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An Interpretive Study of Four Secondary Level Male Music
Teachers in Northwestern Ontario

A thesis
submitted in partial fulfilment of
the degree of Master of Education

© Arthur W. Santala

Faculty of Education
Lakehead University
Thunder Bay, Ontario, Canada

November 13, 2001



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DEDICATION

During the evolution of this thesis, I have benefited greatly from discovering and sharing new knowledge with many people.

I dedicate this research to my parents, Dianne Schuster and Arthur E. Santala, for constant unwavering support and encouragement.

To Pat McElroy at St. Ignatius High School and Robert Gombola at St. Patrick High School both of whom assisted me so greatly with my teaching duties.

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To my thesis supervisor, Dr. Fiona Blaikie, without whose overwhelming support, guidance, and expertise, I would not have realized the completion of my thesis.

November 13, 2001
Thunder Bay, Ontario, Canada

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ABSTRACT

The relative dearth of qualitative studies on characteristics of exemplary secondary level music teachers buttressed the need for this thesis. I selected four secondary male music teachers deemed exemplary by members of their communities. Within the context of their environments, and via extensive conversations, I recorded their responses to the following question: "What is the experience of being an exemplary music teacher?" From their responses the most significant qualities emerged in the form of themes and thematic strands, which I then compared with the characteristics of exemplary music teachers found in the literature.

The participants agreed that one must be prepared to work many hours beyond what is contractually required if one is to achieve exemplary status. Associated with this time commitment is the fact that one must exert a great amount of energy in his music teaching activities. Next, the participants discussed the attachments they develop with their students as well as the sacrifices they must make in their personal lives with respect to relationships. Finally, the last three main themes deal with the need for financial prudence, a comprehensive knowledge base, and an underlying love for music. A strong correlation exists between the findings and the literature.

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CHAPTER ONE

Purpose of this Study

The purpose of this study is to explore the personal and professional qualities of exemplary male music teachers. The question, "What is your experience of being an exemplary music teacher?" was examined from the perspectives of four male secondary level music teachers currently teaching in four Northwestern Ontario high schools. In this study, the phrase "exemplary music teacher" refers to a music teacher who acts as a model fit to be imitated by other music teachers as determined by the local community. Consistently, these exemplary music teachers are highly thought of by members of the city community, including local music merchants, local professional musicians, the music teacher's colleagues, school and board administrators, school board members, parents, and students. The literature reveals qualities attributed to exemplary music teachers.

Rationale

Significant quantitative studies which deal with one or more characteristics of exemplary music teachers are those by Baker (1981), Brand (1984), Goodstein (1984), Farmilo (1981), Taylor (1980), Fiocca (1986), Caldwell (1980), Pontius (1982), Yarbrough (1975), Yarbrough and Price (1981), Yarbrough (1988), Madsen and Madsen (1975), Forsythe (1975), Madsen and Alley (1979), Greer, Dorow, Wachhaus, and White (1973), Price and Yarbrough (1993), Yarbrough and Hendel (1993), Yarbrough, Price, and Hendel (1994),

Madsen and Geringer (1989), Doyle (1981), Kounin (1970), Berliner (1986, 1991), Collins (1978), Sims (1986), Byo (1990), Madsen (1988, 1990), and Cassidy (1990).

By contrast, there are very few qualitative and mixed research studies in this area. In fact, I only found two qualitative investigations (Wohlfeil, 1989; King, 1998) and one mixed study (Hendel, 1995). My study will contribute to the body of qualitative research in this subject area. As well, it will address the lack of qualitative research studies on the characteristics of exemplary male music teachers in Northwestern Ontario and in the rest of Canada. It will also provide data for comparison with other studies on exemplary music teaching generated thus far. Finally, male music teachers were chosen because a high number of music teachers in my area are male.

Another rationale for undertaking this study supported by King (1998) is that while "the literature on teachers provides a number of approaches for examining expert teachers, the research is inconclusive about what it means to be an exemplary teacher" (p. 57). He continues by stating that lists of characteristics in the literature thus far are not linked to contexts. This approach prevents a holistic understanding of the teaching role. Furthermore, many teacher characteristics are "intangible" (p. 57) and "specific to the individual" (p. 57). Therefore, researchers must find ways to "better explain the art of teaching" (p. 57). Finally, much teacher research involves behaviours that are quantifiable but "these lists in themselves are insufficient, as

attributes and characteristics of expert teachers offer little understanding when studied and analyzed separately" (p. 58).

King (1998) believes that we can contribute to the research on what it means to be an exemplary teacher by describing these teachers within the context of their teaching environments. King holds that lists of characteristics and attributes are meaningful only within the framework of contexts. By examining the perspectives of each of my four music teacher participants, I intend to expand this research base by exploring the personal and professional characteristics of my participants to determine how these characteristics make them ideal male music teachers within the context of their life experiences. Ultimately, this study uses qualitative methods and data to provide the field with an understanding of what it means to be an exemplary male music teacher.

Limitations

The following constitute the limitations of the study:

The validity of the described experiences of the four music teachers on what it means to be an exemplary music teacher was dependent on their willingness to discuss their personal experiences truthfully throughout the interviews.

Delimitations

The following constitute the delimitations of the study:

1. The sample of participants was limited to four male music

teachers in one school board in Northwestern Ontario.

2. Recorded conversations (interviews) and subsequent clarifications by telephone when required were the sole means of data collection for this study.

3. The number of interviews was limited to one per participant.

Personal Ground

I love music for its inherent value. As well, I value music for the social, employment, travel, and cultural opportunities it provides me. I believe in the importance of music programs in all our educational institutions and do my best to promote the study and performance of music both casually and formally. Therefore, what makes for a quality music teacher is and has always been personally relevant and important to me.

Male music teachers interested me personally because I am male and soon to be a music teacher. I wish to know if I have the potential to become an exemplary music educator. My personal experiences have always been with male music teachers. Finally, the four exemplary music teachers who were recommended to me as suitable participants are all male.

CHAPTER TWO

Review of Related Literature

Introduction

The majority of related studies found in my search of the literature were quantitative studies. There was one mixed study and two qualitative studies. I identified the characteristics of exemplary music teachers from each study and summarized them in tables, with the exception of studies which identified only a few characteristics (three or less), or when the characteristics could not be summarized in a few words. In these cases, I wrote a descriptive account. Finally, because my participants were all male, I commented on the few studies that I found dealing with maleness and teaching.

Quantitative Studies on Music Teaching

Baker (1981) used a Q Sort to create an evaluation instrument for music teachers consisting of a checklist of teacher characteristics. The most important characteristics are identified in Table 1.

Table 1 The Most Important Music Teacher Characteristics as Determined by Q Sort (Baker, 1981, p. 114)

enthusiasm for teaching	caring for students
maintenance of strong discipline	interest in student enjoyment

As found in Grant and Drafall (1991), Brand (1984) conducted a synthesis of research findings to derive the list of effective

music teacher characteristics in Table 2.

Table 2 A Synthesis of Important Music Teacher Characteristics
(Brand, 1984, p. 38)

is enthusiastic	"possesses a warm personality"
is personally interested in students	"presents material in a clear manner"
"teaches at a brisk pace"	"plans a variety of activities within the class period"
"balances praise and criticism"	"has a desire to improve"
"uses discipline techniques focused upon communication of expectations"	

Grant and Drafall (1991) examined various descriptive studies that suggest an effective music teacher does the following as in Table 3.

Table 3 A Summary of Music Teacher Characteristics (Grant and Drafall, 1991, pp. 38-39)

"uses high quality literature" (Fiocca, 1986)
"is an independent thinker" (Farmilo, 1981)
"possesses a strong need to accomplish tasks" (Goodstein, 1984)
"has a creative teaching style" (Farmilo, 1981)
"is able to adapt instruction to student needs" (Taylor, 1980)
"maintains an appropriate rehearsal atmosphere" (Fiocca, 1986)
"balances rehearsal and teacher talk effectively" (Caldwell, 1980, Pontius, 1982)
"is thoroughly prepared for class" (Fiocca, 1986)
"is adept at human relationships" (Goodstein, 1984)

Yarbrough (1975) defined the effective characteristic of

magnitude as a teacher's "ability to change behaviour dramatically in all defined categories at precisely the right time during the rehearsal" (p. 183). Magnitude was viewed as a synthesis of eight distinct behaviours — body movement; voice volume, pitch, and speed; activity; eye contact; gestures; and facial expressions.

Yarbrough and Price (1981) confirmed the presence of a three-step sequential instructional pattern in music classrooms which included (1) teacher presentation of task, (2) student response, and (3) reinforcement of student response. Presentation behaviours (step 1) were more effective when time on task was varied and presented in short instructional segments (Yarbrough, 1988). Contingent reinforcement (step 3) was found to be effective for student learning (Madsen & Madsen, 1975). In Hendel (1995), "high-approval techniques improved student attentiveness (Forsythe, 1975), lessened inappropriate social behaviours (Madsen & Alley, 1979), and positively influenced students' attitudes toward music (Greer, Dorow, Wachhaus, & White, 1973)" (p. 183). Finally, in Hendel (1995), reinforcement patterns ending with approvals were found to be more effective than patterns ending with disapprovals (Price & Yarbrough, 1993; Yarbrough & Hendel, 1993; Yarbrough, Price, & Hendel, 1994).

Hendel (1995) mentioned teacher intensity as a required trait for effective music teachers. Madsen and Geringer (1989) defined intensity as a "global attribute that is used to describe sustained control of the student/teacher interaction, evidenced by efficient, accurate presentation and correction of the subject matter with

enthusiastic affect and effective pacing" (p. 184). Various researchers associated teacher intensity with a variety of traits recognized in good teachers. These can be summarized from Hendel (1995) as in Table 4.

Table 4 A Summary of Traits Related to Teacher Intensity (Hendel, 1995, p. 184)

enthusiasm (Collins, 1978)	"with-it-ness" (Doyle, 1981)
expertise (Berliner, 1986, 1991)	ability to control down time (Madsen, 1990)
magnitude (Yarbrough, 1975)	favourable teacher affect (Sims, 1986)
"overlap" (Kounin, 1970)	good sense of timing (Madsen, 1990, Hendel, 1995)
good sense of student attentiveness (Madsen, 1990)	total subject familiarity (Madsen, 1990)

In Madsen and Geringer (1989), a correlation of $\rho = .92$ was computed between effective teaching and intensity. This result suggested that intensity is an important attribute of effective music teaching. Byo (1990) determined that "sustaining intensity for long periods of time seems necessary for holding students' attention during instruction in the classroom" (p. 157). Finally, in Cassidy (1990), the "capacity for doing the right thing at the right moment lies in the teacher's ability to maintain student attention by balancing high- and low-intensity conditions" (p. 184).

In Madsen (1988), common behaviours listed for the more effective teachers dealt with music considerations and the ability to communicate. Behaviours listed for the least effective teachers

dealt with a lack of discipline and student motivation.

Mixed Study on Music Teaching

Hendel's (1995) mixed investigation of factors that contribute to effective music teaching revealed that, in addition to common instructional behaviours, good music teachers in general possess "context-sensitive" features (p. 189) which are specific to the individual teacher. These include descriptors such as in Table 5.

Table 5 Context-Sensitive Traits of Music Teachers in Hendel (1995, p. 189)

"humorous and businesslike"	vigilant and facilitating
efficient and motivating	"gentle and thoroughly musical"
verbally economical	"respectful and organized"
unconventional and high-powered	"serious about music making"
excited and able to solve problems	

The elementary students in Hendel's (1995) study most often described their music teachers as "fun" (p.189). Other responses included the descriptor "nice" (p. 189) and the statements, "She gives us a second chance;" "She knows us and likes us;" "She's never tired of doing music;" and "She acts like there's nothing we can't do" (pp. 189-190). These statements revealed the positive and motivational qualities possessed by these music educators. Students also took note that their teachers often said, "good job" or "good" (p. 190) along with other forms of verbal approval (Hendel, 1995). Pupils recognized their teachers' musical

abilities and that their teachers taught them "how to do music, and do it right" (p. 190). Hendel's (1995) teacher-participants demonstrated that they do the following as in Table 6.

Table 6 Teaching Behaviours of Music Teacher Participants (Hendel, 1995, p. 190)

incorporate many personal values in their instructional routines
love music and are motivated to share the benefits of lifelong learning in music
endeavour to educate the whole child
have high expectations for improvement for their students and for themselves

Qualitative Studies on Music Teaching

Wohlfeil (1989) examined qualitatively three successful rural school music programs and teachers. The characteristics identified as contributing to the success of these teachers are listed in Table 7.

Table 7 Characteristics of Rural School Music Teachers (Wohlfeil, 1989, p. 23)

the use of high quality literature
the ability to develop community support
the presence of high expectations
the act of consistently enforcing rules
the providing of immediate feedback/evaluation to students
the presence of high regard for students
the emphasizing of solos and small ensembles
the demonstration of autonomy
the maintenance of an extraordinarily high percentage of student participation

King's (1998) case study of David I. Dunnet is a rich, descriptive account of the personal and professional qualities of a well respected music educator. The purpose of the study was to better understand what it means to be an exemplary music educator. During the course of King's study, four major themes emerged. Theme 1: High level verbal and nonverbal language is essential to become an exemplary teacher. David Dunnet's knowledge base is extensive and includes music related subject matter as well as a broad base of general knowledge. Theme 2: Routines and organization provide the framework for artistry in teaching. Although routine and organization are recognized as characteristics of expert teachers, Dunnet is not just organized or skilful in using routines. Dunnet's routines and ability to organize are based on more than 28 years of careful thought and reflection. Theme 3: Humour is essential for exemplary teaching. Humour is often mentioned as a trait of expert teachers; however, rarely is the humour of expert teachers described in detail. Dunnet uses humour as a teaching tool and has the ability to weave humour into serious discussion. Theme 4: A quality environment is conducive to quality teaching and learning. The environment in Dunnet's band room is warm and inviting. The people in the program interact like a family based on the moral values of trust, honesty, responsibility, consistency, dependability, and commitment (King, 1998).

King's (1998) four themes are summarized in Table 8.

for maximal student learning. Finally, they genuinely care for and are interested in the welfare of their students and have high expectations of them.

Maleness and Music Teaching

The great majority of music teachers in my area are male. Punch and Tuettemann (1990) examined levels of stress among secondary teachers in Western Australia. They found that psychological distress levels did not differ markedly for female and male teachers. They speculate:

Rather, it may be that work-related issues are more influential in both producing distress among female teachers — and alleviating it — than they are for males. The sociological significance of this finding may be that female teachers invest rather more of themselves in teaching than males, making them more vulnerable to distress brought about by school related stressors and also more amenable to distress relief from school related distressors. (Punch & Tuettemann, 1990, p.379)

The above is important with respect to the ratio of stressors to distressors in music teaching and the nonprevalence of female music teachers in the field. This point will be discussed later.

Koza (1993) exposes the stereotypical thinking regarding the superiority of males in music teacher positions that existed in the early part of the twentieth century. She quotes former music supervisors T.P. Giddings and Earl L. Baker (1921).

The teacher must be a disciplinarian, one who is able to rule tactfully without too much show of driving. He must be a teacher of the more ingenious variety and also have great force and endurance, both mental and physical...He must have infinite patience, firmness, and an immense love for young people. (p. 221)

It is no easy work to be a successful chorus leader. It

is a man's job, though many women are doing it splendidly. When I say it is a man's job, I mean that boys are more likely to sing if there is a man at the helm. Then again in the large high schools, where there are many classes daily, the mere physical strain of several chorus classes in succession is too much for the average woman not possessed of great physical as well as mental endurance. (p. 221)

Perhaps such stereotypes still exist today. This point will also be discussed later.

CHAPTER THREE

Methodology

This is an interpretive study that aims to reveal the qualities of four exemplary male music teachers through recorded interviews.

Phenomenological theory helped to guide my qualitative research approach for several reasons. First, van Manen (1997) states that "Phenomenology differs from the various human science approaches such as ethnography, symbolic interactionism, and ethnomethodology in that phenomenology makes a distinction between appearance and essence" (p. 184). Also, as cited in van Manen (1997), "Phenomenology is the study of essences" (p. 184). Van Manen (1997) goes on to explain this statement in that "phenomenology always asks the question of what is the nature or meaning of something" (p. 184).

Van Manen (1997) claims that "Phenomenology does not produce empirical or theoretical observations or accounts. Instead it offers accounts of experienced space, time, body, and human relation as we live them" (p. 184). Furthermore, Heidegger's goal "is to let the things of the world speak for themselves" (Van Manen, 1997, p. 184). He asks, "What is the nature (Being) of this being? What lets this being be what it is?" (p. 184). This methodology, therefore, was particularly suited to my purposes in that I wanted to focus on contexts and the perspectives of my participants while embracing subjectivity to extract meaning. In

this regard, my main research question was: **"What is your experience of being an exemplary music teacher?"** The data were analyzed through an interpretive approach, focusing on revealing emergent themes.

Time Frame

Background reading and research for this study commenced in June of 1999. These activities were interrupted by a period of employment from September 1999 to June 2000. Research started again in July, 2000. By November of 2000, the first draft of the proposal was written. Interviews and transcriptions took place from early to mid April, 2001. Data analysis and interpretation were completed by late June, 2001. Additions to the literature review and revisions to various parts of the study were ongoing.

Ethics

Approval for the research was obtained from the Ethics Advisory Committee of Lakehead University. This was followed by clearance from the Lakehead Public School Board which in turn was followed by approval from the principals of the high schools at which my targeted participants teach. After this, I sought and received consent from my four participants.

Precautions were taken to preserve the rights of each of my four participants. The precise nature, purpose, and benefits of my research were explained orally and in a cover letter (see Appendix D) to each participant. My participants were given pseudonyms, and all information was kept confidential. Participants were advised

that they could discuss the research with my thesis supervisor, Dr. Fiona Blaikie. Dr. Blaikie will store all data safely for a period of seven years. Participants were advised that they could withdraw from the study at any time.

Participant Selection

In order to select participants for this study, I consulted individuals who have been actively involved in the local music community for over thirty years. These individuals included owners of music stores, professional musicians, and volunteer conductors of high school stage bands as well as school board administrators, school board members, parents, and students. They all have extensive contact with high school teachers in Northwestern Ontario.

My participants have developed high profiles in their Northwestern Ontario communities through their many years (ten or more) of music teaching experience. I have attended concerts led by three of my participants and read many favourable newspaper articles. I have talked to teachers, administrators, school board members, parents, and students. All have made very positive comments about my four participants.

The four exemplary teachers were also recommended to me based on their many years of music teaching experience, their ability to reflect and to be articulate, and their willingness to participate. I first telephoned each prospective participant to ask them to consider participation in my study. Each of the teachers was then

contacted more formally by letter as well as by telephone to establish appointments for the recorded interviews.

Field Entry

A letter asking for participation in my study was sent to each of the four identified exemplary music teachers (see Appendix D). The letter also specified possible benefits to the participants and ethics considerations.

Data Collection

During the interviews, I posed one open-ended question to my participants: **"What is your experience of being an exemplary music teacher?"**

The data were collected on audiotape over a two-week period commencing in early April, 2001. I conducted interviews lasting up to one and one-half hours with each participant. Conversations took place in each music teacher's office. I confirmed interview times by phone the day before to accommodate any need for rescheduling. I transcribed each interview myself. During the transcription process, clarification of some information took place by telephone.

Data Analysis

I carefully read each recorded transcript. Focused comparisons of the four transcripts yielded a series of five major themes of which two were broken down into two and three thematic strands.

Coding of themes and thematic strands, according to Stead (1989), occurred as follows: A three-character code was inserted at each new paragraph for each transcription. The first character was an alpha A, B, C, or D, corresponding to participant A, participant B, participant C, or participant D. The second character was also an uppercase alpha denoting a major theme. The third character was a number denoting a thematic strand. For example, BE3 would represent participant B, theme E, thematic strand 3. Decoded this code might mean teacher B said that being proactive (E) was an important characteristic related to the ability to create student self-esteem (3). Continual analysis and coding of data eventually lead to the emergence of a summary of themes and thematic strands.

CHAPTER FOUR

Presentation of Findings

Introduction

This chapter contains the responses of the four male instrumental music teacher participants to the question, "What is the lived experience of being an exemplary music teacher?" After classifying the data in the transcripts, I used the coding system described by Stead (1989) in the data analysis section to determine the main themes and thematic strands dealing with the characteristics of my four participants. Thematic strands can be thought of as specific component themes which the more general overall themes are comprised of. Following is a description of each music teacher participant. Then I examined the emergent themes and thematic strands.

The Teachers

Pat

Pat, 47, is a friendly man of medium build with dark hair and a moustache. He has been teaching music for 23 years and is confident in his presence. He was eager, not pressured by my invitation to him to participate in my study. He wished to provide for me what I needed for a successful interview. Pat emphasized the need to be adaptable to change. This adaptability is both on a daily basis when teaching and on a yearly basis due to new curriculum, dwindling resources and "different schools, different students, and different administrations." He remarked that he has

had to make changes in his personality to accommodate different situations in which he finds himself.

Pat is able to adjust well to the demands of the job. He is busy, but not a workaholic. Still, he is the only one who mentioned that he's had some health problems and, while he still retains the mental energy required for the job, he does not possess the same physical energy that he once had. He explains: "...you have to be active with the kids all the time and it's becoming a little bit tougher. But you still fight it." Even so, he says:

I'm tired. You know. Why am I doing this? But, then when you look at those faces; you come back here, you just snap out of it. I don't know what there is other than what I do, that I enjoy doing. So it can't be all bad if I've been keeping my head above water for that length of time.

Mark

Mark, 39, has a confident and charismatic presence. He has blond hair and a goatee. Mark is the participant who maintains the greatest commitment to musical activities outside school. He is the conductor of an ethnic choir, the cantor and organist at his church, plays regularly in a dance band, and is a community player in the local symphony orchestra. He is an active arranger of choir music and music for his students and, originally, his dream was to become a full-time performer. He is still exploring this possibility.

Although Mark has 15 years music teaching experience, this year is his second year teaching at this high school. The music program having lapsed in recent years; he finds himself in the

building phase.

Mark is the only unmarried participant in my study. He believes that the demands of his high school music teaching vocation coupled with his other musical interests have required that he remain single. Indeed, a personal relationship disintegrated because he did not have the time "to be there" for his partner without sacrificing some of his musical commitments.

Mark emphasizes that connections, or, his word, "contacts," and professional and collegial relationships are important to his job. He interacts with colleagues and administrators and he knows a lot of other teachers and professional musicians in the community as well as local and out-of-town music merchants. Relationships with these groups are useful when he needs assistance with his programs.

Mark was the only one to mention that politics becomes part of the job. He holds that it is good to be busy because that helps him politically. He contends that "you have to sell the school; you have to sell yourself."

Jason

Jason, at 38 the youngest amongst my participants, seems to be the happiest educator/musician. He is fortunate to have so successfully taken advantage of the many opportunities his career has offered him. He states: "I have worked in a winter paradise in Split Rock, Colorado, and in a summer paradise, the Shakespeare Islands." He is able to enjoy a satisfying family life while still

managing to put forth the commitment required for a successful music teaching career. Indeed, Jason said that the word "happy" is an excellent word that he would use to describe himself in his present position. He has thought about becoming an administrator, and believes that he could be a good vice-principal or principal, but is not willing to take on the additional time commitment because it would interfere with his family life.

Jason emphasizes that balance is important in his life. He has a wife and two children and states: "So you have to put your priorities first. My family is first." He further notes that "If you put out more than what you feel is fair, then you'll be bitter. If you don't put out enough, then you're gypping yourself as well as the student."

Jason holds that he is always learning and that education "is a two-way street." He believes that no matter what resources a music teacher has, all his/her students are capable of making great music. He believes that a strong foundation in musical training certainly helps to become an exemplary music teacher. However, this is not a prerequisite for success. He has colleagues who have achieved success at music teaching without formal music qualifications. Jason regularly participates in and seeks out professional development opportunities. Jason notes that he learns from other master teachers and from junior teachers as well and that being able to cooperate with all other staff is important. His strengths are with the more advanced student.

Tim

Tim, at 53, is the oldest participant. He is neatly dressed, not particularly tall, and is by far the most humble and passionate about his chosen vocation. Early in his career, he actually considered himself a fraud because, instead of a music degree, he completed a political science/philosophy degree. To make up for his lack of music qualifications, he drove himself to work extremely hard. He is always there for students, never says "no" to any request, and strives to develop as many allies as possible. He describes how he spent his early years "running" away from people so that he would not be exposed as the fraud that he says he was. He was humbled when I told him that he is considered exemplary by his colleagues and, as a result, he was very emotional during my conversation with him.

Tim gives much credit to his students. He is extremely proud of all their successes which include numerous victories and high ratings at local and national band competitions. He does not attribute student success to any special qualities in him except perhaps that he ensured he was always there for his students. His intentions were good, and he was always willing to put in as many extra volunteer hours as were necessary. He remarks that his role was to "get out of the way" of his students and let them experience music. This teaching style amounted to a workaholic type of teaching commitment which ultimately resulted in the disintegration of his first marriage. Later he remarried, this time to his one-

time student.

Tim attaches special importance to the relationships he has developed with his students and regularly keeps in contact with several graduates. He is fascinated by young people and regards them first and foremost as people rather than as students.

He holds that he is not particularly well-organized but that his wife is the organizer in his life.

In recent years, he has changed his attitude and teaching style. Earlier, he inherited a teaching style from a previous music teacher where the philosophy was to drive the students as hard as possible in a quest for perfection. Now he states, "I can take my time and do other things and develop maybe a more healthy relationship with students and then find out what they want."

Tim is the only one to express that exemplary music teachers choose a high quality repertoire. He goes on to provide several examples of music that he chose or were donated to him that really boosted the quality of his band program. Quoting Tim, "...quality music — I think that makes a difference in terms of results that you're going to get."

All four participants were very articulate, personable, and seemed to be well-adjusted to a people-oriented environment. Indeed, underlying many of the themes which follow is the fact that much of the music teacher's role is related to satisfying the demands that students, parents, and school staff make upon him.

The Themes

Analysis of the recorded interviews yielded five major themes which are as follows: Commitment, Managing Relationships as a Male Music Teacher, Financial Prudence, Knowledge, and Love of Music. The major theme of Commitment was broken down into the thematic strand of Time and strand of Energy. The major theme of Managing Relationships as a Male Music Teacher was further divided into the thematic strand of Relationships With Students and the strand of Relationship Compromises. The themes and accompanying thematic strands are summarized in tabular form on page 44 (Table 10B).

Commitment

The most common theme that I gleaned from the data analysis was that music teachers are very committed to their profession. This characteristic was common to all four participants. A most significant commitment was in terms of time and in terms of energy.

Time

During a typical day in the life of a music teacher, there may be rehearsals before or after school, at lunch, or in the evenings. In addition, there are extra demands on the teacher's time, which can happen at any moment and which may or may not be music related. Pat emphasizes the extra time commitment required for a concert or musical:

Preparing for concerts; I mean, the hours you spend rehearsing or doing a musical. I mean you're talking about hours and hours. It's not just you know the 76 minute and "goodbye to you tomorrow;" it's a lot more.

Everything from kids coming in at lunch; you know, "Could you tell me this?" or like I said it may not even be music related; they just want someone to talk to. So it goes way beyond just the classroom hours.

Pat further elaborates on the behind-the-scenes efforts that are required but that the public does not appreciate:

I mean we spend so much time with these kids after hours — there are a lot of people who don't realize that. They just come out to our concerts which are an end product of whatever. How many hours do coaches spend and if you spend all day with the kids and then you spend another 2, 3 hours afterwards, you're tired. You're tired out and so when it comes to music teachers, we're all pretty committed.

Mark emphasizes how busy he is as a music teacher even though he may have time off at certain points in the day:

Music teachers are very, very, busy, even if we have a number of preparation periods or we have time off at lunch or after school. During the day, it's busy or in the evenings, sometimes rehearsals are scheduled.

Mark also explains how teaching music is more than a full-time vocation:

Teaching music for me is seven days a week because even though I do other things musically on the weekend, I am always worried about what's happening on Monday.

Mark mentions that he has been out of the school every day for three or four weeks because he has had to go pick things up. He says "it's very hectic." Finally, Mark elaborates on the demands on his time made by others:

You're expected to stay late, to be early, to be available. So when they announce that they want us to be available 24 hours a day, seven days a week for going to take trips and stuff like that and all the government crack-down on co-curricular activities; we've been doing it already.

Jason's experiences are similar to Mark's:

One of the things, you know, I'll say about being a successful music teacher is that you are a busy person. If you decided to take this profession on, you have decided to dedicate a lot of time in your life doing it.

Jason also cautions that it is possible to put so much time into music teaching that one's personal relationships suffer. He believes in finding the right balance. One should "put out what you feel is a fair amount," otherwise, "you'll be bitter," because you will have no time for your personal life.

Among my four participants, Tim is undoubtedly the one who puts forth the greatest time commitment to his vocation. Believing he was initially unqualified to teach music, he comments:

...that whatever the guy that had hired me to come up here, had seen in me, as a music teacher — the only way I could repay him for that generosity was to work, you know, hours and hours and hours, and yet I was never really organized to be effective. There was a lot of down time, a lot of wasted time, a lot of time fixing errors and just not being very efficient in what I did.

Tim continues:

My marriage had disintegrated partly because of this workaholicism where you went to work at 7:00 in the morning and had stage bands and choirs and all that stuff. And then you had them in afternoon and at night. You had concerts and you had performances and all that sort of thing, so you basically went all the time kind of thing. And I never said "no" in those days.

Tim also contends that, even though his teaching style was to "get out of their way and let the kids experience music" he "would sort of set the parameters" and "always be there" for his students. Finally, upon reflecting on his many teaching years, Tim adds that he "was prepared to spend whatever it took in terms of time and encouragement." Tim maintained this time commitment despite the

fact that he has relaxed his instructional approach in recent years.

Energy

Not only do music teachers work long hours, they must put a lot of energy into their teaching activities. Pat believes:

You have to take it serious [sic]. You obviously get a lot of enjoyment out of it but I think you really have to put a lot into it before you get something back. And especially, what I find is when the students see the enthusiasm and the dedication you have, generally they're behind you, they sense that. And you know, it's like an aura that you send off by your commitment. I mean if you sort of drag yourself into the class and you know [flat tone of voice], "Flip to this page, everyone get their instruments up," that's how they're going to respond to you. I think you have to be imaginative. You have to be creative, on the spot. Sometimes you may have to come up with something.

Pat also states that sometimes a music teacher may not feel well on a certain day, but "you have to kind of block that off and step into that positive, energetic mode," adding further, "you've got second burner on." He holds that teaching requires a lot of mental and physical energy. He finds that he is running out of the physical energy. He also comments that some days he's tired but he must "snap out of it" and continue teaching.

Mark contends: "The decisions that we have to make everyday regarding pieces to play, which theory to do — are challenging." Furthermore, Mark informs us how tiring music teaching can be:

Sometimes it's like OK we do this with them. Do we do this with them? Do we? For the most, they pay attention. They get fidgety after an hour. And I mean it's an hour and a half straight. It's lunchtime so it's tiring for them. It's tiring for us as well.

In addition, Mark describes music teachers' contributions toward extracurricular musical activities:

Well, actually we don't do it all; we like to think we do it all. We'd like to do it all but we'd be in the ground. I mean breakdown and burnout are very quick in this type of environment.

Finally, he comments that music teachers experience stress.

Jason comments, "I don't think there's any teaching profession that is an easy way to go but I think that teaching music is a tough road to go." He also says music teaching is challenging and continues:

But certainly, at the Grade 9 level, I have many applied students and my greatest motivation for them is to teach them responsibility and for some of them that's hard to take on. We have to teach them from the beginning the importance of how sacred instruments are, particularly in times of belt tightening that, anger management and frustration management — music can be extremely frustrating. So it's, you have to try to figure out a way on a daily basis to continually motivate them so that you can drag them along for those six weeks so at the end of the six weeks, you can sort of say, "See, this is where we are now."

Tim describes himself as having a driving type A personality.

He informed me that there was only room for one music teacher at his first school and so he "basically was running the whole show." Tim contends that he taught for several years with the attitude that "you've gotta drive them until they're perfect so they gotta win." He describes his time at one school where "it was very high pressure, high tension kind of arena." It was only after several years of teaching and a change of schools where he could progress from a striving-for-perfection kind of attitude toward one where he could ease off and take his time and "do other things."

Finally, Tim's ongoing participation in music festivals and competitions and numerous band excursions illustrate that he has continually put forth Herculean efforts and energy toward his teaching career.

Managing Relationships as a Male Music Teacher

All four participants in my study were male. Each of my (male) participant's commentary illustrated by example that establishing healthy relationships with music students is necessary for one to be considered an exemplary (male) music teacher. Finally, the huge time commitment required for music teaching requires that compromises be made. For Mark and Tim, time required for private relationships was neglected in support of a teaching vocation whereas for Pat and Jason, family life was the priority.

Relationships With Students

Pat elaborates on the different roles in which he finds himself and the relationships he has developed with students.

...because you have that kind of rapport with the students; because it's so much hands on with them, and you get to know them in a different way and the students really open up to you...but I wasn't sure I could help in the capacity that they were asking me to, and that was being a guidance counsellor...you could have these students for five years. So you get to know them quite well; they get to know you quite well and if you have that bond or that trust, they come to you for things other than music...Many situations I've had where students have some kind of personal problem or some kind of crisis at home. Then they will come to and it has nothing to do with music but it's through music I've developed some kind of a bond with them and it's really special and rewarding...it's almost like being a father figure to them.

He continues regarding the awesome position of teachers and the connectedness he has with his pupils:

You can influence; you know the power that a teacher has over a student is phenomenal. But in my commitment to teaching what I know to these students, if I ever lose that connection I have with them, then it's time to get out. That's how I feel.

Pat contends that music teachers will always encounter students who do not "click" right away with the teacher. He must "search for a way" to connect. Indeed, Pat talked about one of his students who originally had no interest in music. His parents simply wanted him to take it. Before the student graduated, he had learned to play almost all of the band instruments to a Grade 9 level. Although the student had no music background in the beginning, the potential was always there, and Pat had found a way to tap and draw out that potential through positive rapport and connecting with that student. Now the student is taking music in university.

Mark describes how he must maintain a cooperative spirit in his teaching.

...I'm the new teacher, I'm sort of building the program up again, trying to get the students to work with me, understand what my techniques are, what my likes and dislikes are, so to speak, so that we can work together and I'm trying to find what theirs are.

As well, Mark also describes his relations with his students as "a partnership" because the pupils always tell him or his colleague what's happening regarding their other extracurricular commitments. In this way, conflicts are avoided. Mark, like Pat, describes himself in the role of a counsellor. Mark also speaks of husband

and wife teams in music teaching as effective because students look upon them as father and mother figures. He informed me that part of the problem with music programs is that a student may have the same music teacher for five years when, in fact, the students would prefer a change. Thus there is a need for mutual rapport between teacher and student so that the music programs do not collapse because of unfavourable relations. Mark believes a music teacher should be cognizant of his reputation within the school so as to avoid "turning off" students from taking music.

He or she has to worry about image a bit because a student will take courses from, or will not take courses from a teacher, you know. "I won't take that course because of the teacher." "Oh, I will take this course but I got to get into another classroom." Or, "Can I drop this course this semester and take it with so-and-so next semester?" So you establish relationships. You try to heal relationships when things happen — not easy, not easy at all because the gender thing is a problem. Some guys don't want a female teacher. Some of the girls don't want a male teacher (laughs).

Jason claims that "there is a real chance for growth" if the music teacher can create a non-threatening, positive, environment where it is permissible for both student and teacher to make mistakes. This is because, "it is through falling down that we get up taller." He notes that adolescents are very self-conscious about what they're doing and how they might appear among their peers. It is imperative, therefore, that we give them a safe environment in which to perform.

Jason feels it important to maintain a certain distance from his students. He does not like the phrase "professional distance" because he says that that implies he is making a judgement. There

are teachers, Jason explains, who project the image of the "young, cool teacher," and they may maintain this image quite successfully throughout their careers. Jason believes that this approach is not necessarily to be judged unprofessional. However, he believes he has to separate himself from that and project an image that is simply "different." Consequently, part of Jason's separation or distance from his students is determined by his style of dress. Jason always dresses formally, unlike his students, and therefore is different than his students. His wearing of dress clothes with shirt and tie provide some separation and therefore distance from his students. This distancing ultimately results in Jason's maintaining power and authority over his students where there are clearly defined boundaries between teacher and student.

Tim holds that, because he spends so much time with his students and because he sees many for five years, he develops a special relationship with them. This is not the case in most other subjects because students experience different teachers in, for example, English or math classes. Tim continues that he has always enjoyed being with kids and is fascinated with young people. Tim's driving, demanding teaching style in his early years later yielded to a more moderate approach which resulted in healthier student-teacher relationships. He explains:

...surprisingly you find out, you know they want to be competent, they want to sound good, they want to play well, you know, they just need the environment and the people who care about nurturing that rather than demanding it or sort of forcing it.

Tim maintains distance from his students as Jason does

although there is a more equitable distribution of power between him and his pupils. He comments:

We have a fairly relaxed environment here, I think. You know, kids are welcome to be in, they're in the office checking their e-mails and stuff like that. But I wouldn't exactly call it, it's not collegial; it's not like we're buddies. It's not like the kids and I are equals. Now, there was a time when that sort of a goal of mine, was — was to try and establish that. But I would say in the last ten years, it's been the idea that kids know that there are limits and they know that we need some kinds of discipline and they know that when something is happening, somebody's got to be accountable for it and make the tough decision and I guess to that extent, I've grown up to be able to do that, and they seem to respect me for it.

Tim gives a lot of credit to his students for their accomplishments. Indeed, when he talked about their victories and favourable ratings at festivals and competitions, he was very emotional:

...I guess, in this case, just thinking about them, when they achieve, what they achieve (pause), I'm extremely proud of them (pause). And I think, for whatever it's worth, and I know it doesn't, wouldn't work for anybody but somehow there's a lot of emotion in the relationship, and...it's very hard at the end of the year, like this year we're going to lose 24 kids out of that senior band that have been there since Grade 9, who have been in the program since Grade 9 and it's very hard to do that, you know.

Relationship Compromises

Mark and Tim both sacrificed their personal life relationships for the benefit of their music programs although in different ways. Mark refused to marry his one-time partner because he did not want to take time away from his musical interests. This break-up occurred several years ago. He has not had a stable relationship

since and probably will not in the future unless he changes his priorities. Tim's always being at school working prompted the disintegration of his first marriage. His second marriage to a one-time student and now team music teaching partner is a more convenient arrangement since they see each other at school. Pat spends a lot of time working but he is not a workaholic and finds sufficient time to devote to his family. Jason states explicitly that his "family comes first." He would rather have the music program suffer than experience personal life crisis. Instead of spending hours and hours fundraising, he adds that if required, he can make music with just the voices that come into the room.

Financial Prudence

One major theme that I gleaned from the commentary of all four of my participants is that music teachers must be financially prudent and frugal. Pat contends that there's a disproportionate amount of money going toward computers and technology. Instead, there should be more recognition and balance in how the money is spent. Pat spends a lot of his own time fixing instruments and holds fundraisers to supplement the needs of his programs. He has to be very thrifty. In earlier years, the school would provide a needy student with an instrument. Now, there is a shortage of instruments and consequently Pat encourages students to rent or buy their own. The string program at his school was started through corporate donations, not school board funds. Indeed, the financial hardships Pat's programs presently experience were a big surprise

to Pat early in his career; he had access to healthier budgets in Southern Ontario where he received part of his training.

At Mark's school, there was talk of a band excursion to England to mirror a similar trip that took place in 1977. However, present costs are staggering and thus the trip was deemed impossible. Decisions have to be made regarding which student gets which school instrument and whether or not she can afford to buy reeds, valve oil, etc. Some of these costs are offset by fundraising efforts. Mark even holds some of his fundraising activities during the summer break. He assumes the role of a coordinator for fundraising and a banker when the money comes in, money that is always in short supply.

Jason describes the wonderful facility he has at his school and states that "if you have the resources, it makes your job easier." Like the others, he has seen the resources begin to dwindle in recent years. This lack of resources contrasts to their availability in his position in the Shakespeare Islands where "you could buy what you wanted and needed." He comments further: "Buying and repairing instruments — all those things were all within the realm of possibility. And now, you have to be, you have to choose what you're going to do." Still he believes:

....probably a good music teacher is one who is able to work with whatever resources are given. In the end, if I'm forced to teach with just the voices that come in the room, we can still make music.

Tim does not directly mention the quality of financial prudence; however, this quality can be inferred from the efforts

required for his bands to travel so extensively. He does exclaim, "...we had two months to raise 30,000 dollars and they did it!" He gives his students credit for fundraising success, although, Tim was still ultimately in charge.

Knowledge

All four of my participants' content and pedagogical knowledge base is extensive. Tim is the only participant without a degree in music education. Instead, he possesses a degree in political science and philosophy. However, he has gained music teaching expertise through years of sheer hard work and experience. He has participated in numerous festivals and music competitions and has learned a great deal from the adjudicators at these contests. He also has learned music teaching skills from other master teachers as well as from professional musicians in the community. Jason brings up this latter point as well.

Two participants, Mark and Jason are active professional musicians as well as teachers. Both hold that both their teaching and performing careers complement one another. Jason believes that those who perform well can also teach well. He comments:

So I will continue to play as a professional musician... and will continue to do that to the end because I believe that I bring more to the classroom, not only in terms of my own chops, but just sort of the daily realization that I still have to practice, that I still make mistakes, that I still, I'm getting better and so when I come to my classroom with those things in mind, and I see these students doing the same kind of things, maybe on a different level than I am, but they're still struggling with this and that and the other thing.

Jason explains how his students recognize that their teacher still struggles to improve and they can also appreciate his level of proficiency when they see him perform professionally:

I know that I continue my struggle to improve my musicianship. But they see that too. They see that in me. They see that I am still growing. Or they might see me playing somewhere and saying, "Wow," you know, "I didn't know you could even do that." And so, I think it builds respect as well, because I'm teaching from the point of view of, I'm doing it and I believe in it and they're aware of that within the context of the classroom.

Jason describes further how his teaching and performing careers mutually benefit the other:

I really do feel that one feeds on the other and I think I bring more to my playing gig, from what I learn in my, you know, classroom setting and I certainly believe I bring more to the classroom setting from what I learn on the gig. So they just continually feed upon each other.

Similarly, Mark echoes Jason's comments:

Well, first of all, I am a professional musician as well; so, they play on each other sort to speak. One helps the other. I am constantly active in the classroom regarding playing an instrument and I can share my experiences with the students.

Also, Mark elaborates on how his other outside musical interests benefit his teaching career:

I conduct the Ukrainian choir...I've been the conductor for the last fourteen years. I am the cantor and organist at my church...I play in dance band so all those experiences that I personally have, I can use in the classroom and vice versa.

Finally, Jason emphasizes that he is always interested in professional development and regularly seeks out professional development opportunities.

Love of Music

The four participants expressed their love for music in various ways. Pat espouses that he enjoys music and will never lose his love for music. This remains true even if he eventually loses his connection with his students. Pat contends that enthusiasm, dedication, imagination, and creativity are all required aspects of music teaching. I believe that it is impossible to sustain these elements of music teaching without having a love for music. Pat holds that performing concerts and musicals are very rewarding end products of countless practices and rehearsals. This is despite the fact that the public does not appreciate the tremendous behind-the-scenes efforts that are required to put on such performances. Pat sums up the job satisfaction he receives: "I don't know what there is other than what I do, that I enjoy doing. So it can't be all bad if I've been keeping my head above water for that length of time."

Mark is the participant who is most heavily involved in musical activities outside of school. As well, music has been an important component of his life ever since he can remember. He describes his early involvement in music and his love of the field:

...as far as I can remember, I've been in music. My father put the accordion on me when I was 6 years old and said, "Try it." I took lessons when I was 8 to 11 years old then I took piano from 11 to 18; so I have a genuine love of music and a genuine love of performing music and using music as a tool for getting through the day.

He states that it is a passion of his to arrange both choir and

instrumental music. He has written songs that he's recorded and he he is still examining the feasibility of his dream to become a successful performer. Mark's other teaching qualification is in languages. He enjoys speaking different languages such as Ukrainian and French, and, music, being a universal language, is a passion of his.

Jason, like Mark, regularly performs music professionally. He remarks, "I'm teaching from the point of view of, I'm doing it and I believe in it..." It is evident that Jason loves music as one of his hobbies. He does not need to perform simply for extra remuneration. In addition, Jason describes music teaching:

I don't think that any teaching is an easy way to go but I think that music teaching is a tough road to go. But you know, it bears fruit too, in a way that some of the positions don't, so I am happy to take on the challenge and to do it.

He holds that teaching music is a good job and he will do it in whatever context he is allowed to do it. Jason is willing to teach music despite the trend of dwindling resources: "In the end, if I'm forced to teach with just the voices that come in the room, we can still make music." Jason states that he is very happy teaching music. He expresses how lucky he was to have the opportunities to teach in various places and to have the job he presently has.

Tim states that he is lucky and a very fortunate man as a music teacher. He personifies music as "love in search of a word." He called his job a "wonderful profession" and that he was called to be a music teacher. He always enjoys being with students and, during our conversation, he elaborated extensively and emotionally

on all their achievements and realized successes. Indeed, he uses colourful adjectives in his depictions of his pupils, describing them as "extraordinary," "amazing," and "astounding." He also describes his students as good citizens as they regularly participate in fundraisers for good causes. The sheer passion with which he expressed himself demonstrates the huge impact that his chosen vocation has upon him.

Summary

All four participants are both unique and similar. Pat indicates the need to be adaptable to change. He is busy but not a workaholic. Pat is not a professional performer and he is the only one to indicate that his physical energy is beginning to wane.

Mark is the most musically busy outside of school. He performs professionally, is too much a workaholic to be married, and emphasizes that community connections and political savvy are important to his programs.

Jason balances personal and professional life most effectively, seems to be the happiest, has benefited from teaching and performing in many different settings, and holds that he is always learning. He is ably willing to teach music despite the reality of continually dwindling resources, and believes it is best to obtain a formal music education in order to teach music successfully.

Tim was the most humble and passionate about his profession during my conversation with him. Feeling he was inadequate to

teach music during his early years prompted him to workaholism which resulted in the disintegration of his first marriage. He gives much credit to his students and attaches special importance to the relationships he has with them. He says his wife now "organizes him." His former driving teaching style has now yielded to a more moderate one. He is the only one to mention the benefits of choosing a high quality repertoire as a band teacher.

The qualities of my four participants are summarized specifically in Table 10A.

Table 10A Qualities of Exemplary Male Music Teachers

Quality Referent	Pat	Mark	Tim	Jason
Nature of Pace of Work	Busy	Workaholic	Workaholic	Busy
Energy Exertion	Very high	Very high	Very high	Very high
Nature of Relationships With Students	Connections; Counsellor Role	Counsellor Role	Distance	Distance
Nature of Personal Relationships	Satisfying family life	No time for a spouse	Marital breakdown	Satisfying family life
Financial Prudence for Job	High	High	High	High
Professional and Performance Knowledge	Based on credentials	Based on credentials and practical skills	Based on practical teaching experience	Based on credentials and practical skills
Love of Music	Very high	Very High	Obsession	Very High

My data analysis culminated in the emergence of the more general major themes and accompanying strands as in Table 10B.

Table 10B Major Themes Strands

Commitment	Time Energy
Managing Relationships as a Male Music Teacher	Relationships With Students Relationship Compromises
Financial Prudence	
Knowledge	
Love of Music	

All four participants emphasized the requirement of a great deal of time needed for successful music teaching. All four demonstrated that they are very busy, the busiest being Tim and Mark. Both of these participants' personal lives have suffered because of this commitment. All agreed that teaching requires a lot of energy and effort. Pat said this directly; Mark called teaching "tiring" and Jason used the word "tough." Tim described the driving nature of his teaching style which has only been moderated in recent years.

For the major theme of Managing Relationships as a Male Music Teacher and the strand Relationships With Students, Pat emphasized student connections and both he and Mark often find themselves acting as student counsellors. Jason talks of the benefits of non-threatening environments and he and Tim mention the importance of personal distance from students. Tim's pupil-teacher relationships seem to be the most special and affected him the most amongst my participants. For the strand, Relationship Compromises, Mark and

Tim both sacrificed their personal lives in favour of their programs whereas Pat and Jason make time for a satisfying home life.

Pat, Mark, Jason and Tim emphasize the need for financial prudence. Each express the need for frugality and all except Jason fundraise to keep their programs functioning.

My participants have a great deal of pedagogical and content knowledge. This is true for all because of their comprehensive experience and formal music education with the exception of Tim who had extensive practical experience teaching music but possessed minimal music qualifications. Mark and Jason demonstrated their practical skills through professional performance.

Finally, Pat and Mark both expressed directly their love of music. Mark and Jason show their love of music partly by their status as professional musicians. Pat used the word "rewarding" to describe his career and Jason and Tim call themselves "fortunate" to be involved in music. Jason is very willing to tolerate dwindling resources, while the others actively secure needed funds through fundraising. Tim's career has affected him positively and dramatically as exhibited by his passionate commentary.

CHAPTER FIVE

Interpretation of Findings

Introduction

The four music teachers' commentary yielded five major themes: Commitment, Managing Relationships as a Male Music Teacher, Financial Prudence, Knowledge, and Love of Music. These themes characterize the qualities of an exemplary male music teacher.

Commitment was broken down into the thematic strand of Time and the strand of Energy. Managing Relationships as a Male Music Teacher was broken down into the strands of Relationships With Students and Relationship Compromises. Most of these themes and their related qualities emerged in the literature. However, the prevalence of the qualities gleaned from my study differed somewhat from those found in the literature. As well, some qualities of exemplary music teachers in the literature were related to the ones I found, but they had different labels although essentially the same meaning as the qualities which emerged in my study.

One explanation for part of the differences between my findings and the findings in the literature deals with the nature of data collection. I relied on a qualitative interpretive approach using interviews, while most of the studies in the literature were quantitative. It is likely that it was not natural for my participants to distil their impressions of their careers into categorized and separately defined qualities of themselves. Someone may possess a commanding voice, have a good sense of

timing, and use eye contact in a way to continually engage the student, but he may be less inclined to talk about these traits. Thus, my data were collected differently than those in the literature and this may account for part of the disparity between my results and the findings in the literature.

Commitment

Time

Interestingly, I found only one reference in the literature to the great amount of time music teachers must spend doing their jobs. This reference is in King (1998) where the main actor, music teacher Dave Dunnet "...has never married and attributes some of his career success to this type of lifestyle" (p. 59). Dunnet's choice of lifestyle parallels Mark's, wherein Mark is unable to devote time to a partner because of his demanding seven-day-a-week schedule. The reference also reminds us of the reason why Tim's first marriage failed. As well, it also explains Jason's cautioning that one could suffer personal relationship breakdowns if one devotes too much time to one's job. It is interesting that I didn't find any more mention in the research literature about the time that music teachers must spend on their vocations. This might be an area for future research in music education.

Energy

Table 9 describes and compares the quality of enthusiasm in three research studies in my literature review. Pat is the one

participant who noted the importance of enthusiasm. To be continually enthusiastic requires a great deal of emotional and physical energy.

Yarbrough (1975) defined magnitude as a teacher's "ability to change behaviour dramatically in all defined categories at precisely the right time during the rehearsal" (p. 183). Magnitude is viewed as a synthesis of eight distinct behaviours — body movement; voice volume, pitch and speed; activity; eye contact; gestures; and facial expressions (Yarbrough, 1975). The many components of magnitude demand that it requires energy. Although magnitude did not arise as a characteristic in my study, the four teachers did exhibit the prerequisite quality required for magnitude, a commitment of energy.

One of Hendel's (1995) context-sensitive traits of a typical music teacher is that he/she is an "unconventional and high powered instructor" (p. 189). This trait requires that the teacher be highly energetic.

"With-it-ness," the teacher's ability to maintain class control and attention while demonstrating comprehensive knowledge of content (Doyle, 1981), requires energy. Similarly all the remaining terms and phrases in Hendel's (1995) Summary of Traits Related to Teacher Intensity (see Table 4) require energy: expertise, overlap, good sense of student attentiveness, ability to control down time, favourable teacher affect, good sense of timing, and total subject familiarity.

Managing Relationships as a Male Music Teacher

Relationships With Students

Goodstein (1984) found that being "adept at human relationships" is a characteristic of effective music teachers. Hendel includes favourable teacher affect (Sims, 1986) as one of the components of teacher intensity. Pat and Mark both agree that they maintain a bond and trust with their pupils and that they often assume the role of guidance teachers. Pat contends that finding a way to connect with students is required in order to motivate them and draw out their potential. Pat and Tim talk passionately how they really get to know their students because, in many cases, they've had them in the program for five years. Mark aims to develop a spirit of cooperation in his band classes and refers to a sort of partnership relationship with his pupils. He believes that it is important to "heal relationships" when problems occur. Finally Jason describes a safe, non-threatening, positive environment in his classes in which exists a positive relationship with the teacher. He and Tim maintain a greater distance than do Pat and Mark when it comes to personal relationships with their students.

Relationship Compromises

The compromises which all four participants make cause me to believe that being a music teacher does put a strain on one's private life. The time and energy required for exemplary music teaching take away from one's ability to spend time and put forth

energy and commitment toward one's loved ones. It is possible to be happily married with children and be a music teacher at the same time, as witnessed in Pat's and Jason's lives. In such cases however, one must continually balance one's personal and professional life. Program sacrifices may save one's relationships/marriage but may result in the detriment of the program.

Financial Prudence

The need to be financially prudent was a recurring theme amongst all four participants. With the exception of Jason, each teacher exerts a lot of time and energy fundraising to ensure the proper continuation of their courses. Important decisions have to be made regarding which student receives a school instrument. Pupils are encouraged to buy or to rent and, as well, corporations are solicited for donations.

Interestingly, I did not find any research studies that mentioned financial prudence. This could be because many of the studies I examined were older investigations that occurred during times of plenty when the focus on budget constraints was not as intense. As well, many of the studies were based in the United States where, generally, there seem to be more resources for music programs. Finally, the need to be financially prudent could have always been part of the music teacher's job no matter what the level of financial commitment toward the music programs.

Knowledge

Fiocca (1986) holds that the exemplary music teacher "is

thoroughly prepared for class" (p. 34). Hendel (1995) includes total subject familiarity (Madsen, 1990) as part of teacher intensity. Hendel (1995) mentions that music teachers have high expectations for improvement for their students and for themselves. Wohlfeil (1989) also characterizes music teachers as having high expectations. David Dunnet, the extraordinary teacher in King's (1998) study, makes use of high level verbal and nonverbal language. All these qualities are related to knowledge and the music teacher must have a high level of knowledge in order to demonstrate these qualities.

Tim acquired his knowledge primarily through his 27 years of music teaching practice since he possesses a political science/philosophy degree rather than a music or education degree. The other three participants have music degrees and education degrees. Brand (1984) asserts that having "a desire to improve" is an important characteristic. Mark and Jason continually are acquiring additional knowledge and refining their practical skills through professional performance. Jason was the only one who mentioned professional development. He holds that music teachers should always take advantage of professional development opportunities.

Love of Music

Hendel (1995) found that exemplary music teachers love music and that it motivates them to share the benefits of lifelong learning in music. Jason mentions directly that he is always learning; he makes mistakes just like anyone else but, he asserts,

"it is by falling down that we get up taller." To him, performing is an enjoyable and profitable hobby which has the added benefit of complementing his teaching. Diminishing music resource budgets do not frustrate him. Pat states that he loves music and there is nothing else that he could imagine himself doing. Mark's involvement in music started when he was six, and from then on was total and all-encompassing as he went on to perform, conduct, and teach in a variety of settings. Finally, Tim's passionate commentary and description of himself as "lucky" and "fortunate" to be a music teacher as well as sacrificing his personal life, indicate his true love and obsession for music.

Maleness and Music Teaching

Punch and Tuettemann's (1990) finding that female teachers are more vulnerable to distress and more amenable to distress relievers prompts me to speculate as to why secondary music teaching is disproportionately represented by males. As I have described, music teachers commonly put forth a huge commitment both in terms of time and energy; they must be tactful and careful regarding relationships; often they make difficult relationship choices or compromises; they must be financially prudent, and very knowledgeable. It seems that in their professional and personal environments there are few destressors available to counter the stressors. In this hostile environment, and according to Punch and Tuettemann, females, who are more vulnerable to distress, will be more adversely affected than males. This "sexist" conclusion is

based on only one study (Punch and Tuettemann, 1990) and therefore, may have little credibility.

In addition, Giddings and Baker (1921), quoted by Koza (1993), were of the opinion that being a chorus leader "is a man's job," (p. 221) and that "boys are more likely to sing if there is a man at the helm" (p. 221). Giddings and Baker also contended that the strain of several classes in succession is too much for a woman who is, apparently, physically and mentally weaker. These distorted perceptions were scorned by Koza (1993). Nevertheless, this mode of thinking may have survived through the generations and might explain why men are considered more adept at leading musical groups than are women. In the past, this thinking may have contributed to keeping women away from the field and may explain why there are fewer experienced female music teachers than experienced male music teachers.

Summary

Based on the literature and my findings, I have arrived at a portrait of the qualities of an exemplary secondary level male music teacher: He is a qualified music teacher who is willing to put a lot of hours and energy into his job. He develops positive rapport with his students while maintaining authority over them. The time commitment required for his job demands that he compromises his own personal life relationships or that he makes some sacrifices with respect to his music teaching profession. In spite of this, he can still maintain high caliber music programs. He knows how to stretch his resources to the limit. He has

acquired comprehensive knowledge of the field through education, experience, a sideline performing career, or a combination of these. Finally, he would not be able to function in his chosen vocation without constant love for music.

Suggestions for Further Research

I focused only on male music teachers. To gain additional perspectives on what makes an exemplary music teacher, female participants should be involved.

Most of the research in this field is quantitative and based in the United States. Therefore, further qualitative research may determine whether or not a more inclusive portrait of the exemplary music teacher can be developed.

Personal Reflections on the Research Process

I found the research process overwhelmingly rewarding. Persevering until the thesis came to fruition represented a great learning experience for me. Having the opportunity to interview gifted music teachers and analyze their commentary was truly a once in a lifetime experience which opened my eyes to great vistas of knowledge. Soon to be starting my journey as a music teacher, I must confess that I am experiencing a little personal trepidation as I think of the stature of my four participants. Nevertheless, their commentary has prepared me well for the journey ahead.

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APPENDICES

APPENDIX A

**LETTER OF APPROVAL
RESEARCH ETHICS BOARD
LAKEHEAD UNIVERSITY**

6 March 2001

Mr. Arthur Santala
Faculty of Education
Lakehead University
THUNDER BAY, ON
P7B 5E1

Dear Mr. Santala:

Based on the recommendation of the Research Ethics Board, I am pleased to grant ethical approval to your research project entitled, "A PHENOMENOLOGICAL STUDY OF FOUR EXEMPLARY MUSIC TEACHERS IN NORTHWESTERN ONTARIO."

Best wishes for a successful research project.

Sincerely,



Dr. Richard Maundrell
Chair, Research Ethics Board

/lw

cc: **Dr. F. Blaikie, Supervisor**
Dr. J. O'Meara, Chair, Graduate Studies

APPENDIX B**RESEARCH APPLICATION FORM
LAKEHEAD BOARD OF EDUCATION**

APPENDIX ACODE OF ETHICS

The researcher must abide by the following code of ethics:

1. The research procedure shall not be harmful in any way to the subject participating.
2. The researcher will be under the jurisdiction of the administration and the principal of the school selected for research in terms of his/her conduct while working in the school.
3. The data collected in the performance of the research will be kept in strict confidence. No names of persons tested, their test results, or the names of the teachers, principals, or schools, shall be mentioned or attention be unduly attracted to them during the course of or following research undertaken unless authorized by the administration. General or specific results as would be used for research papers for scientific journals will be accepted.
4. The researcher shall not, in any way, attempt to attract the interest of the media to his/her research unless authorized by the administration. If the researcher is contacted by representatives of the media, the researcher is bound to say nothing about the research unless the researcher has been given permission by the administration.
5. Research that is not supporting or facilitating the operation of the system is subject to the discretion of the administration and the school principal(s). If the administration and the principal refuse the use of school facilities to a researcher external to the system, the researcher must accept this decision.
6. In accordance with this research policy, any researcher that is undertaking research in this system that identifies the Lakehead Board in any manner, must obtain the approval of the administration for the use of the data.

Date: March 19, 2001

Signature: Arthur W. Santala

RESEARCH APPLICATION FORM

Approved by _____

Superintendent Responsible for Research
The Lakehead Board of Education

Date Approved _____

1. Title of Research A Phenomenological Study of Four Exemplary Music Teachers in Northwestern Ontario
2. Name of Researcher(s) Arthur W. Santala
3. Position(s) of Researcher(s) M.Ed. Student, Occasional Teacher, Lakehead Board
4. Name of Faculty Advisor or Organizational Supervisor Dr. Fiona Blackie
5. Brief Abstract of Research Project (Maximum 500 words, typed)
 - 5.1 Purpose

5.2 Research Design

5.3 Methodology

5.4 Method of Reporting Study

6. Type of Research (check suitable categories)

- 6.1 replication study
- 6.2 experimental design
- 6.3 social science model
- 6.4 qualitative research design
- 6.5 quantitative design
- 6.6 other (specify)

7. Data Collection Techniques (check suitable categories)

- 7.1 questionnaire(s)
- 7.2 formal interview(s)
- 7.3 informal interview(s)
- 7.4 participant observation
- 7.5 document analysis
- 7.6 other (specify)

8. Schools, groups or organization to be contacted

9. Sample & Size		Number	Grade	Times Contacted
Students	Staff (specify)	_____	_____	_____
9.1	teachers	<u>4</u>		<u>2 max</u>
9.2	dept. Heads	_____		_____
9.3	custodians	_____		_____
9.4	secretaries	_____		_____
9.5	prin/v-princ.	_____		_____
9.6	other	_____		_____

10. Budget

10.1	grants for researcher	_____
10.2	researcher(s) time	_____
10.3	supplies	_____
10.4	mailing	_____
10.5	computer time	_____
10.6	other	_____
10.7	total	_____

11. Time

11.1	date to start study		<u>ASAP</u>	
			Year/Mo/Day	
11.2	people hours required of subject (please estimate in hours)		<u>2 max</u>	
11.2.1	Number of students	_____	x _____	(time) = _____
	Number of staff	<u>4</u>	x <u>2</u>	(time) = <u>8 max</u>
	Number of other	_____	x _____	(time) = _____
	Total			_____

- | 12. Legal Implications | Yes | No |
|---|---------------|---------------|
| 12.1 have you assured complete anonymity? | <u>✓</u> | <u> </u> |
| 12.2 have you assured complete confidentiality? | <u>✓</u> | <u> </u> |
| 12.3 is the name of the Board to be identified in the final report? | <u> </u> | <u>✓</u> |
| 12.4 have you discussed with the superintendent responsible for research how the findings will be used? | <u>✓</u> | <u> </u> |
13. Anticipated outputs of documentation. List planned dissemination activities, if applicable (include dates, names of Boards, numbers of occasions and or other relevant details).
14. Please attach the signed Code of Ethics.

APPENDIX CEXAMPLE OF A
RESEARCH AGREEMENT

MADE BETWEEN BOARD OF GOVERNORS OF *
CONFEDERATION COLLEGE
- and -
THE LAKEHEAD BOARD OF EDUCATION

RESEARCH For the purpose of this agreement, "research" is defined as any activity which requires the facilities or use of the student, teacher, or administrative populations of the school system for purposes of scientific studies, market surveys, questionnaires, manipulation of variables, etc., or for the purpose of using such populations or portions of such populations for the advancement of the training of College students.

PROCEDURE Proposals must first be approved by the criteria set by the College. Then the researchers must obtain the following from the College or superintendent responsible for research:

1. The Research Policy and Research Procedures.
2. The appropriate Research Agreement.
3. The Research Application Form.

The researcher must abide by the Research Policy and the Research Procedures. The Research Application must be completed and forwarded to the superintendent responsible for research for approval.

* The same agreement, with appropriate word changes has been made with Lakehead University.

CONFIDENTIALITY OF INFORMATION Persons contemplating research shall attach to the proposal, their signed copy of the Code of Ethics which enumerates responsibilities respecting confidentiality of information gathered in the schools.

DURATION OF RESEARCH The term of this agreement shall be for a (5) five year period commencing September 1st, 1981. The term stated above may be terminated by the consent of either party, provided the party desiring such termination shall notify the other party in writing within (60) sixty days of the proposed date of such termination.

Dated at THUNDER BAY, ONTARIO, this 1st day of September, 1981.

FOR THE: LAKEHEAD BOARD OF
EDUCATION

FOR THE: BOARD OF GOVERNORS
CONFEDERATION COLLEGE



SUPERINTENDENT OF RESEARCH

PRESIDENT

REQUIRED PROCEDURES FOR RESEARCHERS

Type of Researcher	Abide by Code of Ethics	Research Calendar	Approval by Superintendent responsible for research	Research Proposal required	Research Application required	Approval by principal in consultation with staff required before research is conducted in the school	Comments
1. Internal							
1.1 Administration, Board Committees Support Staff.	Yes	Yes	No	No	No	No	
1.2 Teaching staff, conducting research for thesis or publication.	Yes	Yes	Yes	Yes	Yes	Yes	
1.3 Teaching staff conducting research in own school for the purpose of completing the requirements of undergraduate or graduate courses (excluding thesis.)	Yes	No	No	No	No	* Yes	
1.4 Teaching staff conducting research in schools other than own school for the purpose of completing the requirements of undergraduate or graduate courses (excluding thesis).	Yes	Yes	No	No	No	Yes*	*The principal may defer this approval to the superintendent responsible for research if the research activity is in any way questionable.

REQUIRED PROCEDURES FOR RESEARCHERS

Type of Researcher	Abide by Code of Ethics	Research Calendar	Approval by Superintendent responsible for research	Research Proposal required	Research Application required	Approval by principal in consultation with staff required before research is conducted in the school	Comments
1. Internal (Cont'd)							
1.5 Research required by the Ministry of Ed.	No	No	No	No	No	No	
2. External							
2.1 Federations and unions.	Yes	Yes	No	No	No	Yes, if done during school hours (excluding lunch hour)	
2.2 All individuals or organizations external to The Lakehead Board of Education.	Yes	Yes	Yes	Yes	Yes	Yes	

**A Phenomenological Study of Four Exemplary Music Teachers
in Northwestern Ontario**

Abstract for The Lakehead Board of Education

by

Arthur W. Santala

A Phenomenological Study of Four Exemplary Music Teachers in Northwestern Ontario

Purpose

The purpose of this study is to explore, through exemplary music teachers' personal and professional experiences, the teaching and personality characteristics of exemplary music teachers. The main research question is, "What is the lived experience of being an exemplary music teacher?" This question is to be examined from the perspectives of four secondary level music teachers currently teaching in high schools.

Methodology

Introduction

Phenomenology, the study of lived experience, embraces subjectivity to extract meaning. Based on conversations with four participants, transcript data will be analyzed and interpreted.

Ethics Considerations

Approval for the research has been obtained from the Ethics Advisory Committee of Lakehead University. I am now seeking clearance from the Lakehead Public School Board which in turn will be followed by approval from the principals of the high schools at which my targeted participants teach. After this, I will seek consent from my four participants.

Precautions will be taken to preserve the rights of each of my four participants. The precise nature, purpose, and possible risks and benefits of my research will be explained orally and in a cover letter to each participant. My participants will be named by use of pseudonyms and all information will be kept confidential. I

believe that there are no risks to participants. Participants will be advised that they can discuss the research with my thesis supervisor, Dr. Fiona Blaikie. Dr. Blaikie will store all data safely for a period of seven years. Participants may withdraw from the study at any time.

Participant Selection

The four chosen exemplary teachers have at least ten years of music teaching experience, the knowledge I require, and the ability to reflect and be articulate. I intend first to telephone each prospective participant to ask for his/her participation in my study. Each of the teachers will then be contacted more formally by letter as well as by telephone to establish appointments for the recorded interviews.

Field Entry

A letter asking for participation in my study will be sent to each of four identified exemplary music teachers. The letter will also specify possible benefits to the participants and ethics considerations.

Data Collection

During the interviews, I will pose one open-ended question to my participants: "What is your lived experience of being an exemplary music teacher?"

The data will be collected on audiotape commencing as soon as possible. I will conduct interviews lasting up to two hours with each participant. Conversations will take place in an area

agreeable to both the participant and me which most likely will be in the music teacher's office. I will transcribe each interview myself. During the transcription process, clarification of information may take place by telephone or by conducting second interviews with participants.

Data Analysis

I will carefully read each recorded transcript. Careful comparison of the four transcripts should yield a series of themes many of which can be broken down into thematic strands. These strands will be compared with each other as well as with those found in the literature.

Method of Reporting Study

The Lakehead University Education Library and my supervisor, Dr. Fiona Blaikie, will receive a copy of the completed thesis. Each participant will receive a summary of the findings.

APPENDIX C**LETTER OF PERMISSION TO PRINCIPALS**

Letter to Principal

Arthur Santala, MEd program, LU
Tel: 767-2604
Email: awsantal@mail.lakeheadu.ca

Dear _____:

In partial fulfilment of the requirements for the Master of Education (Administration) degree, I am conducting research which explores what it means to be an exemplary music teacher. There is little research done in this subject area using the interview approach. This study may prove useful in providing information on the characteristics of exemplary music teachers.

I am seeking the participation of _____. I plan to complete at least one recorded and transcribed interview with him/her. My study will conform to the ethics guidelines of Lakehead University and your Board of Education. My supervisor, Dr. Fiona Blaikie, will keep all forms of data collected (tapes, transcripts, field notes) for a period of seven years. In addition, I will ensure confidentiality, tact, and discretion. I believe that there will be no risk to _____ and he/she may withdraw from the study at any time. A summary of the results will be sent to him/her upon completion of the study.

I will follow this request up with a telephone call to you to determine whether you need further information.

Thank you for considering this request.

Sincerely,

Arthur W. Santala

APPENDIX D

LETTER OF INVITATION TO MUSIC TEACHERS

Letter to Music Teacher

Arthur Santala, MEd program, LU
Tel: 767-2604
Email: awsantal@mail.lakeheadu.ca

Dear _____:

In partial fulfillment of the requirements for the Master of Education (Administration) degree, I am conducting research which explores what it means to be an exemplary music teacher. There is little research done in this subject area using the interview approach. This study may prove useful in providing information on the characteristics of exemplary music teachers.

I am seeking the participation of secondary level music teachers who have at least ten years of music teaching experience and are considered exemplary. I plan to complete at least one recorded and transcribed interview with each of four participants. My study will conform to the ethics guidelines of Lakehead University and your Board of Education. My supervisor, Dr. Fiona Blaikie, will keep all forms of data collected (tapes, transcripts, field notes) for a period of seven years. In addition, I will ensure confidentiality, tact, and discretion. I believe that there are no risks to participants and any participant may withdraw from the study at any time. A summary of the results will be sent to each participant upon completion of the study.

I am asking for your participation. I will follow this up with a telephone call to determine whether you need further information.

Thank you for considering this request.

Sincerely,

Arthur W. Santala

APPENDIX E

MUSIC TEACHER CONSENT FORM

Music Teacher Consent Form

I _____, music teacher of _____ High School, have read and understand the covering letter of the study entitled, "A Phenomenological Study of Four Exemplary Music Teachers in Northwestern Ontario" and I agree to participate in at least one recorded interview with Arthur Santala. Some clarification of information may occur by telephone. I realize that I will be required to explain my personal feelings relevant to my profession as a music teacher. I am aware that I may withdraw at any time from the study and that a report of the results will be sent to me upon completion of the study.

Signature of Participant

Date

APPENDIX F

SUMMARY STATEMENTS

Summary Statements

Table 11 Commitment: Time

I mean we spend so much time with these kids after hours - there are a lot of people who don't realize that. - Pat
...they want us to be available 24 hours a day, 7 days a week...we've been doing it already. - Mark
If you decided to take this profession on, you have decided to dedicate a lot of time in your life doing it. - Jason
...you basically went all the time... - Tim

Table 12 Commitment: Energy

...if you come in like a deadbeat, they're going to respond to you as a deadbeat...sometimes you have to fight. - Pat
I mean breakdown and burnout are very quick in this type of environment. - Mark
...sometimes I've come back and been completely charged and, you know, ready to go. - Jason
...the philosophy at Oak High which was sort of, you've gotta drive them until they're perfect so they gotta win. - Tim

Table 13 Managing Relationships as a Male Music Teacher: Teacher-Student Relationships

...you have that kind of rapport with the students because it's so much hands on with them, and you get to know them in a different way and the students really open up to you... - Pat
So you establish relationships. You try to heal relationships when things happen - not easy, not easy at all... - Mark
...some teachers have quite successfully maintained that, sort of young cool image...But that's not my style. - Jason
We have a fairly relaxed environment here...But I wouldn't exactly call it, it's not collegial. - Tim

**Table 14 Managing Relationships as a Male Music Teacher:
Relationship Compromises**

...if I ever lose that connection I have with them, then it's time to get out. That's how I feel. - Pat
...I had no time. And as a result, I said I need more space because...I can't be there for you... - Mark
So you have to put your priorities first; my family is first. - Jason
I'm not going to consign future music teachers to the kind of regimen that destroyed a family. The kind of workaholism that takes away perspective from the enjoyment of a lot....- Tim

Table 15 Financial Prudence

I find that we're declining with our financial sort of support. You have to be very thrifty. - Pat
We do a lot of extra things, like fundraising. We will go out and do car washes in the spring and fall. - Mark
But I think probably a good music teacher is one who is able to work with whatever resources are given. - Jason
...we had two months to raise like 30,000 dollars and they did it! You know, the kids did it! - Tim

Table 16 Knowledge

I received my HBM specializing in Education. Upon graduation, I received my BEd... I can't believe it. It's been 22 years. - Pat
I am a professional musician as well; so, they play on each other sort of speak. One helps the other. - Mark
I have continued to play as a professional musician...because I bring more to the classroom...[Also] I think you're better off getting a sound foundation in music education. - Jason
...you'd find out from adjudicators what expectations were of high school bands. - Tim

Table 17 Love of Music

I don't think I'll ever lose my love for music. - Pat
...so I have a genuine love of music and a genuine love of performing music and using music as a tool for getting through the day. - Mark
I'm teaching from the point of view of, I'm doing it and I believe in it... - Jason
You know, music is love in search of a word, sort of thing. - Tim

APPENDIX G**SAMPLES OF TRANSCRIPTS**

Samples of Transcripts

Participant A (Pat)

AB1: Yeah, and the other thing I was going to add too is because you have that kind of rapport with the students, because it's so hands on with them, and you get to know them in different way and the students really open up to you and that was the scary part. But it wasn't that scary because I really wanted to help these students but I wasn't sure I could help in the capacity that they were asking me to, and that was being a guidance counsellor. And you have to remember too, that if you're the only music teacher in the school, you could have these students for five years. So you get to know them quite well; they get to know you quite well and if you have that bond or that trust, they come to you for things other than music. Many situations I've had were students who had some kind of personal problem or some kind of crisis at home. They will come to me and it has nothing to do with music but it's through music I've developed some kind of a bond with them and it's really special and rewarding. Ah, I received a phone call on the weekend from a student I taught about 18 years ago. We keep in touch and it's nice to have that - it's almost like being a father figure to them. And music students in general are a unique group. It's an option subject. They don't have to be here so when they do return the following year, they want to be here. And I think that's what makes it work. And that's what makes it such a unique environment and subject.

R: That's very interesting because in my research I looked at rapport as one of the most important attributes, characteristics, and the fact that music teachers derive great love from their profession and you've hit on that just about exactly.

AB1: I could give you other examples. For example, taking students on band trips. I mean, first time I did that it was a scary thing because here you are put in a position of in charge of as many as 40 young adults, and it's a responsibility and you have to take that very serious.

AB1, AA1: But there's another example of how you get to know each kid and how they get to know you. Preparing for concerts; I mean the hours you spend rehearsing or doing a musical. I mean you're talking about hours and hours. It's not just you know the 76 minute and goodbye to you tomorrow, it's a lot more. Everything from kids coming in at lunch; you know, "could you tell me this," or like I said it may not even music related, they just want someone to talk to. So it goes way beyond just the classroom hours. So it's rewarding. Sometimes it's frustrating because you feel that I wish I could do more. You know and then you just sort of run out. But ah, out of ideas, or am I doing my best? And I think that's the one thing you always have to keep in mind. You

can influence, you know, the power that a teacher has over a student is phenomenal. So sometimes you scare yourself. You know, am I up to it? But I think that little bit of adrenaline is needed.

R: To keep you on your toes?

AD1, AA1: Yeah, to keep you on your toes. I always said if I ever lose, well, I don't think I'll ever lose my love for music. But in my commitment to teaching what I know to these students; if I ever lose that connection I have with them, then it's time to get out. That's how I feel.

R: So, I suppose another way of saying things, is that there is a tremendous personal and professional commitment and it goes way beyond the professional commitment.

A: Some have, some don't. You know I think maybe I just have a..., maybe I'm too serious about music? I don't know. You know there are teachers out there that when the bell rings they're out of there.

R: Music teachers, would you say?

AA1: I haven't come across any music teachers (laughs). No. Not music teachers and I think the same with a lot of the coaches. You know, extracurricular things. You know. Like you know what was going on with this what this was happening with putting a lid on extracurricular things. Most of us don't want it or didn't want to give up extracurricular things.

R: I understand.

AA2: But enough is enough. I mean, we're being so loaded down, I mean we spend so much time with these kids after hours - there are a lot of people don't realize that. They just come out to our concerts which are a end product of whatever. How many hours do coaches spend and if you spend all day with the kids and then you spend another 2, 3 hours afterwards, you're tired. You're tired out and so when it comes to music teachers, we're all pretty committed. Maybe that's why we're so weird (laughs). We're in a class of our own.

R: (Jokingly) I didn't come across the word "weird" in my research.

AA1: Eccentric? No, it's funny. I think a lot of people don't realize, you know, what's involved. And I remember talking to people when I first started teaching: "Oh, you're in teaching; you have the summers off." You know, there's a lot more to teaching than what you think or I stand in front of my class and

regurgitate some information, and next class comes in and I'll do something, whatever. And I said to them, "Walk a couple of days with me." You know, oh yeah, you start at 9:00 and you're finished at 3:30. Well if I start at 9:00 I'm here at quarter after eight to open the doors so all the kids can bring instruments in. I'm here eating lunch and going over the rooms helping students. I'm here after school because they need help or we have a rehearsal or whatever. Those are things that people don't see. So when someone tells me that teaching is such an easy profession, I say, "Come and walk a couple of days with me before you pass judgement." How am I doing so far?

R: Doing great, you're right on, it's all good stuff. Do you wish to add... I guess I repeat my main research question, "What is the lived experience of being an exemplary music teacher?" and it's a very open research question; don't think you have to answer along a certain line or anything like that.

A: I guess I'm having a problem with "lived" experience.

R: Maybe you compared it [music teaching] to other teachers who finished at a certain time and then it's not as regimented as you said as in mathematics for example; I mean that's certainly relevant. It's wide open. Just think of characteristics I guess. You mentioned love of the profession; that's a characteristic, rewarding.

AA2: Well I think it is ah... You have to be committed to what you do; you have to take it serious. You obviously get a lot of enjoyment out of it but I think you really have to put a lot into it before you get something back. And especially, what I find is when the students see the enthusiasm and the dedication you have, generally they're behind you, they sense that. And you know, it's like an aura that you send off by your commitment. I mean if you sort of drag yourself into the class and [flat tone of voice] you know, "Flip to this page, everyone get their instruments up," using that tone of voice -that's how they're going to respond to you. I think you have to be imaginative; you have to be creative, on the spot sometimes you may have to come up with something.

R: Sort of like improvised teaching?

AB1: I will give you example. It happened a few years ago. It was with a senior class and we were doing a theory, a written assignment that I gave them which was planned to do on such and such a day. And this was near the end of the day and the class came in and I just noticed right off the bat there was something wrong just by the way they came in. And I'm ready to hand out this theory paper and just, you know, there's something wrong, they're just not themselves, they're not that happy, spunky and when they come in and I said. "Hey guys, what's wrong here?" We just had

one miserable physics test and we had an English test. So half these kids just came out of a big test and coming into my class. And I say, "Hey, let's get our instruments out." That just changed everything. Theory can wait until tomorrow. And that's all it took and they just were ecstatic. "Hey, we're going to play," which is what they like doing most. And they played like you wouldn't believe. So, there's an example of how you have to be in tune with your kids and you also have to be sensitive to kids.

AB1: I remember a situation where I was addressing, helping one student out and she was very upset. And I thought this is not like her. And then I find out there's a death in the family. So she was going through something; she didn't need me to, to be there at that time. You know showing her how to finger. So having known that, it would have been a different approach. At times, you wish you did know certain things that could, you know, influence or change a class situation. That's only one example; there are others. We all have good days, bad days, and sometimes a kid comes in, maybe they, whatever, lost their glasses and were really upset about that. Well, maybe you catch on to it; you know their nature, you pick it up. There is something wrong there.

AC1: In some respects, the Americans get a lot more funding for their programs so they go out with a real bang. They really support the music programs. We see that in all the sport things where they have the bands playing.

R: Football games.

AC1: Football games, basketball games. So there's a lot of support that way, a lot of community support, board support; obviously financial support to run these things because they're not cheap programs. I mean, to give you an example, to replace a tuba, you're looking at about 6000 dollars. I mean that's not an item which you replace every year but at the same time if your budget is only 1500, then even if you're a packrat how many years do you have to save to get yourself a tuba? So you have to have a commitment from your board, from your administration, to get funding and we know what's happening to funding, it's everywhere.

R: How has your experience been with that? As you said when you first started talking, changes over the years, has that changed for the better or for the worse or...

AC1: I think it's going for the worse. There's a lot more support, and this is not to put down technology but I think there's been such a go for computers and high tech and everything else; that's where the money is going. And I don't say there's anything wrong with that but I think that has to be in moderation and in consideration with other subject areas. Because I mean the way things are going now, and we're almost starting to feel it the way

they're funding us is that music isn't important; art isn't important. But every kid is not going to be a computer whiz. There's going to be people wanting to go into the arts. You can't just cancel those programs. I think this is vital. You get some of these kids that the only thing they want to come in for are sports, or the arts. They're not academic people. So I think funding has to be - I think there has to be more recognition for and balance between how the money is spent.

R: And as a music teacher, so what...

AC1: I find that we're declining with our financial sort of support.

R: So how would you go about combatting that sort of decreased funding?

AC1: OK, to give you an example, we spend a lot of time fixing our own instruments. Again, that's our time. Making older things just last longer. You know, and just hope and praying. We have in the past done little fundraisers where we can take money that we've made from concerts and buy some extra music; because we don't have, like we would, a supply budget; we would have an equipment budget; so we try to put as much as we can into say equipment because you can sort of pull from one to the other. And then from supplies we can draw on something like money we've made on concerts. Take a portion of that and buy a couple of boxes of reeds.

R: You've got to be very resourceful.

AC1: You have to be very thrifty. The other thing that's changed is that we encourage students to rent instruments. Before the school system supplied all of them and there were some students who had their own personal instruments but if you're in a situation where you didn't have one, the school would supply you with one. As a matter of fact that was even something when I first started teaching that you added into your calendar for subject and course descriptors - that all instruments were supplied. Because you know there's people out there that can't afford maybe to go and buy one, whatever. Since then we don't encourage that any more. We tell them we have the larger tuba but at the same time we ask them; we don't tell them; you know it would be to your benefit to look into renting. That's pressure off of us and our equipment. And this way they have their own; they're responsible for it, they have the option at the end of the year to either buy it or send it back. So those are the kinds of things that we do.

AC1: We've had some parents' support in donations. We've had a... We've started up a string program here - I guess this is our third, no second year running where we've received corporate

donations just to get us started. So those are the kinds of things that are helping. I mean it would be nice to be sort of self-sufficient and be able to replace some of these instruments that are thirty years old with something newer. So those are the frustrations and one of the things I can add along the same vein; the other thing that was a big surprise when I first started teaching was that's the other responsibility, the financial responsibilities I had to run a music program. So I had to learn how to be thrifty and how to repair all these instruments. So there was a lot of things that I had going against me when I first started. Things I didn't expect. You know I sort of expected the ideal thing and having taken teachers' college in a Southern Ontario schools, big programs, lots of financial support, and then coming here and being hit with reality that this is not Southern Ontario. These students are not the same as down there. They perhaps can't play the same level or whatever...

AA1: ...and then, oh yeah, on top of that you become a department head, so you have to answer for everything in your department. You have to plan your, the breakdown of your evaluation, your course descriptors, the financial part. So there's a lot of behind the scene not just what we spend most of the time talking about. So, I don't know what else I can add. Actually, you know, this is, last interview I had was when I was hired as a teacher (laughs). Help me out if...

R: OK, that's good. I mean, a lot of your descriptors popped up like a light-bulb in my head because I'm reading some of this stuff in the literature, and... perfect.

Participant B (Mark)

BD1: Lived experience. Well, first of all, the - I am a professional musician as well; so, they play on each other sort of speak. One helps the other. I am constantly active in the classroom regarding playing an instrument and I can share my experiences with the students. I also ask them to share their experiences if they have any; whether, it be lessons, going to a concert, stuff like that so we get to know more in depth about musical, musical tastes and stuff like that. I use the other ensembles I do outside of school. I conduct the Ukrainian choir.

R: Sorry, the which?

BD1: The Prosvita Ukrainian mixed choir. I've been the conductor for the last fourteen years. I am the cantor and organist at my church, the Ukrainian Catholic Church of the Holy Cross. I play in dance band so all those experiences that I personally have, I can use in the classroom and vice versa. Sometimes, there are things I do in the classroom I bring to the

choir or bring to the church choir or I say, "this is what we do in school for the band sometimes we can try this arrangement," because sometimes when it is arranged, published for concert band, and we want to make our band, dance band arrangements different, I do that. Very much to say; I mean I can go on for an hour.

R: Please do.

B: OK.

R: You play in a dance band; you play which instrument?

B: I play keyboard.

R: Keyboard, and you also play organ I assume in the church?

BD1: Yes I do. I play French horn as a wind instrument. That was my instrument in university and high school. I actually have been playing off and on as a community player in the symphony. When I first got back from university in 1985 I was hired immediately in September of that year to be a community player. Unfortunately, due to financial constraints they haven't been able to hire us as much as they used to. But I was pretty active within the first ten years between 1985 and 1995.

BB2: So in that regard, I had contact with symphony members; sometimes we had them come and tutor my students in case they needed a little professional help other than what I do. It's difficult sometimes because when you're in a band situation, you have to worry about 30 sometimes 40 kids at one time as opposed to one on one private lessons. So, it helps to develop contacts; that's an experience which is important because, the old saying, it's not what you know, it's who you know. We are putting our cabaret on which is our Fiesta Cabaret dance next April 20 which is next Friday and I've taught at TFMH where the cabaret is fairly standard, it's a tradition. So I've gone through that and, as a result, I know what to tell students, what to look for, what to get, and how to set everything up (phone rings).

BA1: Yeah, anyways, that's interesting that Mrs. Steik would call because there are so many things to worry about, everything from food, to arranging, to adds, signage for the big high-tech sign that we want to use, magnus theatre has stuff that drama is using because drama is doing a little presentation.

BB1: So, and of course, when it comes to using what I know from school in the community, I have been the president of the men's club at our church; about four years ago I had a two-year term. And so, the contacts that I had there or the contacts that I have now from school and vice-versa play on each other. Like I said I can phone somebody if I need a special request and more than

likely they always help. So, experiences administratively, experiences musically - what else can I say?

BD1: I am an active arranger with choir music because there's not a lot of Ukrainian music that is published so I'm always at the computer. In case the students need a special adaptation of their sheet music, I go and I change it and take a piece of music home and I can do that and it's a love of mine; it's a passion to arrange. I've also written songs that I also have recorded, pop songs. My big dream was to become a performer; I'm still looking into that as possible.

R: You mentioned Ukrainian music; what kind of music is that?

B: It's Ukrainian choir music.

R: Oh, Ukrainian music!

B: The ethnic music.

R: Oh, I thought you said Korean music or something. I'm getting my words mixed up.

B: No, U-krainian music. Yes, my background is Ukrainian. I'm first generation on my father's side in Canada. I became the conductor in '87 after they looked at a number of people. At that time it was my third year teaching; actually two and one-half I guess, and I was only half-time. So, I was sort of encouraged to take it. As a result, I took the choir, so to speak, to a new level. After three years I had 45 people in the choir. It's gone back down now after 13, 14 years. Many people who have passed away unfortunately as it was an older choir. People who have been in and out from time to time but illnesses, you know, older folks they can't walk, they can't stand on the stage, they're away, snow birds go away for the winter, stuff like that. It's sort of brought me closer to my mother and father as well because they both can speak Ukrainian. My father being sort of to speak off the boat from Ukraine. My mother born in Thunder Bay but she's Ukrainian and so I ask them for translations all the time so and it's interesting because some of the new method books that they have published for bands; especially the new ones that we're using called Standard of Excellence have many cultural references so they mention Ukrainian folk songs, Russian folk songs as well as German, English and stuff like that so I enjoy that. I enjoy speaking languages so when they show it in the book they actually tell you phrases and how to pronounce them so I am also a French teacher.

R: Oh, you are?

B: That's, I don't teach it now, but that's my other

qualification. So, languages, communication, music being a universal language is something, again, I have a passion.

R: All these things relate to each other.

B: Well, sure! Unfortunately, I should be good at math and other things like that but I was too musically oriented in high school to keep that part of my schooling up so...

R: You only have so much time for so many things to, I suppose.

BA1: This is true; however, it's very hard to say no these days. Ah, we do this, we do that and then after it's, "Well, why haven't you done it for me?" or "Why hasn't this?" Music teachers are very, very busy, even if we have a number of preparation periods or we have time off at lunch or after school. During the day it's busy or in the evenings, sometimes rehearsals are scheduled but because we're on a reduced volunteer time, so to speak, because of the union and that. Some of us are doing it; some of us aren't. Now, regarding my position and Oak Hills High; I'm the new teacher here. Peter Jones was the teacher for 26 years here. Just before I went away, they had planned that they would go back to Poland in 2002 because the band went in 1977 for the President's Silver Jubilee. Twenty-five years later, he thought well we would do it again. Fortunately for him, he was able to retire. He chose, it was a last minute decision; he was supposed to teach 'till 2002, go with the band, and then retire. He's 60 years old now, so, he had his 90 factor, he had his 100 factor with the board, so he didn't have to stay. But the trip was planned and planned and it, unfortunately sort of fell through because he was promising some stuff, he would be here but because of the fact that he retired, he needed a rest. And so, I sort of walked into the program and walked into the planning stages but it hasn't panned out because things that were sort of promised and they couldn't be followed through...

BB1....you know, I'm the new teacher, I'm sort of building the program up again, try to get the students to work with me, understand what my techniques are, what my likes and dislikes are, so to speak, so that we can work together and I'm trying to find what theirs are, what their desires are regarding a trip. We're presently looking at three places.

B: Poland is probably going to be too expensive. If we would have taken 50, 60, or 70 people on a trip to Poland for 16 days, it would have cost 325,000 dollars - too expensive. I think it was about 93,000 in '77. Over the past number of years, music hasn't been the strongest course here. In fact, as little as 6 years ago, 5 years ago, there was no band program here. Mr. Jones had taken a couple of years to sort of think about whether we should have

computer music. He taught the MIDI course here for years. And late '80's I think or mid to late '80's of course, his wife had passed away, so you know, and his daughter and son are now going to university finally, and so, the whole thing was up in the air. And as a result, before he left, he thought well let's build the program back up again because if we want to go to Poland it has to happen. Well, so much for the plans but it's changed.

Participant C (Jason)

CA1: One of the things, you know, I'll say about being a successful music teacher is that you are a busy person. If you decided to take this profession on, you have decided to dedicate a lot of time in your life doing it. I don't think there's any teaching profession that is an easy way to go but I think that teaching music is a tough road to go. But, you know, it bears fruit too, in a way that some other positions don't so I am happy to take on the challenge and to do it.

CD1: And I have taught at a number of different schools in a number of different settings in a couple of provinces and a couple of countries so I've had a chance to see education in music from different angles and I guess I think what helps with my success is I'm always learning. I'm always learning something new from a new crop of kids that come in, from other colleagues that I have a chance to rub elbows with and I try to keep abreast of the literature and things that are happening, current events and in terms of music as well. So, if you keep abreast of the technology and embrace change, I think you have the formula for success.

CD1: I have taught vocal and instrumental music primarily. My teaching career started teaching elementary through high school so I had a chance, from the very beginning, in my career to see what was coming from where. We draw a lot from our experiences as students when we first begin teaching. But Grade 4 is a long way behind when you're even 23 or 24 years old and so I was very lucky in that I was teaching from Grade 4 right through Grade 12 and so I got to see, well I got to do with the kids in Grade 4, the music, Grade 5, 6, and began to learn, you know, what's possible, what's not possible, what's practical, what's impractical. I do believe that students of any age are capable of doing tremendous things with music and I think we sometimes live in a society that has a tendency to "dumb" things down. I see all these books you know, Windows for Dummies and all the rest, and I think that sometimes music is taught for dummies in that sense. And I've always believed that if you take your students and assume that they can do as well as the Moscow Chorus or as well as anybody else, then maybe you won't do as well as they, but you will do a lot better than if you take the attitude, "Well, we're just the small little group from Hinkley or whatever and we'll probably never be anything," and

you never will be anything. I have seen music programs from the smallest little towns produce the most beautiful things. So, I've always thought that whatever class I have, whatever their background, whatever, they're capable of making great music.

R: Uh-huh.

CD1: So, I try to do good music and what is good music? Well, I've been a fan of solfege since I started doing vocal music and I've found that this is a technique that I have transferred to my instrumental music and it helps a lot through the use of the Kodaly-Solfege hand signs to help with pitch because I think that probably in North America our greatest problem is intonation and that we get used to accepting very mediocre intonation. And if you were here a little earlier and heard someone in my Grade 9 class you'd probably think that I too accept not great intonation (laughs). But I always strive for pureness of sound and I think it's when you have that as a beginning then you can start to create the intricacies of more difficult music. So, just basically, you know, whether you're using your body as your instrument, as a vocalist, or using, using your body with an instrument as an instrumentalist, the idea of firm foundation, breath support, embouchure, together, if you have those three basic essentials, then you can start to make music. And I think for lots of people, they've just sung their whole lives; they may have sung in church choirs; they may have sung in Kindermusik; they may have sung in all kinds of different settings. Now, in Kindermusik they would have had proper training but in some of these other settings, they were just singing and that's grand but at some point you have to tell them, you know, how to form their vowels; how to form their bodies and how to do those things. And the sooner they do that, the better. But even in high school, you can start from scratch, in a sense and get them to do that. And so I've always believed that that's the foundation to making a good sound in a successful group and one that's capable of winning in festivals and thinks like that because adjudicators, like most good musicians, are listening for sound first. I've always believed that the notes and fingerings will come if you can start out with a good sound (pause).

I'm not sure where you want me to go from here.

R: Well, I guess, my main research question, as you read was, "What is the lived experience of being an exemplary music teacher, and you've described, I mean it's a wide open question like I mean, and certainly what you're saying is relevant. I may be looking for thinks, other things, such as for example your performance in the classroom. Could you comment on that?"

CB1: OK. Well, as I touched on before, I believe education is a two-way street and, as an English teacher, I also have been a strong proponent of language across the curriculum. So through the

use of language, I think that it's very important that you get your point across and you make sure that you are taking the information in from the students that are willing to give it to you as well. So, if the setting is, the student realizes it's a non-threatening situation, where, they can take chances, where they can make mistakes, and that that's a positive environment, then there's a real chance for growth. So, I always try to let the students know that I make mistakes and I try to correct them and that they will make lots of mistakes and I will help them and that it's through falling down that we get up taller. Because especially with singing and making any sound, with 14 and 15 year old adolescents, they're very self-conscious of what they're doing and how they might appear among their peers. So, we have to give them a safe environment to perform in.

CD1: The other thing is, I've always been a strong proponent of, those who can, teach well. I know that we often had, those who can do and those who can't teach, and I've never believed that. I believe that those who can really teach well can really do. So, I have continued to play as a professional musician my whole teaching career and will continue to do that to the end because I believe that I bring more to the classroom, not only in terms of my own chops, but just sort of the daily realization that I still have to practice, that I still make mistakes, that I still, I'm getting better and so when I come to my classroom with those things in mind, and I see these students doing the same kind of things, maybe on a different level than I am, but they're still struggling with this and that and the other thing; I know that I continue my struggle to improve my musicianship. But they see that too. They see that in me. They see that I am still growing. Or they might see me playing somewhere and saying, "Wow," you know, "I didn't know you could even do that." And so, I think it builds respect as well, because I'm teaching from the point of view of, I'm doing it and I believe in it and they're aware of that within the context of the classroom.

CD1: I do believe a strong educational foundation is important. We spoke briefly before the tape was running about the fact that there are successful teachers out there without music qualifications and they will always be. But, all things being equal, I think you're better off getting a sound foundation in music education in the post secondary institute, because even though there might not be things that you will bring directly to the classroom, there are things that indirectly will help you, from that obscure history course that you took within the context of music, you might be able to pull something out, and, continuing education. You know, I've gone back and I've done specialist Part 1 in guidance. I did my honours specialist in music and I've taken many cooperative education courses and other professional development opportunities that have come along the way. And, sometimes they're less helpful than others, but most time, if for

no other reason, it's a chance, again, to share some ideas with somebody else who's also interested in education. So, I make an effort every year to get involved on some level of professional development. So then, I stay as fresh as I can be within the classroom.

R: That's very interesting because I've read about professional development in the literature and it's come up.

CD1: Yeah, well I think that the type of teacher who is interested in professional development, is showing, through example that education is still important. And as I said before, I mean I've gone to some of these professional development clinics and I've come away with very little but you glean what you can, you know, and sometimes I've come back and been completely charged and, you know, ready to go. And you hope for those hits and there will be a few misses along the way.

CD1: The other thing that has happened to me is I've had a chance to work with other master teachers. After teaching out west for a couple of years, I came and I worked with Penelope Smith for a couple of years at James Emerson High who, you know, I think is a recognized master teacher in music. Strings was her background so not my greatest strength, so it gave me a chance to get a sense of strings and the sound. Later, I got to work with both Lars Green and Jerry Graham, again, two master teachers in the system. I even had a little bit of work with Rick Brown here at Southside. He came in and helped out a vocal class that I was working with. So, we have so much to learn from the masters that are out there and I've been lucky because I've taught in every school in the system, and, I've learned from junior teachers within my department as well. They bring in a certain new life blood to a situation and I believe that you can learn from your colleagues at both ends of the continuum.

CC1: Here in Southside we have a wonderful facility which also helps. There's just no doubt about it that when you have the resources, it makes your job easier. And this is something that I have noticed in the past few years. The resources have begun to dwindle and even though we have a wonderful facility here, it's hard to keep up the same level of resources when there are fewer dollars for those resources. Lucky me, I was in the Shakespeare Islands for a couple of years and I got to once again have access to, I won't say unlimited resources for music, but certainly healthy resources for music, and I got to see again what it was like to have sufficient resources for the job, so buying music wasn't an issue. You could buy what you wanted and needed. Buying instruments and repairing instruments - all those things were all within the realm of possibility. And now, you have to be, you have to carefully choose what you're going to do. You have to choose, "Am I going to repair that tuba?" knowing that the two trombones

will have to sit in their present stage, or, and that's just the reality of living in 2001. But I think probably a good music teacher is one who is able to work with whatever resources are given. In the end, if I'm forced to teach with just the voices that come in the room, we can still make music.

R: You can still have a successful program.

CC1: That's right. So, you have to work within the context of what's given.

CB1: And I think that brings up another point. I think I have been a successful teacher in due part because I've got along with administration. I've got along with the custodial staff. I've got along with other teachers and colleagues and, I think, sometimes musicians and artists, in general, can look through the world with narrow eyes and not realize that although we might not think that the volleyball team is important or band, certainly the volleyball coach thinks that. And so, you have to realize that, it is as important and you have to figure out a way to get along with them if you're sharing gym space or you need to get, you know there are favours that go back and forth, so the more you can get along and the more you can accept that other people can be as passionate about their areas as you are about yours, I think the better you get along with everyone. And that too can help.

Participant D (Tim)

DD1: I started teaching in a school in southern Ontario in which the only way I could get into the school to teach was with a, was if I would take on the job of teaching three Grade 9 music classes. So my background was in history and physical education, and the only job offerings were five periods of history and one period of political science and three periods of music. I was only 23 years old or 24, I guess I'd done some post-graduate work. My background in music was a Grade 6 piano player, high school alto saxophone and clarinet and two co-curricular ensembles when I went to York University. I played with their extra-curricular wind ensemble. That's what I did. I really didn't think I was a music teacher to tell you the truth. And I think that I spent the next twenty years of my life running as fast as I could so that nobody else would find out that I was not a music teacher.

DB1, DE1: And along the way, I ran into a whole bunch of really marvellous students. Students that taught me, among other things, that music is a - it is one of the most profoundest kinds of communication and kids have given me things over the years. You know, music is "love" in search of a word, sort of thing. So, part

of what I developed as a strategy for dealing with what I considered my own inadequacies was to get out of their way and let the kids experience music in a way that - I would set the sort of parameters of it. You know, I taught the classes; I was there for them all the time. You know, I invested in them as people, you know. I saw them as people first before I saw them as students in a curriculum. The goal was to get to the end of this year's curriculum, to teach this much music theory, to do those kinds of things. And I was, you know, I think a fairly mediocre music teacher for a long, long, time because I wasn't particularly well-organized. I think what I did have was this absolute fascination with young people and what they could accomplish. And - but I was one of those type A personalities that was sort of driven. You know, sometimes you really imposed on kids because you have this idea of what perfection was or you had a sense that you knew what was going on or you thought you would figured it out, kind of thing, and I had some modest successes in the first 15 years of my career in terms of competitive performances and things. I also had some of the largest disasters that have ever befallen a music teacher. I guess the most profound disaster I had was taking a group of students from this city to Brahmsfest Canada which is the national music competition in - it was in Vancouver and it the year of Expo '86 and just as we walked onstage, a couple of kids were fooling and one kid tickled the guy in front and he did something and hit the trumpet of one the trumpet players and fractured her jaw and nobody knew this and we went out onstage and we played this march that didn't sound too bad because it was a big, loud raunchy march but when we got into our more serious pieces, she had a solo right off the bat and she just couldn't play it - this sort of pathetic just squeaks and squawks started and it just spread like a cancer through the whole band and everybody missed their entries and missed parts and it was just hideous and it was at that point that I sort of realized that I had been found out but for the fraud that I really was and this was back in 1986. And I you know, I sort of ran away from that situation. Well, I had one more year in that school and we actually went to another competition the following year and, by some miraculous "happenstance" I can't really answer why it happened, we actually got silver medals in this competition. It was the first time we've ever achieved that kind of level so I guess there was some confusion as to what was going on.

DB2, DB1: But, my personal life was sort of disintegrating at the time as well. I think most of the kids found me approachable and likeable and they wanted to do well and I wanted them to do well and we shared that, and we invested, as a type A personality, you invest a lot of hours and a lot of time with these students and you develop a relationship over five years or so that's different than any other kind of class in the school. You know, they may take an English class with a certain English teacher one year, a different English teacher another year, they may have five

different English teachers through their high school career. But, in the situation that existed here in Thunder Bay, there was really only enough room for one music teacher in one school, so there were, you know, I was basically running the whole show.

R: What school was that?

DA1: That was at Georgian. I had inherited Georgian from Mr. Scott Davies and he was an amazing music teacher; had very high standards, very demanding, very organized, very clear about what he wanted. Probably he's somebody you should be interviewing actually as an exemplary music teacher. And what I did was I sort of rode some of the things that he had established for a couple of years and then, I took a couple of years to try and adapt the methodology that he had used to the program there, and finally in my last year I guess there was some sense of liberation after this major disaster so I didn't worry about it any more in terms of being, you know trying to reach this kind of standard that he had established. So I decided to be somewhat more of my own personality and I think I was a little more flexible and a little more generous in my last year. I was a little more at home with the students that I'd inherited there. And so we did, we did well. We had this, you know, as I say, surprising experience where we, achieved at a level far higher than I thought we would. And so we had several medals from a music competition, an international music competition. And then I went, the very next year, I switched to Ford Crest and part of that was sort of personal crisis, personal - just inability to come to terms with, you know, what had happened in the two years before.

R: Which year, sorry?

D: This would be between '86 and '87 and I started at St. Jude, sort of to start over again, kind of thing.

DB2, DB1: My marriage had disintegrated partly because of this workaholicism where you went to work at 7:00 in the morning and had stage bands and choirs and all that staff. And then you had them in afternoon and at night. You had concerts and you had performances and all that sort of thing, so you basically went all the time kind of thing. And I never said, "no", in those days; I was one of those people that basically was out to try and please as many people as possible 'cause I figured I needed as many allies as I could get, because I really didn't believe in myself as a music teacher. I had this idea that I was a fraud, that I had come from a whole different background, an academic background, that my qualifications were limited, that whatever the guy that had hired me to come up here, had seen in me, as a music teacher - the only way I could repay him for that generosity was to work, you know, hours and hours and hours, and yet I was never really organized to be effective. There was a lot of down time, a lot of wasted time,

a lot of time fixing errors and just not being very efficient in what I did. So, again, in terms of this interview, it's a bit of a scramble to talk about "exemplary."

But what did happen, was after I came here, and after about two years of not taking sort of the perfectionist approach, I was fortunate enough to achieve a core of students at this school. Music had no tradition at this school, at all. None.

R: There was no program?

DA2: There was a program but it had no tradition of any kind of level of competence. It was basically something that kids did almost as a sort of - like phys. ed. sort of thing. It was just something that happened; you know, they came into class, they weren't expected to play concerts, they didn't expect to go to music festival. You know, the expectations were very, very low and I guess I felt that maybe that was somewhere where I would be pretty comfortable. And the last 12 years have been quite good. I guess when I stop pushing so hard too, so that people wouldn't expose me. When I sort of relaxed and, you know other things happened in my personal life of course, that were, fairly significant that we had something develop here. We got a different quality student. We got a very, very high level, high energy, bunch of kids...

R: Music students.

DA1, DA2: Music students who really, really put a lot of time and energy into the program on their own and I started to live the idea of being the facilitator, being the one who....Can we stop for a second; they're going to want to get in here...(break to let kids store instruments).

R: Yeah, no problem, it's OK.

DA2, DD1: Yeah, I'm not quite sure where we were there but there was this high energy level of student that really wanted music and wanted Oak Ridge to do things that they'd never done before. They were hungry to go beyond this sort of classroom experience. And I had had some experience as I said - limited and ineffective as it was with doing other festivals. I mean, one of the things I guess that I've always done with kids is I've always enjoyed being with them and we always had a band trip. And the band trips usually were connected with either a set of performances or, as I got on at Oak Ridge, with some kind of a competition where you would go and you'd have to reach a certain standard or you'd find out from adjudicators what expectations were of high school bands. And so I learned a great deal in that time of - about things, about music; I sort of soaked a lot of that in and I tended to listen to adjudicators as real authorities about the things that they were saying and take a lot of what they said to heart. We

were fortunate to have some really good adjudicators in these other competitions and when I came back to Northville and went into the Bach Music Festival, it gave me a different perspective on what that competition was all about and the idea that music is so subjective - that one adjudicator's opinion doesn't have the power to destroy your program, you know. That it's simply on that day at that time and we started to live that philosophy rather than the philosophy that I had thought that existed at Oak Ridge which was sort of, you've gotta drive them until they're perfect so they gotta win. You had that sense. I mean that seemed to be the competitive atmosphere that I inherited when I came here in 1982 and that proceeded to 1987. But when I came to Ford Crest, there was a certain freedom at the beginning to say, "Look, I don't have to go that route again. I can take my time and do other things and develop maybe a more healthy relationship with students and then find out what they want and surprisingly you find out, you know they want to be competent, they want to sound good, they want to play well, you know, they just need to have the environment and the people who care about nurturing that rather than demanding it or sort of forcing it or - I mean that's probably an unfair way of talking about it. But it seems to me that it was very high pressure, high tension kind of arena here between '82 and '87. High rivalries at the music festival between Oak Ridge and TFMH. And I was fortunate; I mean even though I was struggling, the bands at Oak Ridge were still very effective groups. They played very well and so we would win, you know, one class one year, maybe two classes another year.

R: This was that rivalry that went on through the years.

DA1, DB1: Yeah, in those days, yeah, and but we were never, what you call - all the time I was at , it was never like you were a power house that you would make - you'd win four out the seven classes or anything like that. I don't think we ever won a majority of the classes but we went to international competitions and we got better and better and then in '87, I came here. And so I've been here for the last 13 years and the first two or three groups I had was just enough of a core of really fine students, great characters, sort of you know, solid academic kids and just really nice people that we were able to attract, you know, a few more of the Grade 9's. My first senior band here, I remember, there were 24 Grade 9's in the senior band out of a senior band of about 36, you see. So, it was a pretty strange kind of experience to have a senior band that had no experience. Well, we just had key players in some areas. But through the next two or three years, those people stayed with it. Younger people that came in Grade 9 that were in the senior band in Grade 9 got better and better and better. I think the first year we only played one concert in the whole year. We didn't play anything at all in public until November. But then, the next year I think we decided we'd go to Florida. And we went to a competition in Florida and we

sort of got nice comments but basically it was a young group; it was an inexperienced group. But the kids weren't discouraged; they had a great time; they enjoyed the challenge of raising the money and doing those sort of things and the classes were starting to build. We started to....The first year here, I didn't even have a full music program. I had to teach a couple of other classes. But, I think I had a "Music for Life" class which was something that was totally created kind of thing, just to fill in my timetable. But by 1990, we decided to go to Brahmsfest Canada, I think, in our case, for the second time.

R: That was in Regina?

DA1, DA2: This was in 1990. Let me think. I think 1990 was in Calgary, I think, I think so. Sorry, my mind is wandering; there's a poster out in the room that would tell us exactly when it was, but I think it was Snow Lake because it was an easy place to get to. You know, and so we did. We went there and we got, I think, bronze, which was meant that, you know, it wasn't like a certificate that we got in 1986 that said, "Thanks for coming, you know, of all the bands we've ever heard - you guys were one of them." This was more of an affirmation that we were actually achieving at a national level, at the lowest, but at a national level, and this was encouraging for these kids. They played music that was very difficult and they played like they enjoyed performing, and, as for the rest of the music program with regular classes, all that stuff started to take off and we started to have a real solid core of a program develop. And it was also about this time that we started to achieve some considerable success with the Bach Music Festival. We started to be playing in the senior band classes, with the Class B's and the Class C's that we'd played in before - the junior levels but with the senior bands and I think by 1990 Ford Crest actually won its first class at the Bach Music Festival in Canadian music which was quite astounding, I think for the community. You know, that it had a band at Ford Crest since the '70's and it had never really done much. Or, it didn't seem like it. Maybe they did more and I'm just not aware of it. And it seems to me that from that point on, we have had considerable success in attracting students that are high energy, high motivation, committed, mature. We go on band trips every year. We have up until this government has changed its policies in dealing with teachers. I mean this year is a totally different experience. I don't want to get into that just yet, but. I think we went to Halifax in 1992 and we actually had a silver and two bronze as the adjudication that year so we were sort of just creeping up a little bit. And then we went to a couple of - well, I think the big turnaround was somewhere around 1993 or 1994, you can check it with the pictures on the walls on the front hall there. We went to an international festival in Boston, and we were the grand champions of this festival.

R: Really? Congratulations.

DB1, DE1: And it was like a light went on (emotional pause). A light went on with these kids. (Emotional continuation): And something that, I can't explain it, in terms of, what the contributions were or what the chemistry was, I don't know. But then they won a majority of classes in the Bach Music Festival then they went to an international competition in Vancouver and they were grand champions there both in concert and jazz bands. They were doing things that I just never had imagined and I couldn't say, other than the quality of student, and the commitment that they brought (emotional pause), what had changed. Like I don't think there was anything particularly different, about what I was doing with them in the classroom at that point than earlier.