012), "ethnography is an approach to the study of people in everyday life with particular attention to culture, that is, to the processes through

which people make meaning" (p. 279). As discussed earlier, many scholars tend to view communication (i.e. the meaning–construction process) as the core of culture (e.g. Samovar, 2011). In the definition above, culture is practically equated with the process of production of meaning, and ethnography provides the researcher with the opportunity to observe, describe and interpret cultural behavior. According to Johnson and Christensen (2013), culture can be viewed as varying on a scale, from macro culture on one end to micro culture on the other end. For instance, at the macro level, ethnographers might study the cultural characteristics of the citizens of a country. As an example of research at a micro level, they mention a study of the band members at a high school, or an investigation of a classroom culture. They observe that educational ethnographic studies are frequently conducted at a micro level, with the focus on such "small" topics as, for instance, the dynamics of classroom interaction.

It appears that as a starting point in the formation and development of the existing educational practices, pedagogic culture is a key to a better understanding of the many issues and problems of the contemporary multicultural music education. How does music pedagogic culture originate? How are educational values and norms constructed within pedagogic culture? What are the mechanisms through which pedagogic values sharing is enabled? How do these mechanisms function within pedagogic culture? What is pedagogical multiculturalism? How do different music pedagogic cultures coexist, communicate, and perhaps, compete, and what is their relationship with a dominant pedagogic culture in a new social and educational setting? These are some of the additional questions that will be addressed in the framework of this research project. An attempt to approach music pedagogic culture and pedagogical multiculturalism in their complexity would inevitably involve a wide variety of relevant issues such as the origins and a (possible) definition of culture and pedagogy, the relationship between individual and society, the nature of education and knowledge, international migration, social and cultural adaptation, multiculturalism, values, teacher's identity, to name a few.

Moreover, due to the multifaceted and dynamic nature of the subject matter under consideration, such study should be conducted across a wide range of disciplines, from sociology to psychology and from cultural studies to political sciences.

This is a highly challenging and demanding undertaking. According to Geertz (1973), "Cultural analysis is intrinsically incomplete" (p. 20). However, it is also creative and intellectually stimulating activity, as researchers are "guessing at meanings, assessing the guess, and drawing explanatory conclusions from the better guess, not discovering the Continent of Meaning and mapping out its bodiless landscape" (Geertz, 1973, p. 20).

Hofstede (2001) observes, "A better understanding of invisible cultural differences is one of the main contributions the social sciences can make to practical policy makers in governments, organizations, and institutions–and to ordinary citizens" (Hofstede, 2001, p. xv). As noted above, this project aims to investigate some aspects of the dynamic and complex process of the relationship, constant interaction, and reciprocal influences between music pedagogy and culture. It is based on the assumption that instructional practices, including teachers' communicative behavior reflect these "invisible cultural differences." Therefore, this qualitative study attempts: 1) to identify the main components, attributes, and functions of a music pedagogic culture; 2) to determine what identifiable characteristics and qualities can be regarded as properties of a culturally distinctive music pedagogic model; 3) to identify specific aspects of culture that may influence the formation and development of a distinctive music pedagogy; 4) to examine the extent of influence that the existing cultural environment has on the system of participants' pedagogical beliefs and values; 5) to investigate how these beliefs and values are expressed and communicated to the students; 6) to identify and explain some of the factors that might have an impact on the process of decision making related to the transformation of professional values and revision of routine instructional methods of the internationally educated music teachers in a new educational milieu.

Chapter 5

Methodology

This qualitative study aims to understand participants' motives and interpret their communicative behaviours in terms of their cultural context. The attempts is made to examine and gain deeper insights into the nature of music pedagogic culture, to call attention to the assumptions that participants hold, and investigate the ways in which these assumptions manifest themselves in pedagogical communication, or, in other words, to uncover the meanings behind participants' pedagogical actions. The study employed a combination of micro–ethnography (Garcez, 1997; LeBaron, 2005; Streeck & Mehus, 2005) and a constructivist grounded theory method (Charmaz, 2014). Multiple methods of data collection were used to accumulate rich data: observation of teaching, written accounts (e.g. researcher's memos and observational notes), in–depth semi–structured interviews, and informal discussions with participants. Additionally, materials from the schools and participants, such as booklets, guides, posters, reports, newsletters, brochures, as well as various Internet sources, and the documents published by the participants (e.g. books chapters, journal articles) provided important data that complemented the information gathered from interviews and observations.

Data analysis was conducted at two different levels (within–case and cross case analysis) using open, axial, and selective coding procedures according to the grounded theory principles.

5.1.   Participant Selection

The research was conducted in four high schools located in the Greater Toronto area. Ethical approval for the study has been obtained from the University of Toronto Ethics Review Board and from the TDSB Ethical Review Committee. In this study, I used purposeful sampling, which is defined by Patton (2014) as "Selecting information—rich cases to study,

cases that by their nature and substance will illuminate the inquiry question being investigated" (p. 264). Based on the project supervisor's recommendations, eleven well–known and experienced music teachers were initially contacted through an email with a Cover Letter attached (Appendix J: Cover Letter) that briefly described the project, its goals, and objectives. While I received replies from everyone almost immediately, three teachers declined to participate, citing a variety of reasons, most commonly excessive workload and consequent lack of time. I attempted to arrange meetings with the teachers who expressed their willingness to take part in the project, however, due to the scheduling conflicts and other circumstances beyond the control of the researcher or the teachers, only six meetings eventually took place. Finally, after several weeks of additional emails, meetings and discussions, four experienced, highly qualified, and successful music educators were selected to participate in this research project.

The participants represented a range of professional, cultural, and socioeconomic backgrounds. Stuart[2] was 53 years old, and taught music production course in one of the high schools in Toronto. He had over 25 years of music teaching experience at a variety of levels. Jeffrey was 47 years old, and for the last 16 years served as the Head of Arts at one of the West Toronto high schools, where he taught steel drum, percussion ensemble, Motown/stage and concert bands, guitar, and drum line courses. Ted was 58 years old, and had over 35 years of experience conducting and teaching a wide variety of subjects at different levels, from high school to conservatory and university. For over a year, Ted was Head of Music in one of the largest high schools in the eastern part of Toronto. He taught vocal music, piano, composition, harmony, counterpoint, analysis, music theory and history, as well as orchestration, strings, concert band, and jazz band. Boris was 63 years old. He had over 35 years of international teaching experience. Born and educated in Ukraine, he immigrated to Canada in

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[2] In this study, pseudonyms were used to protect participants' identity

1990. Since 1996, he was a faculty member at one of Toronto's leading art schools, where he taught band, flute ensemble, theory, harmony, piano, chamber ensemble, and brass quintet.

5.2.   Research Procedure

Before the study began, a meeting was arranged with each participant in the schools' principal office. The participants and the principals were provided with the Explanation of the Research Procedures form (Appendix F**:** Explanation of the Research Procedures), which described purposes of the study, its procedures, and potential benefits. It also addressed questions about participants' confidentiality, voluntary participation, and access to information. The principals were asked to sign an Approval Letter (Appendix G**:** Information Letter to School Principal), and the participants were provided with the Observation Protocol (Appendix H**:** Research Procedures and Observation Protocol for Participants), describing the researcher's key focus during classroom observations. Additionally, the participants and principals were provided with Information Letter to Parents/Guardians (Appendix I**:** Information Letter to Parents/Guardians), which was structured similarly to the Approval Letter. This document strongly emphasised that the researcher's focus was exclusively on the teachers, and that the students would not be involved in the process in any way.

a. Interviews

Data were collected over four—month period through participant observation and open–ended semi–structured interviews before and following each observation. I followed Interview Protocol #1 (Appendix K**:** Interview Protocol # 1) with participants before their class observation, and Interview Protocol #2 (Appendix L: Interview Protocol 2 (from Bartel, 2010) after observation. The first Interview Protocol consisted of four groups of open–ended questions related to the participants' backgrounds, early experiences with music, as a well as to their educational and professional experience. The open–ended questions allowed the par-

ticipants to respond freely, while expressing their feelings, views and opinions, and describing their experiences at length. The eight lenses of Bartel's theoretical model were used as the basis for development of the Interview Protocol # 2. While still open–ended, the questions in the second Protocol were more specific pertaining to certain aspects of the participants' pedagogic culture. The interviews lasted approximately 75–90 minutes each, and were audio recorded with the permission of the participants. Three interviews were conducted in English, and the interview with the participant from Ukraine was conducted in Russian, and later translated into English. All interviews were transcribed verbatim, and the transcripts were emailed to the participants for verification. Additionally, numerous informal discussions with participants initiated by the researcher were used to gather data.

b. Observations

I observed each participant, teaching a variety of subjects (e.g. band, flute ensemble, steel band, guitar, music theory, symphony orchestra, and so on) during several classroom visits. While initially I employed unstructured observation to gather rich data, teachers' communicative behaviour and interactions with their students have been a central focus during the course of classroom observations. Observation data were recorded in research journal continuously throughout the collection process as hand–written researcher's memos and field notes. According to grounded theory principles, data analysis was conducted simultaneously with data collection during the entire research process (Charmaz, 2014). Therefore, I frequently asked for teachers' permission to repeat my observations to clarify certain aspects of their pedagogic culture. During subsequent observations, in order to test my hypotheses and confirm or refute my interpretations, I followed more structured Observation Protocol (Appendix H: Research Procedures and Observation Protocol for Participants), with a particular focus on the specific, unique characteristics of teachers' communicative (verbal and non–verbal) behaviour. I repeated this process until theoretical saturation was reached. According to

Wiener (2007), theoretical saturation indicates the point in the process of doing grounded the-
ory when researcher feels that "gathering fresh data no longer sparks new theoretical insights,
nor reveals new properties of […] core theoretical categories" (p. 306). Strauss and Corbin
describe theoretical saturation as the stage when "collecting additional data seems counter-
productive; the 'new' that is uncovered does not add that much more to the explanation at this
time" (Strauss and Corbin, 1998, as quoted in Wiener, 2007, p. 306). Auerbach and Silver-
stein (2003) define theoretical saturation as "the research sampling strategy in which [re-
searchers] continue to study new research samples until [they] are simply confirming the the-
ory that [they] have already developed, rather than modifying or elaborating it" (p. 102).

5.3. Combination of Micro–Ethnography and Grounded The-ory

As noted earlier, music pedagogic culture is a complex phenomenon that cannot be ana-
lysed through a limited, narrow focus. To examine multiple and complex factors affecting the
dynamic nature of music pedagogy as a cultural process, this qualitative study employed a
combination of micro–ethnography (Garcez, 1997; LeBaron, 2005; Streeck and Mehus,
2005) and a constructivist grounded theory method as outlined by Charmaz (Charmaz, 2000,
2001, 2008, 2014). It appears that this combination provided a suitable methodological
framework for this project. On the one hand, this blend of two research methodologies allows
the researcher to study in depth all aspects of music pedagogic culture, from deeply embed-
ded pedagogical assumptions, values and beliefs, to teachers' motivations, attitudes, and ped-
agogical communication patterns. On the other hand, it provides the opportunity to use the
highly structured, systematic set of procedures of grounded theory method to generate an
original theory that is grounded in data and offers new interpretations and understandings of
the phenomenon under study (Charmaz, 2008). According to Garcez (1997), micro–ethnogra-

phy, also called "ethnographic microanalysis of interaction," seeks to describe, "[…] how interaction is socially and culturally organized in particular situational settings" (p. 187). Similarly, Streeck and Mehus (2005) define micro–ethnography as "the microscopic analysis of naturally occurring human activities and interactions" (p. 381). LeBaron (2005) suggests that micro–ethnographic researchers address "big social issues through an examination of 'small' communicative behaviours" (p. 494). Importantly, he observes that researchers engaged in micro–ethnographic studies regard "microbehaviors," including non–verbal communication, as "the building blocks of micro–cultures enacted and constituted collectively" (LeBaron, 2005, p. 494).

While separately, ethnography and grounded theory approaches are well established and widely popular, it appears that the combination of these methodologies is relatively rare in educational (let alone music education) research. However, more recently, this amalgamation was advocated by several influential theorists, aiming, as noted by Birks, Chapman, and Francis (2007) to compensate "for the limitations of each methodology and aiding the evolution of both" (p. 51).

Charmaz and Mitchell (2001) observe that both methodologies have common background as they developed within Chicago School sociology influenced by the pragmatist philosophical traditions. The creators of grounded theory approach Glaser and Strauss in their early works used field research methods extensively. However, since the inception of the method (1967), grounded theory and ethnography have parted their ways. As a research method, ethnography is characterised by its descriptive nature, relying on "developing a full description of society or group of people and, thus, provides the details of their everyday life" (Charmaz & Mitchell, 2001, p. 160). On the other hand, grounded theory is designed to assist researcher in generating "theory that is grounded or emerges from the field" (Lichtman, 2013,

p. 78). Glazer, one of the originators of the method, arguing against recent attempts to "re-model" grounded theory, reminds that "fundamental tenet of grounded theory—begin with no preconceived theory and then generate one during the analysis" (Glaser & Holton, 2004, para. 19). In his recent works, Glaser highlights a highly structured but exceptionally flexible character of this method, in an effort to make a clear distinction between grounded theory as a complete methodological system that enables the development of conceptual theory and other qualitative research methodologies. However, Charmaz and Mitchell (2001) point out that grounded theory has often been interpreted in a rather narrow, mechanistic way. Using a post-modern approach they challenge its positivistic methodological foundations and "rigid rules imposed on researchers and on research practices" (Charmaz & Mitchell, 2001, p. 161). In an attempt to offer an alternative, they suggest the combination of ethnography and grounded theory, arguing that, in fact, these two methodologies can cover each other's weaknesses and enhance each other's strengths. They explain that grounded theory methods can reorganize ethnography and enrich it with theoretical interpretations. Alternatively, employing ethnographic methods "can prevent grounded theory studies from dissolving into quick and dirty qualitative research" (Charmaz & Mitchell, 2001, p. 160). Moreover, as noted by many scholars, grounded theory can essentially be perceived as a specific kind of ethnographic research conducted with the purpose of building theory (Charmaz & Mitchell, 2001). According to Lichtman (2010), while ethnography is essentially a methodical description of a culture as a result of direct observations, it does not provide lots of details about data analysis. In contrast, she argues, grounded theory is "the most structured" (p. 3) among the qualitative methods, especially with regard to data analysis. Streubert and Carpenter (2011) observe that quite frequently, researchers choose to conduct an ethnographic study not only because it may provide them with a deeper understanding of the array of events and participants' behaviors from a

cultural viewpoint, but also because it allows the researcher to subsequently build a functional grounded theory. Ultimately, they argue that the combined approach "[…] advances the description and interpretation of cultural observations to a level that yields a description of the basic social–psychological process" (Streubert & Carpenter, 2011, p. 176).

In music education research, ethnography has long been one of the most common research methodologies. According to Bresler (1995), ethnography "reveals the meanings held by the subjects about particular music practices–formal as well as informal, musical, social and educational" (p. 10). On the other hand, grounded theory is only beginning to establish its presence in the field. Callaghan (2002) observes, "Grounded theory allows the researcher a good balance between being creative and being systematic and transparent" (para. 3). She argues that grounded theory approach is "well suited to research in aspects of music education where concepts, attitudes and the relationships between phenomena are important" (Callaghan, 2002, para. 3).

This research project seeks to examine participants' attitudes and perspectives on their experience as music educators in varying cultural contexts. Therefore, it appears that "a happy marriage" (Pettigrew, 2000) of ethnography and grounded theory approach provides a suitable framework within which a construction of a theory aiming to explicate a complex nature of the relationship and interaction between music pedagogy and culture would be made possible.

5.4.   Grounded Theory Overview

Grounded theory approach was developed by B. Glazer and A. Strauss and first described in their 1967 book *The Discovery of Grounded Theory*. This qualitative research method aims to systematically develop theory from empirical data. In contrast to the view, commonly accepted at the time, that theory should be "generated by logical deduction from *a*

priory assumptions" (Glazer & Strauss, 2009, p. 3, italics in original) Glaser and Strauss suggested that "generating grounded theory is a way of arriving at theory" (2009, p. 3). Having challenged the "then–dominant logico–deductive way of theorizing" (Walker and Myrick, 2006, p. 548), they developed a set of procedures aimed at assisting researchers in the process of generating a theory grounded in data.

It appears that there is a general consensus among scholars with regard to the main characteristics and features of this approach. Creswell (2013), Goulding (2009), Wiener (2007), and Charmaz and Mitchell (2001) based on the writings of the originators of the method Glaser and Strauss, as well as on the later works published by Strauss in collaboration with Corbin, identify several distinguishing characteristics of grounded theory method. First, the researchers focus on actions and social processes that underlie participants' judgment and behavior. Second, in grounded theory research study, data collection and data analysis occur simultaneously. Third, during data analysis codes and categories developed from data, not from predetermined suppositions. Forth, the process of theory generation occurs permanently throughout data collection and analysis. Fifth, the researchers employ memo–making, writing analytic notes to explain and fill out categories. Coding and memo writing start with the first interview. Sixth, the process of theoretical sampling, or refining the categories, is conducted with the goal of constructing a theory, and lastly, the process of data collection continues until theoretical saturation is reached.

According to Creswell (2013), a key idea in grounded theory is that the "theory development does not come 'of the shelf,' but rather is generated or "grounded" in data from participants who have experienced the process" (p. 83). Denscombe (2014) explains that there are several different reasons for choosing grounded theory as a research method. First, grounded theory approach is particularly suitable for researchers who venture into a new terrain in terms of the subject matter of their studies, or for those who are not content with the

existing related theories. In fact, many scholars observe that one of the main reasons for researchers to choose grounded theory approach is the absence (or the inadequacy) of the explanation of a certain phenomenon, and the realization that more research is necessary to achieve a better understanding (Strauss & Corbin, 2007). Goulding (2002) argues that researchers often choose to employ grounded theory when they feel that the topic of interest has been overlooked or given inadequate attention. Second, the grounded theory method is appropriate for research studies on human communication, especially when the investigation focuses on everyday actions and routine situations, and the participants' perspectives. Third, Denscombe (2014) argues that such qualities and characteristics of grounded theory as, for instance, its strong association with qualitative research, its aspiration to derive explanations from the study of specific examples, the necessity to gather comprehensive data about activities and practice of participants make it particularly appropriate research strategy for small–scale studies conducted by an individual investigator.

Maxwell (2012) highlights the importance of small–scale studies in the process of generating a grounded theory. He observes that qualitative researchers commonly use a rather small number of participants in their studies because it helps to maintain the distinctiveness and uniqueness of every case in their analyses. Moreover, a small–scale research study provides researchers with a better understanding of and deeper insights into both the specific context within which the participants' activity takes place, as well as the effect of this context on their actions. Finally, it also allows researchers to identify unexpected phenomena and a variety of influences, thus providing them with the opportunity to generate original grounded theory about the phenomena.

Since its beginning in 1967, grounded theory has evolved substantially. In 1999, Glaser claimed that grounded theory "has gone seriously global among the disciplines of nursing, business, and education" (Glaser, 1999, as quoted in Goulding 2009, p. 381). Today

grounded theory has become one of the most popular and widely used qualitative research methods. There are a number of different reasons for this popularity. One of the most important reasons, according to Walker and Myrick (2006), is that "grounded theory combined the depth and richness of qualitative interpretive traditions with the logic, rigor and systematic analysis inherent in quantitative survey research" (Walker & Myrick, 2006, p. 548). Even a brief internet search on grounded theory yields a large number of published works in a vast variety of fields and disciplines. They range from sociology, psychology, health care, and nursing, to educational leadership, management, public relations, business, as well as consumer and organizational research, marketing communications, information systems research, and education, etc. (Goulding, 2009; Walker &Myrick, 2006). Simultaneously, as noted by Walker and Myrick (2006), grounded theory "is the most frequently discussed, debated, and disputed of the research methods" (p. 547). Numerous authors have attempted to offer extended, modified definitions of a grounded theory approach, as well as to provide detailed descriptions of its methods and procedures. Not infrequently, these descriptions are tailored to the goals of specific research studies, as they tend to highlight certain aspects of grounded theory as a research method.

After the split between the originators of the approach, each of them continued to develop their own distinct versions of grounded theory (Goulding, 2009). Over time, the complexity of grounded theory has increased (Gibson & Hartman, 2014), as different approaches to the method, (e.g. positivist, post positivist, classic, postmodern, constructivist, and so on, (Oktay, 2012) based on different ontological and epistemological positions have been introduced. While some authors argue that grounded theory cannot be fit into any specific framework (Okay, 2012), most scholars distinguish between the Glaserian approach, the Straussian approach, which was further developed by Strauss and Corbin, and constructivist grounded

theory advocated by Charmaz. Creswell (2013) makes a distinction between "systematic" approach of Strauss and Corbin and "interpretive" flexible constructivist approach of Charmaz.

5.5. Constructivist vs Objectivist Grounded Theory

Constructivism has been defined as "a research paradigm that denies the existence of an objective reality, asserting instead that realities are social constructions of the mind, and that there exist as many such constructions as there are individuals" (Guba & Lincoln, 1989, p. 43). Constructivist grounded theory has emerged as an alternative to its original "positivistic" version. This approach follows relativist ontology and subjectivist epistemology. According to Charmaz (2014), "Positivist theory seeks causes, looks for explanations, and emphasizes generality and universality" (p. 229). In contrast, Charmaz argues that constructivist approach "places priority on the phenomena of study and sees both data and analysis as created from shared experiences and relationships with participants and other sources of data" (Charmaz, 2014, p. 230).

Charmaz contends that objectivists grounded theory scholars adopting positivist approach, treat data as "real in and of themselves" (Charmaz, 2014, p. 230), and are not concerned with the process and reasons for producing the data. Therefore, they ignore the social context in which data arise, as well as the role of the researcher and the relationship between the researcher and participants. In contrast, constructivists study the process of construction of meaning, and attempt to understand the reasons behind social actions in particular situations. Charmaz suggests, "Constructivists take a reflective stance toward the research process and products and consider how their theories evolve" (Charmaz, 2014, p. 230). Constructivists approach data and analysis as "social constructions that reflect what their production entailed" (p. 230).

Ultimately, Charmaz (2014) argues, "by adopting a constructivist grounded theory approach, the researcher can move grounded theory methods further into the realm of interpretive social science consistent with […] emphasis on meaning, without assuming the existence of a unidimensional external reality (Charmaz, 2014, p. 521–522).

In contrast to a traditional, positivist version of grounded theory, constructivist perspective places more emphasis on "the views, values, beliefs, feelings, assumptions, and ideologies of individuals than on the methods of research" (Creswell, 2013, p. 87). Constructivists acknowledge the existence of multiple realities, and the interpretive nature of researcher's work. According to Charmaz (2014), "The theory depends on the researcher's view; it does not and cannot stand outside of it" (p. 239).

5.6.   Data Analysis

According to Goulding (2009), "grounded theory evolves during the research process itself and is a product of continuous interplay between analysis and data collection" (p. 382). The analysis in this study was conducted using open, axial, and selective coding procedures according to the grounded theory principles. Data were constantly compared and analysed at different levels of complexity, and interpreted throughout the research process (Denscombe, 2014; Charmaz and Mitchell, 2001; Goulding, 2009). First, within–case analysis allowed the researcher to discover the unique patterns of teachers' communication (including verbal and non–verbal), and highlight the key themes and categories that emerged from each case. As a result, a *Music Pedagogic Culture Profile* was constructed for each participant, as a table summarizing the key elements of the participant's pedagogic culture (see Table 2 Stuart's Music Pedagogic Culture, Table 3 Jeffrey's Music Pedagogic Culture, Table 4 Ted's Music Pedagogic Culture, and Table 5 Boris' Music Pedagogic Culture). Next, a cross–case analysis was conducted, where the differences and similarities between the categories discovered during within–case analysis were highlighted.

The process of open coding involved categorization of data (Creswell, 2013; Goulding, 2009), where I analysed interview transcripts "line–by–line". As a result, key words and phrases were identified that provided deeper insight into the participants' attitudes and value system (see Appendix B: Table 6 Examples of Open Coding: Stuart's Interview Transcript). Following open coding, a list of codes, or "coding scheme" (Boeije, 2009) was compiled (Appendix C: Table 7 Coding Scheme–List of Codes: Stuart's Interview Transcript). Next, the codes were classified into broad categories and grouped accordingly (see Appendix D: Table 8 Groups of Codes: Stuart's Interview Transcript).

In axial coding, open coded concepts were analysed in terms of their relationship (Charmaz & Mitchell, 2001; Goulding, 2009). According to Creswell (2013), during this stage, the researchers identify a central category about the phenomenon, explore conditions that influence the phenomenon, identify the context, specifies the actions that result from the phenomenon, and delineates the consequences for the phenomenon (see Appendix E: Table 9 Examples of Axial Coding: Stuart's Interview Transcript). Goulding (2009) maintains that in axial coding, the concepts "are gradually subsumed into higher order categories (or one underlying core category) which suggests an emergent theory" (p. 383).

Finally, selective coding incorporated the data into a core category (Goulding, 2009), which served as the basis for the theory of music pedagogic culture. During this stage, four conceptual models–radial diagrams illustrating the general structure of a music pedagogic culture of each participant, and important influences that affect their communicative behavior were developed (see Figure 1 Radial Diagram: Grand Mission–Stuart's Pedagogic Culture, Figure 2 Radial Diagram: Community Builder–Jeffrey's Pedagogic Culture, Figure 3 Radial Diagram: Composer/Analyst–Ted's Pedagogic Culture, and Figure 4 Radial Diagram: Professional–Boris' Pedagogic Culture). In each diagram, the central circle represented the unifying element(s) of a pedagogic culture, which exerts an influence on the participants' beliefs,

views, and pedagogical communicative actions, binding the various components of their culture into a structurally organized system.

Chapter 6

Within–Case Analysis

In order to categorize information and account effectively to the data gathered in the study through interviews and direct observations, four individual cases for each participant were constructed, the data were thematically coded, and constant comparative analysis was conducted to interpret the data.

This chapter consists of four sections, corresponding to four individual case reports for each participant. In each section, within–case analysis is conducted using Bartel's theoretical model to maintain internal integrity and coherence. Next, a description and analysis of the participants' verbal and non–verbal communicative behavior is offered to draw attention to otherwise hidden dimensions of their pedagogic culture. Each case is concluded with *Music Pedagogic Culture Profile*, a table summarizing the key elements of the participant's pedagogic culture.

Case Report # 1

Stuart: Grand Mission

Description

My first participant is Stuart. He is an experienced, knowledgeable, and successful music educator, as he has been teaching music for over 25 years at a variety of levels. Today, with several published book chapters and papers in academic journals, he is one of the most recognized and respected music educators in the Toronto area. He produces an annual show, which involves hundreds of high school students who are given an opportunity to perform together with the best commercial artists at Canada's leading concert facilities. He received many awards in recognition of his professional achievements. As an accomplished educator, he is also one of the consultants with the Toronto District School Board, as well as a research partner, and an associate with several universities across the province. Currently, he teaches music production course in one of the high schools in Toronto. This course introduces students to basic audio recording software, rudimentary piano–keyboard technique, as well as song writing basics. I know all this, as in preparation for our first meeting I read everything that was written about Stuart and his work, as well as everything Stuart has ever published. These accounts contain a plethora of useful data about Stuart's work, his pedagogy, and philosophy of music education, providing me with expanded information for my research. However, at the same time I feel that these documents may influence my perception of Stuart's personality and his work as an educator even before we have a chance to meet. According to the sources, he does a fascinating work with his students, and it is easy to concentrate on the results of this work; however, I remind myself that my goal is different. Apparently, Stuart's pedagogy (as well as pedagogy of other participants in this study) is, in a sense, unique, and

the focus of this study is a deeper understanding of the reasons behind music pedagogic cultural distinctiveness. As such, this project seeks to develop a systematic approach to investigating music pedagogic culture within a wider framework of the teachers' cultural backgrounds, their pedagogical assumptions, attitudes, beliefs, values, as well as their pedagogical communication practices.

What are teachers' beliefs about music, music pedagogy, music education, their role, place, and functions in school, society, and culture? What are their views on the nature of music teaching/learning/perception, and in this context, on their role as music teachers, and student/teacher relationship? What, perhaps unconsciously, are they expressing in their pedagogy? How their values and beliefs manifest themselves through their pedagogical behavior? How are these values and beliefs communicated to the students? Are there any distinguishing characteristics and features of an individual teacher's pedagogical approach that cannot be observed in other teachers? In other words, what is it exactly that makes their music pedagogy unusual, different, and perhaps, unique? The list of questions is quite long; however, it should be noted that rather than focusing on specific details of teachers' work, or examples of behavior, the goal at this point is to identify the area of research interest, as well as to direct attention to a particular phenomenon that can be generally described as music pedagogical cultural diversity. According to Oktay (2012), in grounded theory, "the research question is initially stated as a broad area of interest, and it is only when the study progresses that a specific focus becomes clear" (p. 49). Corbin and Strauss (2007) define research question in a grounded theory study as a "statement that identifies the topic area to be studied" (p. 25).

Stuart immediately agrees to participate in my project; however, it is difficult to arrange a meeting, as his schedule is extremely busy. We exchange several emails, and finally meet at the school's principal office. Stuart is 53 years old. He is tall, slim, and has piercing eyes and

rather high–pitched voice. He seems friendly, outgoing, sociable, and open; he is a very loquacious individual, indeed, employing subtle flattery conversing with his principal, and exchanging jokes with the office staff as we head out. As he apparently knows exactly what he would like to say, it seems that the interview starts straightaway without me asking any questions. Stuart keeps talking on our way to his classroom, and I have to interrupt him, requesting a permission to turn on my tape recorder. Throughout the interview, I make conscious efforts to keep it on track, frequently pulling Stuart back to my questions as he launches into one of his contemplative monologues.

It is easily observed that, in terms of race and ethnicity, the school's student body is quite diverse, with a high percentage of visible minority students, such as Blacks, Asians, Indians, and Pakistanis, among others. In one of the schools' hallways Stuart stops abruptly, as there is a group of students rehearsing what appears to be a dance. Stuart immediately joins in, and starts dancing with the group, imitating all the moves the students make with a high degree of precision. The students do not seem particularly surprised or bothered by the incident. "I taught them this," he remarks upon leaving the group, and we continue walking.

Stuart's classroom is far from what could be described as a traditional music classroom (see Appendix A: Stuart's Recording Studio–Floor Plan). There are no posters depicting various musical instruments, famous composers or musicians. There are no shelves with instrument cases, music books, scores, music stands, or other accessories. It is a large room with a number of smaller recording and practice studios around the perimeter. In the center of the room, there are several student computer workstations with the digital pianos attached. Each station is equipped with a mixer and headphones, and faces into the center of the room. There is a sofa against the wall, and the teacher's table on the left. On the right, there is a larger rehearsal hall adjacent to the main room. It is, indeed an unusual learning environment, and the

first impression is that anything that might be even remotely suggestive of music or music related activities (with the exception of a few scattered around guitar cases) has been intentionally excluded. Rather, it is a computer kingdom, and Stuart is a computer king.

I. Analysis

1) Role of the Teacher

> Stuart: As I was saying introducing you to the classroom, the **first thing you see is your typical computer lab with work stations, we have 13 or so work stations here, 14 work stations;** we encourage the students to enroll in this course to understand that there is an expectation, that they have a design to nurse their music in this environment, and we try to make **it known that anything we do here is centered on a philosophy of self–improvement, of self–actualization, equity of creating a family, a community in a classroom, that represents what could be a broader community**, and this is not determined by me, this happened on its own, and **develops organically on its own**, and I try to steward it, and sometimes it's very good, and sometimes, you know, it's less, depends on mix of students that come up, take your time, and karma and fate, but generally **the environment here is very welcoming, and warming and interesting**.

The above quotation is taken from Stuart's initial description of his work, where he briefly discusses his pedagogical approach, and reflects on his role as a teacher, his expectations, teaching philosophy, aspirations, classroom dynamics, and the learning environment he strives to create. In the context of the current research project which focuses on the complexity of hidden meanings, this statement is interesting and noteworthy not only because it allows the researcher to gain a deeper understanding of Stuart's perspectives on his own teaching practice, but also because it provides important insights into his underlying pedagogical values, beliefs, and attitudes. Another reason to begin with this quotation is that it captures

the essence of Stuart's work as an educator, specifically, his self–concept as a teacher. Furthermore, it serves as a brief summary of the main themes that were identified during thematic analysis of Stuart's interview transcripts.

a) Computer Technology

First, it is a computer, computer technology, and everything else associated with it. Considering Stuart's current status, and his occupation as a music educator, this introductory description is quite remarkable, as its most striking feature is the almost complete absence of reference to music, music setting, music teaching or learning, or any other related terms. There are 168 words in these opening remarks, but music is alluded to only once, and then quite vaguely—"*nurse their music in this environment.*" Apparently, it is taken for granted that students' music will be cared for, as Stuart does not even bother to elaborate further on the meaning of this ambiguous statement. He does not discuss how exactly the students are supposed to nurse their music in this environment, or what is his role as a teacher and music educator in this process. Neither does he explain what exactly makes this environment particularly suitable for students' *musical* endeavors, as no specific qualities or characteristics of the environment are mentioned, with the exception of "*very welcoming, and warming and interesting.*" Rather, Stuart prefers to describe his operational environment succinctly as "*your typical computer lab with work stations.*" According to Gordon and Browne (2013), teaching and learning environment is "the content teachers arrange; it is an atmosphere they create; it is a feeling they communicate" (p. 282). Therefore, it is important at this point to draw attention to what seems to be the most distinctive characteristic of Stuart's approach to his working environment, as the subsequent observations appear to confirm that there is a strong, at times almost exclusive emphasis on a computer, computer technology, computer hardware equipment, accessories, software, and other computer related products. There can be little doubt that this is Stuart's preferred conversation topic. At times, he makes an attempt to stop

himself, *"As I'm talking I realize I'm taking my eye off the ball—talking about recording, technology and all of that."* However, the discussion inevitably returns to the same subject over and over again. Further on in his interviews, he, indeed extensively discusses related items, such as computer program, expensive equipment, broadband connection, computer monitors, headphones, speakers, power supply, digital interfaces, power amplifiers, wireless connection, and so forth. Moreover, throughout his interviews he elaborates enthusiastically and at length on his strategies and tactics while "hunting," as he calls it, for cheaper, second–hand good quality equipment. He indeed proved himself resourceful and creative when attempting to resolve financial difficulties. When asked about his main source of funding, his response is "ingenuity."

> Stuart: We need few more things…after the wires are in order, 32 channels; you know a patch key was like ten dollars, 32 channels from there, 32 channels to the DAW, eight channels…. Anyway, I got a cabling from the States quite cheap, and it's still maybe 40 dollars just to wire these pieces together. I'm picking up a computer today, and it's a thousand dollars, with monitors, you know…so much of what we have is from ingenuity. We have speakers from Craig's list, this is 3500 dollars, you see console three years old comes with a 1400 dollars case, 750 dollars power supply, another one backup, and I got all of that for 1500 dollars, so you know shopping and hunting, they wanted 2000 dollars. These are digital interfaces; I have two; these are eight channel; these are 600 to 700 dollars retail, I got a pair of them for 300 dollars, out of the classified, this is a power amplifier this is a 1500 dollar unit, this is a beautiful power amplifier to run the speakers, with lifetime warranty made right here in Canada, 1500 dollars I got it at garage sale.

This, rather extended excerpt from one of the interviews demonstrates clearly Stuart's enthusiasm and strong devotion to his project. Furthermore, he mentions his attempts to contact prospective sponsors and investors, as well as his relentless efforts to find other sources of funding to purchase additional equipment for the studio:

> Stuart: […] we sell our CD [the CD Stuart's students produce every year] …in my spare time I go home and fish for emails, and send emails to principals across Canada, just to announce this CD. So, if I spend an hour or two in the evening, I'll have …it always turns worthy next day. But with time, you know…it's my spare time. I made 100 dollars yesterday…
>
> So I beat the bushes, as a matter of fact, I just took an hour calling Maclean's magazine this morning, because Peter McKay's wife is a musician and social activist, so I wanted to fire off an email, I do that, I fire off emails to Oprah, Bill Gates, Richard Benson, everybody…

Although his attempts to recruit new sponsors who are able to provide financial and material assistance have been unsuccessful so far, and despite the fact that there is, according to Stuart, *no prospect for more money at the moment*, he seems to be rather optimistic about the future of the project. "*I'm hoping a white knight would step up at one point,*" he observes. "*So, good things happen all the time and bad things happen all at once. So, you know at one point something really good happens and we'll get our…*"

b) Studio

It is obvious that Stuart is highly enthusiastic and passionate about the studio and everything associated with it. It is, indeed, his own creation, starting from the original idea, to the studio's design, equipment, and learning plans and strategies. In his interviews, the many struggles, disappointments, and hardships he went through as the studio creator are described in great detail:

> Stuart: …so local trustee asked me if I would come here. I explored Hamilton, and I was offered to come here to work for one year as an external consultant, cause I couldn't teach, I was on leave. So they hired me to develop this program, so I came here, and when I arrived here the trustee offered his support towards developing studio program at another school down the road. And so all the money went down there, and I was left here with the principal who could barely arrange for that, and that was, you know, a lot of money, so I had to start here basically from scratch.

Given his commitment, enthusiasm, energy, passion, struggle, and efforts, it is quite natural that Stuart is extremely proud of his accomplishments as the studio originator and its main driving force. "*You don't see this in many high schools… I don't know of any high school on the planet that has a recording studio such as this… [it] could be the finest facility of its kind on the planet,*" these are just few examples of his descriptions of the "facility," as he prefers to call his creation. As a consequence, it is no wonder that the studio in his view, gradually becomes a towering structure dominating the surrounding educational environment. Stuart is confident that this unique, sophisticated, one of a kind studio cannot (and should not) be replicated across the school board. Furthermore, in his opinion, it ought to be perceived and used as a main recording facility that would provide other schools and organizations with efficient and convenient services:

> Stuart: this is a recording studio, and **the idea of this is that schools from everywhere can come here**, it's a ground level, you can back up the …school bus; we can record a symphony orchestra here.
> So we serve a very **practical purpose being a facility where schools can come and simply record themselves for their own purposes**. We also **want to be a central facility for the board of education, for central initiatives**…

It is clear that, in Stuart's view, the studio's exceptional qualities place it a priori in a dominant position over other, less advantaged, facilities and institutions. In this context, the "centrality" of the facility implies perhaps, something more than just simple recording services. Predictably, the next (and, obviously, the most important) step for the facility would be to assume and maintain not only a local, but also an international leadership position.

> Stuart: [the facility is] **mother ship and hub, for international partnership which we are working on with the school board now,** with **this program, not this facility,** this program duplicated across school board. And then we have this program running across the school board, kicked by broadband, and then all of

these work stations, and all of these studios, we have two computer monitors, one monitor is software, and another monitor is video conference image.

There can be little doubt that although *partnership* is mentioned, the studio's supremacy, its leading role are assumed, taken for granted. Stuart does not go on to elaborate on the reasons why, in his opinion, only *this program,* but *not this facility* can be reproduced across school board. Neither does he explain why other schools are unable to create a similar facility (e.g. lack of resources, financial support, or perhaps, the absence of a skillful, energetic, shrewd, experienced, and competent administrator who is able to mobilize resources effectively). It appears that there is a certain degree of possessiveness in Stuart's approach to the matter. This is perhaps, understandable, considering the fact that, in Stuart's mind, his hardships and great efforts while building the facility became so strongly associated with its later success that Stuart, unconsciously, is unwilling to acknowledge that a similar structure could be built somewhere or by someone else. As noted earlier, Stuart's enthusiasm and strong devotion to the studio greatly influence all aspects of his pedagogical work, specifically his pedagogic communicative behavior and relationship with students.

c) Grand Mission

Undoubtedly, one of the most striking aspects of Stuart's pedagogical approach is that he perceives his project as, in his own words, a *grand mission*, and his studio as a working model for future partner facilities that would be created worldwide. His far–reaching strategies incorporate the attempt to create a universal community, in which young people across the globe will be able to join forces on a variety of projects,

> Stuart: **The grand mission** … [the facility is] **mother ship, and hub for international partnership** … And when we have this program running across the school board, kicked by broadband, and then all of these work stations, and all of these studios… [then] these young people will be able to collaborate beyond the

conference in the classroom with the students, and **exciting vision** is that we want to **create those partner facilities globally**.

It is clear that Stuart is extremely passionate about his project, as he willingly elaborates at length on the subject and provides as much detail as possible. In fact, the following statement, in which he provides a detailed description of his "mission," sounds almost like a prophecy,

> Stuart: [after partner facilities are created globally]… **next generation of world's children**, as part of their public school experience will be allowed **to collaborate in near real time with their brothers and sisters from all around the world** on the creation of original art and music **immersed in an environment that values character, equity, social justice, global conscience**, and I believe that if that is realized, that **could have a profound impact on a global society**.

It appears that this is the core of Stuart's educational philosophy. Indeed, this is his vision statement that provides an exciting picture of the perfect world of the future. The most important components discussed in his interviews finally have come together: partner *facilities* are created worldwide, the students are able to collaborate on a variety of art projects with their peers from around the world, using advanced *technology*, biases and stereotypes have vanished as the environment the students work in values *character, equity, social justice, and global conscience.* While, characteristically it is not specified what kind of impact (rather than simply *profound*) on a global society is expected as a result of these activities, it appears that this example illustrates clearly the degree of affection and interest with which Stuart approaches his project. This statement offers valuable and important insights into his personal feelings and perspectives on his role and responsibilities as a teacher, his expectations, and relationship with students.

2) Expectation of the Student

a) Intrinsic Motivation

As noted earlier, teachers' expectation is a multifaceted phenomenon, which incorporates a wide variety of teachers' most fundamental assumptions. These include ideas and beliefs about the nature of talent and its role in the process of music education, student compliance, initiative, creativity and responsibility for learning tasks, students' internal motivation and the need for external motivation, as well as music's role and place in students' life, and others. Stuart strongly emphasizes that he expects his students to be able to work largely independently, for, as a teacher, he is too busy to offer detailed guidance.

> Stuart: I was looking at seven units over two floors teaching class, and I went down with the students in the main class take attendance and then say "OK, everybody go, this is it", **you'll see other class runs, runs and gets going, the students are expected to be self–driven.** That afterwards I would open the doors to seven other classrooms and then **I might work with a couple of students here and there, and not even see the other students for the entire class beyond the initial contact**, because they hold up in the studio, working in the lab, see what we are testing.

It appears that Stuart prefers to discuss his expectations regarding students' behaviors and learning outcomes in a wider social context. In this regard, another interesting (albeit far less detailed) theme in Stuart's interviews is classroom dynamics. According to Lambert, Abbott–Sbim, and Sibley (2014), classroom dynamics, "often called process dimensions of quality, include interactions between children, between adults and children, and the range of intentional teacher strategies that characterize the classroom environment" (Lambert et al., 2014, p. 459). Talking about the impact classroom dynamics have on the development of his program, Stuart observes,

> This is not determined by me, this happened on its own, and **develops organically on its own, and I try to steward it**, and sometimes it's very good, and

sometimes, you know, it's less, depends on mix of students that come up, and karma and fate…

b) Organic Development

It appears that the notion of *organic development*, although this term is quite vaguely defined, plays a significant role in Stuart's teaching, as he refers to it a few times during the course of the interview,

> Stuart: what I have found is that the job one is **to bring the student to a point when you don't have to teach them anymore, and you bring them to the point of understanding of internal motivation**…Sometimes this happens very fast, sometimes this happens very slow, sometimes this doesn't happen at all, but that's one of the eye on the ball things that I try to remember, and see if I can bring them to the point, create that community, create that relationship between the teacher and the students, and students and the students, **you can arrive to the point where learning happens naturally, without being at all forced.**

It is clear that Stuart expects his students to be self–driven, to have a certain degree of intrinsic motivation. Interestingly, however, while emphasis is put here again on the importance of the *organic* learning, the process that happens naturally, Stuart specifies neither how exactly he creates the relationship that brings students to the understanding of *internal motivation*, nor how the community that he strives to build, influences the learning process. An additional interesting point here is the complexity of the relationship between Stuart's intention to facilitate learning that happens naturally and his strong sense of possessiveness discussed earlier. Perhaps, this complexity can explain why classroom dynamics occupy a relatively small place in Stuart's account.

3) Teacher–Student Emotional Relationship

a) Authority

A very interesting feature of Stuart's pedagogic culture is his idea of partnership. As previously mentioned, the notion of partnership occupies a significant place in his discussion. For him, students' collaboration on a variety of projects is an important precondition for an effortless, uncomplicated learning process:

> Stuart: …if I can bring them to the point, **create that community, create that relationship between the teacher and the students, and students and the students,** you can **arrive to the point where learning happens naturally**, without being at all forced.

Teamwork and cooperation are often mentioned in a variety of contexts in Stuart's interviews. However, he does not seem to realize that his comments and statements reveal his rather condescending, patronizing attitude toward the students.

> Stuart: …what is the most important thing that **you can imbue on young people, to help them actualize, to help them to become people**
>
> …we have responsive journals that the **students articulate once a week or so, speaking of issues that involve goal and rationale of the program, which is social justice, self–actualization, character development, global conscience, and so forth,**
>
> **…**with people in their teens and **still in their formative stages there is an opportunity to get good as soon as they first step into it. And the kids can learn community**
>
> …what is the environment that you can provide in which **young people can actualize and become.**

Stuart is indeed deeply concerned with helping his students *become people*. Obviously, he is confident that he is the sole possessor of truth, as he strongly asserts his authority over all classroom issues, from curriculum to students' social lives, talking about desired educational and social outcomes. This paternalism (which Sennett (1993) describes as "an authority

of false love"), manifests itself clearly in his relationship with the students, as Stuart does not consider them ready and able to participate equally in the decision–making process.

> Stuart: …the philosophy is imbued, **why we are here and what we want to do, I just spend a lot of time on that**, couple of quotes that we come back to all the time, is Martin Luther King, who says "not everybody can be famous, but everybody can be great because everyone has soul", and then we refer to Michael Jackson "look at the man in the mirror, **if you want to make a world a better place take a look at yourself and make a change.**" So **we try to imbue that kind of philosophy, right from the start,** as I mentioned earlier, we get busy.

Moreover, not only does Stuart take every opportunity to emphasize and reinforce his superior status in the teacher/student hierarchy, but also he aspires to a much more sophisticated and important role within this structure.

b) Transformer

Stuart is reluctant to talk about his childhood, parents or background, mentioning that, in his opinion, it is *fairly uninteresting*; however, he does expand to some extent on the process of formation of his teaching philosophy, and the impact his university education had on this process,

> Stuart: I'm led by something that was imparted to me by [university professor] when I was in his program, at [university] many years ago. And he wrote on the blackboard "What is worth knowing," and used that as an accent to begin any program of instruction, ask yourself what is worth knowing, what is the most important thing that you can imbue on young people, to **help them actualize, to help them to become people. What is the most important transformation,** what is the **environment that you can provide in which young people can actualize and become**.

In this quotation (as well as in many others) Stuart expresses his desire to transform young individuals, (or as he put it, *to help them to become people),* to change community and,

eventually, to change the world, and it appears that the two key terms, namely, "transformation" and "environment" are inextricably linked in Stuart's discussion. According to Bartel (2010), "The teacher's concept of the teacher's role is a key to pedagogic culture." While this role identity can include a variety of things, it is clear that Stuart perceives himself and acts primarily as "transformer" of his students' lives. The need for students' transformation (although Stuart never specifies how exactly it should be done or what kind of transformation is expected, with the exception of the aforementioned *help them to become people*), is frequently emphasized throughout his interviews. Apparently, this transformation is viewed as a necessary prerequisite for a subsequent transformation of the world. The association between these two components mentioned above implies that the environment that Stuart creates as a teacher is highly beneficial for the students, as it offers the best conditions for their transformation.

c) Social Justice, Community, and Equity

As an essential part of the process of *transformation* discussed above, Stuart expects his students to develop certain qualities, attributes and characteristics that in his view, will assist them in shaping their future social relations.

According to Stuart, everything he does in his classroom is *centered on a philosophy of self–improvement, of self–actualization, equity of creating a family, a community in a classroom that represents what could be a broader community*. For him, goal and rationale of his program is *social justice, self–actualization, character development, global conscience*. He claims, *"The idea here is to make a difference, to change the world, to change our community, to model for a global community what young people can demonstrate."*

It is important to note that although music educators, scholars, and researchers have long been concerned with the issues of social justice, community, and equity, and this concern has resulted in a plethora of studies, research, and literature, many theorists argue that

these terms lately became new buzzwords in education. For instance, Sands (2007) observes that "Upon examining the varied uses and applications of these terms—social justice and equity—there seems to be little consensus about what the terms actually mean" (p. 44). The conclusion therefore, is that these terms could be used broadly in a variety of contexts. Similarly, Silverman (2012) argues that "social justice" is a multifaceted concept precisely because the terms "social" and "justice" have no commonly agreed–upon meaning. She suggests that social justice is "context dependent, discipline dependent, and historically dependent" (p. 157). Another concern, according to Sands, is that there is no agreement on how these terms relate to education, or "what can or should result from their pairing to the broad scope of activities and goals related to teaching and learning" (Sands, 2007, p. 44). As a result, the term "social justice" is dubbed as "a big enough umbrella for all of us" (Sands, p. 45).

During the course of the interviews, Stuart indeed frequently uses such terms as *community*, *equity*, *self–actualization*, *character*, *make a difference*, *global conscience*, *change the world*, *global society*, and especially his favorite *social justice*. These concepts occupy an important place in his pedagogic culture. However, the meaning in which he uses them remains vague and unclear, as he obviously does not feel the need for clarification. It appears that it is simply taken for granted that other people will interpret these terms just exactly as he does, as Stuart, apparently does not realize that due to their ambiguous nature, these terms could be approached from multiple perspectives and are open to alternative interpretations. It is obvious that Stuart strongly values the ideals of equity, community, and social justice; however, it appears that quite often these terms are used in a rather loose, random way. For instance, talking about his attempts to build a local "community" that could ultimately serve as a model for a larger, global community, he suggests that *if we can create this community, that we create locally, if we could expand that sense of community globally we should be able*

to end all war and hunger. It is clear that while his goal is undoubtedly noble and worth pursuing, the concept of "community" is again taken for granted as self–explanatory, as Stuart does not describe any specific qualities or characteristics of the community (especially "global" community) he strives to create. Neither does he offer any explanation on how, in his opinion, this international community would help to "end all war and hunger." Rather, it is simply assumed that as soon as students start cooperating on their projects, all the obstacles, barriers, biases, prejudices, and cultural and social stereotypes that tend to separate people, will disappear naturally.

> Stuart: …often here you see **students collaborating across what some of the perceived barriers, socio–economic, cultural, gender, sexual orientation and so forth**. **These various perceived barriers tend to dissolve naturally here, not forced**. Kids just work together on projects to make friendships, and left to their own devices, more often than not those things that separate us as adults don't occur at this level, strangely, we learn prejudice and so forth, as we grow.

Obviously, Stuart draws here on his own observations, which appear to confirm his point of view, and then simply extrapolates results to the global level. According to Minar and Greer (2007), the notion of community is a "complex, usually unanalyzed, abstraction. It is often a source of confusion for it stands for many things, and when it is used with interchangeable meanings very elementary errors creep into our discourse" (Minar & Greer, 2007, p. ix). Similarly, Schippers (2009) observes that the concept of community "is prone to vagueness, banality, slipperiness, as a well as unreflective and emotive use" (p. 32). The school's student population is, indeed extremely diverse, not only ethnically and culturally, but also economically and socially. In this context, while Stuart may assume that his message regarding community and equity is very clear, some further clarification is perhaps required. Interestingly, Schutz (1972) defines "the taken–for–granted" as "that particular level of experience which presents itself as not in need of further analysis" (p. 74). While Stuart deals with

complex concepts (such as "community," or "social justice") with ease, without feeling the necessity to elaborate further, it appears that in some aspects, his pedagogy is built upon what Patton (2002) calls "false assumptions about shared meanings" (p. 391).

4) Value and Purpose of Music

With regard to music per se, interestingly enough, it occupies a very insignificant place in Stuart's account of his experience. However, music's relative irrelevance is the fact definitely worth mentioning, as it is precisely the absence of music that appears to be one of the most significant features of Stuart's educational philosophy. It should be noted that in this case, "music" is defined rather broadly, to include such items as musical equipment and instruments (e.g. piano/digital keyboard), music related activities (which incorporate not only listening, composing, performing, rehearsing, but also thinking/talking/reading/writing about music in general), as well as music related processes (e.g. music teaching/learning/perception). Even when music or music related items (such as, for instance, a digital piano) do appear in Stuart's narrative, it seems that there is no special significance attached to them, as they always relate to some other (more important?) matters. For instance, having mentioned that he teaches basic digital keyboard technique, Stuart clarifies that *keyboard is an interface between computer and a student*. Interestingly, while Stuart's interview transcription contains well over 5000 words, the word "music" is used only 16 times (again, most commonly in relation to other matters), and "music education" is not mentioned at all. Rather, in Stuart's project music serves as a tool, device that assists students and teacher in achieving their educational and social goals:

> Stuart: …if we can create this community that we create locally, if we **could expand that sense of community globally** we should be able to end all war and hunger.

Stuart strongly emphasizes music's subordinate status in his program, even when an "actual" musical event takes place. For instance, when he describes an expected workshop at school with ten groups of professional musicians who would assist students in preparation for the concert presentations, he observes that the most significant aspect of this meeting is that,

> …**all this is embedded in the idea of multiculturalism and character and equity, so there is strong social justice umbrella over that work**, and we will be supporting that.

Moreover, it appears that Stuart makes every effort to avoid using word "music" not only in his interviews, but also in the course material, preferring instead to employ such grandiloquent expressions as *artistic endeavor*. A good example of this tendency is the following short excerpt from the description of the project's main goals and objectives:

> We are uniting the world's children in collaborative artistic endeavor… By shaping values, knowledge and skills we are empowering our youth to bring our world into the new century and beyond with the highest of human ideals as the foremost impetus for all endeavor

5) Preferred Repertoire of Pedagogic Behaviors

According to Bartel (2010), pedagogic behavior can be described as "strategies or communication devices as well as techniques to organize student activities and behaviors." In his interviews, Stuart often reflects on his evolution as a teacher, from a novice, teaching a traditional band program, and striving to survive in the system, to an experienced, knowledgeable, and seasoned educator, proud creator of one of the "finest recording facilities" in the world.

> Stuart: …(I) **begun my teaching career with a rocky start,** if you had told me 20 years ago, that I'd be working in what could be the finest facility of its kind on the planet, I'd say, well, OK. …I've never, and this is not false modesty, I've never considered myself a particularly gifted educator, teacher, and certainly at the beginning of my career I've had lots of difficulty… I was building a band program as best I could, and doing reasonably well,

There can be little doubt that the difficulties that Stuart experienced were due (at least, in part) to his inability to cope with routine, mundane aspects of teaching work. Apparently, it had significantly influenced all aspects of his teaching, including his communicative behavior, and relationship with his students, colleagues, and supervisors. It all changed, however, as soon as he realized that he can greatly benefit from certain individual qualities and characteristics, which he perceives as rather atypical:

> Stuart: And I think when **I became more confident in my own skills and abilities, which I think was somewhat different from your typical university music graduate. I had more proclivity for improvisation; I had more proclivity for popular music, and perhaps more proclivity for developing relationships than strict adherence to process and pragmatism**, so I think when the students led me to **be more confident in my own abilities**, **which were somewhat different than the typical** then I was able to capitalize on my individual strength.

Today, it is quite obvious that Stuart is comfortable with his current position as it enables him to make the most of his personality traits described above. There is, indeed a great deal of flexibility in his teaching. It is hard to deny that Stuart's teaching methods substantially deviate from practices routinely conducted by other teachers.

It is no surprise therefore, that the best piece of advice he, as an expert music educator can give to numerous observers, student –teachers, and doctoral students who frequently visit his "facility" is,

> …**you have to follow your muse**…absolutely biggest mistake you can make as a teacher is to try to fit yourself into system or be somebody else.

6) Assumptions about Evaluation and Achievement

Reflecting on the problems and challenges he faces in his work, Stuart observes that this complexity, to a certain extent is due to wide variation in students' skills and knowledge at the start of his course:

Stuart…that's a difficult work because **they are not screened there sometimes there is music experience, and quite often no music experience whatsoever.**

However, for Stuart, students' prior musical experience, knowledge, and achievement level are not a strong predictor of their learning outcome at the course. He claims that it is not uncommon for students of advanced RCM grades to fail his course, while complete beginners typically fare better. Stuart teaches a variety of subjects (notice the order these subjects are listed in), but as he asserts, *that is all details*. The acquisition of new skills and knowledge is undoubtedly important; however, according to Stuart, it is not his primary goal. The main objectives and aims of the course are character development, social competence, as well as global conscience, social justice, making a difference and, eventually, changing the world:

> Stuart: And I mentioned that **we teach the software, and the keyboard, and few other things, and songwriting and so forth**, and I supposed when we get back to what is worth knowing, **that is all details**, and what I have found is that the job one is to bring the student to a point when you don't have to teach them anymore, and you **bring them to the point of understanding of internal motivation**, so that day walk in the room.
>
> …the idea here is to **make a difference, to change the world**, **to change our community**, to model for a global community what young people can demonstrate.
>
> …an environment that **values character, equity, social justice, global conscience,** and I believe that if that is realized, that could have a **profound impact on a global society**

Stuart repeatedly emphasizes that students are expected to understand the learning goals and to work cooperatively toward achieving the desired outcome. However, he realizes that this is a complex and rather painful process.

> Stuart:…**sometimes this happens very fast, sometimes this happens very slow, sometimes this doesn't happen at all**, but that's one of the eye on the ball things that I try to remember

The course appears rather unstructured, as students are expected to work independently on their projects. However, their progress is monitored closely. As discussed earlier, educational evaluation can serve several different functions, and the criteria must be established within the specific evaluation context (Nevo, 2013). The achievement of certain educational objectives is just one (albeit the most commonly used) of many possible bases for evaluation. In Stuart's case, evaluation serves "socio–political" (Nevo, 2013) purpose, and is used to increase students' awareness of specific activities, motivate behavior that produces desired outcome, and promote social relations (Nevo, 2013). Stuart aims at building *a central facility for the board of education, for central initiatives*, and points out that there is a *strong social justice umbrella over that work*. Therefore, according to Stuart, students are evaluated throughout the course, primarily on the basis of their contribution to creating an environment that *values character, equity, social justice, global conscience:*

> Stuart: There is a tsunami in Japan, and we here in Canada we know of it, we sense it, but do we really experience it? **Young people connected here to young people in Japan, and forming relationship, working relationship, and then when something happens there I think the connection is much stronger**, I think they could hold together more,
>
> … **students collaborating across some of the barriers**, socio–economic, cultural, gender, sexual orientation and so forth. These various perceived barriers tend to dissolve naturally here, not forced. **Kids just work together on projects to make friendships**,

7) What is the Appropriate Response to Music

This is an interesting aspect of Stuart's pedagogic culture. As mentioned above, music by itself does not occupy a particularly prominent position in Stuart's narrative. In fact, it is hardly mentioned at all. On the other hand, about two thirds of the entire interview concerns features and capabilities of the software Stuart teaches. He is obviously fascinated, if not ob-

sessed, with the product, as well as with computer technology in general. He is very passionate about the *facility,* the recording studio that he creates. He is constantly looking for low cost high quality computer equipment for the studio. It is quite characteristic of him that he introduces his studio as *your typical computer lab with work stations*, rather than just as a simple music classroom. And so, it is no wonder that computer accessories, hardware and other computer–related items have become an important part of his everyday existence. This passion is clearly discernable in all aspects of his communicative behavior.

> Stuart: …and when we have this program running across the school board, kicked by broadband, and then all of these work stations, and all of these studios, we have two computer monitors, one monitor is software, and another monitor is video conference image. So, these young people will be able to collaborate beyond the conference in the classroom with the students, and **exciting vision is that we want to create those partner facilities globally**.

Therefore, it would be reasonable to suppose that he expects the same level of commitment from his students, and the same enthusiastic response from everyone else, from the students to his colleagues, as well as supervisors, school administrators, principals, and specifically TDSB. Moreover, not only does he expect this response, but also he actively promotes the importance of his pedagogical vision, and one of *the finest facility of its kind on the planet* as an ideal teaching/learning environment where young people can *learn community, actualize, and become*.

8) Musical Knowledge and Skills

Due to the nature of Stuart's project, students are not expected to achieve a high level of technical and musical proficiency. He teaches basic keyboard technique, and keyboard, for him, is important inasmuch as it is an interface between computer and a student. However,

while basic piano skills are required, Stuart adopts a rather over– simplistic, undemanding approach to teaching keyboard (described in detail in the next section), explaining that although it is necessary for the students to acquire "some" piano playing skills, his expectations of keyboard facility remain rather flexible as the software he teaches is capable for tempo manipulations.

On the other hand, Stuart does require and expect his students to develop a certain level of expertise in using the software he teaches. His multilevel facility, which he describes as *the triage of experience*, is specifically designed for this purpose and is well suited to achieve this goal. Students start in the lab, using basic recording equipment, and then gradually move through different levels of learning, while gaining experience and skills. At each next level, equipment becomes more complex, and a higher version of the software is introduced. Finally, as soon as the students acquire practical knowledge and necessary skills and demonstrate higher level of responsibility and maturity they are allowed to use the main studio, which is designed to imitate a professional recording studio with a control room, studio floor, and proper equipment. According to Stuart, this provides students with the opportunity to experience a real world of music recording.

> Stuart: When they have enough skill and demonstrated responsibility, they can move to one of our most private connection suite. These are a little bit more sophisticated, it's private, they can work here in groups, there is sound, whereas in the lab they are on headphones, because it's impossible between fifteen speakers, here you can close the door and you can work with sounds. This, in the triage of experience, this would be level two, here we have another room basically identical, the same purpose, you know, equipment is little bit different, that's the second level, I guess it's level two–A, and this would be level three, it's fairly equipped, you know, more sophisticated equipment, et cetera, software here is professional grade, this is the higher version of the same software,

II.   Pedagogic Communication

How do these key features of Stuart's pedagogy manifest themselves in the process of his pedagogical communication? In other words, to what extent his communicative behavior is influenced by his beliefs, values, and attitudes? In the next section, the attempt is made to answer these questions.

As noted earlier, Stuart is a very talkative person. He is a confident and fluent communicator, no doubt due to his extensive experience and thorough knowledge and understanding of the subject matter. During the class, while retaining full control over the process, he appears comfortable, relaxed, and friendly. He introduces the observer to the students, and then mentions *Mother Russia* several times during the lesson, referring to the observer's country of origin. He also has a good sense of humor; in order to demonstrate the software characteristics and capabilities he quickly records and plays a short piece in a traditional rap style, using his own name, and mentioning some of his physical features. While seemingly it is an attempt to entertain students, they however, are very well aware of the underlying seriousness of Stuart's action. They seem quite impressed with the software functionality and, specifically with Stuart's expertise and technical proficiency, as they give Stuart a small round of applause at the end of the demonstration.

At the beginning of his first introductory class, Stuart plays for the students a short YouTube video featuring a group of teenagers on a subway creating together what appears to be a musical piece, using their mobile phones. It seems that the students are attentive and interested. It is clear that the video is provided to support the point he is making, but Stuart neither asks many questions, nor does he initiate any class discussions or elicit students' reaction of any sort (with the exception of *Amazing, isn't it?);* it appears that there is no need for the students' response or confirmation of their understanding. While it is certainly clear that the

students' confirmation does not necessarily signify their understanding, but may rather indicate their attention to the process, it appears that it is the fact worth mentioning. Stuart clearly expects the students to be able to follow his logic and to accept his opinion and judgment.

Examples: Verbal and Non–Verbal Communication

For almost the entire duration of the lesson, Stuart talks about the software, demonstrating and explaining its features, functions, and characteristics. He is very thorough and attentive to detail. While his explanations are systematic and exhaustive, it appears that his "body language," or posture, facial expressions, glance, and gestures also convey very important information to the students. He keeps his back straight and leans forward slightly; there is no rigidity; his hands move freely, confidently, and rapidly over the console, the tone of his voice is steady and consistent. He maintains constant eye contact with the students; however, it appears that by doing so Stuart does not seek to monitor their attentiveness; rather, he seems to invite them to share his passion, excitement, and enthusiasm for technology. Knapp, Hall, and Horgan (2013) observe that, in addition to displaying a variety of emotional states, facial expressions also can "function as regulatory gestures, providing feedback and managing the flow of interaction" (Knapp et al., 2013, p. 13). It is clear that, in this case Stuart's non–verbal signals communicate confidence, energy, high expectations, the importance of the subject matter, and a strong interest in it. According to Knapp et al. (2013), "[…] a forward leaning posture has been associated with higher involvement, more liking" (p. 12). Similarly, Morreale, Spitzberg, and Barge (2007) observe that when individuals feel self–confident and have positive feelings about a topic of discussion, they communicate this by "sitting in an erect but relaxed posture, and maintaining an open body posture" (Morreale et al., p. 115).

When it is time to introduce students to the basic keyboard technique, Stuart sits down at the keyboard in the center of the room with a group of students gathered around him. First, he explains briefly how to find middle C on the keyboard. With regard to the rest of the notes,

he simply lifts up each of the fingers of his right hand, shows it to the students and then presses the corresponding key on his keyboard. The demonstration is over. Stuart does not talk much during this, rather short and informal, demonstration. However, while Stuart might not even realize this, it appears that his body position, facial expression, smile, eyes, and gestures again convey an important (albeit, completely different) message to the students. There is indeed a striking difference in Stuart's body language. Stuart is much less attentive, his body is relaxed, the legs are crossed; he smiles rather sarcastically. His eye contact is markedly reduced, and it appears that in this case, Stuart expects the students to share his somewhat humorous attitude towards the situation. Students get the message; clearly amused, they obviously perceive this short demonstration as a form of entertainment. According to Morreall (1983), individuals who demonstrate humorous attitude toward some issue tend to distance themselves from its practical aspects. He argues that "the situation we find funny does not have an urgency about it for us; it does not command our practical attention" (Morreall, 1983, p. 122). However, the great Irish playwright and journalist, George Bernard Shaw gives the following valuable advice on this subject: "When a thing is funny, search it carefully for a hidden truth." In this regard, Stuart appears to convey a rather clear message–what we are doing is ridiculously uncomplicated, and there are no great expectations, as this subject is obviously of secondary importance. While there is, of course nothing wrong with the use of humor or irony in a variety of classroom situations, however, it appears that the relationship between various components of Stuart's pedagogical communication is definitely worth discussing, considering the remarkable differences in Stuart's non–verbal behavior in each of these two cases.

According to Calero (2005), people often "[…] unknowingly reveal what they feel through their body language" (p. 4). Babad (2008) observes that non–verbal aspects of teach-

ers' communication often convey to the students "information about the real nature of the situation" (p. 283). This is perhaps, one of the most interesting and important features of teachers' communication. Powell and Powel (2010) argue that such factors as social system and culture, which impact perception, use of language, and behavioral patterns, "shape the way in which a [teacher's] message is structured, what is emphasized, and how it is coded" (Powel et al., 2010, p. 9). In the examples above, Stuart without realizing it communicates two entirely different non–verbal messages to his students. In the first case, while Stuart extensively and in great detail discusses, explains, and demonstrates the software characteristics and capabilities, his body sends what is often defined as "complementing" non–verbal signals, in other words, non–verbal communication that appears to complement or match his verbal messages. In the second case, while introducing a "basic" keyboard technique, Stuart, of course refrains from expressing his negative attitude directly, but his body sends what is commonly referred to as "conflicting" (Knap et al., 2013) signals, that appear to contradict his verbal messages. Knapp et al. (2013) explain that this conflict may be the "result of an attempt to communicate sarcasm or irony, saying one thing with words and the opposite with vocal tone and/or facial expression" (p. 13). According to Lunenburg and Ornstein (2011), when a teacher sends verbal and non–verbal signals that contradict each other, the students tend to rely on the non–verbal cues as "a true reflection of the teacher's feelings" (p. 452).

Cormier, Nurius, and Osborn (2012) point out to the fact that there is a distinction between two different parts of communication, namely, the cognitive part (or the content) and the affective part. The first refers to the portion of the communication that "expresses information or describes a situation or event" (Cormier et al, 2012, p. 171). The second is the part of communication that reveals the individual's feelings about the content, "expression of feeling or an emotional tone" of the message (Cormier et al, 2012, p. 171). There is much inconsistency in the literature with regard to the functional characteristics of these two domains.

Some scholars argue that "affective" may refer to both verbal and non–verbal modes of communication (for instance, the use of affective words, such as *happy*, or *sad*, in verbal messages, or the expression of feelings through non–verbal behaviors). Others seem to link content exclusively to the verbal mode of communication, while non–verbal component is associated with the communication of feelings. However, despite this contradiction, it appears that there is a general consensus among theorists concerning the importance of the cognitive–affective dimension in human communication.

In this context, it is important to note that while cognitive dimension (or content) of teachers' communication is viewed here as one of the key aspects of their communicative behavior, this study is not concerned with the content per se. To examine the content without taking everything else into account would imply some sort of a critical evaluation, which is not the study's aim. Rather it is concerned with the correlation between different components of pedagogical communication, while particular attention is given to the affective part, which appears to strongly influence the outcomes of the process of music related production of meaning.

With regard to the affective part of Stuart' s communication, the importance of this dimension lies in the fact that Stuart's deeply rooted values, assumptions, and beliefs manifest themselves clearly in the process. Through his communicative behavior (verbal and particularly non–verbal) he unconsciously reveals his "real" feelings and attitudes towards certain aspects of the program he teaches, thus unintentionally providing his students with guidance and assisting them in the process of production of meaning and decision making. Another important factor to consider is that this is the first encounter with music for many of Stuarts' students (in his interview, he mentioned that the majority of the students had no prior music experience). As such, this interaction will certainly have a profound and long lasting impact on students' perception of music, musical art, the process of music making, teaching and

learning, and ultimately on their decisions regarding the role, function, and place of music in their everyday life.

Summary: Stuart's Music Pedagogic Culture Profile

Table 2 Stuart's Music Pedagogic Culture

Lens / Teacher	Role of the teacher	Expectation of the student	Teacher–Student Emotional Relationship	Preferred "Repertoire" of Pedagogic Behaviors	Assumptions about Evaluation and Achievement	Value and Purpose of Music	What is the appropriate response to music	Musical Knowledge and Skills
Stuart	Transformer of his students. His vision: Grand Mission. He is a leader; The grand mission –the studio, is mother ship, and hub for international partnership; Perhaps, the best high school recording studio in the world.	"Organic" learning, the process that happens naturally. Students are to be self–driven, internally motivated. They are expected to understand and appreciate the value of the studio. Social justice, self–actualization, character development, global conscience; A community in a classroom that represents a broader community	Teacher's authority is strongly emphasized. Paternalism– the teacher is the sole possessor of truth. He perceives himself and acts primarily as a transformer of students' lives.	Teacher's centered. Tends to emphasize his personal traits that he views as rather uncommon. Proclivity for developing relationships rather than strict adherence to process and pragmatism, …follow your muse…absolutely biggest mistake you can make as a teacher is to try to fit yourself into system or be somebody else;	Evaluation serves "socio–political" purpose, and is used to increase students' awareness of specific activities, motivate behavior that produces desired outcome, and promote social relations. Students are evaluated on the basis of their contribution to creating an environment that values equity, social justice, and global conscience.	Music has subordinate status in his program, and serves as a tool that assists students and teacher in achieving their educational and social goals	The importance of his pedagogical vision, and one of "the finest facility of its kind on the planet" as an ideal teaching/learning environment where young people can actualize and become. He expects the same attention and response from others.	He does not expect his students to achieve a high level of technical and musical proficiency. He expects his students to develop a certain level of expertise in using the software he teaches

Case Report # 2

Jeffrey: Community Builder

Description

My next participant is Jeffrey. He is 47 years old; he has long hair and attentive eyes, and seems rather distant and cold at first. He has been teaching steel pan, percussion, guitar, and concert and Motown band for over 16 years. A highly accomplished music educator, an expert in the field, he is well known and respected across the country. At present, Jeffrey is the Head of Arts at one of the West Toronto high schools, where he is extremely busy teaching steel drum, percussion ensemble, Motown/stage and concert bands, guitar, and drum line courses. The ensembles frequently win important local and international music competitions, and the school has been awarded several scholarships for excellence in music. Under Jeffrey's leadership and guidance, the steel band program grew from two classes to nine classes of steel pan, and today, according to him, it is the largest steel band credit course in the country, with over 200 pan students. His steel bands have been selected to participate in the prestigious music festivals, and have performed in some of the most notable concert halls in Toronto. They frequently travel around the country and abroad. In addition, students have the opportunity to participate in guitar ensemble, or to take drum line as a credit course, and grade 9–12 students can join senior Motown band. Jeffrey teaches steel pan ensemble at the university level, as well, and is an active steel pan musician, leading his own combo for performances of all types. He is an in–demand steel band arranger; ensembles in Canada, the United States and Trinidad have used many of his arrangements.

He regularly publishes his papers in Canadian music periodicals and serves as an adviser across the Toronto District School Board. In addition to touring Canada with the Naval Reserve National Band as a steel pan and drum set soloist, Jeffrey for many years was the

leader for the Canadian Forces Steel Pan Combo. He serves as an adjudicator for a variety of the American and Canadian music festivals. He frequently teaches African drumming, jazz history, drum set, steel pan, and drum line for many summer camps across the province and Canada. He is an experienced steel pan performer, soloist, and clinician for several school and university programs and the Ontario Music Educators' Conference. Finally, Jeffrey is an honorary member of several well–known international steel pan associations and organiza-tions.

Perhaps due to his previous military experience, Jeffrey's approach to our meetings was very methodical, systematic, and constructive. He was the only participant in the project who requested a list of suggested interview questions prior to our first appointment, and, the next day after the interview, an email copy of the complete interview transcripts. Moreover, he postponed our appointments several times, in an attempt to schedule it at a more convenient time, so that several of his classes could be observed during the same visit. It was quite obvi-ous that Jeffrey was very well prepared for the interview; he answered the questions without hesitation, and his answers, although not too long, were precise, clear, prompt, and well thought out.

Students of Pakistani, Indian, Bangladeshi, and Sri Lankan descent comprise the largest ethnic group in the school. Quite a few students wear turbans and traditional clothes. The school has two music rooms. One is a steel pan room, and another is a typical high–school music room with Jeffrey's office and a large band rehearsal studio and instruments storage adjacent to it. In both rooms, the walls are decorated with pictures and posters showing a va-riety of musical instruments and famous jazz, rock, steel pan, and pop musicians. Numerous group photographs of former and present bands and steel ensembles students with their in-struments, plaques, certificates, and awards are proudly displayed, as well.

I.   Analysis

1) Role of the Teacher

Musical Collectivism

Jeffrey willingly talks about his family's musical life, interests and activities and his musical experiences and encounters with music teachers during his childhood, formative and early school years. It is obvious that this experience has, indeed significantly influenced his view of the role, place, and function of music in family and society, and in particular, strongly influenced his perception of the nature of music teaching and the role of a music teacher. In fact, he becomes quite enthusiastic when describing a pervasive and rich musical environment at home and his family's creative relationship with the art:

> Jeffrey: My mother played piano, she was a teacher, she taught elementary, but **she always used music in all of her teaching**; so if **she taught math she made music about math, she was teaching languages she taught songs about languages; if she was teaching**… just about anything, she would always have a piano in her classroom, and **make up songs with the kids, so that they would never forget any of the lessons, cause they were singing their knowledge**, you know what I mean; very **creative teacher**. And my dad can play instruments by ear; there **was always music in the family and we all played instruments at Christmas time** and stuff like that, so **music was always something to do with people**.

It is clear from the above quotation, that music and music related activities, including music teaching were perceived by the family members as informal, casual, and spontaneous happenings rather than strictly organized, carefully planned, and heavily controlled undertakings, which required much effort, a designated time slot, space, resources, and detailed preparation. It appears that the notion that music can be performed and, especially, taught inci-

dentally or informally, reinforced by the family's "musical" gatherings in which young Jeffrey enthusiastically participated (and still retains a vivid memory of them), has made a lasting impression on him. It has molded his perception of music making as a primarily social, shared collective experience. In Jeffrey's view, participation in music making (including teaching, lecturing, learning, rehearsing, and performing) is irrevocably entwined with community construction. As a result, he conceptualizes the role of a music teacher as a person who is actively engaged in the process of community creation through music and music related activities. C. Small (2011) calls this process *musicking,* which is defined as a social and socializing experience, "an encounter between human beings that takes place through the medium of sounds organized in specific ways" (p.10). Small argues that all participants in a musical encounter contribute to its nature through their relationship, and therefore, according to him, "it is in those relationships that the meaning of the act of musicking lies" (Small, 2011, p.13). In other words, while the importance of the musical component by itself is undeniable, it is only within the context of the social interactions that the meaning of a particular musical act can be discerned.

Jones (2004) writing on the development of the 18th century Italian opera, makes an interesting distinction between a *social event* where music *is heard* and *a musical occasion* where listening *is demanded*. He explains that during the Enlightenment era, previously widespread participation in music making was significantly reduced due to the increasing complexity of musical compositions and the consequent need for professional expertise, which, in turn resulted in a widening gap between "audiences as co–performers and audiences as merely passive witnesses" (Jones, 2004, p. 326). As a teacher, Jeffrey undoubtedly feels responsible for providing his students with formal, systematic instructions, and helping them to acquire and develop fundamental musical knowledge and practical skills. However, it ap-

pears, that he would much rather see his role as one of facilitating socialization, which he perceives as a foundation of community life. In this regard, Jeffrey is primarily concerned with the social and psychological benefits of musical participation rather than with the development of his students' professional expertise. He deeply believes that music education provides students the unique opportunity,

> …to **feel good about themselves**, to **get a chance to perform for other people**, and to understand the value of all of that—**playing with each other, team work** … **make friends by doing music, and be appreciated by other people**.

He explains:

> …a lot of these kids are from very **challenged backgrounds, socially and economically,** they are on welfare, they don't have any support at home, there is nobody there, they don't have a dad, stuff like that. So **when I get them on stage, and they are clapping and playing tambourine or singing or** …it's just **nice to see them being happy for a day**. And **I look on that more short term, not to build musicians, or get them go to university**, but to **show them that playing instruments is really fun,** and you can make friends by doing music, and be appreciated by other people**.**

Scollon, Scollon, and Jones (2012) point out to the differences between the terms *education* and *socialization*; the former is used to describe the process of *formal* teaching and learning, which is "periodic and formally structured into the units of instruction" (Scollon et al., 2012, p. 163), while the latter refers to the continuous process of *informal* teaching and learning. Grusec and Hastings (2014) define socialization as "the way in which individuals are assisted in becoming members of one or more social groups" (p. 2). As such, socialization implies communication and interaction. According to Nash and Calonico (1996), socialization is "a dynamic process of accomplishing interaction" (p. 114). Similarly, Webster Dictionary provides a number of definition of socialization that highlight its dynamic, interactive

nature: *the act of meeting for social purposes; the act of interacting with others, of being social.*

While teaching his classes, and especially, in the course of performances, Jeffrey frequently and informally interacts and communicates directly with the students and audiences, eliciting their response, feedback, and cooperation. For him, the notion of a "lecture" is as meaningless as a notion of a concert performed by a group of highly skilled and talented musicians for an audience of inactive and detached listeners.

2) Expectation of the Student

a) Respect

The analysis of Jeffrey's interview data and particularly personal observations of his communicative behavior appear to confirm Bartel's (2010) theoretical conclusions regarding the complex nature of teacher's expectation, and its functions and place within the framework of pedagogic culture. Given the complexity of the problem, it is hardly surprising that when asked to talk about his pedagogical expectations, Jeffrey discusses such diverse topics as mutual respect between teachers and students, enthusiasm about music, students' punctuality, discipline, and attentiveness, as well as the important issues of motivation and practice.

> Jeffrey: **I expect them to treat each other with respect, to be enthusiastic about music, to put their hand up when they have a question, to be on time for rehearsals, to listen when I'm speaking and to listen to each other when they're speaking**. Those things I don't back off on at all,

There can be little doubt that for Jeffrey, the first characteristic mentioned in the above quote, namely "respect," is one of the most important aspects of his teaching philosophy and one of the key factors determining the entire structure of his pedagogical communication. Although the precise meaning of "respect" is not specified, Jeffrey refers to it quite frequently throughout his interview:

Jeffrey: …**respect**, is the number one word. There it is. It's **respect** cause I'm lucky to have this job and I'm lucky to have the kids, and they're lucky to have me but we all need to **respect each other**, so that's the **number one thing, it is respect**. When they walk in my class they know I've got time for them, and I'm here for them for as long as it takes and if they're the worst trumpet player in the class and they can't even play the first five notes, and they never practice and they're lazy—as long as they're **respectful** in class I will work with the kid.

… I guess it's a bit of ego and I want people to **respect** our program…

I wanted everything to be perfect; I wanted us to be the most **respected** steel band in the world…
So I think it's all about **respect**, so whether they get a 99% or they fail, they still liked my class because **I like them, I guess. I think that's the most important thing of all…**

The concept of respect is complex and can be interpreted in multiple ways. According to Hudson (1980), "Obtaining a manageable account of respect is an almost Herculean task" (p. 70). However, it is hard to deny that the notion of respect is always deeply and dynamically intertwined with the complex and contradictory concept of community. For instance, Mayers (2005) maintains, "Respect connotes appreciation, understanding and esteem. It is the indispensable element in positive relationships among individuals and groups of individuals" (p.1). For him, respect is "the foundation for all civil behavior" (p.1), and consequently, the lack thereof would destroy "the basis upon which citizens can exist amicably in a community" (Mayers, 2005, p. 1). According to Loewy (1991), "Respect denotes a measure of beneficence, an active interest in the welfare of others" (p. 64). Evans (2005) explains that the term "respect" belongs to the moral theory developed by Kant in the late 18th century, and the philosopher's demand to treat other persons with respect implies that we are forbidden to "use them merely as means to our own ends" (Evans, 2005, p. 6).

It appears that a strong emphasis on "respect," constant efforts to "make connections" at different levels (including personal, musical, and cultural) with his students, to establish and maintain a deferential relationship with them could be identified not only as critical elements of expectations held by Jeffrey, but also as the most important features of his work as a music educator. In fact, this is the essence of his pedagogical message. As noted earlier, this approach is deeply rooted in Jeffrey's childhood and early adolescent experiences of his family social life where music was taught, created, and enjoyed in a shared environment that was shaped by trust and mutual respect among members of the community. Evidently, this approach to music instruction, with its flexibility, freedom, and possibilities it provides, functions as a central point of reference for Jeffrey in his instructional decisions making and communicative behavior. It seems that, in his teaching, perhaps without realizing it, Jeffrey continuously strives to recreate the communal atmosphere with its warm and accepting relationships that he had enjoyed during his childhood, and to provide everyone with an equal opportunity to participate and express themselves in the process of music making.

b) Self–esteem

Another important notion, which also occupies a prominent place in Jeffrey's discussion on teacher expectations, is the idea of self–esteem. It is closely related to his concept of respect, and in his interview, Jeffrey eloquently reflects on his experiences and the role of music in his own life as a student. Specifically, he emphasises music's positive effects on his self–esteem as well as on the quality of the relationship and interaction with his peers during his high school years:

> Jeffrey: (music) also helped me too, when I **started playing in rock band in high school, playing for talent shows. I went from being a nerd to being the star**. So **it was great for my self–esteem**, and I know what it did for me, **all of a sudden everybody wanted to be my friend and stuff**. I just felt great being the drummer of three or four bands. So **I know what it did for my self–esteem**

Although Jeffrey does not expand on his high school social status that preceded his rise to "stardom," it appears that as a self–identified "nerd" he had rather troubled peer relations, as he did not receive a great deal of peer recognition. It all changed however, as soon as he was able to put his newly acquired skills to productive use, to demonstrate his high ability as a percussionist, and prove himself a valuable member of the school's rock band.

In fact, many authors point out that the concept of self–esteem includes two main components, namely competence in various fields and feeling of self–worth. Mruk (2006) proposes a more complex, "three–factor model" of self–esteem that integrates competence, worthiness, and their dynamic interrelationship. He argues that the psychological phenomenon of self–esteem is, in fact, created as a result of the relationship between competence and worthiness.

It is clear from the above excerpt that Jeffrey is convinced that there was a strong association between improvements in his performance skills and greater peer acceptance, which ultimately led to a higher level of self–esteem. Obviously, this was an intense, memorable, and meaningful experience for Jeffrey. Not only did it transform his social life, but also it greatly influenced his thinking, later perspectives, and perhaps his belief system as a whole. It is quite obvious that, based upon his own experiences, Jeffrey expects (and is ready to help) his students to achieve satisfactory level of performance, which in his view, would increase their self confidence and self–esteem, and would necessarily result in a greater degree of peer acceptance and recognition:

> Jeffrey: … and when I see kids in my class and I know they are **really shy or they have no self–confidence,** or they come from abused families or abusive families, I know that if I can just **get them to certain level**, and they can be on stage and play for somebody, and **have something that they can feel good about**

Conversely, it appears that he strongly believes that without achieving acceptable performance level, the students are unlikely to receive their peers' appreciation and respect:

> … it's taking a **kid who has no self–esteem** and saying **if** you can learn this couple of songs we can go on stage and **you can perform for people**, and **they will love you**.

c) Students' Future Relationship with Music

On the other hand, Jeffrey makes it clear that he is rather skeptical about his students' musical future and the scope of their relationship and degree of emotional involvement with music in their later life. As a teacher, he obviously does not expect much, in this regard. Consequently, he does not set extremely ambitious goals. Rather, he directs his efforts toward strengthening the musical community at present, to ensure the continuation of the program:

> …but as far as training them into experts, **I don't expect any of them to become great musicians**. **If I can keep them in school for four years, that's my goal**. That's part enough sometimes. Yeah. And I look on that more short term, **not to build musicians, or get them go to university, but to show them that playing instruments is really fun, and you can make friends by doing music, and be appreciated by other people**…

3) Teacher–Student Emotional Relationship

a) Informality

Without a doubt, Jeffrey's family environment with its casual, almost nonchalant approach to music education has played a vital role in the evolution of his identity as a musician and a music teacher. While music and some form of music training have always been an integral component of Jeffrey's family life, it appears that the family's informal approach to music education continued to be the dominant model of instruction even after Jeffrey started receiving relatively systematic music lessons.

> Jeffrey: **Trumpet I learned since I was ten from my uncle** who was in the symphony. **We only had a few lessons a year, but they were good lessons**.

Interestingly, although Jeffrey was clearly attracted to music, enthusiastic, and eager to learn how to play the instrument, neither the instructor nor the student bothered to create and maintain a regular schedule. They did not appear to have been particularly concerned with goal setting, and obviously, have not been working towards achieving specific learning outcomes as Jeffrey does not elaborate here on any practical administrative details (e.g. the lessons' location, length, plans, content, repertoire selection, method books, and so on). Rather, as his choice of words indicates, the emphasis is again put on the emotional context within which the lessons took place (*they were good lessons*), as apparently, both the teacher and the student prioritized positive relationships, quality of human interaction, and psychological comfort above other considerations. As a result, even in the absence of a rigorous methodical training, this environment fostered and encouraged Jeffrey's interest in the instrument and in music in general, which helped him to fulfil his potential and ultimately led to his future career as a professional musician. He continued playing trumpet throughout high school and university, and later joined the Naval Reserve National Band. It is clear that, in Jeffrey's view, the positive emotional climate created by his teacher was essential for his success.

b) Positive Classroom Environment

In general, the tendency to emphasize the importance of the social–psychological factors over that of the other components of the educational process prevails in Jeffrey's interview. For instance, the portrayal of the family's musical activities, which took place in the relaxed, comfortable, and enjoyable environment, stands in stark contrast to Jeffrey's description of his first, entirely negative experience with music and music teacher in high school:

> Jeffrey: I went to high school in Hamilton, and the **teacher there was…was…horrible.**

> **…teacher was always negative and yelling and stuff**, and he didn't let us prac-
> tice at lunch time… **It was an awful environment of… yelling all the time**. It's
> **strange that I became a teacher**, **in spite of that**

Characteristically, while no mention is made of the particulars of the music lessons, Jef-
frey's main focus here is once again on the teacher's personality and communication style,
relationship between the teacher and students, as well as the nature of the learning environ-
ment that he created *(negative, yelling, horrible, awful environment of yelling).* Similarly, in
his own description of himself as a teacher Jeffrey is primarily concerned with highlighting
his positive personal characteristics and qualities such as patience, thoughtfulness, willing-
ness to communicate with students at different levels, and pedagogical flexibility, as well as
responsiveness to students' needs, desires, interests, and concerns, rather than with providing
any specific details about his lessons:

> Jeffrey: My goal, when I drive to school I think "what am I gonna do today?" I'm
> like, **I wanna make sure I hear what the kids are saying, I wanna hear them
> and know them, I don't just want to say "this is my agenda for today**, you
> will conform to this agenda, and play properly, and be on time, and play these
> notes and take your instruments". Instead, **sometimes the kid will say**, "Sir, I re-
> ally like the song the steel band is doing. Can we learn that in the Motown class?"
> and everyone's going "yeah, that would be cool, if we could play that song on our
> trumpets that would be great" and sometimes that's **the best thing of all, is when
> they give me an idea and they're way more enthusiastic.**
> ...**hearing the student, hearing what their concerns are.** There's a lot of kids
> with personal baggage here, so. **I try to not get so wrapped in my agenda that I
> don't hear them**. I try to be aware of what, where they're coming from. So, I'm
> not sure how to put that in a phrase, but **I guess being open to what their con-
> cerns are**. Sometimes I'll say "how's everyone today?" and couple of kids will
> go "crap!" and I go "what's wrong?" "We just wrote an English test and it was
> awful", and "who else wrote the test?" and they're like, two of my guitarists and
> one bass player just wrote the test.

> **I have my room open every day at lunch for them to practice**; I'm here every
> day till 5 or 6 o'clock, during rehearsals or having kids come in and use the room
> and helping them out. **I think I basically do everything that I wish my music
> teacher had done**
> I try **not to ever yell at them, I try to make it a positive environment**…
> …but we **always try to make it fun. I want to do what my parents did and
> make music to be a fun thing.**

Undoubtedly, Jeffrey's attention to psychological factors, human relations in the music
classroom stems from the fact that in his family, music and music instruction were perceived
as essentially social activities, which served to create an informal environment and to en-
hance inter–communal interactions. Jeffrey's pedagogical approach is shaped and deeply in-
fluenced by his family traditions, values, beliefs, and standards. In contrast to Stuart, whose
definition of relationship between community and music is rather vague, as noted earlier, in
Jeffrey's view music is not only one of the fundamental elements shaping the characteristics
of communal life (…*always has to do with people*), but it also has an identifiable and im-
portant social function. For him, the significance of music lies in its ability to enhance and
embellish the overall quality of human relations. As a teacher, based on his early childhood,
adolescent, and high school experience, he is convinced that: …*playing instruments is really
fun, and you can make friends by doing music, and be appreciated by other people*.

It is quite obvious that he is committed to bringing about positive changes into his stu-
dents' lives, and as previously noted, he is certain that these changes come about through the
use of music:

> Jeffrey: I've been offered jobs at private schools with way better money and way
> better kids, but I like the character of these kids. They've got spirit and they tell it
> like it is. They have so little, some of them, that **I know that it's changing their
> lives, just to have a steel band shirt or a Motown band shirt– they wear it
> every day**, and I know they have no money at home, but **they're part of that
> group now. I like it cause it makes a difference I think**,

…when they're in the class and **they're having a good time, then I know they at least smiling and feeling good**. And when I meet the parents and the parents have no smiles at all then **I think well at least they're having fun in my class**.

On the other hand, unlike Stuart, Jeffrey does not see himself as a *transformer* of his students. Rather, he strongly believes that his role and primary responsibility as a teacher is to provide them with the valuable and important tool to assist them in achieving desired changes in their lives.

4) Preferred Repertoire of Pedagogic Behavior

Evidently, Jeffrey's beliefs, values, and attitudes greatly influence his pedagogic approach and communication strategies. His community building efforts manifest themselves powerfully in all aspects of his interactions with others both inside and outside of the classroom. As discussed earlier, not only does Jeffrey constantly strive to establish connections with his own students at different levels, from musical to cultural, but he also attempts to incorporate strangers (from students' friends to his concert audiences) into the process of community creation:

> Jeffrey…**yeah come on in, I'll play with you, and bring your friends, we'll jam". And when you see that it's pretty cool. It's very rewarding**
> **…**every year there's a couple of gigs where the kids are like "**I can't wait to play THERE, I can't wait to get on the bus and go play for that school of kids**" or "**we're gonna get free pizza and play for thousands of screaming kids**" and that's what I try and incorporate. **That's what I do to motivate them**. We work really hard and then we play hard.
> **I try to incorporate the kids and just say 'ok let's review what we did last class" even if it's ten minutes, just to let them talk.**
>
> **…but I also try to show them how enthusiastic I'm with the music we're doing**
> **…sometimes I'd cater to their taste**, like I've arranged Indian Bollywood songs

I've arranged funk pieces, Motown pieces, R&B, hip–hop, rap. We do raps, when we go on trips, I always write a rap about all the kids, and do a rap, like a long, **like a 20 page rap with every single name of every kid on that**. So I try to be open to their music, and at the same time show them that they should be open to other music, too

As mentioned previously, one of the most important components of Jeffrey's community building strategy is informality in his teaching approach, attitude, and pedagogical communication. This is perhaps the most striking aspect of his communicative behavior, or pedagogic culture.

Jeffrey: Sometimes **I'll wear an Indian suit to school**. **it's about making connections**, I guess. **It's connecting with their culture and what they like**, but not bowing down to all of that, it's doing some of that and some of the classic music. **Classic meaning, I don't mean classical but classics**

So **I have pizza parties for them every once in a while**, or some days I say "today **we're gonna watch a video and I'm making popcorn for all of you**" and they're all excited, and then I say "but tomorrow we're playing for two hours straight after school, because **we have a lot of work to do, but today you deserve a break**", and I try to balance all that. So work hard play hard I guess

Misztal (2002) defines informality as "a form of interaction among partners enjoying relative freedom in interpretation of their roles' requirements" (p.46). According to Enfield and Levinson (2006), informal interaction "is characterized by a conversational mode of exchange, in which the erstwhile speaker becomes a listener, and the erstwhile listener becomes a speaker […]" (p. 52). Silcock (2002) argues that informality is "the abandoning of prescription in favor of adapting behavior to situations as they occur" (p.102). He suggests that teachers act informally when they "do not worry about given rules but take soundings from whatever happens and try to 'fit' actions to changing atmospheres, evolving scenarios or whatever" (p. 102). In his view, informal teaching methods are commonly used by teachers who are flexible enough to adapt actions to circumstance.

Jeffrey…now **I'm having fun doing that**, and I have for years, I've always loved the job. But the first couple of years, and I had fun then too, but not till the last note was played and then I would go "whew, that was a great concert" but I was working, working, working. Now **I'm more in the moment now, I'm in the now**. Have you heard that expression? I'm enjoying the present? Like right now. So, I'm not always thinking "I'll be happier in the next few months when this is over". **I'm enjoying the rehearsals as much as the concert, and the little back and forth banter and the jokes and stuff**, so, yeah I've changed over the years.

5) Assumptions about Evaluation and Achievement

As discussed above, there can be little doubt that teachers' beliefs about the function and significance of evaluation in the process of learning strongly influence their pedagogic decisions and therefore their pedagogic communicative behavior (Bartel, 2010). Jeffrey suggests that the school employs the most common, traditional evaluation approach, and indeed, the list he provides consists of standard evaluation procedures:

> Jeffrey: …we do probably more theory and more music history and more analysis than a lot of programs I know including the really solid band program. We do quite a bit of theory and history as well. The **evaluation is all clapping tests, rhythm tests, counting tests, notation, Italian terms, all of that stuff, major, minor, triads, chords, seventh chords all that stuff.**

However, it appears that Jeffrey is not willing to talk about students' evaluations in greater detail. His answers become rather brief, formal, and repetitive, and he does not exhibit much interest or passion about the subject:

> **…it's completely traditional,** you know. Tomorrow we have **a playing test, next week is our written theory test, two weeks from now is our rhythm clapping test, and then two weeks later, read this article and answer these questions**. Let's watch this video and discuss it and answer those questions, yeah.

… so we evaluate the way similar to the way most school programs did twenty years ago. **There's clapping, there's theory, there's notation, there's performance in front of the class by themselves.** There's quite a bit of that. **There's a whole ton of public performances.** Yeah, **so it's a traditional way of evaluating**. If I have a kid who's ADD, ESL, somebody with a lot of personal problems, then I'll evaluate them a little bit differently and sometimes I'll say "okay, we're all done except for you two, so since we ran out of time, why don't you two stay and we'll test you guys at lunch", and at lunch time I'll do more of an approach that works for that person.

While discussing the issue, Jeffrey's facial expression, gestures, and tone of voice clearly convey the feeling of indifference and boredom, as well. It all changes, however, as soon as he starts talking about his efforts to get students ready for concerts, tours, recitals, and public performances. Here, his communal tendencies reveal themselves most dramatically, as he expresses great enthusiasm and excitement:

Jeffrey: **we're going to this concert, we're playing Roy Thompson Hall, we're playing the Sky Dome or the Rogers Centre** or whatever. The drum line has played the …for five years in a row for the national capital bowl, which is the championship metro ball thing. The **steel band has played the Roy Thompson Hall** for eight years in a row for **the Martin Luther King Day**. They love our program because we often play music that the audience likes, anything from "Lean on Me" to "I Can See Clearly Now", calypsos, jazz pieces, gospel songs; **they like us and we love playing there. So, every year there's a couple of gigs where the kids are like "I can't wait to play THERE, I can't wait to get on the bus and go play for that school of kids"**

As his Motown bands, steel band ensembles, and drum lines' rehearsals and practices culminate in public performances it becomes quite obvious that Jeffrey considers the quality of the musical–social collective experience (Bartel, 2010) rather than professional expertise of the individual players as the single most important evaluation criterion:

…my biggest pride is getting the classes on stage playing for schools, or festivals or trips, and having everybody go "**wow, they are so good, they play so loud, they play so confidently**, they speak so well" when they see the show. Like yesterday the teacher kept saying, "**your kids are so polite, and they are so professional, and they all wearing these shirts, they are all so…they listen really well, and they stop together, they start together, they play with passion**", you know it's nice to hear those things

Bartel (2010) argues that teachers' assumptions about evaluation are strongly associated with their "[…] beliefs about the value of achievement and what counts as achievement." It is clear that for Jeffrey, students' enthusiasm, willingness to get prepared, and their ability to participate in a public performance are the most important among their accomplishments and achievements. Although he obviously appreciates routine classroom activities, and enjoys writing his own arrangements and rehearsing with the students, he is primarily concerned with preparation for upcoming concerts, music festivals, and other performances. There can be little doubt that for him, this is the most significant outcome of the program. In his teaching practice, as well as in his interviews, Jeffrey communicates his priorities very clearly. The following quotation captures the essence of his approach to students' assessment and his thoughts on students' achievements and accomplishments:

…I want my students to be on stage, I want them to have the standing ovation. Cause **in a way we all get the standing ovation**, but I'm not a frustrated musician who's teaching. I'm a musician who teaches, and I love both…

6) Value and Purpose of Music

a) Value of Music and Repertoire Selection

As a musician and music educator, Jeffrey has undoubtedly developed his own musical tastes and preferences (which manifest themselves clearly in his courses curriculum); however, it appears that he tends to regard the communal dimension of musical experience as

more important than its other aspects. When selecting his ensembles' repertoire, he is concerned primarily with a musical work's potential social influence, its ability to facilitate social interaction rather than with its instructional or educational value or aesthetic qualities. For instance, his steel band performances are essentially communal gatherings, as they generally have social rather than aesthetic musical purposes. They rely heavily on the interactive engagement of the listener and, therefore audience participation is actively encouraged. While, obviously, these purposes largely determine the choice of repertoire, fortunately, there is no discrepancy here between individual and collective agendas, for, as mentioned earlier Jeffrey's repertoire selection always reflects his personal musical preferences. It appears that he does not use it as a vehicle to impose his musical ideas and values on the students; nor does he expect all social–musical events to be conducted according to his tastes, rather, he is strongly convinced that his students and audiences share his musical tastes and preferences. As he explains,

> …you know **doing funk and Motown and pop is really fun, and kids like that stuff**. I've **arranged Indian Bollywood songs, I've arranged funk pieces, Motown pieces, R&B, hip–hop, rap.** We do raps, when we go on trips, I always write a rap about all the kids, and do a rap, like a long, like a 20 page rap with every single name of every kid on that. So I try to be open to their music, and at the same time show them that they should be open to other music, too. Like they **don't know anything about** "**The Temptations" and "My Girl", they didn't, but now they're experts on the Motown music**. They know every member of every band. They know all the members of the **Supremes, Jackson 5, the Miracles, Smokey Robinson**. For example, in Steel Pan they know all the Steen Pan players. All that stuff. So I try to have a variety. So over a course of a year they'll do Steel band will **do a reggae song, a gospel song, a calypso, Soca, slow rock, Disney, a kids theme, a classical piece,** and so on. And definitely one or two **R&B tunes that are hot on the charts** right now. Concert band is doing two

songs by **Adele**, and **the crowd goes wild. They love it**. So, it's a variety, it's of-fering a variety of music. We also include the **Tabla and the Dole, which is an Indian drum**. We use those for their drum line.

b) Perceptions of Students' Musical Preferences

One of the most interesting and extremely peculiar features discovered in this study was teachers' view on their students' musical preferences. In fact, this characteristic is so remark-able, that perhaps it should be made a separate category in Bartel's taxonomy. Common to all participants in the project was a strong belief that their students always share their musical tastes and preferences. In this sense, Jeffrey is no exception.

As a young child, he was exposed to classical music and frequently attended symphony orchestra performances; however, he often felt frustrated and disappointed, as he found it dif-ficult to remain seated, silent, and virtually motionless throughout the performance. As he confesses in one of his interviews: …*I can't sit still for that long.* Moreover, a quiet concert hall setting and stillness of the audiences (which he describes as: … *you don't talk and you go to see the symphony and you don't speak*) contrasted sharply with the warm, noisy, and cheerful environment of family music making that facilitated everyone's active involvement, participation, and contribution (…*at home, music was more about laughing and having fun*). Perhaps, these early experiences shaped his view on the exclusivity, and therefore social and cultural irrelevance of classical music. He is certain that it has no strong connection to the students' world. He suggests, "…*look at what's in their iPod, they don't have any classical, they're not connected to that. Not a 100%*" Consequently, as a teacher, while introducing his students to a variety of musical styles and genres, his main concern is to "…*teach the music that gets the kids excited…to have music that reaches the kids.*" This music, for him, ranges from hip–hop and reggae to pop and funk, (or … *songs with a drum beat in them, with a beat*). As noted above, this selection reflects his personal musical tastes and preferences, as

well. Furthermore, as the Head of Arts, responsible for interviewing, selecting, and recommending prospective music teachers, he is actively looking for like–minded enthusiastic individuals who pursue the same goals, and share his passion for teaching fun and enjoyable music that the students, in his opinion, are eager and willing to learn:

> Jeffrey: If we were interviewing you to come and teach with me next year, **my first concern would be 'are you willing to teach the music that gets the kids excited?** To make it **exciting for them**? Are you **willing to learn hip–hop, reggae, calypso, soca, jazz, pop, gospel, funk, um, and whatever else they're into.** Are you willing to listen to it in class, analyze it, arrange for the class so they can play the music, **cause you know the stuff in the yellow band book doesn't reach those kids**. It's a good exercise for them to learn how to play; the songs are not very hard and the fingerings are laid out in a systematic way. It's a great tool to get them to a level, but then they get to a spot where **they want to play music they know, or that they've learned about that excites them so**…

In the following excerpt, Jeffrey describes the first meeting with his future college professor prior to submitting his application. During the meeting, Jeffrey was asked to talk about his favorite music:

> Jeffrey: …at that time it was all **rock**. It was **Rush, Led Zeppelin, Bachman–Turner Overdrive, it was all classic rock of the 70s** with good drummers in it. And he said you need to listen to more **jazz and some funk and Earth Wind and Fire and Duke Ellington, and Louis Armstrong, and BB King** and he gave me a whole list of stuff, and said if you're gonna be a professional you have to like everything or have to know everything. **Country**, even. And he says you have to be aware and know how to play all of it. And so I said well **I want to do this, so I like everything, I sort of made sure I was open to every kind of music**.

The list is quite extended; moreover, Jeffrey emphasizes his open–mindedness and willingness to incorporate a variety of musical styles and genres that he was not familiar with.

However, it can be easily observed that one category is wholly absent from the list of his favorite music. While, as noted above, Jeffrey was introduced to classical music at the early age, and was at least superficially familiar with the popular classical repertoire, it appears that in his narration, classical music is mentioned primarily in a negative context. This observation is hardly surprising, of course. There is a plethora of research on young listeners' attitudes toward classical music and the status of classical music in schools, and overall, the picture presented by the scholars seems quite gloomy. For instance, having reviewed the responses to the survey on classical music among sixth and tenth graders, Fowler (2001) observes that their opinions range from "it stinks" to "it's boring and dull." Moreover, they are convinced that classical music is most frequently used "[…] in hospitals, dentists' offices, elevators, and supermarkets" (Fowler, 2001, p. 78). The conclusion, therefore, is that to the majority of the participants, classical music is a "dead language, a subject akin to Latin" (Fowler, 2001, p. 78). According to Johnson (2002), "[…] youth culture rejects classical music as old–fashioned and out–of–date" (p. 60). The following perspective, expressed by one of the columnists writing for the prestigious and influential British newspaper *The Guardian*, perhaps does not represent a consensus of opinion, but is, undoubtedly, shared by many practitioners in the field:

> The cultural irrelevance of classical music, long suspected by the majority but heavily disguised by generous representation in the media and government arts budgets, and by residual beliefs about the value of so–called "elite" culture, has now been officially recognized (2008).

As Jeffrey's approach is grounded in many years of practical experience, he strongly believes that precisely due to the lack of relevance of classical music to students' lives, its presence and particularly, overabundance in band repertoire would have detrimental effect on many important aspects of the program, especially on recruitment efforts and retention rate:

> Jeffrey: We've had teachers **who only taught classical, and the kids hated that class, they dropped it fast**. I said, "You need to put in some calypso, or at least a

reggae song, **you can't just do Beethoven and Mozart**". I said, "That music is incredible music, but **look at what's in their iPod**, **they don't have any classi-cal, they're not connected to that. Not a 100%.** You have to do a variety of stuff. So, do a short classical piece, arrange a **small part of it, but then do some-thing else on the same class that's pop or hip pop or reggae**.

It appears that due to his own complex relationship with classical music, Jeffrey is ra-ther reluctant to consider the wealth of musical material beyond his students' current level of comprehension, knowledge, and achievement. He prefers to stay safely within the bounds of readily accessible music, which is intended to be simple, entertaining, easy–to–grasp, and ex-citing. All else, in his opinion, fails to resonate with students' life experiences, and therefore is deemed too intense, grave, and challenging:

> Jeffrey: I try to embrace the cultures that I'm teaching here, **but I don't want to force cultures they have nothing to do with.** Like, **Be Bop, and opera and symphony**– I'll expose them to it and show them how difficult or demanding or how inspiring it could be. But, **they can only take short doses of it, it's heavy stuff**.

c) Purpose of Music

At the beginning of his career as a music educator, Jeffrey taught concert band and tra-ditional instrumental music. However, the project did not enjoy much success. Jeffrey ex-plains that, in his opinion, playing classical music repertoire requires *different* focus, self–control, patience, motivation, and discipline that most students do not possess. On the other hand, as a teacher, he found no real pleasure in teaching students how to hold long tones or play a slow movement in a classical piece, and the teacher and students alike were frustrated by the fact that all too often brass players had to suffer through dozens of bars of rest.

As a result, Jeffrey eventually decided to convert it into Motown band, where, as he ex-plains, "*...all the songs have a beat. Or, vocalists singing or a guitar solo.*" He is much more

energetic, excited, and passionate when teaching Motown or steel pan instead of a traditional band, and he is definitely able to communicate his excitement to the students:

> Jeffrey: I teach **with a lot more enthusiasm and power when I teach Motown than I did when I taught band**. In band, you're teaching someone how to play a lyrical flute solo in one piece, or playing in tune is so important when you're holding long notes. And then there's always a slow movement in all those pieces. So **the different kind of focus and I found less and less kids had that focus or the discipline to play a clarinet or a flute, and to play a slow classical type harp**. They wouldn't even take it home, and I was happy to do all of **that work here at school and it's exhausting.** And they said "**we really like playing Mission Impossible**" or "we like to play this". It was always a **song with a drum beat in them, with a beat, and I thought you know let's just convert it into Motown band**. Something where all **the songs have a beat**. Or, vocalists singing or a guitar solo. And because I'm teaching that kind of music I could put every ounce of passion in it because it's supposed to be passionate. To get a kid **to focus on a whole note or a tied–whole, two whole notes tied together for a flute**, you can put passion into it **but there's so much control required**, that everything has to be, everyone has to be listening and the **trumpets and the trombones need to be quiet for thirty bars and that**. And **that's hard for them too. Totally different discipline**. So in a way, teaching the Motown and the rock and the calypso, and the jazz and the popular music I can teach a lot more uh, I don't know. I think **it just reaches our kids better**.

It is obvious that Jeffrey is extremely passionate about the music he teaches. However, as noted above, he is also strongly convinced that his students share his musical interests and preferences, and as a result, he uses this music not only as a vehicle to express his own personality as a musician and music educator, but also as one of the most effective instruments of community building:

> Jeffrey: Steel pan **makes people happy when they play the pan first time in grade 9 they're all jumping up and down.** And in grade 12 they play for people and they're experts and **people are like amazed at how good they are.** So, I see a lot of **wonderful things by being a pan teacher that I don't know that I**

would see quite as much if I did traditional band program which is much more difficult. **Difficult to play and difficult to teach by comparison**

Moreover, while as a teacher Jeffrey strives to communicate, and establish and maintain rapport with his students, his communal approach manifests itself clearly at a variety of levels. For instance, in his interviews he frequently discusses how much effort he put into acquiring basic skills on all band instruments, in addition to guitar, percussion, and steel pan. In this regard, he tends to compare himself favorably with other teachers who are not proficient in it:

> Jeffrey: When I was finishing at University I could play all the instruments, some better than others, but **I could pick them up and demonstrate them for kids**, which a lot of **teachers I know can't do. They're not comfortable. They can't play trumpet, they can't play drum roll, they've no idea how to use a pan, or what a calypso is,** or all that. So I'm very lucky cause I've surrounded myself with people who can help me learn what I know.
>
> **So I love teaching that cause I play all the instruments**. Thanks to University, so **I'm comfortable just going and playing whatever needs to be shown**. So, I've always been excited about, I've always thought **a good music teacher should be able to play all the instruments.** And I was very well prepared by University**, and I feel comfortable walking, playing any instrument with the kids. Not great but I can play good sound**
>
> …, so I would learn all the instruments at University and then on my tours in the summer with band, I would play **trombone for a parade, and then play trumpet for jazz band, and then play steel pans in a concert, and drum set for another concert**. So **I was trying to utilize all my abilities so that when I became a teacher, I would be comfortable going up to any kid and play what they play**. And that's why I went to University because I wanted instruction on all the instruments by a pro. I said "**I want to take clarinet for a year, I want to take violin for a year, I want to take conducting for at least two years, I want to take low brass, I want to know the tuba and the trombone inside out, I don't just want to be a drummer who plays the trumpet teaching a band class**". I want to know everything.

Obviously, this offers Jeffrey yet another excellent opportunity to cooperate, interact, socialize musically with the students, create a supportive communal atmosphere, and ultimately reinforce the feeling of togetherness:

> Jeffrey: […] we had **some teachers here that don't play all the instruments and the kids didn't respect them because they didn't, nobody could demonstrate for them. So being able to do that is really important to me**

As a teacher, he prefers the role of a facilitator (Bartel, 2010). According to Zastrow and Kirst–Ashman (2009), "Facilitator is one who guides and directs a group encounter or gathering" (p. 47). Obviously, Jeffrey's function is to motivate his students and listeners while using his skills as a means of stimulating students' curiosity and involving them into the process:

> Jeffrey: It's not even about me playing for them and wowing them with a drum solo, I don't do that that often, **it's more about seeing where they're coming from and building from that spot**. I guess they know. I got lots of time for these kids. I love this school.

7) What is Appropriate Response to Music

a) Students' and Audiences Active Participation

As discussed earlier, it is quite obvious that Jeffrey approaches music and music education from the social functional perspective. For him, music making is always communal, collective experience. As a music educator, at every opportunity he tries to erase the barriers between the audience and performers, and urges his listeners to become deeply absorbed in the action. During his ensemble's shows, Jeffrey not only expects and encourages his listeners to contribute and participate, but also constantly and actively strives to involve them in the process. Below are some excerpts from his interviews in which he discusses his efforts to build a

social rapport with the listeners during his Motown band and steel band concerts, to keep the audiences not only emotionally but also physically involved:

> Jeffrey, (talking directly to the audience during one of his shows)… you know what I think **the two of you who are talking would be fantastic if you could come up and play tambourine with us, you give it a try", and getting them up there,**
>
> **…I would have the worst kid in the school playing tambourine with our band,** and the teachers were like "that's the first time anyone ever given him a chance". And now he is into music, and a year later they email me and say he is taking drum lessons, and he's become a good student, now he has found himself. And then I went on the mic and said "**do you want to hear some really loud calypso from Trinidad, and they were like "YES" and so we rocked it**. We rocked the house.

b) Music Making as Social Interaction

Jeffrey clearly places human relationship at the center of a musical experience; he perceives music first of all, as a formative social factor. As noted earlier, as a teacher, he sees his role as one of facilitating socialization. While encouraging students' participation in the process of music making, he purposely and actively uses music to build a communal structure, promote a sense of community and, therefore stimulate the flow of social interactions:

> Jeffrey: …they can be on stage and **play for somebody, and have something that they can feel good about.** And it happens. Every year we come off the stage and I'm like "you did a great job on that", and they are like "thanks; can I come in after school and practice?" And I'm like "well, normally, I don't on a Friday, **but yeah come on in, I'll play with you, and bring your friends, we'll jam".** And when you see that it's pretty cool. It's very rewarding.
>
> …it's **taking a kid who has no self–esteem and saying if you can learn this couple of songs we can go on stage and you can perform for people, and they will love you**.
>
> So when I get them on stage, and **they are clapping and playing tambourine or singing or…it's just nice to see them being happy for a day**

Inasmuch as human relationships occupy a primary spot in Jeffrey's educational philosophy, music for him serves as an efficient community building and development tool. As an educator, he effectively uses music's power to strengthen community and provide students with positive social experiences:

> Jeffrey: …my biggest pride is getting the classes on stage playing for schools, or festivals or trips, and having everybody go "**wow, they are so good, they play so loud, they play so confidently, they speak so well**" when they see the show. Like yesterday the teacher kept saying, "**your kids are so polite, and they are so professional, and they all wearing these shirts, they are all so…they listen really well, and they stop together, they start together,** they play with passion", you know it's nice to hear those things

As noted above, Jeffrey's view on social purpose of music and his perception of music making and music teaching and learning as first and foremost communal activities reflects his family's experiences. It is greatly influenced by the quality of family relationships and their social connections that he witnessed from a very early age. This is quite evident from his interviews, as Jeffrey makes frequent affectionate references to this memorable period of his life in a variety of contexts, mentioning the stimulating musical and social environment that his parents and their friends have created at home. For instance, when asked to list some of the most significant factors that, in his view, have influenced his decision to commence musical studies, and eventually, to become a music teacher, Jeffrey indicates that, at the outset, it was,

> …seeing **my mother and my father with music, they always had music in the house, it was always for fun, it was sing along at the piano, it was having friends over on St Patrick's day, Christmas, New Years, birthdays; they would bring their friends over and sing songs all night. So music was always something to do with people**. It was never like…**it wasn't so structured that you don't talk and you go to see the symphony and you don't speak**. Ironically, my uncle and aunt were in Toronto symphony for 45 years. So we had an

exposure to the symphony, and formal music with great musicians, and great conductors. But **at home, music was more about laughing and having fun, and playing a song at Christmas time, and then watch my sister playing, my brother playing, my dad playing. We played duets or something**…

It appears that this quotation captures perfectly the essence of the family's relationship with music as it has always been closely and organically intertwined with their social life, (as Jeffrey has put it, *music was always something to do with people*).

There is another noteworthy point in the passage above. As briefly discussed previously, Jeffrey clearly makes a distinction between a highly structured, organized environment of the classical (*formal,* as he calls it) music events that he was exposed to as a child, due to the presence of professional musicians in the family, and the relaxed atmosphere in which his family's social–musical interactions took place. The former is obviously perceived and portrayed as tiresome and tedious for a young listener (…*you don't talk and you don't speak,*) while latter is described as casual, unceremonious, and comfortable (…*laughing and having fun.*) It is clear that Jeffrey favors the second. This preference is perhaps due to the fact that the "formal" music performances, where any form of children's involvement was strictly forbidden, lacked the feeling of communal fellowship, and therefore represented something completely foreign and meaningless to Jeffrey, whereas in the family, the children's willingness to get involved and participate actively in the process was always encouraged:

> Jeffrey: **There was always music in the house, and music was to be enjoyed. It wasn't…rarely when you hear "you have to go practice now".** It was more like **"can I get on the piano now, it's my turn."**

As noted earlier, it is not only musical act per se but above all the communal context of the act, the informality of human interaction facilitated and enhanced by the musical activity that is highly valued and appreciated by the members of the family and, therefore by Jeffrey as a music educator.

8) Musical Knowledge and Skills

a) Students' Practicing

Obviously, Jeffrey does expect his students to be well prepared for the concerts, festivals, and playing tests, (*I expect them to practice well enough to know what they need to know.*) Rehearsals are mandatory for each ensemble, and students are assigned their own instruments. In his interviews, Jeffrey often emphasizes his flexibility and willingness to help students organize their practicing time effectively. For instance, he mentions that, unlike *his* high school music teacher, he keeps his office open most of the time as the students are allowed to use it for practice:

> Jeffrey: I **have my room open every day at lunch for them to practice**; I'm here every day till 5 or 6 o'clock, during rehearsals or having kids come in and use the room and helping them out. I think I basically do everything that I wish my music teacher had done.

> **…my room is opened every single day at lunch and after school**. And if I have a spare, I'll let the kids come in and practice if they're, if they have a spare as well. If I'm on my prep, they can come in and practice in here if they want. If I'm in the steel pan room, they can come and practice in this room. If I'm in this room they can go in the pan room if they want. We **try to make it as easy as possible for anyone to practice**. The drum line often goes outside and practices, at lunch time. If I'm doing a band rehearsal in here, I'll let them go outside and practice with the drums. I'm in here all the time, or in the pan room.

b) Students' Motivation

However, Jeffrey realizes that students' practicing is influenced by a variety of environmental and individual factors. Among those, most frequently, he mentions unsuitable home conditions and a complete indifference, apathy, and lack of support from parents. He explains:

Jeffrey: **Many of them never bring their instruments home, even though they're all assigned their own instrument**. The ones who live in apartment buildings and subsidized housing across the road—**they can't practice at all**. It's really hard to keep them in music. And…**none of their parents, very few of them took music, or appreciate music as a discipline**. So **there's not a lot of support at home**

…a lot of our kids don't go into music though, **most of their parents don't want them in the arts,** they want them in business, or medicine or something, especially Indian parents.

There is a lot **of parents who don't support music at all**, parents who say "**I don't want her taking her saxophone home, I hate the sound of that thing**". And I say "well she's got a 92, she is the best player in the class. She's doing her solo". And they are like, **"I don't care".** So I say "are you coming to music night?", and they like "no, I **don't like music night** ". "Won't you come and support your daughter, she is you know playing", **and they like "no".** Like, we had music night a week ago, and a lot of parents **said they were working, even the unemployed said they were working**.

…many of their parents say "**no more music after grade eleven**; take business, science, chemistry, biology, functions, calculus" and **a lot of the Indian parents don't want the arts,**

…So, I've lowered my expectations over the years a little bit, So, instead of me stressing out over trying to get them, keep them here longer, I just work more intensely while they're here.

There is a substantial volume of research on the use of extrinsic rewards to control students' behavior, affect motivation, and enhance their engagement. While studies present rather mixed findings, it appears that the majority of educational psychologists believe in the principle of "minimal sufficiency," proposed by Lepper in 1981 (Covington, 1992). This principle suggests that while in some cases external rewards are necessary, in general, teach-

ers should limit the use of such rewards in their practice. Covington (1992) explains that careful approach to extrinsic controls by teachers would allow students to "internalize what they learn and apply it spontaneously without being prompted to do so" (p. 165). Therefore, extrinsic motivators can be used at the beginning of the learning process to engage the student; however, extrinsic rewards should be removed as soon as students have mastered all required skills. Many researchers suggest that excessive use of external rewards can be harmful to intrinsic motivation, as students may become dependent on the external stimulus (Covington, 1992; Ornstein, 1990). As noted by Dunlap (2004), the danger here lies in the fact that these rewards "[…] may become the primary focus and reason for participating in an activity, not the activity itself" (p. 151). However, unlike Stuart, who expects his students to be self–driven, intrinsically motivated, Jeffrey, faced with unfavorable circumstances, adopts a different (in his opinion, obviously a more suitable) approach to the issue. It appears that he sees no reason to believe that his students are intrinsically motivated, and therefore, he is deeply convinced that adequate extrinsic rewards are absolutely necessary to keep students interested and motivated, and to encourage them to stay in the program:

> Jeffrey: I'll be blunt with you. The **motivational thing in the class; number one, encouraging them as much as possible. Showing them photos and videos of themselves so they** can say "I'm a sax player". **I'm not just that loser from grade 8 that got beaten up. I'm now in a band or I'm in the steel pan, or I'm in the drum line**. So I have **lots of photos on the website, billions of them, and we show the videos from when we play**, so **they can take pride in their success**. I **phone parents** and say "you know what, your daughter sang beautifully on music night, I'm sorry that you missed it. She was amazing and she got a standing ovation". So **I try to advertise for them and just to make them feel good**.

> … I think if I got rid of the trips, or if I stopped rehearsals and just said "you know what? **These are your pieces for your test, take them home and practice" they would not take them home to practice, the quality of the ensemble**

would go way down. And I say "come on, tomorrow is the big trip" you know? And when they go they're really excited

…we often **play music that the audience likes**, anything from **"Lean on Me" to "I Can See Clearly Now", calypsos, jazz pieces, gospel songs**; they like us…. So, every year there's **a couple of gigs where the kids are like "I can't wait to play there**, I can't wait to get on the bus and go play for that school of kids" or "**we're gonna get free pizza and play for thousands of screaming kids"** and that's what I try and incorporate. **That's what I do to motivate them**. We work really hard and then we play hard.

Research suggests that extrinsic rewards generally serve two functions: to stimulate the desired mode of conduct (control behavior) and to acknowledge achievement (inform competence). It seems that the distinction that Jeffrey makes, in the quotation above, between a lonely *loser that got beaten up* and a person who joins band, drum line, or steel pan ensemble, is particularly important in the context of his community creation efforts. Here, again, Jeffrey emphasizes the power of a community over an individual, and therefore a value of being a community member. He encourages students to join, as he firmly believes that a group membership offers great benefits to them. It allows students to develop a new sense of place and belonging, which for him, is powerfully associated with the experience of personal involvement, acceptance, support, respect, and protection of a community, as well as with such strong positive emotions as increased personal confidence and self–esteem and sense of professional effectiveness. In his interviews, Jeffrey discusses enthusiastically and at length a variety of external rewards that may influence students' motivation:

Jeffrey: The other thing is **we have music trips every two years**

…so, the **trips are a motivational thing**. A **lot of kids say I'm staying in band because next year we go to New York**. And **it's blunt but it's ok with me**. If they're willing to stay in music then I'm willing to give all the work to get them on the trips and concerts. The other thing **is I give them a little wooden plaque that says "outstanding achievement in music" if they take music for four**

years, because many of them their parents say "no more music after grade eleven; take business, science, chemistry, biology, functions, calculus" and a lot of the Indian parents don't want the arts,

They get 70s in everything but they get the plaque for staying in music. And some of them say to me "**I'm gonna stay in music because I want the plaque**" and I'm like "great, because you're the best tenor sax player, I want you in music too, so perfect

For Jeffrey, it is clear that external factors play a key role in students' motivation. As an important part of his community building strategy, he does not hesitate to use every means possible to stimulate and maintain students' interest, from their photos and videos of their performances on the school's website and YouTube, to music trips in Canada and abroad, to small wooden plaques honoring their outstanding success and accomplishments in music.

II.   Pedagogic Communication

As discussed earlier, with regard to the most significant and defining characteristic of Jeffrey's pedagogic culture, it can be easily observed that the idea of community building penetrates all aspects of his pedagogic practice and communicative behavior. It has a profound effect on his interpersonal interactions with the students as well as on his communication (including non–verbal) not only with concert audiences, but also with students' friends and parents and even with strangers. In fact, it *is* his pedagogic culture. This remarkable tendency is quite pervasive, as his communal orientation manifests itself in a variety of ways. Indeed, this trend is so powerful that it appears at times that Jeffrey, with his indomitable determination is prepared to act rather aggressively in pursuit of his objectives. Simply put, he never gives up his efforts to involve as many people as he possibly can into the process of musical social interaction, sometimes even against their will. Perhaps, two examples will suffice to illustrate the point.

Examples: Verbal and Non–verbal Communication

As indicated at the beginning of this chapter, Jeffrey developed a well thought out and detailed schedule of the classroom visits, observations, and interviews, which he presented to me at our first meeting at the school's office. He put a lot of work into it, and I have no choice but to accept his plan. The first in the list is his steel pan lesson. As students begin arriving for their class, I locate an unobtrusive spot where I can watch, listen, and take notes quietly. However, as I would soon learn, this does not accord with Jeffrey's idea of a classroom visit. He starts the class, and the students play a song quite competently. Clearly, the ensemble and the teacher "put on a show" for the observer, as, in fact, it is a small *performance*, a presentation, rather than a lesson in the strict sense. The students are very well prepared and confident; the class runs smoothly, and it is obvious that the students enjoy it. However, it appears that Jeffrey is not entirely pleased, as he keeps looking over his shoulder in my direction, and about eight minutes later, he stops the lesson abruptly. He requests that I introduce myself to the students, and then asks if I ever had a chance to play steel pan. On receiving a negative answer, he suggests that I should try *right now*. Initially, I refuse, and do my best to explain that my goal is different and that, at present I would much rather observe his teaching than participate and disrupt his class as an extremely incompetent steel pannist. We discuss the matter for a while; however, he insists, and eventually it becomes clear that he would not take no for an answer. One of the students brings a steel pan from the storage. Jeffrey briefly describes the instrument and its basic features, I pick up my mallets, and we start a song again. While constantly hitting wrong notes and struggling to keep up with the students, I continue watching Jeffrey. It is quite clear that, at this point, he is completely satisfied. He is happy with himself and others; his immediate goal of creating a communal feel is achieved, as everyone is participating actively in the process of music making.

Another case worth describing happens several days later, during the visit to Jeffrey's Motown band class. Again, I locate a place in the back of the room where I can remain as inconspicuous as possible while observing the class and taking notes. Jeffrey starts the rehearsal; however, the same pattern repeats itself. As he conducts the band, he appears rather fidgety and uneasy, and is unable to keep himself from looking back in my direction frequently. It is obvious that something bothers him. After a short while, he interrupts the rehearsal and asks me to tell the students briefly about myself. I comply. Upon hearing that I majored in clarinet, Jeffrey suggests that I play a short piece for the students right now. I explain that while as a teacher I always have my mouthpiece with me, however, since I was not prepared to perform tonight I did not bring my clarinet. Jeffrey assures me that they have *more than enough* clarinets in the storage room. The instrument is promptly delivered. Jeffrey begins clapping and cheering energetically, students enthusiastically join in, and remembering my experience a few days ago, I realize that any attempt at resistance would be futile. I attach my mouthpiece and start playing. The clarinet is in a quite bad state of disrepair, and in desperate need of thorough cleaning and a complete overhaul. There are some loose corks and screws, and a few pads are almost falling apart. It is obvious that the instrument has not been used for a while. However, I struggle through to the end, finish the piece and get a round of applause for my efforts. Now, I am ready to get back to my observations; however, as it turns out, I am not done yet, as Jeffrey requests that I join the band and play with them for the rest of the class. I take a vacant seat next to the tenor saxophone player and we start the song again. While playing, I notice, out of the corner of my eye, that the student is having some embouchure problems. He struggles to keep the instrument steady, which seriously affects his tone quality as well as his intonation. The band plays on; Jeffrey keeps conducting, and, this time, he seems to thoroughly enjoy it. His communal aspiration is realized once again, everyone's active participation in the process is ensured, and his relaxed body posture,

movements, and facial expression indicate his profound satisfaction from being a creator and simultaneously, a part of a collective musical social experience.

Summary: Jeffrey's Music Pedagogic Culture Profile

Table 3 Jeffrey's Music Pedagogic Culture

Lens Teacher	Role of the teacher	Expectation of the student	Teacher–Student Emotional Relationship	Preferred "Repertoire" of Pedagogic Behaviors	Assumptions about Evaluation and Achievement	Value and Purpose of Music	What is the appropriate response to music	Musical Knowledge and Skills
Jeffrey	Facilitates socialization; musical collectivism, musical community creation	Respect, enthusiasm about teamwork, playing together. Does not hold high expectations with regard to his students' musical future and relationship with music	Strives to create an informal environment and to enhance inter–communal interactions.	Informality: abandons prescription in favor of adapting behavior to situations as they occur	Considers the quality of the musical–social collective experience rather than professional expertise of the individual players as the single most important evaluation criterion. I want my students to be on stage, I want them to have the standing ovation.	Social functional perspective. Music making as communal, collective experience. Music serves to help students achieve higher level of self–esteem, peer recognition, higher social status	He attempts to erase the barriers between the audience and performers and urges his listeners to become deeply absorbed in the action. He expects and encourages his listeners to contribute, and actively strives to involve them in the process.	Expects students to practice well enough to know what they need to know for the concerts, festivals, competitions

Case Report # 3

Ted: Composer–Analyst

Description

My next participant is Ted. Of all the participants in the study, he is perhaps, the most famous. He is a nationally and internationally recognized composer, pianist, scholar, and music educator.

Ted is 58 years old. He was born in Ottawa, where he started playing the piano at the age of 15. Later, he moved to Toronto to pursue studies in music composition. Among his teachers at a University were prominent Canadian composers Walter Buczynski and John Beckwith. He received his doctoral degree in composition in 1999. A member of the Canadian League of Composers and associate of the Canadian Music Centre, he has been commissioned to write musical compositions for many performers, ensembles, groups, and festivals, such as, for instance, Arraymusic and the Stratford Festival among others. He collaborates with such organisations as the Elora Festival, The New York's Center for Contemporary Opera, The Dance Theater of Harlem, Ballet British Columbia, les ballets Jazz de Montréal, les Ballets de Monte Carlo, New Music Concerts, Sinfonia Mississauga, and les Amis, The National Film Board, and CBC's The Nature of Things. He was composer–in–residence at the Canadian Opera Company where several of his operas were successfully performed. One of his operas was premiered by the Center for Contemporary Opera in New York City and was subsequently broadcast on CBC Television. He also composes extensively for dance, including modern dance and ballet, collaborating with renowned choreographers and companies from around the world. In his compositions, Ted often uses various media and incorporates different musical styles, including jazz, chance music, traditional harmony, and serialism. He gives lectures, conducts workshops, consults extensively, and speaks publicly on integrated

arts, multiple intelligences, and emerging arts practices for artists and the general audience for such organisations as The Ontario Arts Education Institute, The Canadian Music Centre, and Orchestras Canada. He has published a number of articles and book chapters and was invited to participate as guest speaker at several .international conferences. He has released a number of CD's with his music, and is listed in *The Grove Dictionary of Opera*, *The Grove Dictionary of Music and Musicians*, *The Encyclopedia of Music in Canada*, *The Canadian Who's Who*, and *The Canadian Who's Who of Music and Musicians*.

Ted has over 35 years of experience conducting and teaching a wide variety of subjects at different levels, from high school to conservatory and university. For many years, he taught at the Royal Conservatory of Music, where he specialized in advance ARCT Theory Program and served as Head of one of the departments.

Currently, Ted is Head of Music in one of the largest high schools in the eastern part of Toronto. The school has over thirteen hundred students. The majority of students are of Asian descent. According to the school's website, about 70% of students do not speak English as a first language, and over seven per cent are new to Canada. Ted has been in this school for over a year, teaching vocal music, piano, composition, harmony, counterpoint, analysis, music theory, and history, as well as orchestration, strings, concert band, and jazz band. The school provides a very rich and active musical environment, and enjoys an excellent reputation, built up over many years, for success in its performance–based, award–winning music program. The students are offered a variety of music courses, from vocal, guitar, and piano to instrumental music, strings, stage, and concert band. Music department actively collaborates with a number of music organizations, agencies, and groups across the country and internationally. Performing ensembles are regularly invited to participate in external events, and often win provincial and national music competitions.

The school has excellent facilities for music. There are a large concert hall and several rehearsal rooms and offices for the conductors and staff, as well as instruments storage and music library. Numerous plaques, framed certificates, photographs, and awards are proudly displayed everywhere.

Ted is a very friendly, soft–spoken, and respectful individual. Several informal conversations and two semi–structured interviews were conducted with him before and after his class observations. These conversations were extremely engaging and interesting as Ted is indeed a thoughtful, reflective, and knowledgeable educator. It is quite clear that he is inclined to analytical thinking. His monologue can be described as "the process of thinking while speaking" (Rickman, 2003). Obviously, he is an experienced teacher, expert in the field, possessing a wealth of knowledge about the subject; however, he is never satisfied with a short, straight answer. He speaks rather slowly, and his detailed answers often extend beyond the scope of my inquiry. As he speaks, he is deeply immersed in his thoughts, and it appears that he analyses and attempts to re–examine and redefine his beliefs and ideas in the presence of the observer, so that he could be included in the process (Rickman, 2003).

I. Analysis

1) Role of the Teacher

a) Composer and Analyst

The following excerpt is taken, in fact from the very first paragraph of Ted's first interview, where he discusses, at length, the work he has been doing with the students during the class. This excerpt is self–explanatory. This is his vision statement that reflects his purposes, aspirations, and goals as a teacher. It captures the essence of Ted's pedagogical approach, provides significant insights into his pedagogical values and attitudes, and specifically assists in gaining a deeper understanding of Ted's perspectives on his own teaching practice. It also

serves as a brief summary outlining the key points that were identified during thematic analysis of Ted's interview transcripts:

> Ted: They've been learning Beethoven Symphony #6, and so **I was doing an analysis of the piece while they were learning that.** So, in other words, **this is the first theme, this is the second theme, this is the development section, here is how Beethoven has transformed the first theme, here is how he has integrated this into the second theme, here is a map of the key areas, and they actually play it.** So, unlike theory class where you can play recordings and kids look at the score, here **they're actually playing the music and you're talking about the music world they're playing in.**
>
> … they're **learning the music, they're learning about analyzing the music at the same time.**

When reflecting on his relationship and early experiences with music, Ted discusses important musical influences in his life, specifically his encounters with musicians, conductors, and composers. He came from a family of seven children, and while his siblings were rather indifferent to music, Ted always loved it (especially, classical music), and from a very early age, was self–motivated and extremely interested in music learning:

> Ted… **the musical connections are mostly self–motivated.** Um, you know **I asked for piano lessons and took care of my own music education** really. Well I don't think it's a normal way, but having come from a family of seven, there wasn't really, there wasn't the focus or the resources to support anybody through a study process. You know, it's a lot of children.

There was no live music in the house when Ted was growing up; however, his father loved classical music and listened to recordings quite frequently:

> Ted…so, I thought the influence was that **he would play music from the standard orchestral repertoire in recorded form**, a lot. And **I became very attracted to classical music through that**. That was one of the biggest influences, I think, as a child. And then I began to **demand that I be taken to concerts, and you know, he took me to see the Messiah, and I met Ernest McMillan, a great**

Canadian composer and conductor. And my stepfather was a childhood friend of **Harry Summers, a great Canadian composer** and **I became a long time friend of Harry's** too, growing up. So those are influences, strong influences. …the **musical connections are mostly self–motivated**. Um, you know **I asked for piano lessons and took care of my own music education really.**

…by the time I was ten, just through recordings **and through sheer love of music** I probably knew **all the Beethoven symphonies** and a lot of the orchestral repertoire, the Romantic Era. I devoured all the recordings. **I memorized all the music.**

After Ted completed his Master's Degree, he attempted to establish contact with other composers; he perceived it not only as an opportunity to promote his own music but also as informal, self–directed learning. For him, these interactions played an important role in the process of becoming a "real" composer:

Ted: So I pitched a series of radio shows to the CBC, and that's how I was able to interview, I spent a couple of days with Berio, Lutosławski, a number of all kinds of composers from Europe, interviewing them and **talking about music; dealing with the actual world they work and live in.** And that to me was, there's a lot of learning that goes on. **You can learn as much in a day in that kind of conversation than you could in a whole year in a course**. So that was one of the **things I did as part of self–education**. And I would from time to time spend an afternoon with Harry Summers and we'd talk like this. And to me that **was another form of education – very different from conventional education, but you know, it touched on technique, philosophy, knowledge, history, theory, analysis, and back again**.

As noted earlier, Ted is a highly educated, knowledgeable, and experienced teacher and musician. However, as classroom observations show, he tends to view himself and act primarily as a composer. This strong tendency dominates his pedagogic practice in all its aspects. It can be clearly observed in his communicative behaviour, relationship, and interactions with the students. It is particularly obvious in his responses to the interview questions as

he makes frequent references to his educational background and years of experience composing music and teaching composition, throughout his discussion in a variety of contexts. For instance, in the following quote, he enthusiastically describes an introductory composition course that he taught in one of his previous schools:

> Ted: Yeah, well in my previous school I actually started a composition course which they called music creating. Um, that one was sort of **loosely based on some of the things I would do in my first year teaching at a university**, so **it was kind of experimental and trying different, alternate notation, like using graphic notation and applying general concepts to musical structure** […] It's just to basically **get them started in terms of thinking about composition**. And then there would also be slightly more conventional exercises like variations on a simple melody like "Twinkle, Twinkle Little Star". I would avoid the pedantic approach and kind of just talk in more creative terms, like I sight the notes in the melody and place them graphically and then use scale tones to join them in other ways; what style do you want the music to sound like? What sort of rhythmic nature do you want it to have? And then help them to realize that if they want to be really jazzy, they want it to be very contemporary, they want it to be non–rhythmic, or they want it to be very classically metrical.

He often laments the fact that due to a variety of reasons, he is unable to introduce a similar course in his current school:

> Ted: I like to do some of that here, but **I can't really launch a composition course here yet because we have to make sure we have enough students for the main courses, like the strings and band, cause I if took students away they only get a certain number of options**; if they have their options on composition then they can't play in the orchestra then I don't have an orchestra.

However, he does not give up hope altogether, and is ready to seize the moment when a favorable opportunity presents itself:

> Ted: So, you know, I'll try to launch it when the time is right. **But instead in class we do some of that.** It becomes **the part of enrichment there I was telling you about. So they do the arranging**. Anybody who's keen and knowledgeable

can then do composition instead of arranging. If they have the skill and knowledge then they can certainly ask "can I write a piece instead" and I say sure.

In fact, during his interviews that lasted approximately an hour and a half, and yielded about 40 pages of transcripts, the words "composer," "composition," and other related terms were mentioned over 40 times. Moreover, he so strongly identifies with his role as a *composer*, that it appears that, at times Ted even feels a need to justify his decision to become a *music teacher*:

> Ted…well the time I started it was when I was nineteen or twenty. Maybe a little bit older. **I was pretty young and, you know, the reality is that was the only way I could actually earn an income, because it's very difficult especially it's difficult to earn an income as a composer, no matter what age you are, but certainly as a young composer it's harder if you're not established**. Um, but there is also the **added advantage of by teaching I was able to re–learn, re–view, re–learn, and I would say deepen my understanding of all the things I had just learned**. So as a student it's all new and you're sort of absorbing and under the appropriate times you're trying to pass your tests and control your assignments, but when you have to teach it, **you then have to actually comprehend it deeply, and then find custom made strategies for re–articulating** to people who don't understand what it is the information you're trying to convey.

Ted was trained as a composer, and his training and experience greatly influenced his pedagogical approach. As a music educator, he approaches everything he does in a classroom from a composer's perspective. In this perspective, some aspects of training have more significance than others, which is entirely understandable given the nature of a composer's work. For instance, White (2003) argues that composers can particularly benefit from the analysis of music, "because in dealing with the styles of the past they come to grips with the techniques of manipulating musical tones" (p. 3). He observes that deeper understanding of the music of the past can assists composers in "finding uniquely expressive points of departure […] into the fresh new world of their own music" (White, 2003, p. 3). According to

Paynter (1992), "It may seem self–evident that one of the ways in which a composer can acquire a good technique is through the analysis of the music of others" (p. 715). Prausnitz (2002) suggests, "[…] solid skills of musical analysis constitute an important part of mastering the composer's craft […]" (p. 96). Moreover, as Schuijer (2008) maintains, "Analysis may not only reveal how music was composed, and how it should be played and heard; it is also a process that can be enjoyed in its own right" (p. 224).

For Ted, musical analysis provides an important way to enhance his students' understanding of the musical compositions they perform. However, he certainly enjoys the process of analysis by itself. As a self–identified *composer and analyst,* Ted's pedagogical approach is, in a sense, unique, as it always incorporates analysis of the pieces that students practice. In fact, during his classes, he spends a lot of time explaining theoretical concepts of music and describing methods for identifying important elements of a musical structure:

> Ted: …I was at least maybe ten to fifteen years I was a **freelance composer**, so. I do **want them to understand that music is constructed and that things are consciously chosen,** and that parts are made to be put together. And that there's many more ways than just one to interpret a piece, how to play it or how to understand it, **so I use my skills as a composer and analyst to help them understand musical structure and construction** …
> … to me that's **really what it's all about as a composer I do the same thing**. Whether they are writing it, playing it, interpreting it, or analyzing it.

Undoubtedly, this greatly influences all aspects of Ted's pedagogic culture, from his view on the role of the teacher, to his teacher's expectations and relationship, and communication with students. He admits,

> …so **that's why I teach that way**. Um, cause I think of course, **there's a big part of my background is that I'm a composer**…

b) Musical Structure

As musical analysis is one of the most critical (if not the most critical) components of Ted's teaching strategy, students' greater attention to minute detail and understanding of the musical structure, or the *topography of the piece*, as he calls it, is required. Obviously, he does not expect his students to become composers; however, by imposing a specific learning experience on the students he attempts to make them think and approach every musical piece as composers:

Ted: So it's not that I want to turn them into composers, but **I do want them to understand that music is constructed and that things are consciously chosen,** and that parts are made to be put together. Um and that music doesn't just happen, you know? It doesn't just come out in one piece. And that there's many more ways than just one to interpret a piece, how to play it or how to understand it, so **I use my skills as a composer and analyst to help them understand musical structure and construction and so they you know just started the piece but they already know that the second part of the B theme is in augmentation of the main low key from the first theme.** They know that the **bridge theme is constructed** in the same motive as the first theme. They know that concluding theme, **the Coda, is constructed** in the same motive as the first theme. They know the **harmonic environment**, they know or at least were exposed to, they just had the class this morning so how much they will remember I don't know, but they went through the **development section where it starts with B flat and goes to D major and then it goes to E major, G major,** and I was talking about the **movement of thirds as well, the movement of fourths in terms of the harmonic areas,** and then the moment where the recap, and the **recap goes back to F major**, um and **I stopped each time and said "so now we've returned to the home key of F" and we've returned to the first theme** and essentially now we're beginning to recapitulation so trace the **themes now in C major and F major rather than any other key** and uh, listen to what else he does once he finishes the same theme. So **they heard the Coda, the extended Coda**, and they played it just as the bell rang. Whether they will remember everything is not the

point. The **point is that they're left with the impression of the topography of the piece**, and **that's important to me for them to understand**.

This rather extended and extremely interesting excerpt from one of the interviews, demonstrates clearly Ted's motivation, enthusiasm, and passionate commitment for his subject. In fact, this is his preferred topic of conversation. He strongly believes that, as a teacher, one of his most important responsibilities is to assist students to achieve a deeper and more comprehensive understanding of the musical structure by developing their ability to identify its various elements and recognize the relationship between them:

> Ted:…they **had to create a score map of the final movement, the finale, and the score map is more or less what I was doing on the board today which is the bar number, and then the relationship between the theme and the accompaniment in the background, the base, the key areas, and they go through it, you know, column by column, each time the texture changes**. Every time the theme moves from let's say viola to violin they have to then write down, okay, second theme is second violin, viola has this, cello has that, and the approach that I use, rather than the old standard approach of ABA or AABA or, I don't really use that because that's the sort of formulaic, and it doesn't describe reality. I just say, potentially, foreground, middle ground, background. But in the format. You follow the foreground, you discover where the themes are, you follow the middle ground you got the counter melody, on the background you got the harmonics and the base line. That's a more integrated understanding of the music, and once they look at all that then they can say "now where would you say the first scene is, and the second scene is?"
>
> …and, you know, **they have an idea of how to look the whole and the parts. And to me that's really what it's all about as a composer I do the same thing. Whether they are writing it, playing it, interpreting it, or analyzing it.**
>
> …so, that's what I try to do. **I try to lay down the foundation and the knowledge**, and **if they understand that, it can give them confidence to go a little further.** Let's say that **even someone who doesn't understand much about music theory gets that "oh I understand this"** so, maybe that will help

me understand this, this, and this. So they can cluster knowledge to some layer that they do feel confident about.

As a teacher, Ted is mainly concerned with musical analysis and his students' perception of the theoretical aspects of music. These could be identified as key components of Ted's pedagogical philosophy. As discussed above, this is Ted's intellectual and pedagogical vision. When attempting to summarize the essential characteristics of his pedagogical approach, he admits,

> Ted: I'm wrestling with a few things, I think you said like, um, something like **understanding is truth**, or you know, **knowledge needs skill**, something like that.
>
> Yeah, and **skill brings freedom**. Like, you know, which thing comes first? You have to understand, start trying to do it, and then you have to do it, work toward doing it before you can actually do it, but there's a disconnect for people who become observers. They can understand it, but they can't do it. And that's a sort of frustration, I would imagine. Um, so, you know, understand it but then develop the thirst for doing it and the thirst for doing it drive you to become better at doing it. So, you improve and then you know what to improve and your improvement lets you know what to improve. And it just keeps cycling around until you become a great artist.

2) Expectation of the Student

Before Ted started working at school, he taught at the conservatory and privately for many years. In his interviews, he often compares the two approaches, discussing extensively their advantages and disadvantages. More specifically, he reflects upon the challenges that he encountered while transitioning to his new career as a public school teacher. He thoroughly enjoyed the conservatory environment, mainly because it enabled him to be more open and responsive to the individual needs of his students. He describes this experience as extremely rewarding, both emotionally and intellectually. As the conservatory instructor, he taught advanced courses such as Renaissance and Baroque counterpoint, 20th century music analysis,

orchestration, and others, and he found it very satisfying that he could create an individualized plan of studies tailored to each student's learning needs based on their backgrounds, skills, levels, experiences, abilities, and interests:

> Ted: So as a student it's all new and you're sort of absorbing and under the appropriate times you're trying to pass your tests and control your assignments, but **when you have to teach it, you then have to actually comprehend it deeply,** and then **find custom made strategies for re–articulating to people who don't understand what it is the information you're trying to convey.** And I began teaching really in private lessons which meant teach your student one on one. And **I found that I taught differently for every single student**. And **I might have had the body of knowledge that I wanted to convey, but the way it was conveyed was custom made for each student.**

While much of Ted's conversation revolves around his favored subject of musical analysis, he speaks with a noticeable excitement when discussing various strategies that he employed to help his private and conservatory students achieve their academic goals. Moreover, he approached this experience as an opportunity to refine and enhance his own knowledge, understanding, and skills:

> Ted: No, **I actually like it that way**. **It's easier for me to teach that way than teaching in a classroom, cause in a classroom I can't teach to one student, I have to teach to thirty students.** Oh, and as you know, our variety of strengths and weaknesses, and knowledge and lack of knowledge. **So I find that is really hard**, whereas **when I was one on one I could find out exactly what they know, don't know, and what the best way for them to understand was, and for some students it was to illustrate things on the piano, for other students it was to make a list of things to do, for other students it was a series of exercises you make them do on their own time, so that was great training** and I did it because I love music. I think I will never get tired of it, and there's never, **I will never learn all that there is to know. I can't imagine embracing a subject where there was a finite amount of knowledge**. You could learn all that you

needed for a certain level of teaching and then you stop learning. **That's something I would definitely never choose.**

…but there is also the added advantage of by teaching **I was able to re–learn, review, re–learn, and I would say deepen my understanding** of all the things I had just learned.

In contrast, it appears that he faced (and is still facing) many challenges while struggling to adapt to a public school teaching environment. The new setting not only largely prevented him from employing his favorite individualized instruction approach, but it also severely restricted his opportunities to pursue his passion for teaching music theory and analysis:

> Ted: So it's **my on–going challenge to me**. Um, so **the training at the conservatory was very thorough, and I taught subjects that I don't have, the students here wouldn't be able to, couldn't even get to. Renaissance counterpoint, Baroque counterpoint, 20th century analysis, orchestration**, you know, that was what I taught. I really **thoroughly enjoyed teaching all those things**.

In the quoted bellow passages from one of the interviews, Ted discusses the main differences between conservatory and public school teaching, explaining the reasons for the school system's failure to incorporate theory and analysis, which he deems absolutely necessary:

> Ted: **Here, it's much more performance–based and I can't spend too much time on theory. Students are, they get all panicky with theory**. And the curious thing with the culture here, since you talk about musical culture, is that I think economics are part of everything. So **at the conservatory, the driving force was students wanted to pass their conservatory exams for an ARCT certificate**, either at a performance such as piano and voice or in composition. And at that time there was an **ARCT in composition and theory**, and I was the head of the department that ministered that.
>
> ...Conservatory is entirely theory–based. **My students didn't have to play an instrument when they came in, they all played instruments, but you know, in**

the class they actually worked the desk drawers on counterpoint analysis, and now there's very little of that. It's all instruments. So you see what I'm saying by extremes and balance…

…it **embraced all those subjects that I just mentioned, the movement through Renaissance counterpoint to 20th century music analysis and inter-bred techniques**. And **that kind of teaching was very intense. Here, the driving force is students preparing for university** and choosing, they have to choose a certain amount of arts subjects, and I think they're given a number of options, **so the work, it can't be too hard, it can't take too much time, and it has to have a certain fun factor, to be enjoyable. So it's not nearly as intense, it can't be anywhere near as intense**.

…**so it has to be more performance–based because it's what they really want to do.** The **music has to be of a certain level of quality. It can't be too hard it can't be too easy.** So you see, it **has to be sort of suited for this environment which is a different environment in the conservatory.**

…**it's the opposite, if you want, emphasis as to what I was doing at the conservatory.**

While Ted makes it clear that he is not fully satisfied with this arrangement, he realizes that in the long run, his old approach may prove ineffective in a new educational setting, as it can negatively affect students' perception of the music department. As the department leader, Ted has to accept personal responsibility and be actively involved in recruitment and retention efforts:

Ted: **Students would just run away in droves, and I wouldn't have any students and the department couldn't continue,**

…Uh, I find it rewarding because **it's the opposite, if you want, emphasis as to what I was doing at the conservatory**. So, now I'm able to meet with other students, **play this repertoire that I've always loved, and help them to understand it, how to play it, and react for it**. So that's sort of how to keep this musical culture going; it's **to keep them playing, to keep them interested enough to want to sign up next year and the year after that. I think in the high school environment**, there's a lot that goes on. **Teachers, departments are trying to**

reach students, retain students, you know, and as the head of the department here, that's a lot where I spend my time on. In the middle of February, we had a big concert for the low kid school, the grade 7 and 8 students come from, seven and eight become nines and then they come here, and that was to familiarize them with the department. We played them all our pieces, junior strings, senior strings, junior choir, senior choir, junior band, senior band, orchestra, jazz band, they all performed. **And this introduces these younger students what they can do here. So, that's the recruitment style. Um, the retention side is provide them the music they want to play and keep them coming back.**

However, despite the fact that this dramatic transition required considerable modification of his approach, Ted is not ready to give up teaching his favorite subject entirely. Rather, he is eager and willing to take on new and unexplored challenges:

Ted: So, the reason why probably the reason why I keep changing but I haven't changed the focus of my teaching from private to university to school, OISE as well, is because **each one presents a new set of challenges and I guess this is I feel like I'm mastering the challenge, mastering it on one level and decide to move to one I haven't mastered.**

In the face of unfavorable circumstances, he develops innovative teaching strategy, which consists of two important components.

a) Informed Listening

While still being deeply concerned with helping his students understand the structure and form of a musical work, Ted adopts a substantially revised and modified method of musical analysis. The purpose of this, much less academic and more practice–oriented approach is to shift the focus of analysis away from simply technical details and particulars of a musical structure toward its other important dimensions**.** Now, not only does he expect his students to be able to recognize and identify various components of the structure, he also expects greater understanding of the role and functions of the instruments as well as their complex and dy-

namic relationship within an ensemble. While they rehearse, musical analysis for Ted becomes a valuable tool in helping students to improve their listening skills, and to realize that their parts are significant insofar as they contribute to the musical composition as a whole:

> Ted: They don't have to know that much about theory to understand that.
> …they gotta know how things work. How a score works, and that **will help them to understand that the trumpet part is not all that there is**, **and what the trumpet is doing and what the trombone is doing, and again that cycle is back into their performance**, **that makes them a better trumpet player**, and I'm not going to pat myself on the back too much, but I find that my rehearsals are getting easier and easier, because my students listen and they can kind of hear the parts that are going on around them, so I don't really have to tell them everything, **they kind of know. They know that their part is contributing.**
> …so **it's a more informed listening as well as carrying that informed listening into their playing**. And again, much of that, much of the desire behind that is to imbue their, to **have them carry this knowledge into their playing so that they don't have to be told, they can actually begin to do these things because they know that's the way it's done.** You understand?
> …So it like, again, not wanting to be the conductor that dictates, but instead tries to inspire them, **to come to understand certain things, therefore they make some of the musical leaps themselves, and start reading the parts more carefully, recognizing the dynamics more carefully, and understanding that they don't have the theme right now or they do have the theme right now, or they're supporting the theme, so are they middle ground, foreground or background**? Are they playing, you know, the kind of melody, and so on. It's a really, it's **an education in practice, not just learning by doing, but doing and learning together.**

b) Education in Practice

As noted earlier, at the core of the school's music program is performance. However, for Ted, one of the major problems with the traditional performance–based instrumental music education is that it lacks sufficient breadth, as it tends to be overly concerned with certain aspects of musical training, while ignoring other similarly important aspects. Therefore, in his

view, it does not provide students with the tools that they need to become competent independent learners. He strongly believes that one of the most important among these tools is musical analysis.

Interestingly, Jorgensen (1997) expresses a similar view. She argues that the traditional focus on practical aspects of music is too narrow as in this case music education does not go "far enough to emphasize propositional and procedural knowledge and therefore pays less attention to reflection, analysis, and speculation about music than is warranted" (Jorgensen, 1997, p. 13).

Echoing her statement, Ted suggests,

> Ted… some of the principles are just the simple principles of **trying to throw the responsibility back in the hands of the student to become, to equip themselves with what it takes to understand the music**. Not on their own, but with me and through the music, so that you want to teach them so that you don't have to teach them anymore. **You want them to learn how to teach themselves, and really the goal is to give them the tools so that they can continue till they're without you, rather than have their learning stop the moment they leave you**, and that's why **I don't believe in just simply performance based teaching, because I think of it this way: if all they learned how to do is play the trumpet, and play the trumpet parts you gave them, what have they got when they go home after grade 12**? They've got a folio full of trumpet parts, and some memories, that's it. What can they do? They can't do anything. **They can't analyze a piece of music, they can't pick up a score and conduct it, they can't arrange anything**, they have to get other people together to try to play something that includes trumpet. **To me that's not really giving them the kind of skills they might really need to continue**,

As he strives to equip his students with necessary skills and knowledge to become versatile musicians, Ted again, approaches the task from a composer perspective. Students are expected to be able to read the score, conduct, analyze, and transpose. Moreover, Ted also expects them to be skilled and competent enough to arrange a piece of music for string or wind

ensemble and other chamber settings, in which they are required to participate. For him, this is *music education in practice*:

> Ted… **they have a bit of score reading, they've done a bit of arranging, they've done some conducting, they know a little bit about theory and how to put things together.** You know, **one of the assignments that every student goes through every year with me is arranging**, so they have to take something like usually it's a piano piece, short piano piece and **they've got to arrange it for string orchestra, or arrange it for wind ensemble**. They've **got to learn how to score and write out parts and transpose**, and you know, they gotta know how things work.
>
> …and that **will help them to understand that the trumpet part is not all that there is, and what the trumpet is doing and what the trombone is doing,** and again that cycle is back into their performance, that makes them a better trumpet player

According to Jorgensen (1997), a holistic and broader perspective on music education "seeks to ally practical and theoretical aspects of music, each in tension with the other, in dialectic […] they comprise distinct dimensions that enrich our understanding of music and music making" (Jorgensen, 1997, p. 13). For her, each of these two aspects produce different kinds of knowledge, "[…] the one more abstract, the other more tactile and concrete–where one is not more important, or entirely separated from, the other" (Jorgensen, 1997, p. 13).

Ted indeed, communicates his expectations and views on the role and significance of music theory and analysis in the process of music education very clearly. He believes that students' ability to read the score, and analyse and arrange a piece of music is necessary prerequisite for a successful music performance:

> Ted: …another thing we do every year is **chamber music, they have to play in trios and quartets, and I don't conduct them**. They **have to learn how to work together, keep the beat, listen and balance, and all those things**. So, there's a couple of things **I insist on. Chamber music and arranging**. I like **the arranging because it's kind of a whole music exercise**, so they have to learn

about notation and learn about how harmony works, **they have to learn…rather than teaching every little segment: chords, scales, triads, whatever, note values, ways it's done traditionally, giving whole music exercises**. There's a musical product that comes out at the end, which is the arrangement, but there's the whole process leaning toward that, that draws together all the theory notes they either have or don't have, so wherever there's a gap they now need to adjust that gap to get the project done. Wherever there's knowledge, they can go quickly over that part, and that's why I like to **have them work in teams so that one person's strength is another person's weakness, and that way they kinda teach each other and get the project done, and then I can sort of assess the growth and development**. And we've gotten the arrangement done but did someone also learn about chords and scales, note values, so they, you know, **they got the arrangement done, they play it, that's good**. And then there's probably going to be **a little test to find out whether they know the components of that whole music exercise as well**.

Musical analysis is typically defined as "the objective, empirical study of music that focuses and examining and interpreting the elements and structures of the music […] more of less independent of the context in which the music was written or performed" (Hinton & Levy, 2014, p. 728). However, according to Don, Garvey, and Sadeghpour (2009), there is a consensus among scholars that music theory "as a purely abstract study separate from the other subdisciplines of music is becoming, or has become untenable" (Don et al., 2009, p. 87). It is quite obvious that as there is no more opportunity for Ted to teach music theory as an independent, separate academic discipline, in his new role as a teacher in a performance−based instrumental music program, he strives to capitalize on his experience, abilities, and skills as a composer and music analyst. He uses the tools of musical analysis to enhance students' understanding of the complex nature of the ensemble performance:

> Ted: And **that is how I cope with it, because I can't teach everyone what I do at the conservatory**. So what **I try to do is that as they're learning something, to help them understand what it is they're learning**. So **as the light shines on**

their understanding on how to actually play their music, the light can also shine on the understanding on what it is they're playing.

…where the important parts of the piece are, where they should be leading the dynamics, **how they should interact with the other instruments in the orchestra to, you know, balance and shape the musical expression**, they'll kind of know as they go along, well this is a big theme that's coming up and it's going to be important, or I've got the second part of the accompaniment or whatever it is they're doing, and they know how they contribute as a whole,

…**if all they have is their part in front of them and they don't really know how it belongs to anything else, and then they're just going to play their part and hope for the best and wait for the conductor to tell them what to do**. And I'm kind of not really, I'm not at that school. I'm not the I'm the conductor school. I may be conducting them, or **I am conducting them, but I don't want to be the only, I don't want to be the conveyer of all knowledge to them, I want them to be conscious participants, so that's why I teach that way**.

3) Teacher–Student Emotional Relationship

a) Students' Motivation

Unlike Jeffrey, Ted perceives his students to be intrinsically motivated, and therefore, in his opinion, no external rewards are necessary for them to continue their activity. They are ready and willing to learn. His main purpose as a teacher, therefore, is simply to *lead a horse to water*, as he puts it, or in other words, to open the door to students' learning, encourage them to work effectively to achieve their goals. As noted above, the school places a heavy emphasis on performance, and Ted employs a variety of strategies to help the students become *actively interested* in the process. For instance, he often invites experienced musicians, professional performers to conduct workshops, clinics, and demonstrations on various instruments:

Ted:… as you know, the old expression, "you can lead a horse to water", **so yes you want to inspire, you want to expose them,** that's another reason my starting

with the great performers, **kind of inspire them what's possible on their instrument**, and to **have them become actively interested**. **As you know, a student who is actively interested is going to learn. They want to learn. You can't force anyone, so if you can inspire them or provide them with examples, or make it interesting in some way, then your job would be much easier in terms of teaching. I am a little more of the school that I want them to be interested and I want to do things that are interesting…**

As the Head of a performance oriented department, for Ted, this practice is an important part of addressing the recruitment and retention challenges, as well:

Ted: So that's sort of how to **keep this musical culture going; it's to keep them playing, to keep them interested enough to want to sign up next year and the year after that**. I think in the high school environment, there's a lot that goes on. Teachers, departments are trying **to reach students, retain students,** you know, and as the head of the department here, that's a lot where I spend my time on. In the middle of February, we had a big concert for the low kid school, the grade 7 and 8 students come from, seven and eights become nines and then they come here, and that was to familiarize them with the department. We played them all our pieces, junior strings, senior strings, junior choir, senior choir, junior band, senior band, orchestra, jazz band, they all performed. **And this introduces these younger students what they can do here. So, that's the recruitment style. Um, the retention side is provide them the music they want to play and keep them coming back**.

b) Intellectual Engagement

While developing students' performance skills takes a great deal of Ted's energy, time, and attention, he always incorporates some music theory and analysis into his work as a way to stimulate students' intellectual curiosity and deepen their knowledge and understanding of the music they perform. He is convinced that this experience provides an opportunity for the students to become more intellectually engaged with music.

The nature of student engagement is complex, and the literature devoted to this subject is quite extensive. In her survey of college teachers, Barkley (2010) identifies two ways in which students' engagement is most commonly described. The first reflects teachers' motivation–based viewpoint of students' engagement, which emphasizes such factors as students' passion and excitement. The second perspective relates student engagement to active learning and highlights students' use of higher–order thinking skills such as creativity and critical reasoning, as well as their ability to organize and analyze information and solve problems. However, she observes that most teachers agree that both motivational and active learning components are required for students' meaningful engagement to occur. Danielson (2011) argues that students' involvement or simple participation in instructional activity is insufficient for engagement. She suggests, therefore, that one of the main requirement for students' engagement is their "*intellectual involvement* with the content or active construction of understanding" (Danielson, 2011, p. 83, emphasis in original).

Schuijer (2008) suggests that musical analysis has the capacity to engage people. He argues that musical analysis and music performance should be treated equally, as "analysts and performers are supposed to construct, rather than just to channel, musical meaning" (p. 224). As noted above, Ted's deep commitment to an intellectual engagement with music manifests itself in a variety of ways, specifically when he approaches musical analysis as a creative intellectual activity. As he shares his ideas and values with his students and strives to involve them into the discussion, it becomes obvious that, as a teacher he perceives this as the opportunity to reach students emotionally, and to develop close personal and intellectual connections with them:

> Ted: …like I was trying to do today. So, rather than rely on the body of theoretical knowledge they don't have, **I try to create a strand, a layer that anyone can understand**. So, that's **what I try to do. I try to lay down the foundation and the knowledge, and if they understand that, it can give them confidence to go**

a little further. Let's say that even someone who doesn't understand much about music theory gets that "oh I understand this" so, maybe that will help me understand this, this, and this. So they can cluster knowledge to some layer that they do feel confident about. And that is how I cope with it, because I can't teach everyone what I did at the conservatory

…**they were playing through it today and I was analyzing it for them as we played it so that they get an idea**. Because, again, it's my second year here, and some of the things I'm wrestling with as a music teacher is that **many students want to play but they don't understand what they're playing**. I find that a little bit like learning how to drive but not being able to see. So **what I try to do is that as they're learning something, to help them understand what it is they're learning.** So **as the light shines on their understanding on how to actually play their music, the light can also shine on the understanding on what it is they're playing**.

4) Value and Purpose of Music

a) Value of Music and Repertoire Selection

Ted professes a great love of classical music. His father owned an impressive collection of recordings of the standard orchestral repertoire, and Ted grew up listening to these recordings, which became one of his favorite leisure activities:

> Ted…I became **very attracted to classical music through that**. That was one of **the biggest influences, I think, as a child**. And then I began to demand that I be taken to concerts, and you know, he took me to see the Messiah,
> …by the time I was ten, just **through recordings and through sheer love of music I probably knew all the Beethoven symphonies and a lot of the orchestral repertoire**, the Romantic Era. I devoured all the recordings. I memorized all the music.

While classical and especially baroque repertoire has always been his favorite, he is not immune to the power of other types of music, either. His musical taste is quite diverse:

> Ted: When I was a kid I would say, that, you know, the dichotomy that a lot of us live with is the one between, you know, the serious music and popular music, and you know, on one hand, **I loved Beethoven but on the other hand, I loved the Beatles. And I still do**…

However, there is a definitive tendency towards music that, as he puts it, *got a meat to it*. In other words, he appreciates repertoire that contains complex and profound musical ideas, and loves music that is able to engage people intellectually rather than just physically or emotionally (Jorgensen, 2011):

> Ted: Well, I tend to like pop music artists that probably aren't really pop, they're all alternative, like Radiohead for example, or Portishead, or you know, or Aimee Man the singer and song writer.
>
> …so I always, **I seem to always gravitate toward things that are sort of more serious**, even in jazz I like Miles Davis, you know, I don't tend toward the Glenn Miller side, I tend more toward the John Coltrane and the Charles Mingus and that sort of side. So, if there's a tendency, it's toward sort of music that's got a lot more meat to it. **I wouldn't choose Smetana over Bach, I wouldn't even choose Mozart over Bach, Bach being the number one, simply because I find the music is most satisfying on all levels, visceral, musical, you know. I find, I think that's what I look for, music that's satisfying on all those levels, so that if I listen to a popular kind of music, it would tend to be of that type too**

As a teacher, unlike Jeffrey, Ted rejects too simplistic, easily accessible musical works that serve primarily entertainment purposes and do not offer any serious intellectual challenge to the students. It appears that the idea that music can be enjoyed and appreciated with little or no attention to its structural complexity is unacceptable to him:

> Ted…I want to do things that are interesting, **but they shouldn't be a distraction, in other words, this is not for entertainment purposes.**

In his interviews, in order to clarify and defend his position, he frequently makes an interesting comparison between sport and music. As he reflects on his extensive experience as a

high school athlete, he tends to highlight rather straightforward, unsophisticated nature of sport, describing it as unengaging and lacking in intellectual stimulation. In contrast, classical music for him is a never–ending adventure, an inexhaustible source of inspiration, challenge, and intellectual stimulus. It is an exciting process of a discovery of a deeper musical meaning, offering virtually unlimited possibilities for exploration:

> Ted:…[playing music] **takes a great deal of physical strength, agility, takes intelligence, takes musicality**, kind of draws together **all the different kinds of skills, physical, personal, artistic, emotive, intellectual**. That's why we do it, right? I mean, you know, I've been involved in sports before, and I was in a lot of **sports in high school, and it's fun but it doesn't engage me in the same way at all. It's very simplistic, really, by comparison.** So you run faster to get the ball, run around people, okay, now that I can run around people, **what's next? That's it**. **There's no deeper meaning to it. And yet with music it seems like there's a deeper meaning, there's always something further and deeper to look at,**
>
> …I love music. I think I will never get tired of it, and there's never, **I will never learn all that there is to know. I can't imagine embracing a subject where there was a finite amount of knowledge.** You could learn all that you needed for a certain level of teaching and then you stop learning. That's something I would definitely never choose.

b) Perceptions of Students' Musical Preferences

Like other participants in the study, Ted strongly believes that while his choices of orchestra repertoire obviously reflect his personal preferences, there is no need to forcefully impose it upon the students, as he never encounters any active resistance from them. Moreover, not only do they not oppose, they in fact, respond overwhelmingly positively, and always enthusiastically endorse his repertoire choices and musical ideas. He can only recall one instance of a misunderstanding when the students did actually refuse to work on a piece that he selected. Incidentally, it was a collection of popular tunes arranged for a string ensemble,

which he supposed they would enjoy playing. However, according to Ted, the students simply *did not respect the music*. As a result of the discussion with the students, the piece was discarded and everything went back to normal. He is convinced that there is a strong tendency among students to be drawn towards what he describes as *substantially good works*, which for him, includes any kind of classical and baroque music that is not only enjoyable, but also intellectually satisfying:

> Ted: Well you know there's conscious and unconscious. I don't think of myself as trying to impose my tastes, however **I make decisions about what music I think is significant, and that tends to be my taste**, although **I think that there's a fairly common recognition the works that I choose are being substantially good works**. Um, so yeah I mean **I think that in general the students here tend to like substantial works. They don't really want to play the popular pieces; they do not want to play Broadway and show tunes**. I mean, last year I actually bought, thinking I was going to give them something they liked, I bought a medley, a good **medley of Led Zeppelin tunes for strings. They didn't like it, at all.** In fact, we **spent one rehearsal on it and they kind of asked me not to do it anymore**. So, no I don't get a lot of push back from the students, except that one instance that I told you about with Led Zeppelin, where they actually said "sir, we no longer want to do this". It sounded pretty good too, I mean it was a good range, **but they just didn't respect the music**, so. And I said "ok, we'll do something else then". **And you know they love doing Vivaldi and Bach, any kind of classical music, Mozart. You know, it's the standard repertoire but it's a satisfying play as far as, physically satisfying, intellectually satisfying, musically satisfying. So as long as it's appealing on those three levels**…

Discussing the repertoire–selection process, Ted observes that there is a variety of factors, which may influence his decisions, such as for instance, parents' requests and opinions. However, he feels comfortable with his choices, as he tends to see his students as collaborators. As noted above, this feeling is reinforced by the fact that he is convinced that their musical preferences are consistent with his own:

Ted: Now, on the other hand, you know, I have heard from a couple of students every now and then that their parents, and by and large the students here are Chinese or Asian or South Asian, **that their parents you know, would like to pick some things that are lighter, more entertainment based.** But **the kids themselves are not that interested in, like I say, the kinds of things that are available easily**. **Broadway, show tunes**, that kind of thing, they seem not to be too interested in them. **I wouldn't say they find them boring, but I would say they find them kind of trivial.** So, what have I chosen? …you know, yes you have to sense out the kind of things students like, so **I've chosen Borodin's Polovtsian Dances, the Russian sailor's dance, I mean, I grew up listening to a lot of Russian music**, I was imbued with **Rimsky Korsakov and Mussorgsky,** so I have a strong interest in that music and it's always part of my background too. So we **did the Polovtsian Dances last year and, as I say the Russian sailor's dance, and we just finished performing the Hebrides overture by Mendelssohn and the violin concerto,** and **we just started the Pastoral symphony** like yesterday. So they were playing **through it today and I was analyzing it for them as we played it so that they get an idea**.

c) Purpose of Music

It is quite clear that, as a music educator Ted expects his students to not only acquire technical skills necessary for a successful musical performance, but also, and perhaps more importantly, to develop the ability to analyze a musical composition, to be able to appreciate its aesthetic qualities, as well as the complexity of its form and internal structures. This, for him is probably one of the most intellectually satisfying tasks in the process of music learning.

As discussed earlier, Ted does not tolerate immediately accessible, uncomplicated, and easy–to–grasp musical works, or as he put it, *something that panders to students and tries to entertain them*. It appears that in this case, Ted would agree with Adorno (2002), who characterizes this type of music as "cheap entertainment, relaxation which does not involve the effort of concentration at all" (p. 458). Adorno suggests that the frame of mind to which this

music primarily appeals and "on which it feeds, and which it perpetually reinforces, is […] one of distraction and inattention" (Adorno, 2002, p. 458). While recognizing the complexity and multifaceted nature of musical pleasure, Ted is certain that a deeper understanding of music, its form and structure provides students with more enjoyable and richer musical experience. It appears that many influential music theorists would accept this position. For instance, Davies (1994) suggests that the enjoyment of music is cognitive rather than just aesthetic. He describes musical pleasure as "the enjoyment found in the music through understanding it" (p. 352). When approached from this perspective, music is more enjoyable than when it is approached on a simply affective level. His conclusion therefore, is that "when we look to pleasure from music we also commit ourselves to understanding it, because it is through understanding it that we gain such enjoyment as it affords" (Davies, 1994, p. 352). According to Gordon (2007), "Music appreciation and enjoyment based solely on emotion is a matter of sheer prejudice, whereas valuation and enjoyment are based on understanding that goes deeper than emotional reaction" (p. 34). He concludes, "The better students understand music, the more they will enjoy music […]" (Gordon, 2007, p. 35).

> Ted: It's a simple way to put it, but **the enjoyment and pleasure comes from the experience of doing something that's engaging, satisfying, and creates something beautiful**. So, in that sense I think it's fun. Is it fun like, you know, distracting kind of I'm not going to say games, because I liked musical games, but I would say that **something that panders to students and tries to entertain them. That's, I'm not interested. I think that sort of detracts from the purpose** all the way around, and I think that students can smell a rat when that kind of thing starts to happen. **So if it leads back to the music, if it leads to a deeper understanding of the music, if it helps them become better listeners, performers, then I am all for it. But if it's kind of amusing and something that we're doing over here to keep them quiet then no**.

5) Preferred Repertoire of Pedagogic Behaviours

a) Collaborative Instructional Environment

Unlike Stuart and Boris, Ted strongly emphasizes that as a teacher it is not his intention to present himself to the students as a figure of unquestionable authority. His goal is to create a collaborative, cooperative learning environment in his classroom, rather than to assume the role of an expert and transmitter of knowledge and skills. He expects his students to become *conscious participants* in the music making, and believes that involving them into a meaningful, productive discussion during the process of musical analysis and a deeper exploration of a musical structure will ultimately help him develop successful collaborative relationships with them:

> Ted:…And therefore, **they need a lot less lecturing from me to build where the important parts of the piece are, where they should be leading the dynamics, how they should interact with the other instruments in the orchestra to, you know, balance and shape the musical expression**, they'll kind of know as they go along, well this is a big theme that's coming up and it's going to be important, or I've got the second part of the accompaniment or whatever it is they're doing, and they know how they contribute as a whole, but it's the, if all they have is their part in front of them and they don't really know how it belongs to anything else, then they, **then they're just going to play their part and hope for the best and wait for the conductor to tell them what to do**
> …I may be conducting them, or I am conducting them, but I don't want to be the only, I **don't want to be the conveyor of all knowledge to them, I want them to be conscious participants, so that's why I teach that way**
> …So it like, again, **not wanting to be the conductor that dictates, but instead tries to inspire them, to come to understand certain things, therefore they make some of the musical leaps themselves,** and start reading the parts more carefully, recognizing the dynamics more carefully, and understanding that they don't have the theme right now or they do have the theme right now, or they're supporting the theme, so are they middle ground, foreground or background?

b) Inspiration

While, as noted in the description, Ted studied with many accomplished teachers, in his interviews, he prefers to discuss and compare various aspects of their personalities rather than their teaching strategies, methods, and approaches. There is a deep sense of frustration, as he refers to some of them as uninspiring and apathetic, and it appears that many of his expectations as a student were not fulfilled:

> Ted:…Um, this is probably not going to sound great but, I think a **lot of it felt like mass production and it wasn't, it was really the inspiration was coming from me not from them. For the most part, it was not, you know. Sometimes when you're in the presence of a teacher who's kind of reading you from the book, you know, you feel like you're getting a second hand. There's something like cold dinner,** To me that's not stunning teaching. That's conveying but that's not really teaching.

In contrast, he perceives his own teaching approach as rather unique, claiming that …*it doesn't really match any particular teacher that I've had, the way I do it now*. When attempting to describe himself as a teacher, he tends to emphasize his great passion and enthusiasm, which he hopes, would inspire his students in the same way:

> …but when the teachers really engaged and knows what they're talking about, and sometimes the ideas are coming, you know, **it's like I keep telling the students, "you want to perform it like it's the premiere, you know, like it's the first time it's ever been heard". So sometimes, there are teachers that can make it, the ideas with that kind of passion. And that makes more a deeper impression**.

He believes that as "an instrument of inspiration" (Ginott, 1975), he leads his students in their creative efforts to a better understanding of the harmonic and dynamic structure of the music they play, which, in due course will help them become better performers:

Ted…You know, it makes your life easier. You **hear about these teachers or conductors they get frustrated and start yelling at their orchestra, it's their fault**. If you have to yell at your musicians, you should be yelling at yourself, because **you haven't given them the tools they need to do what you want them to do**, you know. Again, it's not just imitating you to determine how to play the violin part. **They would have looked at the part themselves; they can see the slurs and the accents and the dynamics and the rhythms, and they can bring it in a reasonably good shape so that when they start putting the parts together, "no I'm playing too loudly" or "I'm going to fast" and I get it, they start fitting the parts together**. And that's another thing we do every year is chamber music, so even though it's orchestra or band or whatever, they still have to play in trios and quartets, and **I don't conduct them. They have to learn how to work together, keep the beat, listen and balance, and all those things**. …**if you can inspire them or provide them with examples, or make it interesting in some way, then your job would be much easier in terms of teaching. I am a little more of the school that I want them to be interested and I want to do things that are interesting**

6) Assumptions about Evaluation and Achievement

As discussed earlier, the school boasts an outstanding, strictly performance oriented instrumental music program, and Ted spends a considerable amount of time helping students develop advanced technical skills on their instruments. However, music theory and analysis always remain at the core of his teaching. This, for him, is one of the best ways to draw students' attention to the excellent qualities of a musical work they study. According to London (2011), "The goal of much musical analysis […] is to highlight the features of a work whose aesthetic value is never in doubt; music analysis almost never examines a bad work to dissect its flaws" (p. 503). It is clear that for Ted, students' willingness to undertake intellectual challenges, to examine the relationship between various structural elements of the great music they play, and, particularly, their ability to apply their theoretical knowledge to improve their performance are the most important among their accomplishments and achievements.

As a conductor, Ted certainly appreciates the opportunity to work on some of his most favorite orchestral pieces with the students; however, he attaches even greater value to the exploration of the forms and musical structure of these pieces. He devotes a significant amount of class time to this examination during every orchestral rehearsal, precisely because, in his opinion, it has the capacity to build up a better, more complete understanding and eventually lead to a better performance. There can be little doubt that for him, this is the most significant outcome of the program. Consequently, Ted's evaluation framework is developed to reflect these values, as well as the program's important goals and objectives. Ted indeed, communicates his priorities very clearly. The following quotation captures the essence of his approach to students' assessment and his thoughts on students' achievements and accomplishments:

> Ted…they gotta know how things work. How a score works, and that will help them **to understand that the trumpet part is not all that there is, and what the trumpet is doing and what the trombone is doing, and again that cycle is back into their performance, that makes them a better trumpet player,** and I'm not going to pat myself on the back too much, but I find that my rehearsals are getting easier and easier, **because my students listen and they can kind of hear the parts that are going on around them, so I don't really have to tell them everything, they kind of know**. They know that their part is contributing.

It should be noted that, in Ted's case, while his evaluation criteria are obviously determined by his values and personal preferences, evaluation is approached in a non–judgmental, non–threatening way. Rather, he perceives it as an opportunity to gather information, which will assist in educational decision–making (Nevo, 2013):

> Ted: It's only fair. I mean, there are students in the class who only started the violin or the viola two years ago, but other ones have been playing it for eight or ten years. How can you put them side by side? Because the ten–year–old student can play more proficiently and quickly and more in tune than the one who can't suddenly, it fails. You know, obviously it doesn't make any sense. So, it's the one that's not as accomplished but is making a really strong effort, that's the telling

…and you know, in an answer to your question about the varied levels of background in the class, you know, in the beginning of the year I sort of assess all those students and I would say I treat **marking them on an individual growth basis**. So, **if they have been steadily improving and if they've been, conscientiously making an effort, then the actual level of accomplishment doesn't have to measure to anybody else. It's measured in relation to them**.

Ted often designs music exercises for the students, (most commonly, arranging) that are meant to help them improve their working knowledge of music theory and analysis. Once the projects are completed, informal discussions with the students and questions that probe their understanding appear to be the best way for Ted to assess his students' progress:

Ted: They have to learn how to work together, keep the beat, listen and balance, and all those things. So, there's a couple of things I insist on. Chamber music and arranging. I like the **arranging because it's kind of a whole music exercise, so they have to learn about notation and learn about how harmony works, they have to learn**…rather than teaching every little segment: **chords, scales, triads, whatever, note values, ways it's done traditionally, giving whole music exercises.** There's a musical product that comes out at the end, which is the arrangement, but there's **the whole process leaning toward that, that draws together all the theory notes they either have or don't have, so wherever there's a gap they now need to adjust that gap to get the project done**. Wherever there's knowledge, they can go quickly over that part, and that's why I like to have them work in teams so that one person's strength is another person's weakness, and that way they kinda teach each other and get the project done, and **then I can sort of assess the growth and development. And we've gotten the arrangement done but did someone also learn about chords and scales, note values, so they, you know, they got the arrangement done, they play it, that's good. And then there's probably going to be a little test to find out whether they know the components of that whole music exercise as well.**

7) What is the Appropriate Response to Music

Amusement Park Fun vs. a Beautiful Landscape Fun

The analysis reveals that Ted tends to favor intellectual type of musical experience (Silbermann, 2007) over other types. His "intellectual" approach to music teaching and learning is deeply rooted in the Western classical tradition, which always emphasized contemplative listening to music. According to Pederson (2014), this view found its most vivid expression in the writings of the influential German music critic Eduard Hanslick, who refers to pleasurable response to music as "elemental," in other words, "powerful but uncivilized and uncontrolled release of emotions" (Pederson, 2014, p. 177). He advocates contemplative listening to music as "the only artistic, true form" (p. 177), and calls for an alert mind that takes in the beauty of music "by contemplation of sounding forms in motion" (Pederson, 2014, p. 177).

In fact, Ted is quite explicit in identifying the value and function of music, and specifically, in defining a notion of an "appropriate response" to music:

> Ted: I think students at this age in this level of experience, **the emotional** [response to music] **is more accessible to them**, **I'm trying to give them some of the intellectual**, but you know, there's a very foundation. **Some kids are really solid in theory, other kids haven't got a clue**. So, I can't really lay down information in a way that relies on bedrock of knowledge, because it doesn't exist for some people.

Discussing the nature of entertainment and its place in society, Sayre and King (2010), define entertainment as "a constructed product designed to stimulate a mass audience in an agreeable way in exchange for money" (p. 4). They note that one of the most critical aspects of entertainment is its perishability, as its importance decreases over time. They argue that entertainment is neither art, nor intellectual thought. Rather, they suggest, "it is more like simple and familiar thought with a touch of surprise" (Sayre & King, 2010, p. 5).

As noted earlier, Ted strongly rejects the notion that "great" music (which, for him, ranges from Baroque to classical and romantic) can serve for amusement or entertainment only:

> **Ted: I think great music is fun, but it's not 'amusement park' fun. It's 'great art' fun, like it's a 'beautiful landscape' fun, it's 'view from a mountaintop' fun, it's what, you know, what we call beauty, really.** It's a simple way to put it, but the **enjoyment and pleasure comes from the experience of doing something that's engaging, satisfying, and creates something beautiful.** So, in that sense I think it's fun. If it's fun like, you know, distracting kind of I'm not going to say games, because I liked musical games, but I would say that **something that panders to students and tries to entertain them. That's, I'm not interested.** I think that sort of detracts from the purpose all the way around, and I think that students can smell a rat when that kind of thing starts to happen. **So if it leads back to the music, if it leads to a deeper understanding of the music, if it helps them become better listeners, performers, then I am all for it. But if it's kind of amusing and something that we're doing over here to keep them quiet then no.** But yeah where it says not so that they can have fun, so they come to see that music is fun, and that it's **worth it to practice because it becomes more fun when you can play it better, when you can hear it better, when, because of that practice, you're capable of doing more.** You know what, I think if you wanted to be a great downhill skier, free–style snowboarder or something, would you play on the computer? Would you, you know, I don't know, listen to pop music on your iPod? Is that going to help you become a better snowboarder? Probably not. Probably actually getting on the snowboard and experimenting new technique and your balance; small with the small curves and small bumps, and try the small turns, and then make it bigger, **it's exactly the same thing as the viola, the cello, the trumpet. Start with the small easy things and increase the complexity, increase the difficulty, increase the range, and so that becomes the fun. The fun is that two month ago you couldn't play this and now you can.**

Ted constantly encourages his students to actively seek out intellectual challenge, leading them from the stage of "reveling in emotion, through the recognition of formal structures

and technical details to the appreciation of the value of form and content" (Silbermann, 2007, p. 72) of a musical composition:

> Ted: **I do want them to understand that music is constructed and that things are consciously chosen, and that parts are made to be put together. Um and that music doesn't just happen, you know? It doesn't just come out in one piece. And that there's many more ways than just one to interpret a piece, how to play it or how to understand it, so I use my skills as a composer and analyst to help them understand musical structure and construction** and so they you know just started the piece but they already know that the second part of the B theme is in augmentation of the main low key from the first theme. They know that the bridge theme is constructive in the same motive as the first theme. They know that concluding theme, the Coda, is constructed in the same motive as the first theme. They know the harmonic environment, they know or at least were exposed to, they just had the class this morning so how much they will remember I don't know, but they went through the development section where it starts with B flat and goes to D major and then it goes to E major, G major, and I was talking about the movement of thirds as well, the movement of fourths in terms of the harmonic areas, and then the moment where the recap, and the recap goes back to F major, um and I stopped each time and said "so now we've returned to the home key of F" and we've returned to the first theme and essentially now we're beginning to recapitulation so trace the themes now in C major and F major rather than any other key and uh, listen to what else he does once he finishes the same theme. So they heard the Coda, the extended Coda, and they played it just as the bell rang. Whether they will remember everything is not the point. **The point is that they're left with the impression of the topography of the piece, and that's important to me for them to understand.**

8) Musical Knowledge and Skills

As discussed above, Ted strives to develop two different sets of knowledge, abilities, and skills in his students. First, it is their *practical* skills as students are expected to demon-

strate technical proficiency and significant performance abilities in their instruments. It is undoubtedly important to Ted. As a conductor, he is committed to developing students' basic performance and musicianship skills. However, interestingly, he employs the *analytical* approach to this task, as well. In his interviews, he discusses in detail a variety of methods he developed to help students achieve their goals, such as, for instance, evaluation of the performances of great musicians using *a rubric of musical performance* designed by the students:

> Ted: I was **thinking that what's the best way to acculturate them to what it is to be a musician**? So the first segment this year that was for them to familiarize **themselves with the other great performers in the world and in history of their instruments**. So if they're viola players, who are other great violists? And then I developed from who are the great violists to what would be your top five violists, why? And then select one of the top five violists and I want you to, or select the top two violists and I want you to compare the two performances of the same piece, by each. So I **introduced them to the Nexus music library... And also have them look at live performances on YouTube so they would listen and learn how to critique**. **They were asked to develop a rubric of musical performance, and then from the rubric to then assess or evaluate the performances by these great musicians**; what is it they did that coheres with your rubric or opposes with your rubric, did you find new things that weren't on your rubric, or did you find that the rubric itself was either excessive or not sufficient?

For Ted, this assignment serves a variety of purposes. It is an important tool, which helps students understand musical compositions at a deeper level, promotes their independent musical thinking, and assists them in taking responsibility for their own learning:

> Ted: You know, make sure that all dynamics are included. "What dynamics, Sir?" I don't know, you tell me. What dynamics do you think you need? Oh well well well. Work on it. That's where your musical growth is going to come. Cause you need to find out what the dynamics are, you need to think about what the articulations are, I'm not going to tell you". And it will either work or it won't work. So, if it doesn't work – even the perception of what works or doesn't work is a part of growth. Because someone who doesn't have any idea, also doesn't know if it

could work. Well that was good. Was it? Well not really. Why not? Well because…Ah! Now we're talking. So, it was too loud, too fast, it was all the same dynamic level, there are no phrase endings, no rubato, that's why it didn't work? Ok, now, throw all that in then. Play it again.

There is, however another very important function that these projects serve. According to Jorgensen (2011), "When musicians evaluate performances, compositions […] they act as the gatekeepers of their traditions so as to protect the profession from usurpers or others who would undermine its work" (p. 56). Indeed, there can be little doubt that Ted regards himself as a bearer and defender of the classical tradition, which he admires and deeply respects. This attitude manifests itself most clearly in his discussions on the nature and function of art in society:

> Ted: **It's not meant to be used for something you know as mundane as food, clothing, and shelter**. **It's an expression of the spirit**. In a way it's less feathered than religion, because religion carries with it so many, if I can say it, negative aspects too, social oppression, you know, kind of create conventions and making people follow rules, that you know, in a way art is the antithesis you know, and I never even thought about this analogy before, but in a way religion wants to shape society through rules for the most part, **whereas art wants to shape society through inspiration, through showing them the way, showing the beauty, rather than the rules, it's like allowing, turning the rule making over to the people to understand by seeing rather than being told**.

It appears that the following quotation captures the essence of his philosophy and pedagogical approach. He argues that the students need to be able to distinguish between the cheap and easy forms of entertainment and the *great expressions of human culture*, and highlights the instrumental role that the teachers can play in helping students develop a deeper understanding and appreciation of art:

> Ted:…entertainment is commercialized so that it costs money to do this, it costs money to do that, whereas **art wants to say "behold"** you know, **it's the**

thought, it's the beauty, it's the pleasure of seeing the art or giving the art, and what it wants to do is to set you free, to be, to think for yourself. And pedagogic culture can be in the service of that. That direction. The direction to helping students in the art class, helping students in the drama class, helping students in the music class, **to come to recognize the great expressions of human culture, of humanity: Shakespeare, Beethoven, Renoir,** you know. **So these things are not commercial**. Van Gough never sold a painting in his life, and yet his Sunflowers is worth $40 million dollars. To be able to recognize great work in any medium, as I say great work in jazz, great work in rock, great work in classical, great work in any, I'm not just saying classical music. **That's something that people need to work towards**, coming to see that. It's hard to see it first. You know, **we're so surrounded by things that are easy and obvious, and presented at being great, and only through a certain amount of effort we come to realize that maybe they aren't so great**. Maybe a lot of them are derivative, maybe a lot of them are kind of cheap. Um, **but you don't know what cheap is until you know what beautiful is, and then you kind of go "oh I see" and then you start making up your own mind about things**.

Therefore, in the context of Ted's pedagogic culture, the aforementioned exercises can be seen as an initiation of students into the realm of a "serious" music–making:

Ted: So, that's what I was saying. You can be very specific about certain things in a rubric, but if a teacher tries to define everything, then it makes it very easy for the student to not think much. I don't want to sound like I'm preaching. It's just, I'm, that's one of the things they had to do at the beginning of the year. Remember I told you about the great performers on the instrument? They designed their own rubric for excellence, musical excellence. **See, but by designing their own rubric, they're taking the responsibility for what it takes and hopefully taking responsibility for what it takes to play well or encourage them to do what it takes to play well, practice, listen, and all those things. That's why I try to design assignments that, yes it's an assignment, but really it's a door to another world.**

Ted often points out that strictly performance–based teaching remains inadequate and insufficient, as there is a strong tendency to over–focus on the practical aspects of music learning:

> Ted:…that's why **I don't believe in just simply performance based teaching**, because I think of it this way: if all they learned how to do is play the trumpet, and play the trumpet parts you gave them, what have they got when they go home after grade 12? They've got a folio full of trumpet parts, and some memories, that's it. What can they do? **They can't do anything. They can't analyze a piece of music, they can't pick up a score and conduct it, they can't arrange anything,** they have to get other people together to try to play something that includes trumpet. **To me that's not really giving them the kind of skills they might really need to continue**,

In his view, there is a need for a balanced and more comprehensive approach to students' musical development:

> Ted**:…but if they have a bit of score reading, they've done a bit of arranging, they've done some conducting, they know a little bit about theory and how to put things together**. You know, **one of the assignments that every student goes through every year with me is arranging**, so they have to take something like usually it's a piano piece, short piano piece and they've got to arrange it for string orchestra, or arrange it for wind ensemble. **They've got to learn how to score and write out parts and transpose, and you know, they gotta know how things work. How a score works**, and that **will help them to understand that the trumpet part is not all that there is, and what the trumpet is doing and what the trombone is doing, and again that cycle is back into their performance, that makes them a better trumpet player**. They know that their part in contributing.

Here, again, while approaching the task from a composer's viewpoint, he highlights the importance of music theory, analysis, and especially, exercises in arrangement. For him, this activity adequately covers all components of musical training, including the expressive, interpretive aspects of musical performance:

Ted: **I think it's a very valuable exercise**. And you know, they don't just have to arrange Chopin or Bach, as far as I'm concerned, they can arrange pop too. Cause I want them to be happy about what they finished. And if they want to arrange pop too, to me it's all the same knowledge and skills, it still has to be noted properly; it still has to have dynamics, it still has to be well written for the instruments, blah blah blah, all those things. So if you can find ways of creating opportunities to make use of what you think you're teaching, **it's just really important to apply creatively, not too challenging, interesting kind of assignment**, and like I said, **arranging is one of those. Because it's got everything**. **It's got the notational problems, and the analytical problems, and musical problems, and they have to make all kinds of decisions. It's great. It's great. Make them make decisions. That's the whole thing.**

II.   Pedagogic Communication

Ted is a highly educated, knowledgeable, and experienced teacher and musician. However, as classroom observations show, he identifies himself and acts primarily as a composer. This tendency can be clearly observed in his communicative conduct and interactions with the students. It is particularly obvious in his responses to the interview questions as he makes frequent references to his educational background and years of experience composing music and teaching composition. This remarkable tendency is quite pervasive, as his theoretical orientation manifests itself in a variety of ways.

Ted was trained as a composer, and his training and experience have greatly influenced his pedagogical approach. As a music educator, he approaches everything he does in a classroom from a composer's perspective. In this perspective, some aspects of training, such as for instance, music theory and analysis, are functionally more important than others, which is entirely reasonable given the nature of a composer's work. In this context, Ted's passion, enthusiasm and commitment to teaching music theory and analysis can be recognized as the central defining characteristic of his pedagogic culture. He strongly believes in the pedagogical value

of music theory. For him, it is the ultimate analytical tool, providing deeper insight into the structure of a musical composition that he rehearses with the students. This belief has a profound effect on all aspects of his pedagogic practice and communicative behavior, specifically on his relationship and communication with the students. In fact, this *is* his pedagogic culture. That is how he expresses himself as a music teacher and musician.

Indeed, this trend is quite powerful. Ted communicates his expectations and views on the role and significance of music theory and analysis in music education very clearly. He never gives up his efforts to involve his students into the process of music analysis, in a variety of contexts, as he believes that it is important for them to gain deeper understanding of the form and structure of a musical composition they perform. Moreover, he is convinced that students' ability to read the score, and analyze and arrange a piece of music is necessary prerequisite for a successful music performance. While there are numerous examples of this tendency, perhaps, the following one, chosen at random, will suffice to illustrate the point.

Examples: Verbal and Non–Verbal Communication

The following is an excerpt from the audio recording that was made with Ted's permission while observing one of his string ensemble class. The students have just started practicing on the second movement of Beethoven's *Symphony No. 6*. This is, perhaps their second rehearsal, and it is rather clear that, since it is essentially a sight–reading, most students still struggle with their parts. There are quite a few note mistakes and rhythm errors, and many students have poor intonation. Ted keeps conducting, as at present, he obviously is not concerned with the technical aspects at all. Interestingly, his communication with the students is reduced to a minimum; there is no eye contact, he does not express any emotions, and his posture is sloppy, stooped–over, and slouched, as he tends to tilt his head downward toward the score. His facial expression, body movements, and posture clearly convey the feeling of

indifference and boredom. At the moment, while mechanically moving his arms, he acts as a time–keeper, rather than a unifying force and musical authority.

It all changes however, once he sees an opportunity to engage the students in the process of analysis through an interactive dialogue with them. Here, Ted stops the rehearsal abruptly and initiates a discussion with the students about the structural aspects of the piece. Now, his passion and enthusiasm for the subject manifest themselves very clearly. His face is flushed with excitement and his eyes are gleaming. While sitting upright, he moves slightly forward in his seat, maintaining a steady and consistent eye contact with the students. He asks lots of questions, eliciting their response and striving to intellectually challenge his students and get them emotionally involved into the process:

> So, I just put up the letters AB. Repeat sign. Ok? First thing is A, what key is it in? F. Let's play it. Then we play this. (vocalization). Okay, now, B. The second theme should be in the dominant. So what is the dominant key in the F, that's not too hard? C. Where does it look like it's going to be? Where is it in C? You all have your parts in front of you. So, okay take a look at 47. (vocalization). Well, what is that? It turns out it's a G7 chord aligned to a C chord. What key you think that's in? C. Ah. So might that be the 17. And then, you know, in the second theme there's (vocalization). So if I took the first theme and asked you about motives, established the motives are these little cells of rhythmic, each rhythm of information that gets repeated varies. The cell (vocalization). If I doubled the note values, what would it be? So do you see how he's used the same motive again but it's in augmentation here?

The analysis and discussion go on for a while. Once it is completed, Ted appears satisfied with the result, and the rehearsal resumes. However, the same pattern repeats itself over and over again. While he conducts the ensemble, it is quite obvious that his main concern is to control the tempo and indicate the beat, which Galkin (1988) refers to as "responsibilities metrical rather than interpretative in nature" (p. 195). Generally, his conducting can be de-

scribed as competent if rather uninspiring. The rehearsal process is fairly tedious and uneventful. As a consequence, while basically attentive and responsive, the students often tend to lose their focus and become distracted and fidgety. Ted, with his eyes fixed on the score, responds with occasional "Shh–Shh." His attitude changes dramatically however, as soon as he starts a score analysis for (or, rather with) the students. As noted earlier, he attaches a great value to the exploration of the forms and structure of music. He always devotes a significant amount (in many cases, about two–thirds) of class time to music analysis during every orchestral rehearsal, precisely because, in his opinion, it has the capacity to build up a better, more complete understanding, and eventually lead to a better performance. There can be little doubt that for him, this is the most significant outcome of the program.

Summary: Ted's Music Pedagogic Culture Profile

Table 4 Ted's Music Pedagogic Culture

Lens \\ Teacher	Role of the teacher	Expectation of the Student	Teacher–Student Emotional Relationship	Preferred "Repertoire" of Pedagogic Behaviors	Assumptions about Evaluation and Achievement	Value and Purpose of Music	What is the appropriate response to music	Musical Knowledge and Skills
Ted	His most important responsibility is to assist students to achieve a deeper and more comprehensive understanding of the musical structure by developing their ability to identify its various elements and recognize the relationship between them	Greater attention to and understanding of musical structure, music analysis I don't want to be the only conveyer of all knowledge to them, I want them to be conscious participants, so that's why I teach that way. I want to have them carry this knowledge into their playing so that they don't have to be told, they can actually begin to do these things because they know that's the way it's done.	Students are intrinsically motivated, and no external rewards are necessary. He strives to stimulate students' intellectual curiosity and deepen their knowledge and understanding of the music they perform.	I want to inspire them what's possible on their instrument, He strives to create a collaborative, environment in his classroom, rather than to assume the role of an expert and transmitter of knowledge and skills. He expects his students to become conscious participants in the music making,	His students' willingness to undertake intellectual challenges, to examine the relationship between various structural elements of the great music they play, and their ability to apply their theoretical knowledge to improve their performance are the most important among their accomplishments and achievements. His evaluation framework is designed to reflect these values	If it leads to a deeper understanding of the music, if it helps them become better listeners, performers, then I am all for it. But if it's kind of amusing and something that we're doing over here to keep them quiet then no He appreciates repertoire that contains complex and profound musical ideas, and loves music that is able to engage people intellectually rather than just physically or emotionally	Informed listening. Intellectual response is strongly valued. Music is constructed and that things are consciously chosen, and parts are made to be put together. The enjoyment comes from the experience of doing something engaging, satisfying, and creates something beautiful. Great music is fun, but it's not 'amusement park' fun. It's 'great art' fun, a 'beautiful landscape' fun, it's 'view from a mountaintop' fun, it's what we call beauty	Students need to be able to distinguish between the cheap and easy forms of entertainment and the *great expressions of human culture.* Teachers can play an instrumental role in helping students develop a deeper understanding and appreciation of a great art Start with the small easy things and increase the complexity, increase the difficulty, increase the range, and so that becomes the fun. The fun is that two month ago, you could not play this and now you can.

Case Report # 4

Boris: Music is Love

Description

Boris is 63 years old. His is an interesting person, and his story is quite intriguing. He was born in Zaporozhye, a city in southeastern Ukraine. Although there was no musical background in his family, he was always fascinated with music, and started receiving piano lessons at an early age. Later, he moved to Kharkov, a major cultural, educational, and industrial centre of Ukraine. He attended the Kharkov Conservatory, where he graduated with honours and earned his Master's degree with a double major in conducting and flute performance. Simultaneously, he was taking private lessons with an internationally renowned Moscow State Conservatory Professor of flute Yuri Dolzhikov, who was a student of Jean–Pierre Rampal. While at the Conservatory, Boris also studied conducting privately under maestro Dmitri Kitayenko and the renowned pedagogue and mentor Ilya Musin. After graduation, he served for several years as principal flutist for Kharkov State Academic Opera and Ballet Theatre. At the age of 25, he auditioned and won the assistant principal flute position with the newly formed Dnepropetrovsk Opera House. Dnepropetrovsk is Ukraine's fourth largest city with a rich cultural heritage and a vibrant musical life. While there, Boris performed extensively with local symphony orchestras and chamber ensembles, conducted occasionally, and appeared as a soloist. Afterwards, he moved back to Zaporozhye, where he was invited to become a Professor of flute at Zaporozhye State Musical College. He also taught conducting, music theory, harmony, history, and piano, and led the college's band, orchestra, and a variety of instrumental ensembles.

In 1990, he immigrated to Canada and settled in Toronto with his wife and their young son. Luckily for him, there was no Ontario College of Teachers back then, and so his foreign

credentials were recognised, and he was able to obtain his teaching permission from the Ministry of Education rather quickly. According to him, at the time there was a shortage of well–qualified and experienced music teachers in Ontario, so he almost immediately found employment as a supply teacher in several public schools in the Greater Toronto Area.

Since 1996, Boris has been a faculty member at one of Toronto's leading art schools, where he teaches band, flute ensemble, theory, harmony, piano, chamber ensemble, and brass quintet.

Today, Boris is well known and respected by his colleagues and students as a committed and passionate music educator. Under his guidance and inspiration, the school's chamber ensembles and Symphonic Band won many prestigious awards and scholarships at the local, provincial, and national competitions.

The school has about 170 music majors, and its music program is considered one of the best in the country. It features a variety of small chamber groups, as well as large ensembles, such as band, orchestra, choir, and different jazz groups. Music theory, history, ear training, basic keyboard skills, conducting, improvisation, and composition are studied to develop students' broad knowledge of music and strength in their main instruments.

The school offers excellent music facilities, including a number of practice rooms and a large concert hall, spacious teachers' offices, instruments and sheet music storage. Students regularly perform at the school's auditorium, as well as in public venues such as the MacMillan Theatre, Glen Gould Studio, and Toronto Centre for the Arts.

Extracurricular opportunities are provided for students to participate in choirs, string ensembles, jazz stage band, jazz combo, concert and marching bands, chamber orchestras, and Orff ensemble. Students frequently have the opportunity to accompany small performance groups and soloists. Private lessons are also offered during the school day, in piano,

vocal, strings, and band instruments to students in all grade levels. It is quite obvious that music department strives to promote comfortable learning environment that fosters and encourages students' creativity and love of music. In the teachers' office, several glass cabinets are filled with awards and trophies, and pictures, photographs, plaques, and certificates of achievement cover the walls. Music is heard everywhere: in the corners, practice rooms, in the hallways, and even stairways.

In addition to two semi–structured interviews before and after his classes' observations, we had numerous informal discussions with Boris. He is passionate about classical music. It means everything to him, and he cannot imagine his life without it. In fact, he always surrounds himself with music, as even his home environment is saturated with music making. His wife, a professional classically trained pianist, currently teaches privately in the Greater Toronto Area. His son demonstrated musical talent at an early age, beginning cello lessons at the age of five. At the age of eight, he was the winner of the National Young Artist Competition in Russia, the first of seven consecutive competitions that he won before the age of 13. He earned his Bachelor and Master of Music degrees from The Juilliard School and in 2006 became a member of the Toronto Symphony Orchestra.

While Boris is rather talkative, and his conversation is very interesting, it appears that two topics tend to dominate the discussion. First, not surprisingly, it is his musical past. During his long and productive career as a music teacher, conductor, and performer, he had a chance to study and work with some of the most influential music educators, conductors, and musicians of his time. Obviously, these experiences gave him memories that he would cherish for the rest of his life. This is, indeed, one of his most favorite topics of conversation, and I have always thoroughly enjoyed the stories about his encounters with these individuals. These were quite remarkable stories, which contained lots of factual details.

Interestingly, despite the fact that Boris has been in Canada for over 20 years, and has long established himself as one of Toronto's leading music educators, his initial *"we"* as opposed to *"they"* feeling diminished but did not disappear altogether. Moreover, as he reflects on his experiences as a music educator in the Soviet and Canadian contexts, it appears that a deep sense of cultural alienation, of not belonging prevails. His accomplishments in both systems are numerous and impressive, and he is thoroughly familiar with their educational structures and practices. However, he does not attempt to conceal the fact that, for a variety of reasons he prefers the former. Perhaps, this point is best illustrated by the following passage from Alfonso Reyes' book *Ultima Tule* (1942). He describes the complexity of the intellectual and spiritual evolution of the Latin American individual who feels European by origin, but "by reason of his circumstance" simultaneously struggles with feelings of inferiority and inadequacy: "He feels inadequate because he regards himself as superior to his circumstance, but inferior to the culture he comes from." A high achiever with a strong work ethic, Boris is not entirely satisfied in his current position, precisely because he feels that he is not realizing his full potential. He is convinced that as a music educator, he indeed could have made a more significant contribution by teaching at a university level.

Another very important and interesting topic of his conversations concerns the musical achievements of his students. His bands and ensembles enter several major music contests a year, often winning the top prizes; in addition, the students perform in numerous chamber concerts, solo recitals, shows, and festivals, around the country and abroad. Boris is always quite enthusiastic, even excited when it comes to discussing this subject, and, as a professional performer, it is obvious that he takes great pride in their accomplishments.

I.   Analysis

1) Role of the Teacher

Perhaps, the most fascinating aspect of Boris' pedagogic culture is that it exists outside the social contexts of its original society. This important factor must be taken into consideration when attempting to interpret the meaning of his pedagogical actions. As mentioned above, Boris received his education in the former Soviet Union within its dedicated music institutions whose main goal, according to Valk–Falk and Gulina (2002), was "to produce expert orchestral musicians, music teachers, and international concert performers" (p. 165). This tradition has its roots in the works of the great Russian pianist, Anton Rubinstein, the founder of Russia's first music school, St Petersburg Conservatory, who claimed that his aim was "to train a living army of performers" (Bowers, 1996, p. 57). In the Soviet Union, in general, only professional musicians were allowed access to public music making, and the overwhelming majority of music education programs were based on the Western classical tradition. Boris is a highly trained professional flautist, experienced conductor, and an accomplished soloist, chamber and orchestral musician, as well as knowledgeable and skilful teacher, and there can be little doubt that his views about music as a discipline and profession, and the nature of music teaching and learning were deeply influenced by his own experiences. Obviously, with its relocation to Canada, his pedagogic culture underwent a substantial transformation in the process of its adjustment to the new educational reality. However, it is hard to deny that even after this long and sometimes painful process, his culture still endures, as its core (or, in other words, Boris' values) and its overall character remain largely unchanged. This confirms the findings of previous studies on immigration and cultural identity reviewed by Nieto (2009). She argues that research provides ample evidence that immigrants' "values and identities are preserved to some extent for many generations" (p. 137).

Boris has always held an unshakable belief that music making is an essentially professional activity. Therefore, as a teacher, he sees his role primarily in terms of his responsibility to train professional music performers, and strives to maintain high standards in all aspects of performance.

a) Expert

It appears that the following quotation from one of his interviews perfectly captures the essence of Boris' pedagogic culture:

> Boris: …my former students, who are enrolled in music programs and play in bands and orchestras at various universities today, regularly invite me to their concerts and rehearsals, and I attend, out of respect for them. As a conductor myself, when **I listen to their performances, I always watch conductors… and I often catch myself thinking, oh my God how can you conduct like this, why are you making these talented kids play tediously and mechanically, like robots? There is no music**… Their repertoire consists primarily of the works of modern composers. **This is obvious that they cannot conduct classical pieces, they are not familiar with classical repertoire and don't appreciate classical music.**

This excerpt not only provides important insights into Boris' cultural and pedagogical attitudes and values, but it also could be viewed as a brief summary of the main themes identified in thematic analysis of Boris' interview transcripts: his self–concept as a teacher and conductor, his attitude towards his fellow music educators, and his musical tastes and preferences.

Considering the nature and extent of Boris' professional performing background, it is no surprise that he views himself as a mentor, expert, and master conductor, who possesses skills and superior knowledge, and is able not only to provide students with clear guidance, but also to demonstrate desirable professional attitude and behavior. Moreover, as he looks back on his experiences as a music teacher in Canada, it is clear that he regards himself as

culturally and professionally superior to many of his colleagues–music educators (including, in some cases, university professors). He tends to assess their work rather critically and in many ways negatively, focusing on their weaknesses and perceived limitations. Although he acknowledges that some of them are *…capable of doing something worthwhile…*, he regards their pedagogical approach, in general, as inferior and *very primitive*. For instance, as was articulated in the quotation above, while attending the performances of his former students who became band members at various universities and colleges across the province, he tends to disapprove of many aspects of their concert programs. He admits that some of the programs are *better than others*; however, all of them, in his opinion, suffer from the same fundamental drawback–they are overloaded with contemporary and experimental musical works, while classical music is almost completely absent. In contrast, he perceives himself as representing the great classical tradition. He strongly and consistently identifies himself with this tradition. He is committed to its preservation, and as a teacher, his greatest satisfaction comes from being able to connect his students with that tradition:

> Boris: My band repertoire always includes at least one large concert overture, such as for instance, *Capriccio Espagnol* by **Rimsky–Korsakov, the works by Rossini, Verdi and others, one concert march, concertino or concerto for a solo instrument**, and certainly one piece by a contemporary American composer, such as *An American in Paris*

a) Bearer and Guardian of the Classical Tradition

As discussed above, even after more than 24 years in the country, Boris still experiences an uncomfortable feeling of cultural displacement, alienation, which is best described by Chambers (2008) as the sense "of being rootless, of living between worlds, between a lost past and non–integrated present […]" (p. 27). According to Ishiyama (1995), cultural dislocation is "a subjective experience of feeling displaced or not at home in a given sociocultural environment" (p. 263). To counter a strong sense of isolation, Boris obviously feels the need

to assert allegiance to his cultural identity, and in this context, Western European classical music remains for him one of the most important symbols of the cultural tradition with which he associates himself. He was raised with a great respect for this tradition. For instance, he describes the Kharkov Conservatory that he attended, as having

…a **strong sense of tradition**, which is valued…

This school **preserves musical traditions**, which go back to pre–Soviet times,

As Boris constantly strives to establish a meaningful connection between his past and present, he needs this symbol to foster a greater sense of cultural pride, and, more importantly, a sense of continuity and stability. As noted by Shenker (2011), continuity serves to give people "an identity, a historical perspective, a sense of uniqueness and mission" (p. 68).

As a teacher, he feels that his main duty and responsibility is to maintain continuity, in other words, to preserve and carry the tradition on. It is no surprise therefore, that Boris takes great pride in the musical achievements of his students. However, it should be noted, that while Boris undoubtedly appreciates his students' readiness to work hard as they rehearse intensely for yet another music contest, he attaches greater value to the accomplishments of his students who intend to adopt music as a profession, and, particularly, his former students who have already entered the world of professional music making. In fact, at least one–third of the interview time he talks enthusiastically about his students who continued to pursue their advanced music degrees at some of the most comprehensive and acclaimed music institutions such as The Julliard School, Steinhardt School of Music, Curtis Music Institute, and others. Some of his students won top prizes in the important international music competitions, and others gained positions and developed careers with major ensembles and symphony orchestras around the world.

Boris: I had a student couple of years ago, a very talented kid, an amazing oboe player, she is now at Manhattan; another student, a trombonist, he is at Curtis

now. In fact, it was the first time in Toronto's history that the student from To-
ronto was accepted to Curtis. Another student, a double major in clarinet and vio-
lin, she is now at UofT

Boris perceives himself primarily as a carrier and guardian of the classical tradition,
and it is important for him that his passion for classical music will continue in the lives of his
students. These students, as the next generation of professionals, will maintain this tradition
and carry it forward, and there can be little doubt that Boris views it as the most valuable re-
sult of his work as a music educator.

2) Expectation of the Student

Boris' case study presents strong evidence that there is a fundamental drive towards
professionalism in music. Obviously, this tendency has a dramatic impact on all aspects of
Boris' teaching practices, including his expectations and relationship with students. It is espe-
cially evident in his communicative behaviour, which reveals his thoughts and aspirations
clearly.

a) Students' Motivation

Like Ted, Boris perceives his students as self–determined and intrinsically motivated to
engage in music learning. His is convinced that they would not have been enrolled in the pro-
gram otherwise. Music study is rewarding in itself, and they always enjoy mastering the chal-
lenges that their learning tasks present. Therefore, they have no need for extrinsic rewards. In
this case, Boris would probably concur with many scholars and theorists, who view music
making as intrinsically motivating activity. As a teacher, he strongly emphasises that his pri-
mary, if not the only function is to help his students to overcome any obstacles when striving
for musical success. He asserts that this has always been, and still is, his only aspiration. In
fact, he is so concerned with the musical accomplishments of his students that he seems to

think that other, non–music related matters are not within his responsibility. For instance, there is a lack of motivation to deal with disruptive behaviour in his classroom, problem students, and troublemakers. Rather, he employs his entire communicative arsenal (including its non–verbal component) to inform these students that they do not belong to the school and, specifically to his class:

> Boris: Usually, we don't have too many disciplinary problems in our school. But, during my years here, I did have a few students who were disruptive in the classroom. But I **always do my best to let them know right away that they are not welcome here**.

Moreover, it appears that he lacks much tolerance for students who are considered less competent, or less musically capable, or those who take his classes lightly, and are not sufficiently motivated to engage and persist in music. Music, for him is a serious professional enterprise:

> Boris: **Most students are serious about music here. I'm not here to entertain the students, there is too much to do**… If you are looking for fun, maybe it's better for you to find another place.

b) Musical Giftedness and Talent

As discussed in the previous sections, the concept of music teachers' expectations is quite complex. One of its most important components is the teachers' beliefs about the nature of musical giftedness and talent, and their role in the study of music, as well as the teachers' assumptions about whether musical ability can be developed in all students (Bartel, 2010). The notion of "giftedness" involves a broad set of issues, ranging from social, economic, and political to ideological, cultural, and pedagogical. Most scholars and researchers highlight the multidimensional nature of giftedness, and a number of interesting and complex theoretical models that identify a variety of personal characteristics and environmental factors influencing the development of outstanding abilities were proposed (e.g. Sternberg, Jarvin, and

Grigorenko, 2011). However, there is still a lack of agreement among theorists on the definition of giftedness in general and musical giftedness, in particular (Carlton, 2014; Lancaster, 2003). There is also substantial disagreement in regard to the ways to assess talent (Zenker, 2004), as well as a great range of opinions on the assessment tools and methods and procedures that serve to identify talented and gifted individuals (Obi, Obiakor, Banks, Warner, and Spenser, 2014).

As pointed out frequently in the literature, the idea of giftedness is socially constructed within certain cultural and historical context (e.g. Borland and Wright, 2002; Ford and Whitting, 2008; Obi et. al., 2014; Pfeiffer, 2013; Savage, 2012). This aspect is of particular interest in Boris' case, considering the fact that teachers' cultural backgrounds exert considerable influence over their perception of giftedness and talent in music. Obi et.al (2014) argue that different cultures and cultural groups have widely divergent views on "how giftedness is perceived, manifested, nurtured; recognized in the domains of giftedness; and of the priorities to these various domains" (p. 80). It should be noted, however, that even within the same cultural tradition attitudes toward giftedness and talent are often complex and contradictory. For instance, Bartel (2000) argues that our culture's preoccupation with musical talent and giftedness impedes the progress of students who are viewed as less talented or less musical. He suggests that the music education system "is created with value and practices that work against the students with less inherent ability" (as quoted in Zenker, 2004, p. 125). Similarly, McPherson, Davidson, and Faulkner (2012) maintain that in our society, "the 'innate or natural talent' view of music […] translates into misconceptions about the purpose of music education and contributes to an unwitting self–fulfilment of prophecies about musical 'giftedness" (p. 2). In contrast, Walker (2007) suggests that Western and North American music curriculums reflect a strong commitment "to provide music education for all children, irrespective of their talent, or giftedness" (p. 155). Personal observations and interviews with

other participants in the study appear to confirm this statement, as they tend to place less emphasis on individual's musical abilities and talents. In fact, during our conversations with them, the concept of "giftedness" was barely mentioned if discussed at all. However, Boris approaches this issue from a completely different perspective.

Carlton (2014) found that as a result of their specific training professional music performers often "perceive giftedness in a very narrow way and tend to relate it to the individual who succeeds as a performer on a concert platform" (p. 131). This is true in Boris' case, as well. With regard to musical giftedness and talent, Boris thoroughly aligns himself with a well–established Russian music education tradition characterised by a particularly strong belief that "a person is simply born with greater musical potential than many others and that outstanding talent is a gift of nature itself later developed and polished by hard work" (Kirnarskaya, 2009, p. 293). The practice of early detection of musical giftedness and proper training of talented students carries on today. While Russian music educators strive to offer quality instruction for students of all ability levels (Larimer, 1993), the long–standing educational tradition continues to have an important impact as it calls attention primarily to the educational needs of gifted students. Therefore, it is no wonder that this topic occupies a significant portion of Boris' discussion. The sheer volume of mentions of musical giftedness and talent in Boris' interviews indicates clearly their importance for his educational philosophy. Another reason why Boris attaches great importance to the concept of musical giftedness is that it is inescapably linked to notions of musical potential and, specifically, musical excellence (Borland & Wright, 2002). As noted above, the school's program is demanding on students. In addition to their regular academic work, they have very busy schedules of practicing, rehearsing, and participating in music competitions, festivals, and performances. However, while he undoubtedly appreciates their musical achievements, Boris takes his students'

hard work for granted. Rather, he seems convinced that they should be recognized and re-warded for their gifts and talents. Indeed, it is quite noticeable in his discussions that he tends to praise his students' musical abilities and talents rather than their efforts, commitment, and determination. *The UNESCO Teachers' Implementation Guide* (2014) suggests that teachers often "import their background and unconscious biases into the classrooms and their teach-ing" (p. 30). Boris is no exception. His attitude is reflected in the terms that he chooses to de-scribe some his students: *very talented, exceptionally musical, extremely talented, a capable clarinettist, talented musician, an amazing oboe player, she has the potential to be a great French horn player,* and so forth.

In summary, Boris' expectations and priorities, as well as the teacher's and students' roles and responsibilities are clearly defined. He expects his students to develop professional skills, knowledge, and attitudes, in other words, to adopt the same professional approach to music study as he himself takes.

3) Teacher–Student Emotional Relationship

The Dictator

As noted earlier, in his relationship with students Boris is very formal, strictly profes-sional. While he strongly values, appreciates, and encourages their willingness to practice, work hard and get ready for rehearsals and performances, he always emphasizes the sense of distance between himself and the students. There is a strong determination to recreate in his classroom the autocratic, even authoritarian way of behaviour (including communication be-haviour) and conducting style he has become accustomed to during his early career as a con-ductor and a professional orchestral musician.

Boris has always been interested in conducting. This fascination is reflected in his own account, as during his interviews, conducting is mentioned quite a few times:

>Boris: I grew up **fascinated** by conducting…
>Conducting is my **true passion**…
>…I have always been **very passionate and enthusiastic** about conducting…
>Conducting has always been **a huge part** of my life…

As mentioned earlier, he studied conducting with some of the most prominent teachers of his days, including the Saint Petersburg Conservatory legendary Professor Ilya Musin, who, according to Nice (2003) was "both an inspirational teacher and a conductor of genius who shaped the music with the fine tapering of his expressive, baton–free hands" (p. 201). During his impressive teaching career that spanned 60 years, Musin trained a generation of outstanding Soviet and Russian conductors, such as Sinaisky, Temirkanov, and Gergiev, to name a few. Today, many scholars and historians consider him the founder of the modern Russian school of conducting. Wright (2003) argues that Russian conducting technique "is widely regarded as the best in the world–the abilities of Russian conductors in terms of beat, rhythm, and skills in communicating through their hands and eyes to an orchestra are unparalleled" (p. 276). No wonder, therefore, that Boris' conducting retains some distinctive elements of the great tradition. For instance, during his band rehearsals, he pays meticulous attention to articulation, breathing, rhythm, dynamic, and phrasing details and it is obvious that he constantly strives for greater precision, accuracy, and clarity in his non–verbal communication with the players. He has no doubt that students are willing and ready to follow his instructions, and he often spends substantial amount of rehearsal time repeating a short passage of music with the students over and over again until he is completely satisfied.

This is another important and interesting aspect of Boris' relationship with students that should be discussed within the context of his culture.

Historian Richard Stites (1991), discussing evolution of the relationship between conductors and orchestral musicians maintains that starting with Berlioz in the middle of 19th

century, "the conductor had become the dominant figure in a classical musical world, evolving in Central and Eastern Europe into a notoriously tyrannical, temperamental dictator of the podium" (p. 137). According to Galkin (1988), this period is marked by "the conductors' new status in the age of personal ego and individuality" (p. 38). Indeed, it is not uncommon in the literature, as well as in private conversations to express a negative attitude toward powerful individuals concerned primarily with their own egos who use symphony orchestras as their personal instruments. For instance, Ropo and Sauer (2008) found that the musicians who had a chance to work with the great conductor Herbert von Karajan often "felt like being his marionettes, a medium for him to make his own music, not their music" (p. 474). They suggest that while Karajan appeared to ignore the presence of his musicians, "they were strongly influenced, even intimidated by his physical appearance" (p. 474). According to Canetti (1962), conductor holds "symbolic life–or–death power" over orchestra members. Without conductor, he argues, musicians are nothing: "the willingness of [orchestra] members to obey him makes it possible for the conductor to transform them into a unit, which he then embodies" (as quoted in Buchanan, 2004, p. 27).

Of course, dictatorial abuse of power by an orchestra conductor is a universal issue and is not limited to any particular country. In fact, this problem is actually quite common. There are plenty of stories about despotic conductors and their systematic mistreatment of orchestral musicians. For instance, Service (2010) refers to "Arturo Toscanini's furious tirades against his musicians because of a poorly played phrase, [and] the perpetual state of fear that Fritz Reiner created at the Chicago Symphony." However, it appears that the mention of Central and Eastern Europe in the quote above is not coincidental. Perhaps nowhere else in the world was the absolute power of a symphony orchestra conductor so strongly emphasized as in the

countries that used to comprise the former Soviet bloc. Here, the conductor emerges as a majestic figure who is "the center and focus of the audience; all vision radiates toward him and all energies through him" (Stites, 1991, p. 163.)

One of the best examples of the exercise of a conductor's dictatorial power is provided by Holoman (2012) in his description of the great Soviet maestro Yevgeny Mravinsky who conducted Leningrad/St Petersburg Philharmonic from 1938 to 1988. "A true dictator of the baton," writes Holoman, Mravinsky had complete authority over his musicians, as "they could be summoned at any time and kept at rehearsal as long as he willed" (Holoman, 2012, p. 68). There are videos that show Mravinsky rehearsing with the orchestra "the first two bars of a Brahms movement for quarter–hours at a stretch" (Holoman, 2012, p. 68).

Stites (1991) suggests that this approach has resulted in the establishment of a Soviet conducting school, which is characterized by "firm discipline, one–man control, strict division of labor, and the traditional pattern of orchestral and audience deference to the easily recognized central figure" (p. 163).

It remains unclear whether Boris is aware of the fact that he was dubbed "the dictator" by some of his students, but he would probably take it as a compliment. Students can certainly recognize familiar patterns in his communicative behavior whether he teaches piano or theory classes, or conducts his bands and ensembles. One of the students took to social media to share his experience after attending Boris' music theory class for the first time. "Before the class started, people were talking and laughing, and it was quite noisy. But as soon as *the dictator* entered the classroom, even before he said anything, there was immediate and total silence," he writes with surprise (my emphasis). "I've never seen anything like that before…"

4) Value and Purpose of Music

a) Value of Music and Repertoire Selection

As noted above, for Boris Western art music has always been, and remains one of the greatest achievements of human culture. He strongly believes that music education should focus on traditional classical music:

> Boris: I believe that **classical music should be at the center of the music curriculum**, and all music students should be exposed to the best of music.
> They should be **provided with the opportunity to become steeped in the great works that the world of classical music has to offer**…
> …every music student **should learn about classical music** …
> …all kids should be educated about the **world's greatest composers**…
> …they should have knowledge of the **important works of classical music**…

In fact, he makes it quite clear that there is no room for any other musical genre in his repertoire. He is rather indifferent to jazz, and as discussed above, he intensely dislikes contemporary experimental music. As a teacher, he tends to stay safely within the boundaries of the Western classical music canon:

> Boris: We always play **large concert overtures**, **Mendelsohn, Rimsky–Korsakov**…We do some Baroque music…**Bach**; they like **playing Rossini and Verdi**; I always include **concert variations, marches, concertinos and concertos** for solo instruments, and some **American composers…Gershwin, Copland**

b) Perceptions of Students' Musical Preferences

Like other participants in the study, Boris strongly believes that the students' musical preferences coincide with his own, and his repertoire choices reflect their tastes, as well. It is no surprise therefore, that other musical genres are completely absent from his bands and ensembles repertoire. What does come as a surprise, however, is the fact that he is completely unaware of the existence of many of today's top pop groups, artists, singers, and musicians.

When asked to discuss some topics related to contemporary popular music he often appears not to understand the question. Moreover, he is convinced that his students are not interested in, and do not listen to any popular music. Rather, he maintains that the students frequently share with him YouTube videos showing some of the best performances of classical music, that feature world's greatest ensembles, orchestras, conductors, and soloists.

> Boris: **Our students do not listen to pop music. They are not interested in that**…On the contrary, they often email me with links to **YouTube videos featuring outstanding performances of classical music** by the world's greatest musicians and conductors…They ask, "Have you seen this?". Like yesterday, one of the students found a video featuring a performance of Brahms' Symphony, conducted by Karajan, and he was so amazed that he emailed it to me, and said, "You have to watch it!"

c) Purpose of Music

This insight explains a lot about Boris' attitude and communicative behavior. Perhaps, one of the most culturally distinctive aspects of his approach is a lack of concern for the potential social, cognitive, academic, personal, or any other extra musical or correlative benefits of music and music education (Benham, 2011). In fact, his position is quite simple. He believes that music should be performed by the highly skilled musicians for an understanding and admiring audience (Bartel, 2010.) While teaching music, he does not seem concerned about social justice, equity, self–actualization, character development, or global conscience. He does not view music as a formative social factor or a community–building tool. The very idea of music making as a means of socialization or enhancing students' self–esteem would horrify him. For him, music has an intrinsic value of its own. He is convinced that in his classes, students gather together for the sole purpose of creating beautiful music, and therefore, his responsibility is to coordinate their efforts toward that goal. For Boris, the aesthetic experience of music should be, as Carroll (2008) aptly suggests, "[…] divorced from serving any ulterior purpose" (p. 150). Music, as any other art, needs no external justification. It should

have no "[…] aims, interests, or purposes other than that of providing intrinsically valued experience" (Carroll, 2008, p. 150.)

5) Preferred Repertoire of Pedagogic Behaviors

Authoritarian

Boris loves music, and often uses such terms as *highly rewarding*, *gratifying, and fulfilling* to refer to his work as a performer, conductor, and educator. However, he strongly rejects the view of music and music teaching and learning as simple *fun.* This idea is entirely unacceptable to him.

> **Boris: I'm not here to entertain the students, there is too much to do**… **If you are looking for fun, maybe it's better for you to go and find another place.**

For him, music making is a difficult, important, and serious task, which requires constant expert control and supervision. Therefore, as a teacher, Boris strongly values structure, discipline, hard work, and professional attitude. He is not concerned with creating constructivist collaborative learning environment so highly cherished by many of his colleagues–music educators. Rather, he enjoys a position of unquestioned authority. He strives to establish and maintain a rigid hierarchical system in his classroom, with clearly defined superior–subordinate relationship between teacher and students, and their exact roles and responsibilities within this system.

This "top–down" teaching and leadership style is often referred to as authoritarian or autocratic. According to Cherry (2014) this approach is characterized by "individual control over all decisions and little input from group members." She suggests that autocratic leaders "typically make choices based on their own ideas and judgments and rarely accept advice from followers. Autocratic leadership involves absolute, authoritarian control over a group" (Cherry, 2014, para. 4).

Boris does not invent the notion of the conductor–dictator. This idea is an integral part of his cultural heritage, and its origin could be traced back to the Russian educational system dominated by traditional, teacher–directed instructional models. According to Walker (2007), "In Russia, education is a top–down affair, which is teacher–centered and where students do as they are told" (p. 155).

It is highly unlikely that Boris would want his students to construe his behavior as an intimidating and threatening. However, he would probably concur with one of his colleagues, a prominent band director, who suggests that "[…] a little fear at times–on the part of the players […] is not altogether a bad thing. I would like students to be […] a little fearful of […] playing poorly and not playing their best." He clarifies, "Not that I want to be seen as […] an overwhelming and intimidating figure, […] but I sure would like for them to be on their toes and making maximum efforts" (Teweleit, 2006, p. 278).

6) Assumption about Evaluation and Achievement

As noted earlier, the school offers a creative and comprehensive arts and academic education. The music program is very demanding, and a variety of assessment tools and strategies are used to regularly monitor students' progress and determine the advisability of continuing in the program. Given the highly competitive nature of professional music performance, it is not surprising that the students are expected to demonstrate a high standard of professional competence in the full range of subjects, from music theory and ear training to their main instruments.

Boris is extremely knowledgeable on these subjects. While he thoroughly enjoys teaching, he never fails to emphasize the fact that in his classes, he trains students to become future professionals. This tendency manifests itself in the following discussion of a variety of rhythm, clapping, sight–reading, and sight clapping exercises that he develops for the students.

> Boris: We have **theory test, clapping test, ear test, sight reading test, they have playing test every other week, all these tests**… you should see my theory classes, where we do my rhythm exercises, **very serious and difficult stuff, which you won't find anywhere else. Even university students don't do stuff like this. I developed them myself**. it is very important… for them, they have to understand the importance of systematic practice. **I've invested a lot of time over these years to develop them**.

As noted above, Boris is proud of his students' musical accomplishments. He is a professional and there can be little doubt that for him, his students' professional growth as music performers is the most important indicator of the effectiveness of the program. His assessment framework is designed to reflect these values. For him, the notion of collective music making is valid only as long as individual players are able to demonstrate increasing proficiency in playing their instruments. Therefore, students are evaluated primarily on the basis of their results in accomplishing these goals.

> Boris: **When my students start at university, there is almost nothing for them to do there**. **They are prepared very well**. They did all these pieces here, with me; we did all these exercises. **First, second year at university, they are much better than anyone else**… they often feel bored because there is nothing to do…

7) What is the Appropriate Response to Music

According to Boris, *music is love*. However, he always approaches music learning and teaching from a professional perspective. While he values a contemplative way of listening and *intellectual* response to music, his greatest admiration is for the remarkable human achievements of virtuosity (Bartel, 2010). Although he rarely mentions it directly, a close analysis of Boris' communicative behaviour reveals a powerful tendency to emphasize professionalism in music teaching and learning. Therefore, he expects his students to be able to

recognize mastery of a technique, appreciate strong performance skills, professional expertise, dedication, and a high degree of commitment to music demonstrated by the world most accomplished soloists and conductors.

8) Musical Knowledge and Skills

Boris' teaching method can be described as "conservatory approach" (Bartel, 2010; Kelly, 2013). Conservatory study relies mostly on individual instruction, and its main purpose, according to Ford and Sloboda (2013) is "to improve standards of technical perfection along with working towards the performance of canonical works" (p. 31). There is a strong tendency among scholars to contrast a performance/conservatory, or a product–centered approach to music instruction that places emphasis on the development of specialized knowledge and specific skills, with a process–centered instructional approach that stresses creativity and flexible thinking (Kelly, 2013). For instance, Bartel (2010) argues that musical knowledge and skill can be "conceptualized in a differentiated predetermined graded sequence" (conservatory approach) or they can be perceived as "an organic, rhizome–like web of related contextualized understandings and abilities" (creative, process–centered approach). Hargreaves and North (2002) found that students–centered and teacher–centered models of music instruction are closely associated with western and eastern countries' approaches to music education respectively. They suggest that the traditional, conservatory approach that continues to predominate in eastern countries is concerned primarily with performance, aural and listening skills, and understanding and knowledge of music, while the importance of creativity is "stressed in varying degrees" (p. 228). Not infrequently, perhaps due to the perceived lack of creativity and innovation in instructional practices, conservatory approach is dubbed "authoritarian" (e.g. Wieland Howe, 2013).

Boris received extensive conservatory training from excellent teachers. Sargeant (2010) refers to the Soviet conservatories as "training school[s] for truly professional musicians,

[where] standards of performance were exceedingly high and failure in an examination re-sulted in automatic expulsion" (pp. 282–283). It is therefore no wonder that, while Boris teaches in a completely different educational context today, the influence of the conservatory culture is still evident in his work. He is not concerned with creativity in his instructional technique, as he considers himself a *professional*. St. Clair (2003) defines professional as an individual who is committed to excellence. This commitment includes "adherence to a code of ethics and to a […] set of service standards, participation in a certification process that val-idates the individual for serving as a practitioner […], and the acceptance of an enforcement mechanism for ensuring that standards are met […]" (p. 66). As discussed earlier, Boris' "conservatory professionalism" (Tomoff, 2006) is based on a long historical tradition. He is convinced that the conservatory approach has stood the test of time as it helped generations of students to develop their *own* creative potential as music performers.

II.　Pedagogic Communication

With regard to the most important, defining characteristic of Boris' pedagogic culture, it can be easily observed that the idea of music making as a professional activity penetrates all aspects of his pedagogic practice and communicative behavior, and has a profound effect on his interpersonal interactions with the students. His perfectionist commitment to excel-lence and the tendency to control every aspect of the learning process was discussed above. Perhaps, an example of Boris' typical band rehearsal will suffice to illustrate the point.

Example: Verbal and Non–verbal Communication

The students arrive, assemble their instruments, and take their seats, ready to start. However, before the rehearsal begins, Boris spends about nine minutes talking to a percus-sion section leader. They discuss a variety of topics, from the number of players and distribu-

tion of percussion parts to the position of each instrument. Boris is very thorough and extremely attentive to details. He asks the student to move the drum set and other instruments several times until he is completely satisfied with the arrangement. The rest of the band waits patiently. Finally, Boris is ready to begin.

The first piece is *Amazing Grace*. After the opening passage between the pickup to the third measure, Boris stops the music and addresses the trombone section explaining that the transition was not smooth enough, as the pickup note was louder than the note it leads into. They start over, but Boris stops them again, as this time, he would like to hear a fuller and deeper sound. They start over yet again, but the pattern seems to replicate itself–it appears that Boris is never entirely happy with the results. He keeps working with the brass section repeating this short passage over and over for the next fifteen minutes, while the rest of the band never has a chance to participate. Eventually the brass section is allowed to continue playing and the flutes and clarinets join in. However, Boris stops them as soon as the second phrase ends, as he is not satisfied with the balance within the sections and between the sections of the band. He gives very detailed instructions to the flute section leader regarding her breathing, attack, and air support. Then he starts and restarts the band several times, but the results are still unsatisfactory. It is obvious that Boris becomes more frustrated with each attempt, and he gradually loses his patience. Interestingly, while rehearsing the band, the amount of his verbal communication steadily decreases, and the use of body language, such as posture, gestures, and facial expressions is intensified. At one point, without missing a beat, he impatiently grabs the flute out of the student's hand, quickly wipes the mouthpiece with his sleeve, demonstrates how the phrase is to be played, and gives the instrument back to the student. The process continues for the next 25 minutes. At the end, Boris barely has time for a run–through of the second piece *Flight of the Bumblebee*. The rehearsal is over.

Summary: Boris' Music Pedagogic Culture Profile

Table 5 Boris' Music Pedagogic Culture

Lens / Teacher	Role of the Teacher	Expectation of the Student	Teacher–Student Emotional Relationship	Preferred "Repertoire" of Pedagogic Behaviors	Assumptions about Evaluation and Achievement	Value and Purpose of Music	What is the Appropriate Response to Music	Musical Knowledge and Skills
Boris	Mentor, expert, superb musician, master conductor; provides an example of professional attitude and corresponding behavior.	Develop professional skills, knowledge and attitudes	Very formal, strictly professional. No undue familiarity. He strongly values, appreciates and encourages students' willingness to practice, work hard.	Teacher's centered, teacher's directed. Structure, discipline, hard work, professional attitude.	Students are assessed on the basis of their professional skills.	Our students do not listen to pop music. On the contrary, they email me YouTube videos with the performances of classical music by great musicians and conductors.	"Music is love." Students are expected to appreciate strong performance skills, dedication and commitment to music demonstrated by the great musicians.	Conservatory approach. Professionalism.

Chapter 7

Findings

This chapter presents a substantive–level theory (Creswell, 2013) of music pedagogic culture, which emerged as a result of open, axial, and selective coding. The chapter begins with a brief descriptive overview of each of the four case studies presented in the previous section. Based on the findings from each case, I develop four conceptual models illustrating the general structure of a music pedagogic culture of each participant, important influences that affect their communicative behavior, and the relationships between culture's various aspects. These conceptual models are expressed as radial diagrams with the central circle representing the main, unifying element(s) of a pedagogic culture, which exerts a powerful, process–defining influence on the participants' beliefs, views, and pedagogical communicative actions, and therefore binds the various components of their culture into a structurally organized system. Many scholars emphasize the importance of diagrams in the process of constructing grounded theory. According to Lempert (2010), diagrams are "central in grounded theory work, as they bring order to the data and further the total analyses" (p. 258). Creswell (2013) suggests that the ultimate goal of grounded theory research study is the development of "a theory (complete with a diagram and hypotheses) of actions, interactions, or processes through interrelating categories of information based on data collected from individuals" (Creswell, 2013, p. 84).

Next, the results of each case are used to address the research questions through a cross–case analysis, where I highlight the differences and similarities between the categories discovered during within–case analysis. Table 6 Cross–Case Analysis Summary, using the structure defined in Bartel's theoretical model, presents data from four case reports simulta-

neously, highlighting the main features of each music pedagogic culture as a pedagogic communication system. The chapter concludes with a comprehensive discussion on the nature of music pedagogic culture as a communication process.

Overview

a. Stuart

While he rarely mentions it directly, the within–case analysis has clearly shown that at the core of Stuart's pedagogic culture is his *Grand Mission*. Everything else is of secondary importance. As can be seen in the following diagram (see Figure 1 Radial Diagram: Grand Mission–Stuart's Pedagogic Culture), this greatly affects his communicative behavior, instructional practices, teacher expectations, and relationship with his students. Stuart's educational philosophy is grounded in his vision of the perfect world of technology, strongly committed to the ideals of equity, community and social justice, where the students have the opportunity to collaborate locally and internationally on a variety of art projects. His goal is to create a "global community" which is structured similarly to his studio, and "partner facilities" worldwide with the studio at the center. He strongly believes that the cooperation of students from around the world would create a strong sense of community without bias, stereotype, and prejudice, and eventually would help eliminate all wars and hunger. He aspires to build a *global community*, and everything else is subordinated to this purpose. This is his Grand Mission. The means to achieve this goal is technology. As discussed earlier, it appears that the sheer volume of mentions of technology in Stuart's interviews indicates clearly its significance for Stuart's educational philosophy.

In contrast, music per se, interestingly enough, occupies only a marginal place in Stuart's account. He strongly emphasizes music's subordinate status in his project, as the program's goal and rationale is *social justice, self–actualization, character development, and*

global conscience. Indeed, there is a plethora of terms such as "cooperation," "collaboration," and "teamwork" in Stuart's discussion. Stuart claims that he expects his students to demonstrate high level of motivation, and to be able to work independently, for he is too busy to offer detailed guidance. He also expects the process of learning to develop organically. However, while most of the time, students work on their projects in smaller groups, Stuart clearly enjoys exercising near total control over the class. As a teacher, unlike Ted and Jeffrey, he acts as a superior authority in the classroom, expressing an air of condescension towards his students. Obviously, the thought that the students may be willing to accept responsibility, and are able and ready to participate equally in the decision–making never crosses his mind. Moreover, it appears that he is not prepared to share power with students. He perceives himself as a transformer of students' lives, and aims at providing them an environment that is best suited to the purposes of the process of transformation, which eventually helps them *to actualize and become people*. While the obvious logical conclusion is that at this point, they are not "people" yet, Stuart does not seem to acknowledge the connection. As noted above, this paternalism manifests itself clearly in his course curriculum, organized class activities, and particularly in his relationship and communication with the students. Paternalism has been defined as the "interference of an individual with another person […] justified by a claim that the person interfered with will be better off or protected from harm" (Dworkin, 2014, para. 1). However, Stuart never expresses any doubts about his leadership abilities. He has a profound vision for the future, and he is convinced that his purpose as an educator is to fulfill his grand mission.

While it is undeniable that Stuart is a great educator, and highly enthusiastic, and inspiring teacher, there can be little doubt that his music pedagogic culture is unconventional and controversial. Some may argue, perhaps that a number of the fundamental components

(or what is conventionally perceived as such) of music and music education have been missing or relegated to subsidiary status in this culture. In contrast, others may feel that the relevance of Stuart's project for many young people, the opportunities it provides, and finally the results of Stuart's efforts outweigh any perceived imperfections of the program.

While Stuart is convinced that, as the sole proprietor of expert knowledge, he is in an unquestionably superior position to his students, McLaren and da Silva (2004) argue that the status of teachers as truth –bearers "putatively imbues them with an impartial and rational intelligence" (p. 67). They suggest that this reinforces the notion that "the student's anecdotal logics and local knowledge are of lesser status, and binds power and truth together in such a way as to both privilege and normalize existing relations of power" (McLaren & da Silva, p. 67).

It should be strongly emphasized again that the approach to music pedagogy adopted in this study is not concerned with value judgments. Stuart's music pedagogic culture is definitely unique and powerful, and as such is extremely worthwhile examining.

Figure 1 Radial Diagram: Grand Mission–Stuart's Pedagogic Culture
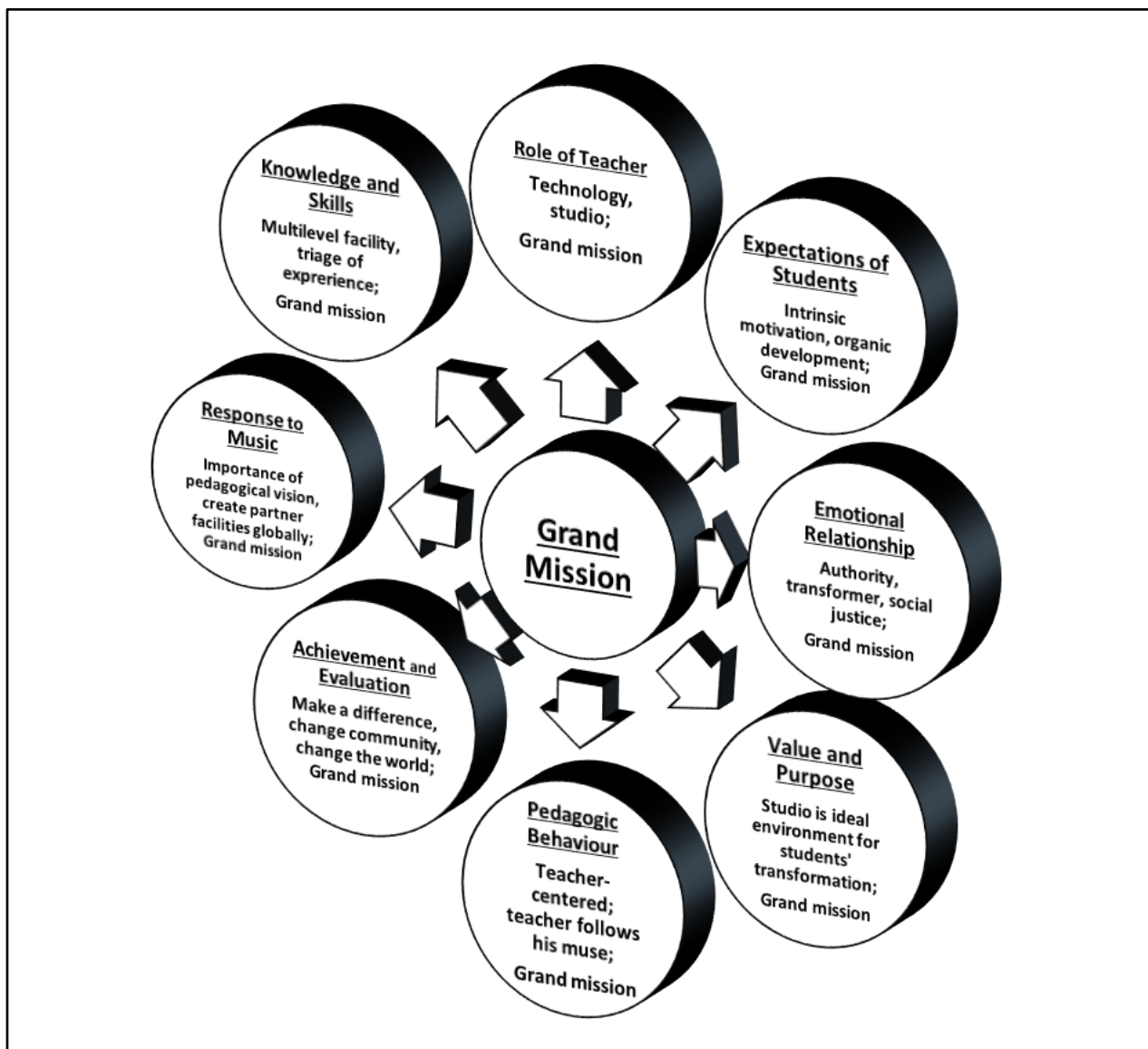
b. Jeffrey

Jeffrey's pedagogy is based on the notion of music making (including music teaching and learning) as a community construction process. It is always a social, shared activity, and Jeffrey strongly values the sense of togetherness and belonging that musical experience generates. As can be seen in the following diagram (see Figure 2 Radial Diagram: Community Builder–Jeffrey's Pedagogic Culture), music, for Jeffrey, is a formative social factor and an excellent community–building tool. Everything else (e.g. its instructional value or aesthetic qualities) is of secondary importance. As a teacher, unlike Stuart, he has no intention to "transform" his students; rather, based on his own experience, he strongly believes that participation in a musical activity would bring specific benefits to the students. It would boost their sense of worth, help them develop positive feelings about themselves, and improve their self–confidence and self–esteem, which would necessarily lead to a higher level of peer recognition, appreciation and acceptance and assist them in achieving better social outcomes. This, for Jeffrey, is perhaps the most important and valuable aspect of a musical experience. He is convinced that this goal is unachievable without musical participation. Consequently, at the heart of Jeffrey's pedagogical approach is a strong commitment to involving everyone around him (acting, not infrequently, contrary to their wishes) into the process of communal musicking. The within–case analysis reveals that there is a powerful tendency to emphasize collective aspects of the musical experience while largely ignoring its other vital components. Jeffrey is primarily concerned with affective (emotional) benefits of active collective music making rather than with the development of his students' deeper musical knowledge, core professional skills, and competencies. He makes no attempt to conceal the fact that he does not hold particularly high expectations with regard to his students' musical future. Rather, he prefers to focus solely on the present, concentrating on mundane tasks such as reinforcing his

students' sense of commitment, and therefore, the musical community strength. Jeffrey's educational philosophy is grounded in his vision of the happy world of communal music making where everybody feels welcomed, included, and respected, and everyone's contribution is valued and appreciated no matter what their ability or potential is. Obviously, this trend toward musical community building has a dramatic impact on all aspects of Jeffrey's instructional practices, including teacher expectations and relationship with his students. This is especially evident in his communicative behavior, which clearly reveals his communal tendencies. While he rarely mentions it directly, the energy, enthusiasm, and passion he exudes when the opportunity presents itself for collective music making, suggest that, for him, these sessions are the most valuable part of his teaching work. He aspires to create a communal feel in his students and listeners, and everything else (repertoire selection, evaluation and assessment criteria, means of motivating students, and so on) is subordinate to this central purpose. There is a strong determination to reconstruct in his classroom the communal atmosphere of his family's social life with music as one of its major formative elements, and to provide the students with the opportunity to experience the feelings he had lived through as a young child and teenager. As long as there is mutual respect between the participants and friendly, safe and non–judgmental environment nothing else matters for Jeffrey. This is his pedagogic culture. In other words, that is how he expresses himself in his teaching; that is how he communicates (perhaps unconsciously) his values, attitudes, ideas, and beliefs. As noted previously, the importance of this communication lies in the fact that it makes a long lasting impression on his students. Students make assumptions or draw conclusions based on their observations of the teacher's communicative behavior, as it provides clear guidance for them in the intricate process of music related decision–making and production of meaning.

It can hardly be denied that Jeffrey is a great educator, and an extremely passionate, and inspiring teacher. However, there can also be little doubt that his music pedagogic culture

is unconventional and controversial. As discussed above, it appears that in his work, Jeffrey tends to focus almost exclusively on the musical community creation while ignoring many other major elements of music education. However, this tendency raises much more important and complex questions relating to the nature, real meaning and psychological consequences of what Adorno (2002) dubs "musical collectivism" and specifically its role in an individual's identity development. For Adorno, the term "musical collectivism" bears strong negative connotations implying a total control, restraint and suppression of individual self–expression. It is, for him, a call for "subordination and obedience of the individual to the demands of the majority […]" (Adorno, 2002, p. 386). While Jeffrey is motivated by a strong (if not aggressive) drive toward creating a sense of togetherness in his students, Adorno argues that this trend is "repressive" as it suggests dislike of and hostility against an individual rather than a high aspiration towards unity of people. Moreover, he maintains that the development of individual qualities is "taboo" to the activists and proponents of musical collectivism. While Jeffrey constantly carries out the campaign to increase enrollment and strengthen musical community, Adorno warns against "an aggressive spirit of community as an end in itself" (Adorno, 2002, p. 382). He explains that in the field of music, too often, "The idea of collectivity is made a fetish, glorified as such, and only loosely connected with concrete social contents…" (p.382). For Adorno, this tendency indicates "the wish for simplicity at any price, the contempt of the métier, the unwillingness to learn anything that requires persistent intellectual efforts–a kind of glorification of the supposedly plain, average man […]" (Adorno, p. 382). And indeed, as the analysis indicated, when selecting his repertoire, Jeffrey generally leans toward uncomplicated, entertaining, easily accessible, and enjoyable pieces.

These aspects of Jeffery's pedagogic culture leave him vulnerable to criticism even from his own colleagues, music educators who oppose the concept of musical collectivism. For instance, Bluestine (2000) suggests that, "Joining a school choir, band or orchestra may

or may not improve students' social skills, foster their sense of team spirit, or raise their self–esteem" (p. xiii). However, advocates may contend that the importance of Jeffrey's work for many young people cannot be overestimated. The results of his efforts speak for themselves, as the positive effects and advantages of the program far outweigh its shortcomings and disadvantages. Again, this study does not aim to make value judgments. The goal is to explore teachers' pedagogic culture, the unique ways in which their beliefs manifest themselves in their teaching practice and influence their communicative behavior. Indeed, Jeffrey's music pedagogic culture has some very interesting and distinctive characteristics, and, for that reason, definitely deserves scholarly attention.

Figure 2 Radial Diagram: Community Builder–Jeffrey's Pedagogic Culture
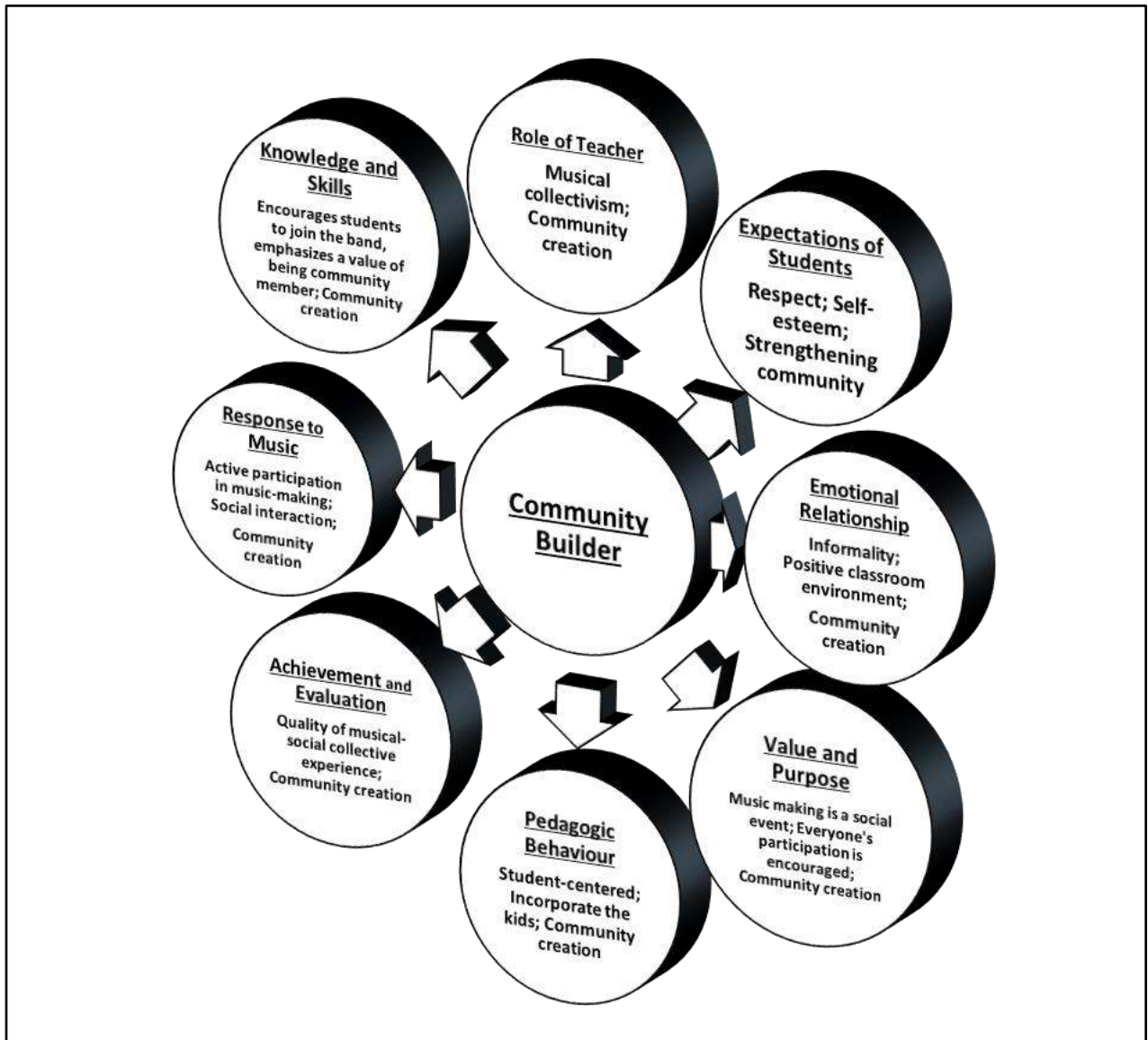
c. Ted

A self–identified composer and analyst, Ted's pedagogical approach is greatly influenced by his training, background, and experience composing music in a variety of contexts. The within–case analysis reveals that at the heart of his pedagogic culture lies a strong personal commitment to helping his students achieve a deeper and more comprehensive understanding of the music they perform. The means for attaining this goal is music theory and, particularly, music analysis, which is one of the most critical components of Ted's teaching strategy. As can be seen from the following diagram (see Figure 3 Radial Diagram: Composer/Analyst–Ted's Pedagogic Culture), for Ted, music analysis is a very useful tool for enhancing his students' understanding of fundamental musical concepts and ideas. He constantly strives to develop their ability to identify various elements of a musical structure and understand fully the relationship between them. Moreover, as a composer, music analysis is one of his favorite activities, and he certainly enjoys the process by itself. In this sense, Ted's approach is rather unique, as he takes every opportunity to highlight the importance of a detailed analysis of the pieces that students practice.

Ted indeed, communicates his expectations and views on the role and significance of music theory and analysis in the process of music education very clearly. This attitude is quite evident in all aspects of his teaching practice. As noted earlier, the essence of the school's music program is performance. However, for Ted, one of the major problems with the traditional performance–based instrumental music education is that it is somewhat limited in scope. He is convinced that it tends to be overly concerned about the development of students' practical music skills, while ignoring equally important theoretical aspects of music. Therefore, in his view, it does not provide students with the tools that they need to become competent independent learners. Ted identifies significant knowledge and understanding gaps

in his students, and he strongly believes that one of his most important teacher's responsibilities is to fill in these gaps.

As a result, as noted above, Ted's program places heavy emphasis on music theory and analysis. Students are expected to be able to read the score, conduct, analyze, and transpose. Moreover, Ted also expects them to be skilled and competent enough to arrange a piece of music for string or wind ensemble and other chamber settings, in which they are required to participate.

Although teaching composition per se is not one of Ted's major objectives at this point, however, it appears that by providing this unique learning experience for the students he attempts to make them approach every musical piece from a composer's perspective. He believes that students' ability to read the score, and analyze and arrange a piece of music is necessary prerequisite for a successful music performance.

Prior to assuming his current position, Ted taught advanced courses in music theory and analysis at the conservatory and privately for many years, and today, he often laments the fact that there is no more opportunity for him to teach music theory as an independent, separate academic discipline. However, in his new role as a teacher in a performance–based instrumental music program, he strives to capitalize on his experience, abilities, and skills as a composer and music analyst. He uses the tools of musical analysis to enhance students' understanding of the complex nature of the ensemble performance, as well.

Another and perhaps more important reason for him to incorporate music theory and analysis into his work is that he sees these activities as the way to enthuse his students, stimulate their intellectual curiosity, and improve their independent thinking skills. He is convinced that this experience provides an opportunity for the students to become more intellectually engaged with music.

Ted's deep commitment to an intellectual engagement with music manifests itself in a variety of ways, specifically when he approaches musical analysis as a creative intellectual activity. He enjoys sharing his ideas and beliefs with his students because it gives him a great opportunity not only to inspire them, but also to reach them emotionally, and to develop close personal and intellectual relationships with them.

As a teacher, unlike Jeffrey and Stuart, Ted rejects one–dimensional, structurally simple, easily accessible musical works that serve primarily entertainment purposes and do not offer any serious intellectual challenge to the students. In other words, he appreciates meaningful repertoire that contains complex and profound musical ideas, and loves music that is able to engage people intellectually rather than just physically or emotionally. It appears that the idea that music can be enjoyed with no attention to its structural characteristics is unacceptable to him. Like Boris, Ted regards himself as a bearer and defender of the classical tradition, and often makes a distinction between the cheap and easy forms of entertainment and the "great expressions of human culture." He has a profound appreciation for classical music, which is for him, a never–ending adventure, and an inexhaustible source of inspiration, challenge, and intellectual stimulus. In this context, music analysis, for him, is an exciting process of a discovery of a deeper musical meaning, offering virtually unlimited possibilities for exploration.

Like other participants in the study, Ted strongly believes that while his choices of orchestra repertoire reflect his personal preferences, there is no need to forcefully impose it upon the students, as he never encounters any active resistance from them. Moreover, not only do they not oppose, they in fact, respond overwhelmingly positively, and always enthusiastically endorse his choices and ideas, as they share his musical taste. He is convinced that

there is a strong tendency among students to be drawn towards what he describes as *substantially good works*, which for him, includes any kind of classical music that is not only enjoyable, but also inspiring and intellectually satisfying.

Unlike Stuart and Boris, Ted strongly emphasizes that as a teacher it is not his intention to present himself to the students as a figure of unquestionable authority. His goal is to create a collaborative, cooperative learning environment in his classroom, rather than to assume the role of an expert and transmitter of knowledge and skills. He expects his students to become conscious participants in the music making, and believes that involving them into a meaningful, productive discussion during the process of music analysis and a deeper exploration of a musical structure will ultimately help him develop successful collaborative relationships with them.

It is clear that for Ted, students' willingness to undertake intellectual challenges, to examine the relationship between various structural elements of the great music they play, and, particularly, their ability to apply their theoretical knowledge to improve their performance are the most important among their achievements.

As a conductor, Ted certainly appreciates the opportunity to work on some of his most favorite orchestral pieces with the students; however, he attaches even greater value to the analysis and exploration of the forms and musical structure of these pieces. He devotes a substantial and regular amount of class time to this examination during every orchestral rehearsal, because, in his opinion, it has the capacity to build up a better, more complete understanding and eventually lead to a better performance. He constantly draws attention to the significance of music theory, analysis, and especially, exercises in arrangement. He believes that this activity adequately covers all components of musical training, including the expressive, interpretive aspects of a musical performance. There can be little doubt that for him, this is the most significant outcome of the program. Everything else is of lesser importance. Even

when he does not refer to it directly, genuine passion and enthusiasm for his favorite subject of music theory and analysis are always evident in his communication (verbal and non–verbal) process during both his interviews and his classes. This is Ted's music pedagogic culture. Undoubtedly, this greatly influences his students' perception of music as a form of art, for, as noted earlier, students construct their own understanding based on their observations of the teacher's communicative behavior.

It can hardly be denied that this culture is interesting and thought–provoking. Ted's approach, however, is not without controversy. He, as a teacher, is preoccupied, nearly to the point of obsession, with music theory and, especially, analysis because he believes that it helps students gain the knowledge they need to enhance their understanding and enjoyment of music. Yet, the complex nature of the relationship between listeners' understanding of the musical concepts and the aesthetic experience of listening to music remains the subject of ongoing debate in the literature. For example, Budd (2008) maintains that while the ability to discuss music in musical terms is necessary if one wishes to engage in musical analysis, listeners can experience musical phenomena, (such as musical phrases, harmonic progression, and cadences) whether or not they hear these phenomena "under the description they are given in a correct analysis of the music" (p. 140). According to Davies (2011), although music analysis may enhance the listener's grasp of the musical work, it "cannot guarantee a basic understanding of it" (p. 81). Moreover, many scholars argue that while the ideas and concepts of music theory profoundly affect people's engagement with music, they can be either creative or destructive, depending on the specific context and circumstances of the process of analysis. For instance, Hasty (2013) suggests that music theory and analysis "can lead to a growth of skill and sensitivity, or […] to an alienation or distancing from aesthetic experiences" (p. 4). Strayer and Norsworthy (2010) go even further, pointing out the danger of dependence on the intellectual factors in the process of aesthetic development. They argue that

the ability to analyze a musical selection is not a necessary prerequisite to its appreciation, as the relationship between the intellectual factors and the listener's feeling response is less than straightforward. Furthermore, the overemphasis on intellectual factors leads to a neglect of the listener's feeling. They conclude therefore, "Continuous and emphatic development of the intellectual may result in the atrophy of the power of appreciation […]" (Strayer & Norsworthy, 2010, p. 92). According to Davies (1994), there is a possibility that the "attempt to grasp the nature of music at an intellectual level, opposes the listener's enjoyment by blocking or inhibiting that, more natural response" (p. 332–333). Similarly, Carver (2005) maintains that focusing on musical analysis "compromises the direct musical response of the learner, and if consistently adhered to, sets up pathways of learning that prioritize knowledge *about* music over the skills of practical musicianship" (Carver, 2005, p. 67, emphasis in original). Paynter (1992) warns against "simplistic and superficial attitude which can arise from too much structural analysis" (p. 700). It appears that the list of examples is endless.

On the other hand, however, proponents of "intellectual" approach would definitely concur with Adorno, who suggests that musical analysis,

> …is a necessary means to a good and practical end: it enables performers to get to know the score more intimately, forces them to confront important matters of interpretation, and thus helps generate a more satisfying performance; in similar fashion it allows the composer–as–analyst to actively participate in an ongoing musical tradition as both recipient and contributor. (Puri, 2011, p. 76)

Whatever the case, it is hard to deny that Ted's pedagogic culture, or the way in which he expresses himself in his teaching is unique and influential, and, therefore, deserves to be investigated in an open, nonjudgmental context.

Figure 3 Radial Diagram: Composer/Analyst–Ted's Pedagogic Culture
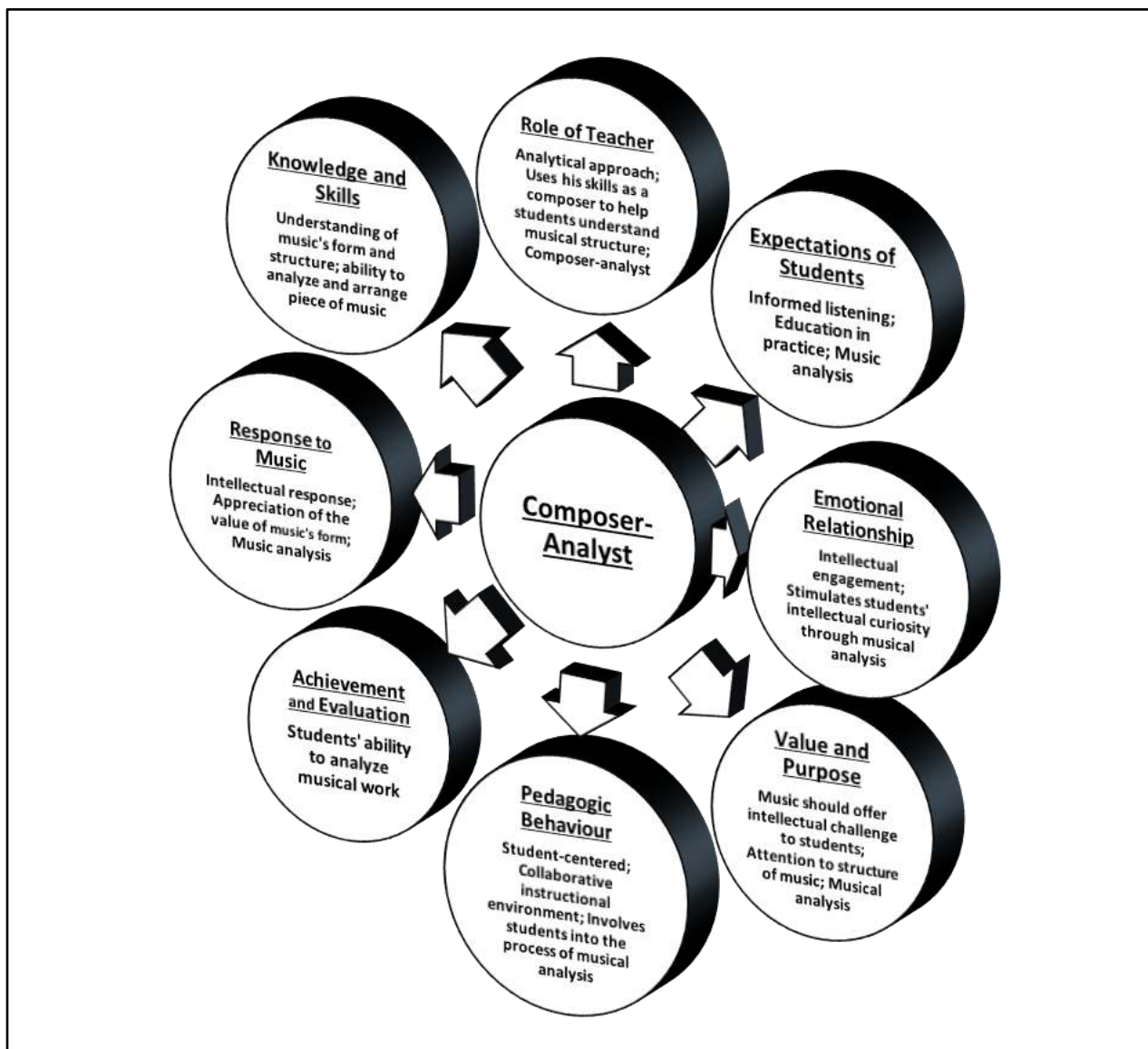
d. Boris

A highly trained professional musician, experienced conductor, and an accomplished performer, his background deeply influences Boris' thinking and guides his teaching practice at all stages. The within–case analysis uncovers that his pedagogical approach is grounded in the notion of music making as not only practical, but also, and perhaps primarily, a professional activity. This is one of the most important and distinctive features of his pedagogy. Unlike Stuart, Boris does not see music as "praxis for social goods" (Silverman, 2014): social justice, equity, self–actualization, character development, or global conscience. Unlike Jeffrey, Boris does not view music as a formative social factor or a community–building tool. He would be appalled at the very notion of music making as a means of enhancing students' self–esteem. In other words, he does not seek to justify music study for its extra musical or correlative benefits. He received a strict and prolonged formal musical training in the former Soviet Union where music education almost always focused on Western classical music, and public music making has widely been recognized as the realm of professionals. For him, musical experience is self–validating. He shares the opinion that music "has intrinsic value and [therefore] it requires no external justification" (Leonbard and House, 2013, p. 108). As can be seen from the following diagram (see Figure 4 Radial Diagram: Professional–Boris' Pedagogic Culture), this belief pervades all aspects of his pedagogic practice and profoundly influences his decision–making and communicative behavior. This is his music pedagogic culture. While he does not mention it directly, it seems evident, that as a teacher, he sees his most important, perhaps even exclusive function as training professional music performers. He is primarily concerned with helping his students develop appropriate skills, knowledge, and attitude, and ultimately achieve a high level of musical and technical proficiency. Everything else is subordinated to this purpose. For instance, while Boris undoubtedly considers music

theory extremely important, and teaches in all areas of theory curriculum including funda-
mentals, ear training, harmony, and music analysis, these subjects, for him, never become an
end in itself, as they do in Ted's case. In fact, Boris barely mentions theory during his band
rehearsals. He expects the students to be able to apply their theoretical knowledge, and pre-
fers instead to focus on improving students' practical musicianship skills. Obviously, this ten-
dency has a dramatic impact on all aspects of Boris' teaching practices, including his expec-
tations and relationship with students. It is especially evident in his communicative behavior,
which reveals his thoughts and aspirations clearly. He anticipates that his students will adopt
the same professional approach to music study as he himself takes.

Of course, his pedagogic culture is not uncontroversial. As a conductor, although unde-
niably knowledgeable and competent professional, Boris cannot be described as an extremely
charismatic individual. On the one hand, while his band and orchestral rehearsals are usually
lively and well–paced, he is not a "histrionic on the podium" (Adorno, 1988, p. 106), who
can easily be credited "with the dictatorial capacity for frothing at the mouth at will"
(Adorno, 1988, p. 106). On the other hand, however, there is a strong determination to recre-
ate in his classroom the autocratic, even authoritarian way of behavior (including communi-
cation behavior) and conducting style he has been accustomed to during his early career as a
conductor and a professional orchestral musician. There is meticulous attention to articula-
tion, breathing, dynamic, and phrasing details, and, while acting as a mentor and expert
leader, Boris takes it for granted that his students are ready and willing to follow his lead. Un-
like Ted, Boris tends to emphasize his own supreme leadership in the classroom. As a con-
ductor, he is quite demanding, as he assumes a position of unquestioned authority. For him,
music making is a complex and serious undertaking. He strives to control every aspect related
to the task, and the students are required to pay strict attention to the process. There is no un-
due familiarity, and the need of maintaining order and discipline is constantly highlighted. In

striking contrast to Jeffrey, such words as *fun* and *cool* in relation to music–making, teaching, and learning, are entirely absent from Boris' vocabulary. His band and orchestra practices are not to be confused with any form of entertainment, including communal musicking. The only exception Boris allows in his rehearsals is when he embarks on rather lengthy monologues describing great musicians and conductors he had a chance to work and perform with during his long professional career. Obviously, his intention is to provide students with a short break and allow them to relax a little; however, they often have trouble understanding him because he speaks with a thick and sometimes incomprehensible accent, and his pronunciation is rather awkward.

As noted earlier, one of the most interesting discoveries made during the research is that all participants strongly believe that their students always share their musical tastes and preferences. Boris is no exception. When asked to talk about the influences today's popular music has on his students' lives and perhaps, on his repertoire choices, Boris does not appear to understand the question. Unlike Jeffrey and Stuart, he is convinced that his students are not interested in, and do not listen to any popular music. Moreover, he seems completely unaware of the existence of many of top pop groups, artists, and musicians. On the contrary, he claims that his students always search and frequently share with him YouTube videos containing great performances of classical music, concerts, and even operas that feature world's greatest ensembles, orchestras, conductors, and soloists.

A substantial part of Boris' conversations is devoted to the musical achievements of his current and, especially, former students who continued to pursue their advanced music degrees at some of the most highly acclaimed music schools. Some of these students won top prizes in the international music competitions, while others became professional musicians and developed careers with major ensembles and symphony orchestras around the world. In

fact, Boris is always quite enthusiastic when it comes to discussing this subject, and it is obvious that he takes great pride in their accomplishments. These students, as the next generation of professionals, will become a part of the great tradition of classical music, and there can be little doubt that he considers this the most important result of his work as a music educator.

Boris is a highly educated, passionate, and thoughtful teacher. His music pedagogic culture has some distinct characteristics that distinguish it from other pedagogic cultures examined in this project. One of the most interesting features of this culture is that it exists outside the society in which it originated. Of course, there was a long and painful process of adaptation, adjustment, major revisions, and modifications, and perhaps transformation of the teacher's professional and cultural identity. However, as the analysis has shown, the old culture did not disappear altogether. Its traces could still be detected, as Boris cannot escape the remnants of his past. Today, his pedagogic culture is an extremely interesting, rich, complex, and constantly evolving system that consists of his old beliefs and values (which used to guide his professional decisions and are still reflected in his communication behavior) intermixed with newer ideas and views he acquired in a new educational environment. While his pedagogic culture is and will always remain "between worlds," it is precisely the dialectical tension, the coexistence of opposing forces that makes this culture so unique. It appears that its uniqueness and complexity merit further scholarly inquiry and attention. As noted earlier, many of the issues related to the transformation of a music pedagogic culture in a new educational setting have not been adequately researched, and it is my hope that the current study can make a small contribution to a better understanding of this complex and interesting process.

Figure 4 Radial Diagram: Professional–Boris' Pedagogic Culture
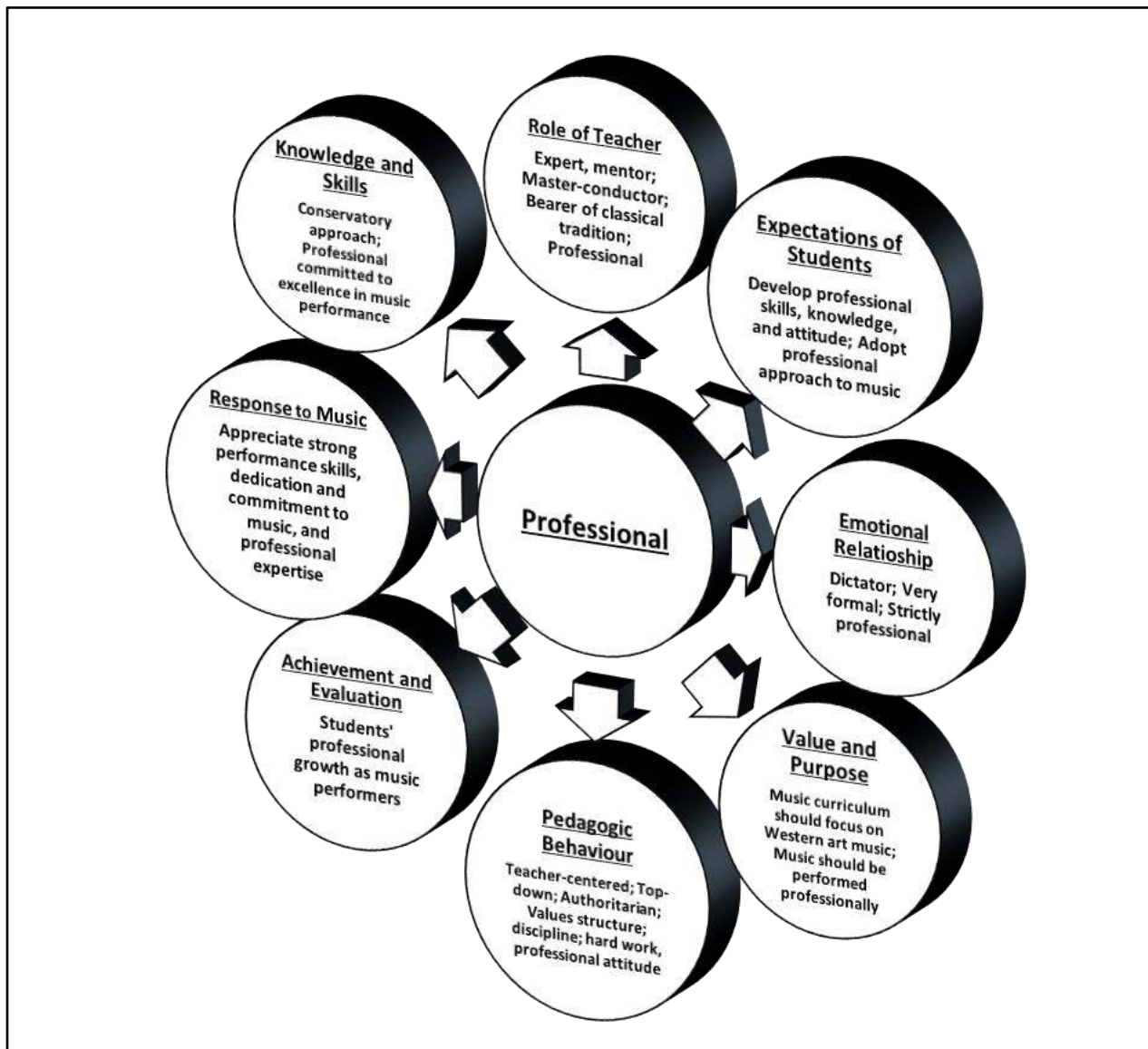
Cross–Case Analysis: The Mechanisms Underlying the Development and Evolution of Music Pedagogic Culture

The goal of this project has been threefold. It aimed to explore the complexity of music pedagogical cultural practices, to examine the role and functions of pedagogical communication in the process of music related production of meaning and decision—making, as well as to gain deeper insights into and a better understanding of the complex relationship between different components of music pedagogic culture.

Specifically, the project intended to answer the following questions: How can the music pedagogic culture of teachers be differentiated? What identifiable characteristics, shared traits, features and qualities can be considered properties of a culturally distinctive music pedagogy? How can music pedagogic culture be differentiated on a basis of communication? How are teachers' values and beliefs reflected and expressed in pedagogic communication structures and patterns? How is cultural/subcultural context evident in the music pedagogy?

In other words, the study sought to explain the reasons behind teachers' pedagogical actions. It should be strongly emphasized that this study, of course did not aim at passing judgment on the participants' pedagogical approaches. Nor did it mean to offer advice on the suitability or desirability of a particular approach. As noted earlier, while it is rather obvious that music pedagogic practices vary greatly not only across national borders, but also within seemingly unified bodies of educational traditions, it appears that many issues related to diversity of music pedagogical cultural practices have not yet been adequately addressed in music education research. Therefore, this project sought to develop a methical approach to the examination of music pedagogy as a social and cultural phenomenon.

As explained earlier, data analysis in this study started simultaneously with data collection. First, as described in Chapter 6, within–case analysis allowed the researcher to discover

the unique patterns of teachers' communication (including verbal and non–verbal), and highlight the key themes and categories that emerged from each case. Four *Music Pedagogic Culture Profiles* summarized the key elements of each participant's pedagogic culture.

Next, the results of each case were used to address the research questions through a cross–case analysis, where I highlighted the differences and similarities between the categories discovered during within–case analysis. At this stage, multiple data sets were combined into one new data set. As a result, a table was constructed (see Table 6 Cross–Case Analysis) which presents information from four case reports simultaneously, to draw attention to the main characteristics of each music pedagogic culture as a pedagogic communication system, assisting students in the complex process of music related decision—making and production of meaning.

Bartel's *Lens of Pedagogy* was employed in this project as an analytical tool for investigating the phenomenon of music pedagogic culture at different levels of complexity, from within–case to cross–case analysis. Each lens served to bring into focus a specific aspect of a music pedagogic culture, and jointly they helped to reveal the culture's hidden dimensions (including some specific characteristics of nonverbal behavior), identify its core element(s), describe the reciprocal relationships between culture's various aspects, and provide a comprehensive view of music pedagogy as a communicative practice. While the within–case analysis helped to highlight unique characteristics of teachers' communicative behavior, the cross–case analysis revealed recurring patterns across cases, which helped to identify and examine in detail the mechanisms underlying the development and evolution of music pedagogic culture as a communication process. In other words, this analysis helped to discover how teachers' deeply embedded values, beliefs, and assumptions manifest themselves in their verbal and nonverbal pedagogical communication.

For instance, as can be seen from the following table, Jeffrey's music pedagogic culture is referred to as *Community Building* process precisely because it is based on the notion of music as a formative social factor and an excellent community–building tool. There is a powerful tendency to emphasize collective aspects of the musical experience while downplaying its other aspects. Due to his upbringing, Jeffrey deeply values the sense of togetherness that music making generates, and at the heart of his pedagogic culture is a strong commitment to involving everyone around him into the process of communal musicking. He rarely mentions it directly; however, as described earlier, his verbal and non-verbal communicative behavior clearly reveals his communal tendencies. This unshakable commitment could be identified as the major formative element of his music pedagogic culture. In other words, that is how he expresses himself in his teaching; that is how he communicates (perhaps unconsciously) his values, attitudes, ideas, and beliefs to his students.

Stuart views himself as a transformer of his students, while strongly emphasizing teacher's authority and expecting his students to be self-driven, internally motivated. For many years, he has been the driving force behind the construction of the school's amazing recording studio. Justifiably proud of his many accomplishments, he expects everyone, especially his students, to be able to recognize the value and importance of his creation. He is a driven and determined individual, who aspires to create a "global community" and "partner facilities" worldwide with his studio at the center. Although Stuart never mentions it directly, his verbal and non-verbal communicative behavior reflects his ambition to succeed and desire for leadership. Therefore, the notion of *Grand Mission* has been identified as a central, unifying component of his pedagogic culture, which exerts a powerful influence on his pedagogical communicative actions.

As a self-identified *Composer/Music Analyst*, Ted's pedagogic culture is characterized by the strong commitment to an intellectual engagement with music. He constantly strives to

help his students develop a deeper understanding of the music they perform through a systematic analysis and thorough exploration of its forms and structures. His devotion to music analysis is a defining element of his pedagogic culture. Even when he does not refer to it directly, genuine passion and enthusiasm for his favorite subject of music theory and analysis are always evident in his pedagogic communicative (verbal and non–verbal) behavior.

Boris' pedagogic culture is grounded in the notion of music making as primarily a *professiona*l activity. This is one of the most important and distinctive features of his pedagogy. This belief pervades all aspects of his pedagogic practice and profoundly influences his decision–making and communicative behavior. While he does not mention it directly, it seems evident, that as a teacher, he sees his most important function as training professional musicians. He is concerned with helping his students develop appropriate skills, knowledge, and attitude, and ultimately achieve a high level of musical and technical proficiency. Everything else is subordinated to this purpose. This tendency has a dramatic impact on his communicative behavior, which reveals his thoughts and aspirations clearly. He anticipates that his students will adopt the same professional approach to music study as he himself takes.

Summary: Cross–Case Analysis

Table 6 Cross–Case Analysis

Teacher / Lens	Stuart	Jeffrey	Ted	Boris
Role of the Teacher	Transformer of his students. His vision: Grand Mission. He is a leader; The grand mission –the studio, is mother ship for international partnership	Community builder. Facilitates socialization; musical collectivism, musical community creation	Composer and analyst. Assists students in achieving a deeper understanding of the musical structure by developing their ability to identify its various elements and recognize the relationship between them	Professional. Mentor, expert, superb musician, master conductor; provides an example of professional attitude and corresponding behavior.
Expectation of the Students	Students are to be self–driven, internally motivated. They are expected to understand and appreciate the value of the Grand Mission	Respect, enthusiasm about teamwork, playing together.	Greater attention to and understanding of musical structure, music analysis.	Develop professional skills, knowledge, and attitudes.
Teacher–Student Emotional Relationship	Teacher's authority is strongly emphasized. Paternalism–the teacher is the sole possessor of truth. Perceives himself as a transformer of students' lives.	Strives to create an informal, positive environment, and enhance inter–communal interactions.	Intellectual engagement. Attempts to stimulate students' intellectual curiosity and deepen their knowledge and understanding of the music they perform.	Dictator. Very formal, strictly professional. No undue familiarity.
Value and Purpose of Music	Music has subordinate status in his program, and serves as a tool that assists students and	Social functional perspective. Music making as communal, collective experience.	Appreciates repertoire that contains complex and profound musical ideas, and loves music	Music curriculum should focus on Western art music. Music

	teacher in achieving their educational and social goals, Grand Mission	Music serves to help students achieve higher level of self–esteem, peer recognition, higher social status	that is able to engage people intellectually rather than just physically or emotionally	should be performed professionally
Preferred Repertoire of Pedagogic Behaviours	Teacher–centered. Tends to emphasize his personal traits, follows his muse–Grand Mission	Student–centered. Informality: abandons prescription in favor of adapting behavior to situations as they occur	Student–centered. Strives to create a collaborative, environment in his classroom. Does not assume the role of an expert and transmitter of knowledge and skills. Students should become conscious participants in the music making through the process of music analysis	Teacher– centered, teacher's directed, top–down, authoritarian. Values structure, discipline, hard work, professional attitude.
Assumptions about Evaluation and Achievement	Evaluation serves "socio–political" purpose, and is used to increase students' awareness of specific activities, motivate behavior that produces de–sired outcome, and promote social relations.	Considers the quality of the musical–social collective experience rather than professional expertise of the individual players as the single most important evaluation criterion.	Students' willingness to undertake intellectual challenges, to examine the relationship between structural elements of the great music they play, and their ability to apply their theoretical knowledge to improve their performance are the most important among their achievements.	Students' professional growth as music performers.
	The importance of one of "the finest facility of	Attempts to erase the barriers	Informed listening. Intellectual	Students are expected to appre-

What is the appropriate response to music	its kind on the planet" as an ideal teaching/learning environment where young people can actualize and become.	between the audience and performers. Expects and encourages his listeners to contribute, and actively strives to involve them in the process.	response to music, ability to recognize its elements are strongly valued.	ciate strong performance skills, dedication and commitment to music demonstrated by the great musicians.
Musical Knowledge and Skills	Does not expect his students to achieve a high level of technical and musical proficiency. Students are to appreciate the value of Grand Mission	Does not hold high expectations with regard to his students' musical future and relationship with music. Expects students to practice well enough to prepare for the concerts, festivals, competitions	Students should be able to distinguish between the cheap and easy forms of entertainment and the *great expressions of human culture*. Teachers should help students develop a deeper understanding and appreciation of a great art	Conservatory approach. High expectations. Professionalism. Commitment to excellence in music performance.

Conclusion

It should be noted once again that this project does not aim to describe how the pedagogy of the internationally trained music educators differs from the pedagogy of their Canadian born colleagues, or how teaching steel pan ensemble or chamber orchestra differs from teaching music production course. Nor does the study intend to assess teachers' performances, or compare and evaluate different music pedagogic cultures in terms of teaching effectiveness or student learning. Rather, this project is an attempt to develop a systematic approach to investigating music pedagogy as a communication process, or a means by which teachers' cultural beliefs and values are transmitted to the students.

Therefore, the primary purpose of the analysis is to examine the underlying mechanisms leading to formation of music pedagogic culture, to identify the driving force(s) behind its evolution, and to investigate how teachers' values, beliefs, and assumptions manifest themselves in their verbal and nonverbal pedagogical communication.

The Discovery: Music Pedagogic Culture as a Communication Process

In fact, communication has long been recognized as one of the most important components of the teaching profession. As early as in 1916, John Dewey (2011) in his classic book *Democracy and Education* highlighted the importance of communication for education and society. He argues, "Society not only continues to exist *by* transmission, *by* communication, but it may fairly be said to exist *in* transmission, *in* communication" (p. 5, italics in original). Moreover, Dewey practically equates social life with communication, and communication with education. He maintains that "Not only is social life identical with communication, but all communication […] is educative" (p. 6). To summarize, according to Dewey, "What nutrition and reproduction are to physiological life, education is to social life. This education consists primarily in transmission through communication" (Dewey, p.11).

More recent examples include Rogers (2011) who suggests that "educational practices are considered communicative events" (p. 1). Hunt et al. (2009) argue, "Communication takes place throughout the educational environment even before the teacher enters the classroom" (p. 75). Echoing Hall, they suggest, "[…] teaching is communication and, in many ways communication is teaching […]" (p. 76). They contend that as classroom teachers are expected to communicate regularly and precisely, they therefore must be "experts in communication" (Hunt et al., 2009, p. 76).

However, while there exists a continuously growing body of research on pedagogical communication, most studies tend to focus on a rather narrow range of phenomena. It appears that the majority of researchers are concerned primarily with the effectiveness of teachers' communication, and, consequently, with the clarity of the teachers' messages. For instance, Hunt et al. (2009) emphasize the importance of communication skills for teachers as the means of achieving "an optimum level of effectiveness" (p. 76). In fact, many scholars argue

that as teachers are required to get communication across to students, they should make sure
that the materials and instructions are clear and unambiguous. Stronge (2007) suggests that
effective communication "requires teachers to clearly understand subject matter and know
how to share that subject matter with students in a way that they come to own it and under-
stand it deeply" (p. 72). Byrne (2005) argues that "good teaching is essentially about good
communication" (p. 301). Good teachers' communication, in his view, is the one which "in-
volves the teacher in thinking about how to prepare, plan, implement, and communicate les-
son ideas and content in such a way that learning takes place" (Byrne, 2005, p. 301). Accord-
ing to Bhatnagar (2012), "Didactic and educational tasks confronting the teacher in his or her
activity cannot be effectively executed without productive communication" (p. 151). The ex-
amples of this trend are numerous.

Another perspective on teachers' communication highlights the complexity of pedagog-
ical communication and emphasizes the need to take into account a variety of different fac-
tors that influence communicative behaviors of teachers (Klein, 2006; Powell & Powell,
2010). This complexity is due perhaps, to the fact that according to Brown and Starkey
(1994), "[…] communication phenomena are surface manifestations of complex configura-
tions of deeply felt beliefs, values and attitudes" (p. 808).

As noted earlier, many theorists and scholars tend to equate communication with cul-
ture (Fiske, 2010; Hall, 1959; Kress, 1988; Neuliep, 2008; Poyatos, 2002; Stohl, 2000). The
notion that culture cannot exist without communication is definitely not new. Paquet (2008)
observes that culture represents a whole way of life, so "it would be unduly reductive to de-
fine it only on the basis of ethnicity or with reference to a notion of […] society" (p. 20). He
asserts, therefore, "Culture is more usefully defined in terms of communication" (Paquet,
2008, p. 20). The connection appears to be quite obvious, and the important implication here
is that communication can be viewed as a means of transmitting cultural values, beliefs,

norms, and attitudes to the next generation. According to Bernstein (2003), "[…] all social assumptions must manifest themselves in the form taken by social relationships in the context of interaction, and in the structure of communication" (p. 187). *Professional Standards for Educational Leaders* (2003) suggest that school culture, which concerns itself with "how we do things around here" (p. 14), (including evidently teachers' communication practices) consists of "a deeply embedded set of assumptions, values and beliefs that manifest themselves in the behaviors of people" (WestEd, 2003, p. 14).

As noted by many theorists, one of the most important characteristics of culture is that it is shared. In a sense, with a teacher as a carrier of certain cultural values the entire music teaching–learning experience could be regarded as initiation into a music culture, which helps students to develop sense of belonging to a certain community or cultural group. In this context, if music pedagogy can be perceived not merely as a process of music instruction, but as a complete cultural system, and a music teacher as a "bearer" of culture, then it will become clear how important the role of pedagogical communication is in this structure.

Samovar et al. (2009) observe that communication makes culture an unceasing process, "[…] for once cultural habits, principles, values, attitudes are formulated, they are communicated to each member of the culture" (p. 33). As discussed earlier, many scholars tend to view education as the transmitter of cultural values (Gingell and Winch, 2004). Therefore, it is important for educational research to consider teachers' pedagogical communication and communicative behavior in the context of their cultural beliefs and values. Unfortunately, despite its obvious importance, this aspect of teachers' work, namely pedagogical communication, has received relatively little attention in educational (let alone music education) research.

The literature on communication (which obviously greatly influences the research on teachers' communication) is abundant and quite often conflicting. There is a plethora of theories and an ongoing debate on the nature of communication, its structure, models, types, functions, dimensions, and characteristics. Obviously, communication is a complex construct, which defies a simple definition. According to Rodrigues (2000), "The concept of communication is broad enough to mean almost anything to almost anybody" (p. 12). Therefore, it appears that without delving into lengthy theoretical discussions, for the purposes of this project two major trends should be identified in the literature on the subject.

In the first, communication is viewed and examined as a process of transmitting and receiving messages (Fiske, 2010; Rodrigues, 2000; Samovar, Porter, & McDaniel, 2009; Worth & Gross, 2011). For instance, Worth and Gross (2011) define communication as a "social process, within a context, in which signs are produced and transmitted, perceived, and treated as messages from which meaning can be inferred" (p. 125). Although "meaning" is mentioned, this definition clearly places more emphasis on the process of production, transmission, and reception of messages. As a consequence, this trend is concerned with such qualities of communication as accuracy, clarity and effectiveness. Samovar et al. (2009) refer to communication as "your ability to share your beliefs, values, ideas, and feelings" (p. 14). The keyword here is "ability," which in this context implies an individual's skills and capabilities as an effective communicator. In other words, the more skilful and competent a person is as a communicator the better is the outcome of the communication.

The second trend is concerned primarily with the interpretation of messages and production of meaning as the result of the process of communication (Brown & Starkey, 1994; Fiske, 2010). For example, Wood (2011) defines communication as "a systemic process in which people interact with and through symbols to create and interpret meanings" (p. 3). Similarly, Samovar et al. (2009) state that communication is "the management of messages

with the objective of creating meaning" (p. 8). They argue that, as culture is often viewed as meaning–making process (e.g. Baldwin et al., 2006; Anderson–Levitt, 2006) this definition highlights the unification of culture and communication. In this context, the social and cultural experience of the participants in the communication process, namely, the sender and the receiver of the message, is of major importance. Wood (2011) refers to communication as "a mirror of a culture's values and a primary means of keeping them woven into the fabric of everyday life" (p. 163). An important implication for the current discussion is that all communication's patterns, norms, and styles inevitably reflect the participants' deeply embedded cultural beliefs and values. In the context of teacher–student communication, the process of production of meaning would be profoundly influenced not only by the teacher's intentional choice of words, but also by their (often, unconscious) non–verbal behaviour. The latter includes facial expressions, the position and movements of the eyes, body, hands, arms, and legs, as well as intonation, gestures, and other means of non–verbal communication. Adding to the importance of teachers' unconscious behaviour is the fact that, according to communication scholars, about two–thirds to three–fourth of all communication is non–verbal (Novinger, 2013). For many communication theorists and researchers the importance of non–verbal behaviour lies in the fact that it is a predecessor of verbal behavior in the process of development of human communication (Smith, 1979). According to Beattie (2004), the significance of the non–verbal elements of communication was recognised as far back as ancient Greece and Rome, as it was highlighted in the writings of the ancient Greek and Roman philosophers, public officials, and military and political leaders. For instance, the Roman politician and philosopher Cicero (1st century AD) argued that "the action of the body expresses the sentiment and passions of the soul" (Beattie, 2004, p. 45).

With regard to pedagogical communication, in fact, many scholars emphasize the importance of its non–verbal component in the process of teacher–student interaction. As Smith

(1979) puts it succinctly, "[…] whether teachers are talking or not, they are always communicating. Their movements, gestures, tones of voice, dress and other artifacts […] are continuously communicating something to the students" (p. 633). According to Babad (2008), "[…] critical aspects of teacher–student interaction are nonverbal" (p. 283). Harris and Rosenthal (2005) in their thorough review and analysis of studies on the effect of teachers' nonverbal behavior on student outcomes suggest, "Given the great prominence that teachers' nonverbal behavior can have in an academic context […] the need for nonverbal behavior research that takes place in the classroom is great" (p. 160). With regard to a traditional, (as well as a non–traditional) music classroom where, due to the nature of the subject matter, teachers' non–verbal behavior is almost always at the center of the communication process, it appears that the necessity for such studies is even greater. However, unfortunately, it seems that up to this point music teachers' pedagogical communication (specifically, its non–verbal component) has been rather ignored in music education research.

While, as noted above, the literature on teachers' communication is quite extensive, it appears that not many scholars have attempted to provide a clear and precise definition of pedagogical communication. However, when such attempts are made, it seems that the tendency to emphasize communicative effectiveness over other aspects of communication prevails, which often makes these definitions highly questionable. For instance, Farrell (2006) defines classroom (or pedagogical) communication as "the face–to–face interactions and the communications necessary between the participants involved in the classroom to ensure that learning takes place" (p. 7). This implies that the only function of communication in the classroom is to make certain that learning takes place. The logical conclusion therefore is that if learning does not take place (which happens occasionally) then all communications would have to cease to exist. While obviously, it is not what was intended by the author, this statement is rather vague, as it permits a variety of interpretations.

Apparently, teachers' communication is a multifaceted complex phenomenon which can be studied from several different perspectives (for instance, as noted above, from the perspective of its effectiveness, or clarity and precision). However, it appears that it is essential for music education researchers to approach and examine music teachers' pedagogical communication (including its verbal and non–verbal components) in terms of manifestation of teachers' cultural values, beliefs, and attitudes. There can be little doubt that it makes a long lasting impression on students, and has a profound impact on their perception of music and music education, and, ultimately, on the nature of their relationship with the art of music for the rest of their lives. According to Schippers (2009), the process of teaching music (or essentially teachers' communication process) does not only "help sustain musical repertoire and techniques but also deeply influence[s] […] attitudes toward music and therefore the reception and development of music itself" (p. xvi).

Chapter 8

Implications

The expression "discovery of music pedagogic culture" in the title of this thesis refers to the process of becoming aware of one's own pedagogical communication patterns. This research study has attempted to identify the driving force(s) behind the development and evolution of music pedagogic culture, and to investigate how teachers' values, beliefs, and assumptions manifest themselves in their verbal and nonverbal pedagogical communication. The main goal of the project was to develop a systematic approach to investigating music pedagogic culture as a communication process, or a means by which teachers' cultural beliefs and values are transmitted to the students.

Due to the importance and complexity of the pedagogical communication, it has to be analyzed very carefully. Discussing the degree of influence that teachers' communication has on students' motivation and resiliency, O'Neill (2011) advises teachers to "examine the messages that are inherent in their own pedagogical practices" (p. 40). Poetter and Badiali (2001) observe that it is crucial for teachers to understand the effect of their behavior (which obviously includes verbal and non–verbal communication) on their learners. They argue that not infrequently, teachers can achieve their goals for students only "by reflecting and acting on that effect" (p. 91). It appears, therefore, that the concept of music pedagogic culture can be utilized for teacher education. As this concept is potentially useful in analysing pedagogical communication patterns that the teachers do not always seem to be aware of, it might offer the possibility for music education students, in-service, and pre-service teachers to engage in a thoughtful and constructive discussion. It might provide valuable insights into how their

music pedagogic culture has been formed. It might help them, perhaps, to look at their pedagogic culture from a bit different perspective, and as a result, to discover and reflect on their own (often) unconsciously preferred pedagogical communication modes.

As Durkheim (2003) summarized succinctly:

> When the educator takes account of the methods that he employs, of their end and their reason for being, he is in a position to judge them and thus he keeps himself ready to modify them if he becomes convinced that the end to pursue is no longer the same or that the means to employ should be different. Reflection is the force *par excellence* antagonistic to routine, and routine is the obstacle to necessary progress (p. 315).

Conclusion

There can be little doubt that it is necessary for music educators to critically analyse their own pedagogical assumptions, as these assumptions underlie, guide, and shape their pedagogical practices. It is a foundation upon which their pedagogy is built.

However, this project's aim is different. The goal of this study is not to evaluate or provide a qualitative judgement of a certain music pedagogic culture. Rather, it seeks to explore the reasons behind music pedagogic cultural diversity. The attempt is made to develop a methodical approach to investigating music pedagogy as a complete cultural system, at a variety of levels–from underlying assumptions, values, and beliefs to teachers' communicative behaviors (including verbal and non–verbal), or communication process, as a means by which teachers' cultural beliefs and values are transmitted to the students. The study aims to investigate, and perhaps, help music educators' become aware of their music pedagogical communication practices that often serve as an external manifestation of music teachers' deeply–embedded and hidden pedagogical attitudes, beliefs, and values. This is a continuous process of analysis and discovery. It is intellectually challenging, for, as noted by Geertz (1973), this process is intrinsically incomplete. However, it appears that it is essential for music teachers

to constantly re–examine and re–evaluate what has been defined in this study as *music peda-gogic culture*, in other words, their music pedagogical communication, or the means by which their assumptions, attitudes, beliefs, and core values are conveyed and communicated to the students.

It is most commonly argued that the underlying assumptions are at the core of culture, while other factors, such as patterns of communication between members of culture are at the "level of artifacts" (Daft, 2011; Schein, 2010). However, in this study music pedagogic culture is defined as a *communication process*. This definition not only recognizes the significance of music educators' communicative behavior in the process of music teaching, but also and perhaps more importantly, highlights the role of teacher's communication as a main vehicle by which teachers' cultural values and beliefs are transmitted to their students. For it is precisely music pedagogical communication that creates enduring impression on students, assists them in the process of music related production of meaning, profoundly affects their perception of music and music teaching and learning, and ultimately influences their choices with regard to the lasting engagement or disengagement with music.

Music teachers can communicate with their students using a great variety of different ways. But, whichever course they choose and whether they recognize it or not, their deeply–rooted beliefs, values, attitudes, and expectations always manifest themselves powerfully in the process of pedagogical communication. The importance of this aspect of communication has long been recognized by both theorists and practitioners alike in a variety of fields, such as psychology, psychotherapy, counseling, health care, social work, and education, to name a few. According to Sharf (2015), "Although unconscious motivations are out of awareness, they may still be exhibited in an individual's thoughts or behaviours" (p. 34). Not infrequently, as discussed above, music educators inadvertently, without realizing it, send certain

messages to their students that contain a lot of information about teachers' attitudes, expectations, values, as well as beliefs about teacher–student relationship, their roles, and functions in the teaching–learning process, nature, and function of music and music education, etc. Precisely because of the nature of these messages, they have to be analyzed very carefully.

Apparently, pedagogical communication is a particularly complex process, as it occurs simultaneously at a variety of levels, and is extremely hard to control. Therefore, it is essential for music teachers to realize the importance of these pedagogical cultural messages. According to Swanwick (2012), "We tend to overlook distinguishing features of our own culture, often remaining unaware that in certain respects we even *have* a culture" (p. 22, emphasis in original). It appears that it is imperative for music educators to become cognizant of their own pedagogical communication patterns. They *do* have a culture. It is a multidimensional complex structure, which has been defined in this study as music pedagogic culture, in other words, the music teachers' deeply rooted attitudes, values, and beliefs that reveal themselves through a pedagogical communication process. This is a communication framework which music teachers create (sometimes, unconsciously) to assist their students in the complex process of music related production of meaning and decision making. This culture is extremely powerful. For how students interpret teachers' pedagogical cultural messages might have positive (or damaging) effect on students' perception of music education, their understanding of music; it might make their experience with music meaningful (or meaningless), and facilitate their engagement (or disengagement) with music for the rest of their lives.

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Appendices

Appendix A: Stuart's Recording Studio–Floor Plan

Figure 5 Stuart's Recording Studio
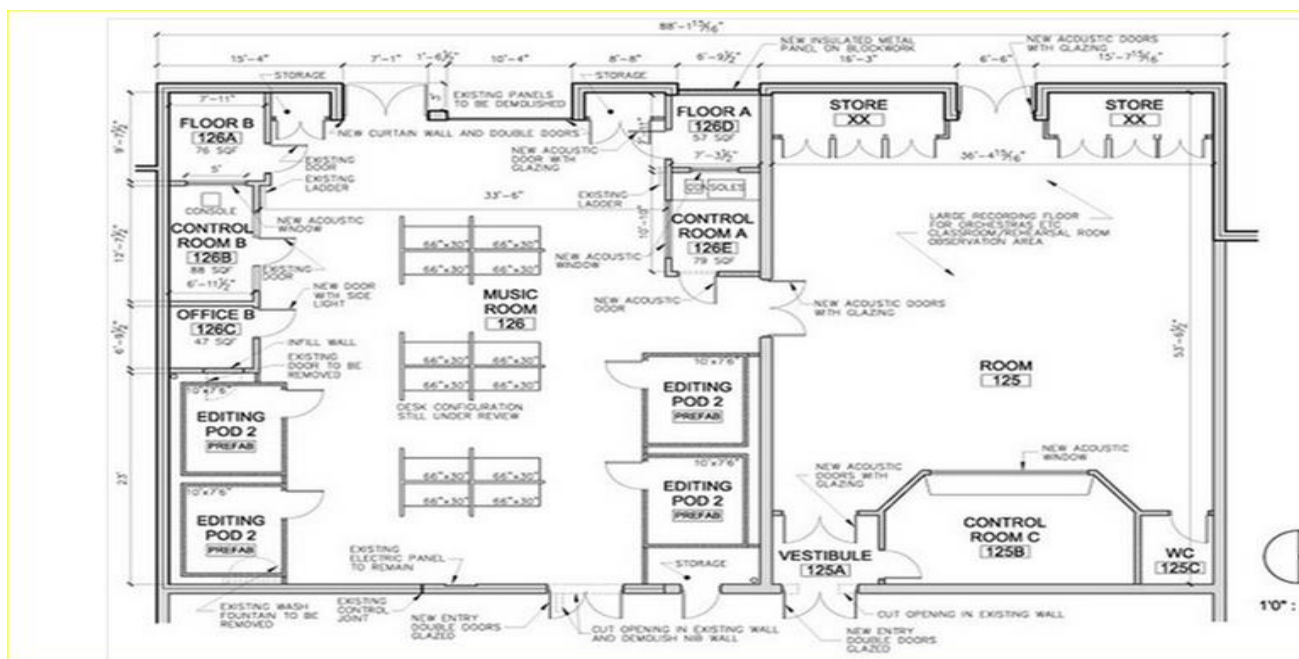
Appendix B: Table 6 Examples of Open Coding: Stuart's Interview Transcript

Table 7 Examples of Open Coding

Interview Transcript	Codes and Researcher Notes
You don't see this in many high schools… I don't know of any high school on the planet that has a recording studio such as this… [it] could be the finest facility of its kind on the planet	Proud–the studio is his own creation Not in many high schools Planet Recording studio The finest facility on the planet
…this is a recording studio, and the idea of this is that schools from everywhere can come here, it's a ground level, you can back up the …school bus; we can record a symphony orchestra here. So we serve a very practical purpose being a facility where schools can come and simply record themselves for their own purposes.	Recording studio For every school Convenience Efficiency–a symphony can be recorded Schools record themselves Central facility Central (center–indicates importance)

We also want to be a central facility for the board of education, for central initiatives…	
[the facility is] mother ship and hub, for international partnership which we are working on with the school board now, with this program, not this facility, this program duplicated across school board.	Hub–center International partnership The program duplicated This facility cannot be duplicated
if we can create this community, that we create locally, if we could expand that sense of community globally we should be able to end all war and hunger	Create community Expand community globally End war and hunger (!)
I'm led by something that was imparted to me by [university teacher] when I was in his program, at …many years ago. And he wrote on the blackboard "What is worth knowing", and used that as an accent to begin any program of instruction, ask yourself what is worth knowing, what is the most important thing that you can imbue on young people, to help them actualize, to help them to become people. What is the most important transformation, what is the environment that you can provide in which young people can actualize and become…	I'm led Imparted by my teacher What is worth knowing What is the most important thing Young people –become people (are they not people yet?) Help them actualize Important transformation (how) Environment Young people Actualize and become
goal and rationale of …program is social justice, self–actualization, character development, global conscience…the idea here is to make a difference, to change the world, to change our community, to model for a global community what young people can demonstrate	Philosophy—social justice, character, self–actualization, global conscience Make a difference, change the world, change community (how, why) Model for global community
next generation of world's children, as part of their public school experience will be allowed to collaborate in near real time with their brothers and sisters from all around the world on the creation of original art and music immersed in an environment that values character, equity, social justice, global conscience, and I believe that if that is realized, that could have a profound impact on a global society	Next generation School Collaborate Brothers and sisters World Art and music Environment Character, equity, social justice, global conscience Impact on a global society Statement (?)–his mission?

Appendix C: Table 7 Coding Scheme–List of Codes: Stuart's Interview Transcript

Table 8 Coding Scheme–List of Codes

Typical computer lab
Computers, work stations
Environment
Self–improvement, self–actualization, equity, community in a classroom, broader community
Organic development
Studio needs
Computer equipment and accessories
Prices
Ingenuity
Shopping and hunting
Commitment, efforts
Potential sponsors, supporters
Emails to musicians, celebrities, and social activists
Proud
Not in many high schools
Planet
Recording studio
The finest facility on the planet
Recording studio
For every school
Convenience
Efficiency
Central facility
Central
International partnership
This facility cannot be duplicated
Create community
Expand community globally
End war and hunger
I'm led
Imparted by my teacher
What is worth knowing
The most important thing
Young people
Help them actualize
Important transformation
Environment
Young people
Actualize and become
Social justice, character, self–actualization, global conscience
Make a difference, change the world, change community
Model for global community
Next generation
School
Collaborate
Brothers and sisters

World
Art and music
Environment
Character, equity, social justice, global conscience
Impact on a global society
Stuart' Mission

Appendix D: Table 8 Groups of Codes: Stuart's Interview Transcript

Table 9 Groups of Codes

Technology

Typical computer lab
Computers, work stations
Computer equipment and accessories
Studio needs
Prices
Ingenuity
Shopping and hunting
Commitment, efforts
Speakers, console, case, power supply
Ingenuity–got pair for 1500 dollars, they wanted 2000
Shopping and hunting
Equipment, accessories–digital interfaces, 600–700 dollars retail
Got pair of them for 300 dollars
Power amplifier
Ingenuity–1500 dollars, got it at garage sale

Aspiration

Organic development
The finest facility on the planet
For every school

Convenience
Efficiency
Central facility
Central
International partnership
Model for a global community
This facility cannot be duplicated
What is worth knowing
Young people
Transformation
Important transformation
Help them actualize
Help them become people
The most important thing
Social justice, character, self–actualization, equity, global conscience
Next generation
Brothers and sisters
World
Community
Global community
Impact on a global society
Make a difference
Change community
Change the world
Grand Mission

Facility

Typical computer lab
Studio needs
Computer equipment and accessories
Prices
Ingenuity
Shopping and hunting
Commitment, efforts
Potential sponsors, supporters
Emails to musicians, celebrities, and social activists
The finest facility on the planet
Recording studio
For every school
Convenience, efficiency
Central facility– International partnership
This facility cannot be duplicated

Appendix E: Table 9 Examples of Axial Coding: Stuart's Interview Transcript

Table 10 Examples of Axial Coding

Interview Transcript	Open Codes	Axial Code	Properties, Dimensions	Actions	Consequences
the first thing you see is your typical computer lab with work stations, we have 13 or so work stations here, 14 work stations;	Intro The first thing Describes→ No music→ <u>Computer lab, work station</u>	Technology	Computers and technology→ strong interest→ preferred discussion topic, described in detail→	Let students see computers first → the most important thing	Students' first (lasting) impression
we encourage the students to enroll in this course to understand that there is an expectation, that they have a design to nurse their music in this environment,	Encourage to enroll Expectation <u>Design to nurse their music→ (how)</u>	Using computer Technology	Environment→ implies specific functional characteristics and technical qualities→	Students bring their own design and are expected to nurse it→ the facility provides the perfect learning environment→	Students should realize the importance of this environment
anything we do here is centered on a philosophy of self–improvement, of self–actualization, equity of creating a family, a community in a classroom, that represents what could be a broader community,	Philosophy– self–improvement, self–actualization, equity, community in a classroom, <u>broader community</u>	Aspiration	Social Context→ demonstrates commitment to the ideals of equity, community and social justice→	Create a family, build a community in a classroom→ The facility is the perfect setting for this great undertaking– creating community→	Community in a classroom as a model for a global community
You don't see this in many high schools… I don't know of any high	Proud as a studio creator Not in many high schools Planet Recording studio	Facility	One of the best recording studios, which other schools don't have, described as the	Assumes a dominant position→	This studio as a model for similar facilities that would be created globally, International partnership

| school on the planet that has a recording studio such as this… [it] could be the finest facility of its kind on the planet… We …want to be a central facility for the board of education, for central initiatives… It is a mother ship and hub, for international partnership, which we are working on now, with this program, not this facility, this program duplicated across school board. | <u>The finest facility on the planet</u>

<u>Central Facility</u>

<u>Central</u>

Hub–center International partnership

<u>This facility cannot be duplicated,</u> only this program | | finest facility on the planet→

Sense of great satisfaction with his own creation, great achievement→ Commitment struggle and efforts →

pride→ | Next step–to become a central facility locally→

Then at the international level→

Create international partnership→ With the studio as the center→ | |
| if we could expand that sense of community globally we should be able to end all war and hunger… | Create community Expand globally

End war and hunger (!) | Global partnership | Community, local and international→ The ideal of partnership that would help achieve great goals→ | Students become a part of the important international project→ | The attempt to create a universal community with the studio is at the heart of the project |

Appendix F: Explanation of the Research Procedures

1. **<u>Purpose of Study:</u>** This study will attempt to gain deeper insights into the issue of music pedagogical cultural diversity, and to investigate some aspects of the dynamic and complex process of the relationship, constant interaction, and reciprocal influences between music pedagogy and culture. The study will introduce the concept of music pedagogic culture, and will attempt: 1) to identify the main components, attributes, and functions of a music pedagogic culture; 2) to determine what identifiable

characteristics and qualities can be regarded as properties of a culturally distinctive music pedagogic model; 3) to identify specific aspects of culture that may influence the formation and development of a distinctive music pedagogy; 4) to examine the extent of influence that the existing cultural environment has on the system of participants' pedagogical beliefs and values; 5) to investigate how these beliefs and values are expressed and communicated to the students; 6) to identify and explain some of the factors that might have an impact on the process of decision making related to the transformation of professional values and revision of routine instructional methods of the internationally educated music teachers in a new educational milieu.

2. **Procedures:** The study will be conducted during the months of […], in several Toronto public schools, and will involve classroom visitations, observations of teaching and several personal interviews. There will be four participants in the study, experienced and accomplished music educators currently employed in Toronto public schools. The participants will represent a range of sociocultural, educational backgrounds, pedagogical approaches, and professional experience. The researcher will ask for a permission to visit your classroom, and observe your teaching. Your students or any other persons will not be involved. During the interviews, you will be asked to answer a number questions related to your personal background, educational and professional experience as a musician and practised music educator.

3. **Potential benefit:** The information provided by you and other participants may facilitate the development of the policies, activities and programs oriented towards the improvement of the current situation, and bring positive change to your community and Ontario music education. It is our hope that this study will contribute to creating a meaningful cultural dialogue, which will assist in bridging the gap between diverse music pedagogic cultures that coexist in a contemporary society. It appears that such dialogue would prove highly beneficial not only for our profession but also for the society as a whole.

4. **Confidentiality and access to information:** Your identity will be protected at all times and will not be associated with your responses. In the event of presentation or publication of the data, whenever it is necessary to quote your responses, you will be given a study–specific pseudonym, and no personal information will be disclosed. During the study, all related data (such as interview transcriptions, researcher's memos, observational notes, audio tapes, questionnaires, and other) will be made available for your review and comments. After the study is completed, a summary of the research results will be offered for your consideration.

5. **Voluntary participation:** There are no known personal, professional, or social risks associated with the study, specifically for the study's participants. Your decision to participate in this study is completely voluntary. You have the right to withdraw at any time, to decline to participate in any part of the research, or to refuse to answer certain questions.

6. **Contact:** If you have any questions regarding the study procedures, or any other concerns related to this research, please do not hesitate to contact Leonid Sprikut at (416)484–4609, or by email: leo.sprikut@utoronto.ca. Additionally, you can contact the Office of Research Ethics at ethics.review@utoronto.ca or 416–946–3273, if you have any questions about your rights as participant.

Appendix G: Information Letter to School Principal

Dear Mr/Mrs

My name is Leonid Sprikut and I am a University of Toronto PhD student from the Faculty of Music conducting research examining pedagogical culture related to music. By pedagogical culture, I mean the dynamic and complex teaching–learning process expressed through teacher talk, action, attitude, and curriculum decisions in relation to a specific student context. My focus is exclusively on the teacher. I will not be studying the students and there will be no evaluative judgements made as to any pedagogical practice. My premise is that teachers differ in pedagogic culture (in essence that music teaching is pedagogically multi–cultural) and that this may be desirable given the diversity of cultures and musical traditions.

This research is a required component of the University of Toronto PhD program in Music Education and is conducted under the supervision of Professor Lee Bartel (416–978–3750). Ethical approval for the study has been obtained from the University Ethics Review Board (PROTOCOL REFERENCE # 26826) and from the TDSB Ethical Review Committee. The purpose of this letter is to inform you of the study's procedures and objectives and demand on the participating teacher.

A volunteer participant in this study is your music teacher. I recruited him/her because his/her experience and knowledge can serve as a valuable source of information related to the process of formation and development of music pedagogic culture.

The study will be conducted during the months of … and will involve several classroom observations of teaching. I will not in any way intervene in the conduct of the class and will attempt to be as unobtrusive as possible during the observation. I will conduct interviews with the teacher, scheduled so that no interruption in teaching classes occurs. No students or parents will be involved. Before the study begins, the teacher is provided with an *Explanation of the research procedures* form, which will consist of the clear and detailed description of the research aims, objectives and purposes, its procedures, methods, techniques, as well as potential benefits and outcomes. Participation is completely voluntary, and the teacher retains the right to withdraw at any time. Any personal information shared by the teacher will be considered strictly confidential, and their names and other related data will not be disclosed. During the study, all related data (such as interview transcriptions, researcher's memos, and other) will be made available for your review and comments, should you so request.

As an outcome of the study, we hope to facilitate and contribute to creating a meaningful cultural pedagogical dialogue. We are confident that such dialogue would prove highly beneficial not only for the music education profession but also for the society as a whole. Thank you for your consideration and support.

Signature
Date
_____
_____

I hereby give my approval and support

_____   _____
Principal Signature   Date

Appendix H: Research Procedures and Observation Protocol for Participants

1. **Procedures:** The study will be conducted during the months of […], in several Toronto public schools, and will involve classroom visits, observations of teaching and several personal interviews. The researcher will ask for a permission to visit your classroom and observe your teaching. Your students or any other persons will not be involved or studied. During the interviews, you will be asked to answer a number of questions related to your personal background, educational and professional experience as a musician and practised music educator.

2. **Purpose of Study**: This study will attempt to gain deeper insights into the issue of music pedagogical cultural diversity, and to investigate some aspects of the dynamic and complex process of the relationship, constant interaction, and reciprocal influences between music pedagogy and culture. The attempt will be made:

- to identify the main components, attributes, and functions of a music pedagogic culture;
- to determine what identifiable characteristics and qualities can be regarded as properties of a culturally distinctive music pedagogy;
- to identify specific aspects of culture that may influence the formation and development of a distinctive music pedagogy;
- to examine the extent of influence that the existing cultural environment has on the system of participants' pedagogical beliefs and values;
- to investigate how these beliefs and values are expressed and communicated to the students;

3. **Observation Protocol:** This study aims to explore the phenomenon of music pedagogic culture, as a pedagogic communication process in a variety of social, cultural, and subcultural contexts. Therefore, during the classroom visits, the researcher's main focus will be the process of teachers' communication, interaction with their students. The researcher will attempt to determine:

- how can music pedagogic culture be differentiated on a basis of communication (e. g. verbal/nonverbal, direct/indirect);
- how are teachers' values and beliefs reflected and expressed in pedagogic communication structures and patterns; and
- how are cultural/subcultural context evident in the music pedagogy?
- Specifically, my targeted "look–fors" may include:
- Lesson design and pacing
- Ratio of student initiated – teacher–initiated talk and musical activity
- The type of music students engage in
- Types of feedback offered students
- Source of musical interpretation decision making

Appendix I: Information Letter to Parents/Guardians

Dear Mr/Mrs

My name is Leonid Sprikut and I am a University of Toronto PhD student from the Faculty of Music conducting research examining pedagogical culture related to music. By pedagogical culture, I mean the dynamic and complex teaching–learning process expressed through teacher talk, action, attitude, and curriculum decisions in relation to a

specific student context. My focus is exclusively on the teacher. I will not be studying the students and there will be no evaluative judgements made as to any pedagogical practice.

This research is a required component of the University of Toronto PhD program in Music Education, and is conducted under the supervision of Professor Lee Bartel (416–978–3750). Ethical approval for the study has been obtained from the University of Toronto Ethics Review Board (PROTOCOL REFERENCE # 26826), the TDSB ethical review committee, and from the principal. The purpose of this letter is to inform you of the study's procedures and objectives.

Your child's music teacher will be participating in this study that will be conducted during the months of [...]. During this time, I will observe your child's teacher several times while teaching but it will not change the teaching in any intentional way. Your child will not be observed or interviewed. No individual student information or identification will be required.

The information provided by the participants will contribute to a fuller understanding of how music teachers teach and what contributes to their specific way of teaching. The results may bring positive change to your community and Ontario music education.

If you have any questions regarding the study procedures, or any other concerns related to this research, please do not hesitate to contact Leonid Sprikut at (416)484–4609, or by email: leo.sprikut@utoronto.ca. Additionally, you can contact the Office of Research Ethics at ethics.review@utoronto.ca or call 416–946–3273, if you have any other questions or concerns.

Thank you for your understanding,

Date

Signature

Appendix J: Cover Letter

Dear Participant,

My name is Leonid Sprikut. I am a University of Toronto PhD student in Music Education, who is currently conducting a study aiming to address the issue of music pedagogical cultural diversity, and to investigate some aspects of the dynamic and complex process of the relationship, constant interaction, and reciprocal influences between music pedagogy and culture.

This research is a required component of the University of Toronto PhD program in Music Education, and conducted under the supervision of Professor Lee Bartel. This letter is an invitation for you to become a part of the study.

The Canadian multicultural society is constantly dealing with the increasing diversity, and facing numerous new challenges, while striving to advance adequate social and educational policies. While many aspects of the problem have been addressed in the literature, however, music education research has fallen behind. It is only recently, that researchers in music education started gaining deeper insights into the important problem of pedagogical cultural diversity. There could be no doubt that this research will offer significant insights. The goal of this study is to highlight and examine culture's "unwritten rules" pertaining to the realm of music pedagogy, to investigate some of the factors that underlie the process of the formation, development and modification of music pedagogic culture. As a practised musician and experienced and accomplished music educator, your experience and knowledge can serve as a valuable source of extremely important information related to this process.

The study will be conducted during the months of [...] in Toronto public schools, and will involve several classroom observations and informal interviews with the participants. Before the study

begins, you will be provided with an "Explanation of the research procedures" form, which will consist of the clear and detailed description of the research aims, objectives and purposes, its procedures, methods, techniques, as well as potential benefits and outcomes. There is a very low level of personal, professional, or social risk associated with the study, specifically for the study's participants. Your participation is completely voluntary, and you will retain the right to withdraw at any time, to decline to participate in any part of the research, or to refuse to answer certain questions. Your personal information will be considered strictly confidential, and your name and other related data will not be disclosed. During the study, all related data (such as interview transcriptions, researcher's memos, observational notes, questionnaires, and other) will be made available for your review and comments. After the study is completed, a summary of the research results will be offered for your consideration.

As an outcome of the study, we hope to facilitate and contribute to creating a meaningful cultural pedagogical dialogue, which will assist in bridging the gap between diverse music pedagogic cultures that coexist in a contemporary society. We are confident that such dialogue would prove highly beneficial not only for our profession but also for the society as a whole.

Thank you for considering being a part of our study.

Your time, efforts and contribution are greatly appreciated.

Signature

Date

Appendix K: Interview Protocol # 1

Background

1. Where were you born?
2. What school did you attend?
3. What University did you attend?
4. Did you participate in any extra–curricular activities?
5. Are your parents musicians/music teachers?
6. If not, what is their relationship with music?
7. Did they encourage you to study music or play musical instrument(s)?
8. What kind of music (if any) did you listen to at home?

Early Musical Experience

1. Could you describe the earliest musical experience you've had?
2. What instrument(s) did you first play?
3. Did you find it hard?
4. Do you remember your first music teacher?
5. Could you describe her/him briefly? What kind of person was s/he? How could you describe her/his main teaching approach? Could you identify his/her main teaching beliefs and values?

Decision to become musician/music teacher

1. When and how did you decide to become a musician/music teacher?
2. What were your expectations when you thought about your future career?
3. Did you ever regret your decision?
4. Do you think your early experience with music affected your decision?

5.   In your opinion, did your relationship with your first music teacher affect your decision?

6.   Did your family/parents support your decision?

<u>Music Education</u>

1.   What, in your opinion is the main feature(s) of music education you received?

        Could you describe it in one sentence?

2.   I'll give you a list of words and you can choose as many as you think appropriate? (Professional, relaxed, enjoyable, comfortable, easy, tough, adequate, inadequate, serious, deep)

3.   What do you value in music?
        What do you value in music education?

4.   How can you describe yourself as a musician/music teacher?

5.   What in your opinion is (or should be) the purpose and goal(s) of music education?

6.   How do you see your role as a music teacher?

7.   What, in your opinion, are the main characteristics of your teaching approach?

8.   What do you expect from your students? (in terms of discipline, practicing, achievements, tests, exams, performances, response to music/music teaching)

9.   What is your opinion about the evaluation system in music education?

10.   How can you describe your relationship with your students?

11.   What in your opinion should their relationship be with you as a teacher?

12.   Their relationship with music?

Appendix L: Interview Protocol 2 (from Bartel, 2010)

1.   What in your opinion is the role of teachers in music education?

2.   Do you see music teacher as a rehearsal director, mistake finder, problem diagnostician, or as a problem poser, question asker, encourager, facilitator, (Choose)

3.   What are your expectations for your students?

4.   Do you believe that it is possible to develop musical ability in all students?

5.   Do you feel students' internal motivation is important for learning process? Is it necessary to motivate them?

6.   In your opinion, how central the study of music should be in students' life?

7.   What is the role of the relationship between you and your students in the learning process?

8.   What is your preferred method of communicating your values to your students? (modeling, prescribing, motivating, inspiring, explaining, showing, assessing, and so on)

9.   What in your opinion is the role of students' self–assessment in music education?

10.   What in your opinion is the purpose of music in social life– should it be performed for an appreciating audience, or is it best socially and collaboratively made?

11.   What in your opinion is appropriate response to music (emotional–aesthetic, or intellectual)

12.   In terms of musical knowledge and skills, how and to what extent these qualities should be developed in students?

Appendix M: Consent Form

The University of Toronto attaches high priority to the ethical conduct of research.
We therefore ask you to consider these points before signing this form. Your signature confirms that you are willing to participate in the study.

- I …………… agree to participate voluntary in a research project conducted by University of Toronto PhD Music Education student Leonid Sprikut.

- I understand that the study will attempt to gain deeper insights into the issue of music pedagogical cultural diversity, and to investigate some aspects of the dynamic and complex process of the relationship, constant interaction, and reciprocal influences between music pedagogy and culture.

- I understand that during the study, several classroom observations as well as a number of informal interviews will be conducted.

- I understand that during the interviews I will be asked to answer a number of questions related to my personal background, and educational and professional experience as a musician/music educator.

- I understand that there will be a very low level of personal, professional, or social risk, associated with the study. I understand that my participation is entirely voluntary and there will be no negative consequences if I decide to withdraw at any time, decline to participate in any part of the research, or refuse to answer certain questions.

- I understand that any personal information I provide will be used only for the study purposes and will not be transferred to any other party or agency. My name and other personal and related information will not be disclosed or used without my permission.

- I understand that during the study, all related data (such as interview transcriptions, researcher's memos, observational notes, questionnaires, and other) will be made available for my review and comments. After the study is completed, a summary of the research results will be offered for my consideration. The findings of the research will be written up as feedback for me, for policy makers and for other organisations interested in this work. The findings may be published, and they may also be used for teaching and research training. The written work may include quotations from the interviews, but I will never be named. If it is

necessary to quote my responses, I will be given a study–specific pseudonym, and no personal information will be disclosed.

- I confirm that I have freely agreed to participate in the research project. I have been briefed on what this involves and I agree to the use of the findings as described above. I understand that the material is protected by a code of professional ethics.

Participant signature

Date