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From The Chair
Society for Music Teacher Education as Professional Development

Don Ester
Chair, Society for Music Teacher Education

This special issue of the *Journal of Music Teacher Education* is an example of the work that is being accomplished by the Society for Music Teacher Education (SMTE) Areas for Strategic Planning and Action (ASPA). Professional Development for the Experienced Teacher is one of twelve ASPAs established at the 2005 Symposium on Music Teacher Education, each of which focuses on a critical issue in music teacher education. In the two years since they were established, members of the ASPAs have worked purposefully to examine and respond to the unique challenges in each area. A pattern of annual society meetings, odd-year symposia and even-year presessions at the MENC national conference, is facilitating the exchange of ideas among music teacher educators throughout the nation. The most recent meeting, the 2007 Symposium on Music Teacher Education: Collaborative Action for Change, sought to engage a broader constituency of practitioners and policy makers in the conversation and to expand the understanding of educational change.

Approximately 175 society members attended the September 13–15 symposium in Greensboro. Marilyn Cochran-Smith, Immediate Past-President of the American Educational Research Association (AERA) and a leading voice for change in teacher education, served as the opening keynote speaker. Her address, "Teacher Education: Where Are We and Where Are We Going?" focused on nine promising trends and four worrisome pitfalls in current teacher education policy and practice. This served as an excellent foundation for the conference, highlighting issues that face all of teacher education and providing a framework for the following two days of presentations and discussions. The symposium included over 50 research and best practice presentations, 25 best practice posters, 25 research posters, and 10 graduate research posters. In addition, Marcia Neel and Denese Odegaard served as case presenters, sharing information related to the professional challenges unique to urban, suburban, and rural settings; and Don Gibson, Vice President of the National Association of Schools of Music (NASM), spoke on *Music Teacher Education: Curricula, Excellence, and Advocacy*. Interspersed among all of these events were plenary sessions and extensive working sessions for each ASPA. Given the primary goal of continuing an emphasis on action, members of each ASPA reviewed progress to date and developed an action plan; these plans were reported in a closing plenary session. A brief summary of the ASPA action plans and all session abstracts are available on the SMTE website (smte.us), as are various resources posted by each of the ASPAs.

SMTE is committed to improving communication and collaboration among professional

organizations with a stake in music teacher education. With this in mind, four members of the SMTE Executive Board presented a session at the recent national convention of the College Music Society, highlighting issues evolving from the 2007 Symposium on Music Teacher Education. SMTE will again host a presession at the 2008 MENC National Conference in Milwaukee; this will include brief ASPA action-plan reports as well as discussion and planning time for each ASPA.

Given the pace of change in society at large and education in particular, quality professional development is an absolutely essential element of the profession. As music teacher educators, we are important sources of professional development for practicing teachers, frequently providing continuing education opportunities via sessions at state and regional conferences, consulting opportunities, and graduate courses—but how do *we* continue to grow and develop in the profession? As a fellow society member mentioned to me at the close of the Greensboro conference, the biennial SMTE symposium serves as a premiere source of professional development for music teacher educators. I had never thought of it this way before, but I agree completely. On behalf of the society, I can state with confidence that SMTE will continue to be a voice of progress in the profession. The strength of the society, of course, is completely dependent on each individual member. I thank each of the authors in this special issue along with all other members who are contributing their expertise to the improvement of music teacher education. If you are not yet actively involved in the society, I invite you to add your voice to the conversation. I hope to see you in Milwaukee!

Commentary
Progress

William E. Fredrickson
Editor, Journal of Music Teacher Education

According to BrainyQuote.com, it was Frank Zappa who said, "Without deviation from the norm, progress is not possible." And yet deviation from the norm is often the last thing we want. While we might, at times, bemoan the sameness of our lives, most of us depend on our routines and habits to power our days. Habit strength is formidable (ask anyone trying to lose weight, quit smoking, or remember where they put their keys if they aren't on a hook near the door). I find that I only long for change when things aren't going the way I like. The ambiguity that accompanies change can be exciting, for a while, but it can quickly provoke anxiety.

It was with all this in mind that Fran Ponick, director of publications for MENC, began making individual telephone calls to the editors of the MENC-sponsored journals to tell us that MENC wanted to outsource periodical production to Sage Publications in California. Wendy Sims, Ruth Brittin, Diane Persellin, Mitch Robinson, and I are actually "academic editors," and along with our editorial committees, we are responsible for the content of the *Journal of Research in Music Education (JRME)*, *Update: Applications of Research in Music Education*, *General Music Today (GMT)*, *Music Educators Journal (MEJ),* and *Journal of Music Teacher Education (JMTE)*. After manuscripts are reviewed, revised (if necessary), and accepted (or rejected), we work closely with MENC staff editors who take care of the real nitty-gritty work prior to printing and distribution. This includes copyediting, formatting, necessary permissions, plus distribution and correction of proof copies. They make all of us, academic editors, board members, and authors alike, look good when you see the finished version of one of these journals. Needless to say the academic editors as a group are all for progress, but there were lots of questions about the pros and cons of the accompanying change.

Here are some of the positive aspects anticipated from this change:

- Sage's online journal platform will offer new database search features to facilitate access to all *JMTE* contents.
- Sage will eventually make all issues of *JMTE* available online, from volume 1, number 1 onward, thus expanding its availability.
- Sage will make these previously published issues of *JMTE* available free to MENC members.
- Sage intends to market the journal aggressively to institutional subscribers, with the expectation that as subscriptions grow, the number of

readers and potential authors will also grow, so that it may be possible for *JMTE* to develop into a quarterly publication in the foreseeable future.

- Sage also expects to make *MEJ, GMT*, and *Update*, from volume 1, number 1 onward, available for no charge to MENC members online.
- Sage will publish *JRME* online as well as in print.
- Sage is committed to maintaining the MENC journals' current standard of quality and actively developing MENC journals' readership.

From my personal perspective, this list of advantages will, in the long run, far outweigh the disadvantages of making this change. For you, the readers and contributors that make *JMTE* a viable research organ for the music teacher education profession, the disruptions should be minimal. For our hard-working staff at Reston, and the members of the editorial boards who donate their time to these journals, the next year will hold some interesting challenges. After my discussions with Fran I am confident that the necessary deviations from the norm will be worth the time and effort spent to facilitate progress.

An analogy that comes to mind involves our current music education seniors, who are preparing to enter their student teaching semester this coming spring. They are leaving an environment, a system of operating, or a way of being, with which they have become comfortably familiar. While they are prepared for what lies ahead, the transition is fraught with both possibility and ambiguity. For them this gateway to the next big phase of their professional career—full-time employment as a certified music teacher—looms large. But true professionals understand the necessity of progress and the part that change will often play. So all of us, wherever we are in that journey, will attempt to figure out what we have to do to negotiate the next phase of progress.

Introductory Remarks from MENC President

Lynn M. Brinckmeyer

Music teacher recruitment and retention have become topics of conversation and concern with increasing frequency over the past few years. In fact, they are a main component of the recently updated MENC Strategic Plan. Many music teachers are leaving the profession within the first five years of teaching, regardless of their chosen genre of music or grade level. In addition, some veteran teachers are also pursuing other career paths outside of music education.

Teachers come in all shapes and sizes and their respective needs for professional development can be just as varied. Although attending state and national conferences is one component of professional development, numerous individuals desire more substantive and longitudinal support. An exploration of the articles in this special focus issue may provide you with a broader perspective of how master teachers hone their instructional skills. Also, you can explore a variety of strategies that serve the needs of seasoned music educators and ignite and sustain their passion for teaching music.

Members of the Editorial Board of the *Journal for Music Teacher Education* are dedicated to finding ways of improving music education. As you review the articles in this special focus edition, you will quickly realize that they concentrate on improving teachers' lives, ultimately serving their students.

Each of the resources made available in this special issue provides a valuable service to our members. It is up to us to make sure that both aspiring new teachers and experienced educators are aware of these resources and make use of them. Even the most valuable research findings are of little consequence if they remain unopened on a shelf or unviewed on a Web site.

We seek to engage students in learning at all times. Ideas and insights from these articles are applicable to real-life situations both in the classroom and in the lives of our dedicated music teachers. To offer our students a top-quality education, we must find ways to enhance and enrich the lives of the individuals who teach them. Music educators can tailor their professional development experiences based on the insights presented here. Issues such as stage of career, collaboration and collegiality, longer and more in-depth experiences, teacher research, and the self-examination required to prepare for certification such as the National Board for Professional Teaching Standards are all important considerations for meaningful professional growth.

Research-based knowledge benefits teachers in the field so they can make informed decisions about curriculum and teaching strategies. Research articles contribute to the profession by helping us discover what works and how to refine current instruction patterns. As MENC president, I am grateful for the work of the higher education community and the breadth of knowledge and research they bring to all of us.

Introduction to Special Focus on Professional Development

By Colleen Conway

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More than a decade ago, Shuler (1995) provided a policy analysis on the implications of the National Standards for Music Education and reminded the profession of the importance of professional development throughout the career of the music teacher:

> The standards reinforce the need for collaboration between universities and state departments of education to encourage and provide avenues for teachers to continue lifelong professional growth. . . . A teacher who first enters the classroom at the age of twenty-one might spend over forty years in the education profession. Certainly, over the span of a career of this length, there will be many changes in the nature of music, the nature of students, and the nature of schools. Even well-prepared teachers must therefore learn to adapt to change. Old dogs must learn new tricks. (p. 10)

He continued to suggest many possibilities that have now become standard practice in education. He makes reference to: (a) replacing lifetime teaching credentials with expectations for continued study; (b) developing professional development schools sponsored by the National Council for Accreditation of Teacher Education (NCATE) in collaboration with local PreK–12 school districts; (c) implementing screening processes for teachers at a variety of career points, including admission to the university music school, admission into the teacher preparation program, admission into the teaching profession, and continuation in the teaching profession; and (d) developing a national system for certifying teachers (pp. 10–13). Many of these have now become standard practice in our field.

As part of the MENC document *Vision 2020: The Housewright Symposium on the Future of Music Education*, Lehman (2000) discussed how to ensure that the skills called for in the National Standards are addressed in the music classroom. He suggested the following:

> New and expanded opportunities for professional development for music educators will be increasingly necessary. Teachers will be expected to update their skills and knowledge on a regular basis to reflect changes in the philosophy and practice of music education. They will be expected to have knowledge of the current styles and genres of music that exist outside the school in order to select the best music from each genre, traditional or new, as appropriate, for use in the curriculum. (p. 98)

Although Shuler accurately predicted the need for more focus on professional development and

Lehman suggested that "new and expanded" opportunities for professional development are necessary, Hookey's (2002) literature review on music teacher professional development includes relatively few studies that examine where, how, when, and to what effect such programs are in place. In the conclusion of her chapter, Hookey outlined an agenda for professional development research and asked, "What are the purposes and consequences of professional development experiences, and in what ways are the teachers individually or collectively implicated in their professional development?" (p. 898). This question still seems relevant today.

Conway, Albert, Hibbard, and Hourigan (2005a and 2005b) examined the policy implications of the No Child Left Behind Act (NCLB) in relation to selected research on professional development of music and other arts teachers. They highlight the fact that NCLB specifically states that events such as one-day conferences and workshops do not qualify as "professional development" within its policy. They suggest that this is a concern to music educators because in many settings the only music-specific professional development that a teacher can get is at a short-term conference or workshop. They also state,

> We as a profession may need to re-think our idea of what professional development really is. Is it about a one-day "let's get pumped" experience led by "experts" in the field, or can we expand our experiences to be more meaningful? What about developing sharing communities of arts teachers who, as the real experts in many cases, get together to problem solve and exchange ideas? What about ongoing, regular workshops for arts educators, where progress and change is shared among the group? Somehow, we need to get beyond "token" days or hours of sharing good ideas and move toward meaningful experiences where the voice of the teacher and the effects on students are being discussed and felt. (p. 8)

This theme of concern for the voice of music teachers and consideration of the effects of professional development on PreK–12 student learning provides an important framework for all in consideration of the professional development of music teachers.

This special issue of the *Journal of Music Teacher Education* focuses on the professional development needs and experiences of experienced music teachers. For the purpose of this project, "experienced music teacher" was defined as an in-service teacher who has been in the field beyond the first few years of teaching. The discussion is restricted to experienced music teachers because there are other sources for information on the professional development of beginning music teachers (Conway, 2003).

In the opening paper, "Research on Professional Development for Experienced Music Teachers," William I. Bauer from Case Western Reserve University provides a comprehensive review and synthesis of published research literature regarding professional development of experienced music teachers. In the first section he discusses three survey studies of music

teachers' self-reported professional development needs representing 456 music teachers in a midwestern state, 242 high school instrumental music teachers in California, and 281 elementary music teachers in Wisconsin and Minnesota. In the second section, he focuses on the difficult issue of studying the effectiveness of professional development for music teachers and discusses five studies of the effects of various professional development programs for music teachers. In the final section, he discusses four studies of common experiences and practices in music teacher professional development. Each of the three sections includes important questions for the profession, and Bauer highlights areas for future research and inquiry.

In the second article, "Professional Development Research in General Education," Alice Hammel of James Madison University examines selected books and articles on professional development for all teachers. Her synthesis of this body of literature discusses the role of professional development in school reform and change, the lack of communication between teachers and administrators regarding professional development, concerns regarding a one-size-fits-all approach to professional development, research on delivery formats for professional development, professional development leading to heightened collegiality and collaboration between teachers, and best practice professional development research. In each of these sections, she discusses the possible connections between this research and the experiences of music educators.

The third article, "Preparation for the National Board for Professional Teaching Standards Certification as Music Teacher Professional Development" was written by Stephanie Standerfer from Montana State University. Standerfer opens with an overview of research from general teacher education that has examined the potential of preparing for the National Board for Professional Teaching Standards (NBPTS) certification as a professional development experience. She shares some details from her dissertation project that examined the process of preparing for NBPTS certification in three choral music educators. Her important work has led to continued questions about the professional development of experienced music teachers.

The next article, written by Janet Robbins, Mary Kathryn Burbank, and Heidi Dunkle, is a reprint from the *Mountain Lake Reader, Volume 4* (Spring 2006). Robbins reports on teacher research projects implemented by Burbank and Dunkle and describes the "significance of the collateral learning that was emerging" (p. 48) for all participants. The narrative approach of the article highlights the voice of the teachers as Robbins considers teacher research or teacher inquiry as a professional development experience for music teachers.

In the final article for this special focus issue, "Setting an Agenda for Professional Development Policy, Practice, and Research in Music Education," I outline suggestions for music teachers, music teacher educators, music supervisors, state music organizations, and researchers about future initiatives for music teacher professional development. Suggestions

derived from the four articles in this special issue are provided to set a foundation for dialogue and reflection on this important aspect of teacher education.

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Research on Professional Development for Experienced Music Teachers

By William I. Bauer

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While the research literature related to the professional development of teachers is quite large (Resnick, 2005; Hammerness, Darling-Hammond, & Bransford, 2005), there have been relatively few studies that have systematically examined the professional development of music educators. A growing body of inquiry related to the experiences and professional development needs of first-year music teachers is emerging (e.g., Conway, 2003), but few researchers have looked at the professional development of the experienced (beyond the first year) music educator. The purpose of this article is to summarize extant studies that have investigated experienced music teachers' beliefs about professional development, research that has sought to determine the impact of professional development experiences, and specific professional development practices that have been scrutinized. Implications of this research are discussed, and topics for further study are suggested.

Professional Development Preferences and Needs

Several researchers have examined the professional development preferences and needs expressed by experienced music teachers. Bowles (2003) developed a questionnaire to determine music educators' professional development interests and preferences for a variety of aspects of professional development experiences. Sent to 1,541 members of a state music education association in the upper Midwest, the survey was returned by 29.6% (*n* = 456) of those queried. The top professional development topics of interest to the respondents, with the percentage of individuals selecting each topic provided in parentheses, were (a) technology (66%), (b) assessment (57%), instrumental/choral literature (53%), (c) standards (45%), (d) creativity (43%), and (e) grant writing (38%). These teachers' top choice of sponsor for professional development was a college/university (54%), and most preferred an intensive, consecutive-day, summer format and time frame (72%). While 54% of these music educators expressed no preference for the location of professional development activities, 42% indicated that they liked a college/university setting, and 40% preferred activities that took place within 100 miles of where they lived. The primary motivation for these teachers to engage in professional development was to increase their skill and/or knowledge (82%), and 72% stated they would like to receive university graduate credit for their participation. The respondents also indicated that a

reasonable per-day fee (excluding credit fees and materials) would be $50–$75 (48%), while 44% said they'd be willing to pay not more than $150 per graduate credit. Sixty-three percent of the music educators preferred professional educators/artists who were recognized for their expertise in the state or region to lead professional development experiences. Over half (56%) of the respondents indicated they'd be willing to prepare and study up to 1–2 hours per day beyond the formal instructional time, and 80% said they'd be willing to complete an assignment following the session for additional credit. While 43% of the teachers did not desire to study via correspondence, 42% did indicate an interest in studying via electronic correspondence.

Friedrichs (2001) surveyed every public high school instrumental music teacher in California ($N = 960$). He received 242 valid responses, for a return rate of 25.7%. The top four professional growth activities rated effective and valuable according to these teachers were (a) hosting a guest clinician or teacher, (b) observing other rehearsals, (c) attending music conferences, and (d) attending concerts. In contrast, the top four professional development activities rated ineffective by the instrumental music educators were (a) in-services held on their own school campuses, (b) county office of education workshops, (c) district-sponsored workshops, and (d) nonmusic workshops. It is interesting to note that the top experiences listed by the respondents all had music as a focus whereas those listed as ineffective were often designed primarily for teachers of academic subjects other than music and may have dealt with topics not directly applicable to music teaching and learning. Only 9.5% of the instrumental music teachers reported being completely reimbursed for all costs associated with their professional development, while 32% indicated they received no support from their school for professional development expenses. In written comments, the teachers in this study also indicated a desire for opportunities to interact in-person with music colleagues. Friederichs concluded that the professional development needs of new and experienced teachers are not always the same; different types of professional development activities may be needed.

A questionnaire developed by Tarnowski and Murphy (2003) was sent to a random selection ($n = 816$) of all elementary music educators (N = approximately 2,500) who were members of the music educator associations of Wisconsin and Minnesota. The researchers received 281 completed surveys for a return rate of 34.44%. While the primary purpose of this study was to examine reasons why experienced teachers decided to become and remain elementary music teachers, a portion of the findings are pertinent to the present discussion. Nearly all of the teachers (97.5%) stated that they engaged in professional development. In addition, the respondents ranked the following professional development activities, with the percentage of individuals selecting each activity provided in parentheses, as ones in which they'd participate in the future: Orff (61.21%), teaching with technology (60.5%), assessment in music (55.88%), standards-based teaching (50.53%), Kodály (46.26%), world music approach

(45.55%), interdisciplinary approach (44.84%), and Dalcroze (29.18%).

While these three studies provide insights on the professional development preferences and needs of experienced music teachers, the findings may not be generalizable to other populations. All of the investigations looked at teachers in limited geographic areas—one state for Bowles (2003) and Friedrichs (2001), and two states for Tarnowski and Murphy (2003). It may be that the professional development needs of teachers in one state or region could vary from teachers in other regions of the country. Both Bowles and Tarnowski and Murphy only surveyed teachers who were members of their state music education association. The professional development desires of teachers who do not belong to their state association could differ from those who choose to be members. Bowles queried music educators who taught in all areas, Friedrichs looked only at instrumental music educators, and Tarnowski and Murphy just surveyed elementary general music teachers. Professional development preferences may be related to the specific teaching responsibilities and the area of music in which one teaches, with appropriate, directed professional development experiences needed. Finally, all three studies had relatively small return rates. All of these issues point to the need for further research that is broad and comprehensive to investigate professional development in general, as well as well-designed studies to investigate the professional development needs of specific populations within the music teaching profession.

Effectiveness of Professional Development

The worth of any professional development experience is dependent on the impact it has on teachers, and ultimately on those teachers' students. Several studies have provided insights on features of professional development that appear to be important and on the effect of professional development on teachers. Dolloff (1996) reported on a 3-year in-service project for choral music educators from a school district near Toronto, Canada. The experience was based on the theoretical model of *cognitive apprenticeship*, whereby learners are immersed "in situations of practice, which provide authentic contexts in which to develop skills and dispositions for practice" (p. 69). The teachers in this study were engaged in activities and discussions designed to develop their expertise in music and in teaching, with components that included participation in musical performance, seminars, and observation of a strong music teaching model during rehearsals and in demonstrations. Dolloff's analysis identified three important features of the experience: (a) the participants were involved in a long-term commitment (3 years) to professional development, (b) a master teacher was used to model instruction, and (c) the teachers were able to try out the techniques they'd discussed and seen modeled with their own students.

Junda (1994) discussed an in-service experience for teachers ($N = 12$) of K–3 general

music. The researcher detailed four aspects of the program. First, participants were enrolled in a two-semester graduate course on methods for teaching general music, grounded in the Kodály approach to music education. Second, the teachers developed teaching strategies based on the course content and then implemented those strategies in their own classrooms. Third, an instructor visited each teacher in his or her classroom five times over the course of an academic year and provided that teacher with feedback. Finally, evaluation of the project included the collection of data related to teachers' musical skills, instructional skills, attitudes, and the participation levels of the students in the teachers' classes. While only limited statistical data was reported, the author stated the following conclusions based on her program evaluation: (a) the teachers' strengthened their musical skills; (b) the teachers' knowledge of pedagogy and their implementation of those pedagogical approaches in their classrooms improved; (c) the teachers' students enhanced their reading readiness and sight-reading skills, developed a repertoire of songs they could perform independently, and increased their level of participation; and (d) the teachers believed that the on-site visits were a crucial feature to the success of the program.

Bauer and Berg (2001) studied the impact of professional development on experienced music teachers by exploring the perceived influence of various factors on instrumental music educators ($N = 300$) in three areas: (a) planning for instruction, (b) implementation of learning activities (teaching), and (c) assessment practices. The participants who responded ($n = 120$—a 40% return rate) considered 17 factors for each of the three areas. They ranked professional development activities among the top third of influences for each area—planning (5th), implementation of learning activities (5th), and assessing student learning (3rd). In addition, these instrumental music educators indicated that professional organizations, which often have professional development as a major part of their mission, were not a major influence on these three areas—planning (14th), teaching (13th), and assessment (14th).

In another study with results that may be applicable to experienced music educators' professional development, Madsen and Hancock (2002) examined factors related to the retention and attrition of 225 music teachers who were graduates of a large southeastern university. In part 1 of the study, 137 participants responded to the researchers' questionnaire. Findings related to professional development showed that 86% of the employed teachers reported attending in-service events, and 59% of those who attended these events stated that they went to more than one per year. Only a small number (15%) did not go to any in-service events. In part 2 of this study, which occurred six years later, 122 of the 137 participants from part 1 responded to a follow-up survey. An important finding from this portion of the study was that those teachers who'd reported in part 1 of the survey that they took part in at least one in-service activity per year were more likely to still be actively teaching in the field of music education.

Finally, Bauer, Reese, and McAllister (2003) conducted a longitudinal analysis of the

effectiveness of one-week summer workshops (approximately 30 hours of instruction) designed to develop teachers' understanding of the applications of technology to music teaching and learning. Sixty-three participants from 17 workshop locations completed all portions of the study. A questionnaire designed to assess the teachers' knowledge of, comfort with, and frequency of use of technology was administered prior to the beginning of the workshops, at the completion of the workshops, and near the end of the school year following the workshops. Significant increases in the teachers' self-reported knowledge, comfort, and frequency of use of technology were found between the pre-workshop and post-workshop responses. Further, analysis of data from the follow-up end-of-year questionnaire revealed that while these three areas were still significantly higher than pre-workshop scores, they had dropped by a significant amount when compared to immediate post-workshop data. The researchers noted the importance of extended professional development experiences in getting teachers to begin to use, and continue to use, technologies in their classrooms. They also suggested that continuing support following the workshops might help mitigate the observed drop in knowledge, comfort, and frequency of use by the end of the school year.

This set of studies, while not definitive in and of themselves, raises some important questions that deserve further investigation. What is the optimal length of time for a professional development experience? While a number of studies seem to indicate that extended experiences are more beneficial than short-term in-services, further examination of this question is needed. In addition, what role might mentors and models of exemplary teaching play in the professional development of experienced music teachers? Do formal and informal mentors play different roles in the professional development process? How does having the opportunity to practice and apply instructional approaches being learned, and to receive feedback, benefit the learning of and long-term use of new teaching and learning strategies? Lastly, what are the long-term implications of professional development on the length and quality of a music teacher's career?

Professional Development Experiences and Practices

Several researchers have looked at common experiences and practices utilized by music educators seeking professional development. Price and Orman (1999, 2001) completed content analyses of the MENC: The National Association for Music Education national biennial in-service conferences from 1984–2000. The researchers reported that from 1984–1998 (Price & Orman, 1999), educational sessions (clinics, lectures, and demonstrations) made up 59.6% of the sessions, increasing from a low of 53.8% of the sessions in 1984 to a high of 76.4% of the sessions in 1996. 1998 saw a slight decrease to just less than 70%. This drop continued in 2000 to 65.1% (Price & Orman, 2001). Overall, performance-oriented sessions (concerts, concert/clinics, and educational sessions related to aspects of performance) comprised 30.1% of

all sessions from 1984–1998, ranging over the years from 36.4% in 1984 to 20.2% in 1998 (Price & Orman, 1999). In 2000, the number of performance-oriented sessions decreased to 17.1% (Price & Orman, 2001). Industry-oriented sessions—sessions promoting a particular commercial product(s)—made up 18% of the sessions from 1984–1998. These types of sessions increased from 13.5% in 1984 to 32.3% in 1998 (Price & Orman, 1999). At the 2000 conference 28.8% of all sessions featured music industry products, while 40.5% of the educational sessions were industry sponsored (Price & Orman, 2001). Only one session at the 2000 conference (.4%) was devoted to teaching students with exceptionalities. Price and Orman (1999) note that MENC doesn't have a mechanism in place to evaluate the biennial conferences in a systematic manner.

Killian, Baker, and Johnson (2006) compared preservice and early-career music educators' perceptions of the value of professional memberships. Participants were 89 music education majors from eight Texas universities and 233 early-career music educators from the state of Texas. Only the data gathered from the early-career teachers will be reported here. Analysis of survey responses indicated that 96.4% of the early-career teachers belonged to the Texas Music Educators Association (TMEA), but only 21.5% of them belonged to MENC. (It should be noted that TMEA is not an MENC affiliate.) The teachers were members of an average of 2.45 professional associations and reported attending approximately two conferences per year, with 5.2% of the respondents stating they did not attend any conferences. The participants were also asked which TMEA membership benefits they found most helpful. Convention-related benefits cited by early-career music educators, with the percentage of individuals indicating each provided in parentheses, included workshops and clinics (44.4%), literature and concerts (10.3%), professional development (4.0%), and exhibits (1.3%). Relatively few respondents indicated that the magazine (7.69 %) and Web site (4.9%) were important informational benefits of membership, and no participants reported job information, new teacher handbook, or regional meetings as valued membership features. Finally, only a small percentage of the teachers indicated that liability insurance (5.8%), advocacy (5.4%), networking (3.6%), professional support (3.1%), and mentoring (1.8%) were beneficial. None of the educators cited discounts or unspecified resources as valued. The early-career teachers' top suggestions for additional TMEA workshops were classroom management, Orff and Kodály certification, and technology. There were striking differences in the preservice teachers' responses to many of these same questions, indicating that the professional development needs at varying stages of one's career may be quite different.

While a number of studies have found that teachers want to know more about technology, technology itself may be a tool that is useful for professional development. Bauer (1999) surveyed 70 music educators regarding the ways they used the Internet professionally. The top uses reported by the respondents were all applicable to professional development: (a) to

learn more about music, (b) to learn more about teaching, (c) to communicate privately with colleagues, (d) to stay informed on current issues and trends in music education, (e) to learn about topics related to music education, (f) to network with other music educators, (g) to engage in public discussions with other music educators/musicians, and (h) to learn more about technologies useful to a music educator. MENC has encouraged professional growth facilitated through technology in recent years. Bauer and Moehle (in press) conducted a content analysis of the MENC band, orchestra, choir, and general music online discussion forums from July 1, 2004–June 30, 2005. Postings to the forums were categorized as curricular or cocurricular, with overall frequencies and frequencies for each forum reported. The top curricular issues discussed in the forums were topics related to (a) planning and preparation (e.g., lesson and unit planning), (b) instruction (e.g., teaching strategies), (c) the learning environment (e.g., classroom management), and (d) assessment. Frequent cocurricular topics included (a) relationships with the school community, (b) employment, (c) professional development, (d) administration of music programs, (e) concert logistics, and (f) physical and mental health. The researchers stated that the forums appeared to be fulfilling a need for teachers, providing them with a venue to discuss both curricular and cocurricular issues related to music teaching and learning.

Three additional studies hint at the role certain individuals, experiences, and practices could play in the professional development of experienced music teachers. Baker (1993) conducted case studies of three prominent female music educators: Gretchen Beall, Eunice Boardman, and Mary Palmer. All three women reported having various role models and mentors, including family members, teachers, supervisors, and colleagues, who were influential in their professional growth and development.

Duling (1992) examined influences on the development of pedagogical content knowledge in two exemplary middle school music teachers. Among his conclusions, he asserted that in-service music teachers must (a) be reflective and critically observe their own teaching practice, (b) have opportunities to observe other teachers teaching, (c) participate in workshops designed to develop an understanding of learning theory and its application to music instruction, and (d) engage in action research, systematically examining the effectiveness of instructional approaches in their own classroom. Duling further stated that short-term types of professional development might help teachers compile a "repertoire" (p. 234) of instructional strategies, but that these types of sessions may not be satisfactory in meeting longer-term needs of teachers.

Finally, Conway's (in press) research, approached from a narrative inquiry perspective, examined the professional development experiences of 40 Michigan music teachers who were at various points in their careers. The researcher observed that the expressed professional development needs of the educators varied according to their career stage. Conway found that at all points in their professional lives, the teachers valued informal interactions with peers as one

of the most beneficial types of professional development. As they matured in their careers, the teachers noted that in addition to benefiting through participation in formal professional development, they learned from their students, student teachers they supervised, administrators, and colleagues, as well as by leading professional development in-service programs and presenting sessions at professional conferences. Several educators suggested that early in their careers they relied on their school district for professional development experiences, but at some point they realized they had to be proactive about their own professional growth. By midcareer, they actively sought out suitable opportunities. Many of the teachers, like their counterparts in Friedrichs' study, expressed reservations about nonmusic in-service programs that were conducted within their school districts, finding they didn't apply to their own teaching practice. Midcareer and veteran teachers shared this concern; however, they appeared to be able to gain some value from nearly any kind of professional development. Veteran teachers reported thinking about professional development for new roles they wished to pursue upon retirement, such as teaching collegiate methods classes or supervising student teachers. They recognized that they'd need to develop new proficiencies and contemplated how these could best be attained.

There are common professional development experiences, such as attending conferences and membership in professional associations, which the music education profession may take for granted as being worthwhile and effective. However, the research available on these facets of professional development indicates that this assumption may deserve closer examination. Organizers of professional conference should survey attendees regarding their preferences for conference sessions, and then develop sound conference assessment procedures to properly evaluate the effectiveness of all aspects of the conferences. Only in this way might professional conferences provide a venue that has the potential to properly address the professional development issues and topics needed and desired by those attending. The research by Killian et al. (2006) is interesting because of the lack of value the participants in this study placed on many things that professional associations promote. It would be worthwhile for this investigation to be replicated on a national scale for specific professional associations—the perceived value of specific activities among members of different associations could vary. As our world becomes increasingly technologically oriented, the utilization of technology and its effectiveness for various aspects of professional development need further study. Finally, the professional development needs of teachers at various points in their professional "life-cycle" (Conway, 2006, p. 8) should continue to be examined.

Summary

In conclusion, it is essential that additional research on all aspects of professional development for the experienced music teacher be conducted. The studies that currently exist,

while raising some interesting questions, have limited generalizability. Well-designed quantitative, qualitative, and mixed methods investigations are needed to develop broad perspectives and detailed understandings of this complex phenomenon. Increased discernment of the professional development preferences and needs of experienced music teachers, the professional development needs of teachers at different stages of their careers, the role of professional development in the retention of teachers and in the quality of their professional life, and the types of professional development appropriate for specific teaching areas and responsibilities must be sought. Importantly, research on the relationship of music teacher professional development to student achievement is essential. There currently is no extant research in this area. Ultimately, for the professional development of music educators to be considered a success, it should positively impact the learning of students.

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Professional Development Research in General Education
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Professional development among experienced teachers has been a topic of research for several decades (Fullan, 1999; Lasley, Siedentop, & Yinger, 2006; Smith & Strahan, 2004; Zahorik, 1987). Sarason (1971) noted that, as of the early 1970s, the education community had been reflecting upon professional development for 30 years. This suggests that the study of teacher professional development has been ongoing for more than 65 years. However, research indicates that the profession is not always making connections between research and practice in terms of professional development. A recent study by Choy, Chen, and Bugarin (2006) for the National Center for Education Statistics (NCES) found that only 23% of teachers participated in professional development as recommended by reform models and research. This indicates that research-based models of professional development are often not implemented in school systems. Teacher educators are primary stakeholders in the structure of change, and familiarity with current literature regarding professional development is of importance. Therefore, the purpose of this paper is to share results of selected resources on general teacher education regarding professional development for educators.

This synthesis of selected studies from general teacher education literature includes a discussion of the role of professional development in school reform and change, the lack of communication between teachers and administrators regarding professional development, concerns regarding a "one-size-fits-all" approach to professional development, research on delivery formats for professional development, professional development that leads to heightened collegiality and collaboration between teachers, and best-practice professional development research. A discussion of the possible connections between research and experiences of music educators is included in each section of the paper.

The Role of Professional Development in School Reform and Change

In *The Culture of Schools and the Problem of Change*, Sarason (1971) states that educators are not consulted regarding policies and teaching strategies incorporated into their schools. This seminal resource chronicles a great deal of research conducted regarding school change in the 1960s. It includes an analysis of research, a coalescence of textbooks, and discussions of research Sarason conducted. The commentary focuses on the need for strong leadership and a cogent plan for positive change in the schools.

Moore Johnson (1990) conducted an important study as part of her research for the book *Teachers at Work: Achieving Success in Our Schools*. She studied the reform efforts and experiences of 75 teachers representing diverse ages, genders, subjects and grades taught, years of experience, and student populations. Moore Johnson included only those educators rated excellent by their principals. She interviewed and observed the educators, transcribed and coded their responses, and discussed the provided information in her resource. One educator made a telling comment: "You want so badly to be able to make a change—to change the system, to change the quality. And yet you really feel powerless. What I've gotten down to this year is trying to make a difference on a very small, one-to-one basis" (p. 45).

Fullan (1999) drew commentary from many studies in general education in the 1990s and discussed school reform and practices that researchers found most effective. After careful analysis of the research, Fullan provided several suggestions for educators regarding the process of change in schools. One of the most important positive change factors mentioned by Fullan is the ability of educators to communicate with each other and with those who make decisions regarding change in their schools.

Discussion

Music educators may feel isolated from other professionals in their schools. For example, music educators have been asked to attend in-service sessions and implement schoolwide assessment models that do not relate at all to music curricula. Music educators who step into leadership roles in their schools can be strong advocates for school reform and change that include all teachers. These music teacher-leaders can also strive to implement reform measures that include the arts and our unique and multisensory approaches to learning in general education classrooms.

Music educators may agree with the respondent in the Moore Johnson (1990) study who commented on the perceived lack of power in decision-making processes. As music educators, we sometimes effect change on a one-to-one basis and think of the possibilities inherent in true educational reform. The opportunity to communicate and participate in the process of change may add the voices of music educators to general school reform discussions.

Lack of Communication Between Teachers and Administrators Regarding Professional Development

A study by McCotter (2001) suggested that "professional development also is often hierarchical in nature: it is done to or for educators, rather than by or with them" (p. 701). In this study, a group of 10 educators who were participating in a Literacy Education for a Democratic Society (LEADS) group used communication and collaboration to improve instruction. This

group met monthly during an academic year to discuss ways to improve communication between educators and administrators. Discussions during meetings were audiotaped, transcribed, and coded. The researcher also interviewed each participant twice. Participants kept reflective journals as well as lists of personal, individual, and group reading during this time. The effect of communication between participants led to an increased perception of ownership in the group of educators as well as a perceived increase in the abilities of these participants to understand the purpose of their professional development experience.

Professional development has also been studied on a governmental level. NCES (Choy et al., 2006) conducted a periodic Schools and Staffing Survey. This survey included responses of 64,700 educators and principals. One finding was that while most principals thought educators had a great deal of input regarding choices and formats for their professional development, only one third of educators agreed. Another part of the study confirmed that only "12% of teachers strongly agreed that their principal spoke with them regularly about their teaching" (p. 21).

Discussion

Research, particularly the 2006 NCES study, has shown a perception by educators that there is a lack of communication in the education field. Music educators also seek more opportunities to express their professional development needs. The lack of ownership and autonomy cited by researchers is of concern as we continue to usher novice educators into the field and attempt to retain experienced educators in music education. Music educators are expressing an interest in taking an active leadership role in their professional development.

Another similarity between educators and music educators is the concern regarding educator-to-educator communication. There are instances where there is only one music educator in a school. The need expressed by general educators for more educator-to-educator communication may also affect music educators, who may not have regular communication with others who teach the same subject matter or have similar interests. Moreover, the perceived lack of communication between educators and administrators is highly relevant to music educators who may believe their administrators are not aware of their particular professional development needs.

Concerns Regarding a "One Size Fits All" Approach to Professional Development

Educators are also concerned that many professional development options are "one size fits all" and do not differentiate for level of expertise of educators, specific needs of schools and individual classrooms, or varying needs of beginning and experienced educators (Lieberman, 2000). In the sequel to his 1971 book, Sarason (1996) noted that we are still relying on single-subject in-service opportunities for educators that do not reflect individual needs. This model is

the one-day or short-term in-service experience that occurs on a professional development day. Educators are required to attend and are given little or no choice regarding subject matter or delivery format.

Sergiovanni and Starratt (1998) included a wealth of research and knowledge regarding supervision of educators in their book. Their basic tenet is that in appropriate professional development opportunities "the emphasis is less on meeting educators' social needs and more on providing the conditions of work that allow people to meet needs for achievement, challenge, responsibility, autonomy, and esteem—the presumed basis for finding deep psychological fulfillment in one's job" (pp. 40–41). These authors stated that the most effective professional development experiences allow educators to choose goals and objectives they consider appropriate for themselves rather than having goals and objectives thrust upon them.

Discussion

Educators—music educators included—are requesting an educational environment that is conducive to differentiated professional development. As Bauer documents in this special issue, the professional development needs of music educators may be different from those who teach other subjects, and music educators may also need professional development that is focused on their stage of development as educators (novice, experienced, master) as well as their area within music (band, orchestra, choir, general music).

Research on Delivery Formats for Professional Development

Of particular concern to educators is the delivery format of the standard professional development experience. These opportunities include workshop or conference stand-alone sessions, or one-day in-services provided by the school system (Moore Johnson, 1990; Choy et al., 2006). Several well-documented research studies have addressed the issue of delivery format in professional development experiences (Fullan, 2001; Glazer & Hannafin, 2006; Grossman, Wineburg, & Woolworth, 2001; Killion, 1999).

Killion (1999) studied eight schools over a 2-year period. Each school had received a National Award for Model Professional Development from the U.S. Department of Education. Data collection included interviews of varying length with educators and principals at the schools. Data analysis included domain analysis, and vignettes were created from each situation. One important finding was that educators are willing to participate in on-site training if it is designed to meet the specific needs of their school and students. Killion discussed several imperatives for effective professional development, which included diverse and extensive learning experiences. She also stated, "Teachers need time, resources, leadership, shared governance, collaboration, focused goals, and support structures to foster their learning" (p. 75).

Fullan (2001) included a great deal of research in his book that outlines the need for and response to educational change at the local, regional, and national levels. He also described responsibilities of various stakeholders in the process: educator, principal, student, administrator, consultant, and parent. He noted that "meaningful reform escapes the typical teacher in favor of superficial, episodic reform that makes matters worse" (p. 26).

A study by Grossman et al. (2001) followed 22 English and social studies educators over a 2.5–year period. These educators met twice a month to form a community and create an interdisciplinary curriculum. Deliberate tension was introduced into the study to monitor actions and reactions of various group members. The study included one interesting premise:

> The most common form of school-based educator learning, the district in-service day, does not help the situation much. The episodic and piecemeal nature of typical professional development dooms any attempt to sustain intellectual community. By their very structure, scattered in-service days are confined to technical and immediate issues such as learning new assessment schemes, translating test results into lesson plans, implementing a new curriculum or textbook series, and so on. (p. 948)

Important findings of this study included the varied paths to differentiation among professional educators, the strength found in long-term, continuous professional development, and the evolution of leadership in a community of learners.

Glazer and Hannafin (2006) conducted a meta-analysis of studies and then created a collaborative apprenticeship model as a means of professional development for experienced educators. In this meta-analysis, the use of peer-teaching strategies was examined along a continuum that included introductory, developmental, proficient, and mastery levels of teaching and learning communities. When discussing professional development and problem solving opportunities, they suggested that "ongoing support, where provided, is often isolated; an individual educator receives help to address a specific crisis. This approach amounts to immediate, short-term triage for a systemic, long-term dilemma" (p. 180). They also asserted, "Professional development will likely continue to be ineffective until teachers assume greater leadership roles for learning in their teaching community" (p. 191).

Many professional development opportunities are less than a week long, provide less than 25 contact hours with instructors, and do not involve active participation or emphasize specific content and strategies (Choy et al., 2006). Moore Johnson (1990) found that educators consider opportunities outside their school district to be more valuable than formal district in-service training because they can choose topics of interest to them and instructors who deliver instruction in a way that is meaningful. Moreover, educators are willing to participate in these experiences even though they have very little time to prepare, plan, and engage in professional development (Glazer & Hannafin, 2006; NCES, 2006).

Discussion

This research suggests that educators may find more value in professional development experiences that are longer, are more focused on individual interests and needs, and contain support structures for implementation of classroom strategies. The one-day in-service structure common to school systems is not the model chosen by educators when given the chance to voice their needs. Music educators, in particular, may benefit from long-term collaborations with university faculty, master educators in particular subject areas, or school-based mentoring programs as these provide the opportunity to communicate with other music educators on a regular basis. Also, these collaborations may increase the number of educators who have the occasion to serve in leadership capacities.

Researchers have stated that most professional development experiences are too short, contain too few instructional hours, involve too little active participation, have too few specific goals, and are often crisis oriented. Educators are asking for opportunities that fit their individual needs and deliver instruction according to their preferred learning style or modality. They are also searching for meaningful professional development, and many are aware this will require more than the in-service workshops they have been provided in the past. They know they will benefit from active, rather than passive, participation in professional development opportunities that they choose themselves and that are consistent with their specific classroom goals and objectives.

Professional Development Leading to Heightened Collegiality and Collaboration Between Teachers

Another area of interest to researchers and educators centers on collegiality and collaboration. Berliner (2001) considered collaboration and mentoring to be of great importance among educators and considers the allocation of time for educators to consult each other about their teaching experiences to be primary. Other researchers have also considered collegiality and collaboration to be of primary importance (Bobis, 2004; Clement & Vandenberghe, 2000; Koellner-Clark & Borke, 2004; Manouchehri, 2001; Rust, 1999).

Rust (1999) studied interactions among educators over a period of three years. The core group numbered 10–15 and included undergraduate students, novice educators, and teacher educators. The group met to discuss teaching experiences of preservice and novice educators and to create an ongoing conversation regarding successes and challenges as educators. It was voluntary, fluid, and supportive in nature and was guided by a teacher educator who was also the researcher. She stated,

> The awesome familiarity in their stories seems to be both comforting and challenging to them. While someone has yet to tell a story that does not have an analog in the

experience of someone else in the group, their ability to tell those stories and to know that they are heard as important artifacts of their teaching has a tremendous power. (p. 378)

Clement and Vandenberghe (2000) studied the effect of collegiality and autonomy on professional development for two sets of elementary general education teachers. The participants were 94 educators, who were interviewed, observed, and surveyed. The researchers analyzed data according to a multiple case design, then created case studies based on the two teaching situations. These researchers concluded that close attention must be paid to collegiality among educators in a school. They also indicated that autonomy is important as educators participate in a cyclical relationship between collegiality and autonomy in healthy and productive teaching situations.

In 2001, Manouchehri considered interactions between two groups of middle school mathematics educators who participated in a schoolwide professional development opportunity. As part of the project, participants observed each other and provided feedback regarding the observations. Participants also received planning time to work with one another as a team. Naturalistic and ethnographic tools were used to identify and code interactions. As a result of the interactions, several educators experienced a positive increase in quantity and quality of communication with others. Some, however, did not experience as many positive interactions. Manouchehri suggested that further research be conducted in this area to study the connection between educator interactions and professional development.

Bobis (2004) reported results of a study that measured a large-scale professional development opportunity for mathematics educators. As part of the study, "teachers identified five crucial features—the practical resources and activities, the assessment process, classroom support, the influence of significant people, and the opportunity to share ideas" (p. 147). One finding was that educators who held the opportunity in high regard cited benefits to their students as a primary reason for their interest and participation.

In another study, Koellner-Clark and Borke (2004) studied the experiences of 16 mathematics educators as they participated in an in-service summer course. Data collection included videotapes of class meetings, extensive notes taken by members of the research team and participants in the study, written mathematics tests, interviews, and belief statements regarding teaching and learning mathematics. Data were analyzed and checked for interrater reliability. A 90% agreement rate was found. At the end of the study, researchers noted an increase in collegiality, willingness to collaborate, and a deeper sense of community among participants. Koellner-Clark and Borke also stated that collegiality is critically important in creating a community of learners.

Collaboration and collegiality are sometimes viewed as precursors to an effective

professional development environment. Referring to the schools she studied, Killion (1999) stated that "features of the supportive context for learning in these schools include: collegial relationships; supportive leadership; focused, clear goals; support systems; sufficient time for learning and collaborating; shared governance; appropriate rewards and recognition; adequate resources" (pp. 26–27). In environments with collaboration and collegiality, Lieberman (2000) stated, educators have a clear and common set of goals and take responsibility for the learning of all students. Sarason (1996) discussed the current predominant teaching environment where most educators complete each work day without engaging in "sustained personal contact" (p. 133) with other professionals. He also noted that "teaching is a lonely profession" (p. 102).

Discussion

Music educators may find value in professional development if given more time to collaborate; serve as mentors and protégés; consult with each other regarding students, teaching strategies and methods; and observe others in their field. Novice music educators may benefit greatly from the opportunity to collaborate with other novice educators, as well as with experienced educators and teacher educators. If a novice music educator is in a school with no other music specialists, or if that new music educator does not have the opportunity to consult and collaborate with others in the building or school system, a lack of perceived professional identity may result.

To create a sense of community in a school and school system, educators ask that their professional development opportunities be practical and that they assist in the development of collegiality. Collegial interactions can begin with making time available for educators to talk with each other about their experiences and students. Providing common planning time for a team of educators may assist in beginning this process. Educators also indicate that while collegiality and collaboration are important to their development as a community of professionals, they also value autonomy. Music educators, in particular, may consider their autonomy as educators to be an important factor in their professional development. Music educators sometimes function as individuals in the choice, development, implementation, and assessment of curricula. Some music educators may choose the field of education in part because a sense of autonomy is prevalent. Therefore, autonomy in balance with collegiality and collaboration may be a crucial consideration.

Best Practice in Professional Development

Some researchers have investigated characteristics of outstanding learning environments where professional development is an integral part of the philosophy and practice of the school. Sergiovanni and Starrat (1998) wrote, "Teachers want to feel important and involved. This

feeling in turn promotes in teachers a better attitude toward the school and therefore they become easier to manage and more effective in their work" (p. 17). Killion (1999) found that when educators in outstanding schools are asked to describe their professional development activities, they discuss formal experiences (i.e., conferences, workshops, and graduate coursework and degrees); however, they consider the informal learning experiences (i.e., mentoring, collaboration, active research, portfolios, observing students and educators, supervising student educators and working with university educators, writing grants, writing curriculum, writing action plans, and presenting sessions and research) to be the most effective forms of professional development. Based on these findings, Killion presented several imperatives for effective professional development:

1. Learning experiences are diverse and extensive.
2. Educators are free to select content and process for learning.
3. Time, resources, leadership, shared governance, collaboration, focused goals, and support structures foster learning.
4. The principal plays a significant role.
5. Multiple evaluation points rate local professional development efforts.
6. All educators are responsible for contributing to the successful implementation of professional development and are accountable for student achievement. (pp. 74–77)

Discussion

When researchers study best-practice trends, they draw some valuable insights. All educators, music educators included, want to be important and involved members of their professional development experiences. These experiences, both formal and informal, should provide educator choice, include a variety of delivery structures, and offer opportunities for communication among educators. Another recommendation is that schools and school systems provide multiple markers to evaluate the effectiveness of professional development experiences as well as the long-term effect of these experiences on teaching and learning.

Conclusions

Educators have indicated that they require concentrated time on a specific topic of professional development to properly absorb information and create ways to improve their teaching practice (Choy et al., 2006). Clement and Vandenberghe (2000) wrote,

> Learning to teach is like learning to play a musical instrument. Beyond the wish to make music, it takes time, a grasp of essential patterns, much practice, tolerance for mistakes and a way of marking progress along the way. The image one gets of professional development is that of a long term and nonlinear process. (p. 87)

Concurrently, we find in both research and practice that educators are the "most important human resource" (Smith & Strahan, 2004, p. 357) in our schools and their development is critical to the success of students.

Fullan (2001) provided a powerful statement regarding the difference he perceived in current reform measures and called for increased effectiveness of professional development: "Rise, stall, rise, stall—is this a perpetual cycle or is there something qualitatively different this time?" (p. 266). It is time for educators and music educators alike to attempt to push past the "stall" of educational reform and foster professional development that instills true life-long learning for teachers and PreK–12 students in music.

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Preparation for the National Board for Professional Teaching Standards Certification as Music Teacher Professional Development

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The National Board for Professional Teacher Standards (NBPTS) is the national organization that sets standards for advanced teaching excellence and assesses teachers who apply for this advanced certification. This review considers the relevant research on the potential of NBPTS certification as professional development for music teachers. The year-long certification process for music teachers is briefly explained. A discussion of literature outside of music is followed by information on music teachers and the NBPTS process.

The NBPTS Process for Music Certification

National Board Certification began in 1994 with two certificate offerings. Content areas have been added as standards were written and assessments were designed. The standards in each content area define the professional knowledge base for teachers. Standards and assessments were offered for two music certificates beginning in 2001: Early Adolescent through Young Adult Music and Early and Mid-Childhood Music. In the fall of 2002 National Board Certification in music was granted to 313 teachers from across the country. As of December 2006 there were 1,269 National Board Certified Teachers (NBCTs) of music in the country (*NBCT Directory*, 2006).

The rigorous, year-long assessment process includes a reflective and analytical portfolio as well as assessment center testing (NBPTS, 2002). The portfolio consists of four entries. The first three require a short video segment and a detailed written commentary addressing specific music teacher standards. In each entry the candidates must analyze, evaluate, and reflect on their teaching practices.

The first entry focuses on planning curriculum. Teachers implement a unit of instruction with sequenced lessons. Within the unit, teachers identify and implement instructional strategies chosen to meet students' needs in performance or skills. The second entry concentrates on delivering instruction. Teachers display their abilities to sequence and deliver instruction while providing students with encouragement and feedback. The third entry focuses on musicianship. Teachers demonstrate how they use their musical skills in teaching while developing the musicianship of their students. This entry also requires teachers to explain how they utilize assessment as a means to plan future teaching. The fourth entry highlights a teacher's

professional accomplishments and ways in which she or he works with students' families and the community. Candidates select evidence to illustrate their roles as leader and collaborator in their school, community, or professional organizations. Documentation for this entry includes a written commentary and supporting documents from colleagues, students, and the community.

The second NBPTS component occurs in the spring or summer following the portfolio submission. Teachers complete a set of six half-hour assessments at a designated testing center. The music assessments cover the following topics: (a) diagnostic skills of a given recorded student performance and a score (instrumental or choral); (b) historical repertoire given three recorded excerpts; (c) applied theory and composition with given parameters for purpose and structure; (d) instructional strategies to teach a given music concept; (e) music from a world sample given four recorded excerpts; and (f) curricular applications with a given musical score (instrumental or choral).

Through the portfolio and the assessment center responses, NBPTS assessors allot points for elements that successfully illustrate each candidate's ability to meet the standards for advanced teaching excellence. The process of applying, creating lessons and units, producing the video recordings, writing the commentaries, sending the portfolio, and completing the assessment center tasks takes close to a year. The NBPTS Web site offers complete information and documentation on National Board Certification (www.nbpts.org).

General Teacher Education Literature

Although the intent of NBPTS is to recognize teachers who are already accomplished in teaching, the research supporting the process as positive professional development is mounting, *in subjects other than music*. Early studies made assertions about the NBPTS process as a form of professional development, basing claims on self-reported data of participants without addressing research-based professional development structures (Kowalski, 1997; Iovacchini, 1998; Boylston, 2000; Taylor, 2000). Others have addressed single aspects of the NBPTS process in comparison with literature on specific teacher development topics such as collaboration (Burroughs, Schwartz, & Hendricks-Lee, 2000; Larsen, 2004), portfolio preparation (Unrath, 2002), critical reflection (Newcomer, 2005; Huth, 2004; Larsen, 2004), and interpretation of the NBPTS standards and materials (Kowalski, 1997; Rotberg, Futrell, & Lieberman, 1998).

These studies provided insights into the merit of the NBPTS process but did not substantiate the National Board process in terms of best-practice professional development models. Four recent studies have examined the National Board process in light of specific professional development models.

Gaddis (2002) conducted a qualitative study with four NBPTS teachers in the areas of

Early Childhood Generalist, Middle Childhood Generalist, Early Adolescent Math, and Special Needs. Using interview data, Gaddis compared teachers' experiences with recommendations from the National Staff Development Council (NSDC, 2002) and the United States Department of Education (USDOE, 1999) Principles of High-Quality Professional Development.

Gaddis concluded that "candidates engaged in professional development experiences that met some standards of professional development by collaborating with others, studying NBPTS materials and reflecting on their practices" (p. 184). Additional evidence of professional development included self-analysis of teaching, the connection to real classroom contexts, and consideration of student learning. "However, candidates did not engage in professional development experiences that met the standards of continuous learning over time to initiate, implement, and institutionalize their learning" (p. 184). Gaddis' participants were the only National Board candidates in their schools and therefore did not have time during the work day to meet and learn with other candidates over time as the NSDC (2002) or USDOE (1999) standards stipulate.

Whaley (2003) also studied the NBPTS process through the experiences of four National Board Certified teachers. The four participants had achieved National Board Certification in different areas: Reading, Early Childhood (preschool and first grade), and Secondary Math. The purpose of the study was to "explore individual teachers' perspectives of their openness to new ideas through inquiry and reflection, networking with other teachers, and persistence in refining their practice in order to understand accomplished teaching that makes a difference in student learning" (p. 13).

Using an explanatory case study method, Whaley (2003) analyzed the participant interviews for effects of strong or weak interpersonal ties (Granovetter, 1973). Whaley described weak ties as, "informal interpersonal networks, which might consist of acquaintances and friends of friends through whom information, influence, and other opportunities can be dispersed. These *weak ties* are the conductors of the beneficial ideas that would otherwise be outside the individual's experience" (p. 60). Conversely, strong ties were described as

> the predominant frame of reference. . . . Strong ties are most likely found within subgroups or cliques and weak ties bridge between the subgroups through occasional interaction among members of other subgroups. . . . Members who have comparable backgrounds, beliefs, and practices were likely to form strong ties within a particular clique or subgroup, and conversely members who had disparate background, beliefs, and practices developed weak ties. (p. 61)

Evidence of strong and weak ties in the teachers' self-reported experiences were examined through the lens of network analysis (Emirbayer & Goodwin, 1994).

Whaley's (2003) data and analysis added to the literature supporting the importance of

relationships and networks in professional development:

> The idea of *relationships and networks* is important to the professional development of teachers (Lieberman & Grolnick, 1997), and it contrasts sharply with the idea that many teachers practice in professional isolation. Professional isolation may be an oxymoron, because if teachers isolate themselves from other teachers they could not be part of a profession. *Teacher isolation*, that is, a situation such as Dan described where individuals socialize with each other, but do not collaborate to discuss teaching or reflect together on student learning, would be a *strong tie* that might encourage teachers to *perpetuate* traditional views of teaching and learning such as lecturing, assigning and assessing without establishing a relationship with students through interaction. (p. 166)

Whaley (2003) described powerful professional development as the four interconnected processes of dialogue, reflection, inquiry, and collaboration, relying heavily on the work of Sparks (2002) and Sparks and Hirsch (1997). Data included descriptions of how each teacher utilized dialogue, reflection, inquiry, and collaboration. This supported Whaley's conclusions that "the network of the NBPTS process offers powerful professional development that is perpetual for teachers who continue to be involved in a network" (p. 177).

Alvarado (2004) conducted a qualitative investigation of the perceptions of twelve Early Childhood/Generalist candidates for National Board Certification regarding the value of the process as professional development. Through interviews and content analysis of each candidate's portfolio, Alvarado summarized candidates' beliefs about benefits and disadvantages of the process. She also sought to determine similarities and differences between the NBPTS process and other professional development formats. Alvarado makes the following assertions based on the interview and portfolio data:

> Candidates believe that the National Board process helped them refocus on more specific aspects of high-quality classroom practice. Candidates believe that the National Board process caused them to focus internally and pull from within themselves and the context of their own classrooms in contrast to other professional development experiences that focused on externally-derived and decontextualized ideas. Candidates believe that the National Board process caused deeper reflection on how practice affects students than other professional development activities. (p. 11)

Based on qualitative inquiry with the participants and existing professional development literature, Alvarado (2004) found that the NBPTS process was high-quality professional development defined with the following components:

1. It promoted closer examination of teachers' current practice.
2. It based close examination of practice on a clear set of high standards.
3. It promoted changes in practice that can affect student achievement.

4. It included opportunities for collaboration that go beyond technical or emotional support to promote critical reflection of practice based on standards.

5. It utilized optimal levels of positive pressure to achieve changes in instruction practices.

Lustick and Sykes (2006) studied 114 secondary science teachers who sought National Board Certification between 2001 and 2004. The researchers based their definition of professional development largely on Hawley and Valli's (1999) consensus model for improved professional development. The model can be described by its seven principles: (a) driven by goals and student performance; (b) involving teachers in the planning and implementation process; (c) school based and integral to school operations; (d) organized around collaborative problem solving; (e) continuous and ongoing involving follow-up and support; (f) having information rich with multiple sources of teacher knowledge and experience; and (g) providing opportunities for developing theoretical understanding of the knowledge and skills learned (p. 137). The researchers compared the National Board process to the consensus model and proposed that "this view of professional development suggests that the process of National Board Certification is an effective form of professional development" (p. 7). The Lustick and Sykes study was designed to test this proposition.

The quasi-experimental method included interviews conducted before and after the certification process. During the interview, teachers were asked questions about a packet of materials sent to each participant that included a sealed six-minute video excerpt of a class discussion in science, student artifacts, and descriptions of classroom situations. Interview questions were designed to address each of the 13 science standards. The transcriptions of each interview were scored by multiple assessors using the National Board rubrics for the science standards. For each transcript, a score was determined for each of the 13 National Board science standards.

The researchers found significant improvements ($p < 0.005$) with regard to Scientific Inquiry (Content Knowledge) ($p = 0.001$) and Assessment ($p = 0.002$) and marginal significance for Goals and Conceptual Understanding ($p = 0.007$) and Reflection ($p = 0.009$). From the data analysis, the researchers concluded that significant teacher learning had occurred in these areas:

> The certification process involves many of the hallmarks of effective professional development, but chiefly as it represents the use of standards in practice. What teachers learn from the process is to evaluate their own practice in the light of objective, external standards. (p. 29)

The use of the standards as an analytical framework, along with a larger sample size, yielded important information not just about teacher learning but also about *what* was learned.

These four studies have provided evidence of how the NBPTS process links to professional development models; however, Gaddis (2002), Whaley (2003), and Alvarado

(2004) relied on self-reported data from participants. No observation data has been used to date, and none of the studies included music teachers.

There are, however, important elements of professional development models that have been effective in all of these studies of the National Board process: (a) teachers volunteer to participate in the certification process, (b) teachers reflect on their teaching in the form of self-analysis of practices, (c) teachers collaborate and/or develop relationships that support their learning, and (d) the process occurs in classroom contexts.

The finding of greatest significance for music teachers is the effect of what Whaley (2003) terms *strong ties*. Teachers with strong ties with others in common settings (e.g., same school and subject or grade level) tended to resist change. Weak ties "indicate that individual teachers are open to new ideas and willing to grow and develop their practice in order to improve student learning" (p. 62). As music teachers tend to be isolated within their school setting as the only teacher of their subject, the development of professional relationships with others outside of music during the National Board process may prompt new ideas regarding teaching and learning. Music teachers should remain cognizant of the effects of relationships with peers and other colleagues on their professional development.

NBPTS for Music Teachers

To date there has been only one study that addressed the National Board process as professional development for music teachers. Standerfer (2003) conducted a qualitative study that specifically addressed influences of the NBPTS process on three choral music teachers.

Case studies were developed for three teachers who volunteered to participate in the study. Two of the teachers were high school choral directors and one taught choral and general music at a middle school. Three interviews were conducted for each teacher at his or her school structured on Seidman's (1998) three-interview method. The teachers had completed the requirements for NBPTS Early Adolescent through Young Adulthood Music Certification during the 2001–2002 school year but had not yet received the results of their submissions. Cross-case analysis provided emergent themes related to the process, including motivation, benefits, and learning.

Data was analyzed with specific regard to professional development (Guskey, 2000) and adult learning theories (Knowles, 1984, 1990; Mezirow, 1991). Gusky defined professional development as "those processes and activities designed to enhance the professional knowledge, skills, and attitudes of educators so that they might, in turn, improve the learning of students" (p. 16). Mezirow described andragogy as "an organized and sustained effort to assist adults to learn in a way that enhances their capability to function as self-directed learners" (p. 199). One of the primary principles of the andragogical model of adult education is that the content to be learned

should prove beneficial and be clearly evident to the learner with intrinsic motivation and extrinsic incentives (Knowles, 1984). This was true for the three teachers, who initially began the NBPTS process for financial reasons, as well as to either achieve professional status or to meet a professional challenge. Although not the original intention for these teachers, they all reported improvement in their knowledge, skills, and belief structures, or, in other words, professional development (Gusky).

The experiences reported by the music teachers, though varied, all resulted in positive professional development and learning. They reported making changes in their teaching that fit within their existing understandings and belief structures, and they also changed their belief structures. The researcher described these instances as transformative learning, when new knowledge requires an extension or restructuring of prior meaning structures (Mezirow, 1991). Other issues arose for all three music teachers, including a high stress level resulting from the intensity and time requirements of the process and the need for personal and professional support systems. The researcher suggested that the NBPTS process may be a potential source of effective professional development for music teachers. However, the sample was small and relied on self-reported data.

Suggestions for Teaching and Professional Development

The NBPTS process provides a valid framework for professional development as evidenced in the studies discussed. The structure of the National Board standards in music provides this framework and an extended period for individual teachers to think about how and what they teach. Teachers can focus on a specific standard or combination of standards to analyze and develop over time in order to improve their knowledge, skills, and attitudes.

The development of reflection skills is at the core of the NBPTS process. As teachers spend hours thinking, analyzing, and writing about how and what they teach, they become aware of areas where they can improve. Development of this skill to the level required by the NBPTS process can be incorporated into other professional development activities organized by graduate programs, school districts, schools, or individual teachers.

Facilitating positive collaboration and professional relationships may also prove beneficial to music teachers. Support from and collaboration with not only other music teachers but also teachers in other disciplines, along with open and creative thought, can spark new ways to think about how one teaches in one's own classroom.

The quality of teaching and learning in music classrooms will only improve, however, if new ideas discovered through the process are implemented and integrated into regular classroom routines. Transformative learning requires teachers to apply new knowledge, skills, and attitudes

in novel situations over time. This should be the ultimate goal in any professional development activity.

Suggestions for Research

More empirical research is needed regarding the NBPTS process as professional development in multiple content areas including music. Empirical research that goes beyond self-reporting data will lend a more objective lens through which to view the process. Multiple observations over time may highlight differences between short-term and long-term learning.

Music-specific data is needed based on the NBPTS experiences of K–12 instrumental, choral, and general music teachers. With Lustick and Sykes (2006) as a model, using the NBPTS music standards may prove to be a useful framework to measure music teacher learning. This would allow a larger sample as well as a method for gaining data about what music teachers may be learning from the process. The possibilities are numerous and the information is urgently needed in the field of music teacher education.

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Teacher Research: Tales from the Field

By Janet Robbins, Mary Kathryn Burbank, and Heidi Dunkle

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In 1990, the concept of teacher research was new to me. I was intrigued, as I listened to teachers present their research on a cold February Saturday at the University of Pennsylvania's Ethnography and Education Forum. School-based teachers had joined the forum to present their research—research that honored their "insider" knowledge of the classroom. Teachers read from journals they had kept throughout the year and talked about ways they had studied their students' learning. They spoke of the importance of collaboration and the sense of renewal they derived from their work as researching teachers.

The partnerships between school- and university-based teachers were calling for new ways of thinking about *what* is research and *who* does research. I was sitting at what felt like a new intersection of research and practice, and I wanted to learn more. It had never occurred to me that teachers could research their own teaching. Had I done this? Did I know other music teachers who had conducted research in their own classrooms? Were teaching and research two sides of the same coin? The possibilities seemed intriguing.

Like all inquiry, teacher research begins with questions about practice that are never far from the surface. Teacher researchers' classrooms become laboratories of learning in which teachers remain open to new ideas and discoveries about both their teaching and their students' learning. Becoming a teacher researcher essentially involves "becoming a student of teaching" (Bullough & Gitlin, 1995).

Britton (1987) writes, "Every lesson should be for the teacher, an inquiry, some further discovery, a quiet form of research" (p. 15). This quiet form of investigation might not appear like other types of research but, like its qualitative ancestor, teacher research involves systematic and intentional inquiry (Cochran-Smith & Lytle, 1993). Although many definitions of teacher research exist, the idea that teacher research is systematic and intentional provides a touchstone for defining the work of researching teachers. Teachers are systematic about many things but, when their observations and records of classroom events and experiences are done systematically and intentionally, they are engaging in research. Teacher research doesn't necessarily involve new information, but rather what Berthoff (1987) refers to as "REsearching" or interpreting information one already has (in Cochran-Smith & Lytle, 1993, p. 24).

This idea of *re-searching* practice involves looking and looking again at students' learning and the thousands of events that occur day in and day out. Teacher researchers are curious and bring an attitude of openness to their teaching that enables them to see "both the impact and the limitation of what they are they are doing" (Perl & Wilson, 1988, p. 252). They embrace uncertainty and welcome change, as opposed to waiting for it to happen. Most important is their "disposition to press themselves beyond what they think they already know and to become engaged in systematic reflection on what they do not know" (Ashburn, 1995, p. 84). Reflection may stem from questions and a wondering to pursue—from a simple desire to make sense of things and understand students' thinking and interests.

Music teacher researchers are interested in describing and discovering what engages students and what contributes to their musical development and understanding. "Researching teachers create environments in which they are researching students ... where teachers are learners and all learners are teachers" (Cochran-Smith & Lytle, 1993, p. 101). Very often teachers just need a nudge in order to realize that much of what they already do involves a kind of inquiry that can be intimately interwoven with practice.

Getting Started

This is a story about two teachers who undertook classroom research projects during their masters degree programs. It is a story about collaboration and the power that knowledge has to transform classrooms and professional lives. Picture a typical university office on a typical day, and you will find the teachers and me talking about music teaching and learning; *they* talk and I listen; we both talk and listen some more. We talk about events in their day, challenges they face, missing pieces of pedagogy, students who puzzle them, and the myriad questions that lurk behind just about every instructional decision. Ann Berthoff argues that "we don't really know what we are thinking until we have said it" (in Pine, 1992, p. 662), and so it was for these teacher-researchers. Our musings about what they might undertake for their field studies began slowly and quietly as they reflected on the tensions in their teaching and began to "love the questions" (Hubbard & Power, 2003).

As an itinerant teacher traveling between three schools and meeting more than 700 students each week, Heidi was curious about her students' learning. The demands of her schedule left her little time to connect with students and take stock of what they were learning and thinking about music.

> H: Being an itinerant teacher assigned to several schools, traveling from classroom to classroom, and teaching with little equipment and few supplies was not easy. As I made my way to three schools each week, I was well aware of the different conditions and the way my lessons play out differently in each school. As an Orff teacher who emphasizes a

creative approach, my lessons have the potential for playing out differently with each class ... and at each school! The same lesson tends to take on a life of its own once students add their own creative input.

She wondered whether her students at three very different schools were "getting it." Were her lessons equally engaging for students with such diverse backgrounds and interests? What questions did her students have? What would she learn about her students if she had more time to communicate with them and learn about their musical ideas and interests? There was just enough tension in her "wonderings" to lead her to want to find out more.

Mary Kathryn's growing interest in world music seemed to drive her initial thinking about research in her music classroom. As she began to include more diverse musics in her lessons, she found herself thinking more and more about her repertoire choices. Why did she select some songs over others? How could she find more sources that would provide essential background information to share with students? How might she help her students relate to musical traditions other than their own?

MK: I began to reflect on how and why I choose particular songs from other cultures to share with my students. Since I began teaching music at North Elementary, I had become fascinated with the large population of English-as-Second-Language (ESL) students at the school. Twenty-seven different languages were represented among ninety-six ESL families, and I knew there was a great deal to be learned from those students. Occasionally, they would share bits of their musical heritage with me before or after class, and a few even offered to share their songs with the classes.

As their ideas for classroom research projects began to take shape, Heidi and Mary Kathryn found inspiration from what Hubbard and Power (2003) call the "legacy of distant teachers" (p. 134). Reading became a way to connect with other teacher-scholars whose work would inform their thinking and confirm their hunches. They found models that provided inspiration and direction for doing teacher research, as well as theoretical roots for their inquiry. Eventually, they settled on several questions to pursue.

Heidi was curious if student journals might provide a "window" on her students' learning and creativity. Her reading on assessment led her to several studies involving student journals, and she became intrigued by their potential in the elementary general music classroom.

H: I found Thompson's (1990) research with her math students particularly relevant and helpful. Thompson says, "Student journals offer a powerful vehicle for improving student-teacher communication, providing insights into individual attitudes, and assessing students' understanding of curricular goals ... the real strength of the journal comes from its flexibility and open format." (p. 30)

The idea of having one-on-one communication with students through journal exchanges

intrigued her and led to several questions: What might students communicate about what was important to them in music? What questions would surface in their writing? Finding out what students were learning and what was important to them became a primary purpose of her research.

Mary Kathryn became increasingly curious about what she might learn about the musical traditions of the 140 English-as-Second-Language students (22% of the student population) who attended her school.

> MK: Because North Elementary houses such a large population of students from countries other than the United States, it occurred to me that there would be interesting songs right under my nose! Campbell and McCullough (1994) talk about using the "multicultural mosaic" to bring teachers, students, and community members more in tune with our "global village" (p. 5). I realized that my ESL students could serve as "culture bearers" who could be outstanding resources for our study of world musics.

She also became intrigued by what she was reading regarding issues of authenticity in teaching world music. It seemed logical to her that tapping into her students' musical traditions would help her achieve greater authenticity in her lessons.

> MK: In my own teaching, I have occasionally found it moderately difficult to find materials that are authentic; moreover, once I do find a song that I believe is authentic, how do I know for certain if it truly is? A.J. Palmer suggests that authenticity occurs along a continuum, "ranging from complete, culturally informed and situated performance, to partial representation or questionable compromise at the opposite end" (Barrett, McCoy, & Veblen, 1997, p. 250). Through my project, I hoped to come as close to the "absolute authenticity" side of this continuum as possible.

Designing the Project

It wasn't long before project plans were taking shape and their thinking turned to issues of implementation. Which students and grade levels would be targeted? What "tools" would they need to gather data? How could their "research" be integrated into the daily schedule without disrupting the routine?

Heidi decided to involve fourth-grade students at her three schools in a six-week journal writing project.

> H: I chose fourth grade as the target age group for my project because they are the oldest students at two of my three schools and are more apt to express ideas in writing than younger students. Also, because journal writing is a requirement in the writing curriculum for fourth grade, it could serve a need in both the music and general classroom.

Mary Kathryn's goal was to create a collection of songs from the North Elementary ESL students following the format used in *Roots and Branches* (Campbell, McCullough-Brabson, & Tucker,1994).

>MK: I followed the format used in *Roots and Branches* that includes backgrounds on the song contributors, the songs themselves, ideas for implementation, and photographs of students and their families. It served as an excellent model for the type of folksong collection I wanted to create.

By working with students and their families to collect folksongs, Mary Kathryn hoped that she would not only expand her knowledge of their musical traditions, but that a sense of community might develop that would help her feel more connected to her ESL students.

Communicating the intentionality of their work and gaining permission for their studies came next. Despite efforts to weave data collection organically into the teaching routine, music teachers often must tinker with schedules in order to carve out time for research. This can involve collaborating and negotiating with other teachers. In Heidi's case, time was needed for students to keep journals outside of the one 40-minute music period allotted for music each week. Because she knew that fourth-grade teachers used journals, she approached them with her idea to "write about music." They agreed to allow students to write in journals once they returned to their classrooms after music.

>H: Each of the fourth-grade teachers was willing to adjust her classroom schedule to allow time for journal writing immediately after music class. Four different classes kept journals, two at Woodburn and one each at Daybrook and Easton Elementary schools.

Similarly, Mary Kathryn sought help from the ESL teacher in her school to identify students and learn more about their needs and interests. Together they designed an informal questionnaire that was sent to parents to seek permission to videotape students and their families singing a song from their homeland.

>MK: In the fall of 2001, I worked closely with our school's ESL teacher to create a questionnaire that was sent home to all 96 ESL families. The goal was to identify parents and students who were interested in participating in a folksong collection project; I also needed parental consent to interview and videotape students sharing their songs with me. Fifteen students returned the questionnaire; among those, a wide range of cultures was represented: Germany, China, Taiwan, the island of Dominica, Korea, Belgium, and different regions of India.

>The next step involved setting up the interviews. This was a time-consuming process, consisting of numerous emails and phone calls, beginning on January 29 and concluding more than a month later, on March 3. Because so many of the participants had busy schedules, it was often difficult to schedule times when parents and students

could meet with me at the same time.

Dancing with Data

Once the stage was set, Heidi and Mary Kathryn began collecting data. For both teachers, this meant stepping into new territory. Having students keep journals was new to Heidi, and conducting semi-structured interviews with students and families was new to Mary Kathryn. Again, they drew upon the literature for ideas, particularly Hubbard and Power's (2003) chapter on the "artist's toolbox" which includes ideas for collecting data with teacher journals, student logs, audio and videotaped lessons, simple surveys, and interviews.

H: I gave every student a specially designed "journal page" each week to use for their "letters" to me. Three different colors of paper were used to make it easier for me to sort the entries from each school. To help students get started writing, I used several invitations or prompts: Describe what we did in music today. What stood out? Do you have any questions? How did you get to be creative or express your ideas? It didn't take long before words were flowing and data began rolling in. I estimate that I was reading anywhere from eighty to ninety journal entries each week.

MK: Sources that I had consulted strongly suggested the use of top-quality recording equipment (Bartis, 1990). They also recommended making the interviewee feel as at ease as possible and to let him/her do the talking. To tape the subjects, I used a microcassette recorder as it was less obtrusive than a regular-sized recorder and would therefore be less intimidating.

Setting up and conducting the interviews took a large amount of time. However, my interview process got clearer and more concise with each attempt. Immediately prior to recording time, parents often made statements such as, "I hope we will be good. We have been practicing!" They were often very eager to talk about their childhood experiences and the differences between those experiences and the ones their children are having in the United States. Following each interview, I took a photograph of the student(s) and their parents, using an I-palm digital camera. The use of the digital camera provided instant gratification in the sense that subjects were able to view and subsequently approve the photo that I would eventually use.

Viewing their research as both art and craft encouraged Heidi and Mary Kathryn to be resourceful and creative and eventually they began to dance with data. Each of them was faced with managing large data sets that at first seemed daunting; yet, each was eager to dig in.

H: I was surprised at how immersed I became in what students were writing, and found myself addressing questions from the journals at the beginning of the following class. Keeping track of journals from school to school was not difficult due to the color-coded

system I created to sort them. Initially I organized and analyzed the data from students' journals according to my research questions. Within each overarching question several themes began to emerge, and I was able to compare students' responses both within each fourth-grade class as well as across all three schools.

MK: Transcribing the interview and songs was a lengthy process. In order to achieve as great a degree of authenticity as possible, I was constantly (and necessarily) concerned about absolute accuracy in the transcription of the songs. This involved listening numerous times, notating only portions of melodic and rhythmic fragments at a time. Luckily for me, most of the songs had been sung clearly, and in a few cases, parents provided me with notation and/or translations of the songs.

Into the Field and Back Again

After six months of data collection, both Heidi and Mary Kathryn began "writing up" their studies and implementing their findings. For Heidi, the analysis and writing process initially involved poring over students' journals in search of answers to her research questions. What would she learn from her students' writing about music? In Mary Kathryn's case, she began constructing the song collection of North Elementary's culture-bearers as soon as she finished "unpacking" the transcriptions of songs and interviews. She sifted through interviews, song transcripts, and photos from each contributing family to create the stories of people and their songs from around the world.

Soon these research findings began to wind their way into their music classes. Ideas from students' music journals found their way into Heidi's lessons. As students began to realize that their "letters to a music teacher" were opening up conversations with Heidi during music, they became increasingly eager to write. Students' journals became a source of learning for everyone. For Mary Kathryn, pages of transcripts fueled her work on what became a beautifully crafted song collection that was shared with students and families. A strong sense of pride among her participants spilled over into lessons. Some of the student culture-bearers helped pilot the songs from the collection, assuming the role of translator and teacher alongside Mary Kathryn. Both of the tales that follow point to the significance of the collateral learning that was emerging.

Letters to a Music Teacher: Journal Writing in an Orff Classroom
Heidi Dunkle

At the onset of this project I began asking myself questions about the journey we were about to embark on. Would I find evidence of student learning in music class in their journals? Could students really describe what they are experiencing? I found the answer to my questions was a resounding yes!

I found lots of evidence of student learning. First and most obvious was the emergence of conceptual knowledge. Thoughts about melody, rhythm, and form became a part of their daily entries, as well as their understanding of musical processes. In response to the prompt, "What do you already know about music?" Tess writes,

> *I know how to play recorder. I know about rhythms to make patterns. I know how to sing in a round and in unison. I know how to write a song. I know how to incorporate moves in a song, and I also know about finding a beat.*

As students became comfortable with writing in journals, they began to express ideas about the aesthetic qualities of the music in ways that they had never done before. Here, a student writes about music's aesthetic qualities:

> *You have to put lots of money and practice and time into an instrument. Music is an art and is beautiful. Music is emotional. You can express your feelings with music. Music takes dedication. Music is fun. Music is fast or slow. Music is hard on a string instrument. Everything is music from a lawnmower to silence. Music is very old. Music takes devotion. Music is fun to play. Music is the single hardest thing to me.*

Students also shared their preferences for types of activities in music and were often searching for teacher approval and acceptance. Students immediately began sharing the activities they enjoy. Many "I like to..." types of statements surfaced. I prompted students in week three to tell me how they would explain music class to a new student. I received many responses I did not expect. Haley writes,

> *I would say there is a time for funny and there is a time for serious because some people trie to be funny in sereious times. Do not play insterments when they are'nt sopoust to be played.*

Many included ideas about cooperation, fairness, and the "learning community" in our classroom. Some of their ideas caused me to alter lessons in order to incorporate their suggestions. I decided that journal entries in which students shared ideas for future lessons were so interesting that in week four I used a prompt that asked them to create their own lesson for our class. The results were astonishing! Tess shared the following original lesson plan idea:

> *If I was the teacher I would have them, I would have groups make up moves using objects ... just stuff I found lying around. Each group would have an area and some mixed objects. And they would have to figure out how to use these things as props. Then they would act out the song.*

Learning about my students' questions became one of the most interesting aspects of the project. Journals gave students an outlet for directing questions to me without disrupting class and often included suggestions or requests about lessons. I decided to address some of their questions at the beginning of each class in the form of a "question answering" time. Students'

journals became an integral part of the weekly music time.

Perhaps my favorite types of questions were ones related to the "why's" of music. I refer to these as "philosophical" questions, such as Kyle's: *"Why are there songs; is it to help people? Why do they make symbols? Like the notes?"* This question opened up a detailed discussion about the history of notation. The more questions I answered, the more they asked!

When I began journal writing with my students, I wanted to find out what my students were learning in music class, if they had any questions, what were they interested in, and what creative aspects stood out. In addition, I wondered if I would find similarities at my three diverse schools. Not surprisingly, students seem to enjoy the same types of activities. Movement is one of the most popular things to write about in their journals.

Although much of what students wrote was predictable, I found myself surprised by how much I learned that I did not know. Many students revealed a part of themselves that I had never seen before; as a result, I began to understand them in a way I had never known before. I loved finding out what interests them, what intrigues them, what questions they have, and what makes them especially enjoy music class. As I read Laura's words, so much of her musical understanding and knowledge surface.

> *I think when I see music to my ears, I think of something about to come. I know music is just for fun but it's not yet begun. Music is about rhythm and a celebration. Seeing little kids on the street as all they need is some beat. Celebration, rhythm and a little of this and a little of that. I love the way you think every day music is great. That's why everyday I think it's great!*

Through their journal writing (and drawing—some students often tried to express ideas in pictures rather than words), I learned not only about how my students learn, but also about how I teach and how I influence them in ways I had never imagined. I am who I am in the classroom, and even though each school is unique, my students are consistently learning and enjoying music.

The Culture-Bearers of North Elementary: A Study of Children's Folksongs
Mary Kathryn Burbank

Every ESL family that participated in this project did so with a sense of pride; the interview was met with tremendous enthusiasm from both parents and students. Immediately prior to recording time, parents often made statements such as, "I hope we will be good .... We have been practicing!" Parents were often very eager to talk about their childhood experiences, reflecting on the differences between their experiences and the ones their children were having in the United States. They loaned me photos and songbooks from their homelands and, in a couple of cases, students came to school the next day with traditional instruments in hand!

When asked why they chose the song they chose, they all replied in such a way that implied the song of their choice would be the best representation of their culture. Some songs were educational in nature, some told stories, but most dealt with pride in the country itself. For example, one of the Hindi students submitted the Indian national anthem as her "children's folksong." The French-Creole student submitted a song about how proud he was to live in Dominica.

Once the transcriptions were complete, I began working on the printed song collection, sifting though my transcripts for information about each contributor's background and translation of song lyrics. In addition, I notated each song and generated ideas for implementation in my lessons.

During the coming months, I piloted two of the nine songs with the help of student culture-bearers. I chose the Indian lullaby "Chunda Mama" to use in one fourth-grade class. The fourth-grade student who had taught me the song visited the music classroom at the beginning of the period to sing the song and discuss its translation with students. This was very exciting for both the song contributor and the class, and they gave her their complete attention. This song appeared very accessible because of its easily memorable pentatonic melody and appealing rhythm.

Other songs from the collection lent themselves to singing games. For example, the Chinese song, "Zhou peng you" uses a circle game where students become introduced to one another. Another student, Demi Fang, took the "student-as-model" aspect a few steps further. She modeled the song "Zhou peng you" for her class, led the students through its pronunciations, sang phrases that the students echoed, taught a singing game, and even brought me her hand-written game instructions to assist me when teaching it another time. Her calmness and gentle, pure delivery of the song and language kept the third-grade class on the edge of their seats. Other songs were perfect springboards for activities including improvisation, mirror movement, and dramatization.

I continually asked myself how the collected songs could fit into my Orff classroom. According to Mary Shamrock (1995), the Orff instruments were "invented in a pedagogical purpose rather than originating as part of the indigenous tradition of any specific culture. As such, they stand outside identification with any particular cultural tradition, ready for use in whatever may be appropriate to the culture involved" (p. 1). With that in mind, I was careful to tell the students that even though we were experiencing "Chunda Mama" with an Orff instrumentation, those who traveled to India to hear this song would probably hear it unaccompanied, or accompanied by traditional instruments.

Looking back at this year-long project, I recognize that a melding of cultures and traditions occurred at North Elementary. Students from diverse cultural backgrounds shared part

of their heritage with me, and I have taught and will continue to teach their songs with students in the future. In turn, my students will carry these songs with them in the future, and the cycle of acculturation will continue.

Whose Research: Whose Knowledge?

Some of the most interesting conversations I have had about music teaching and learning have been with school-based music teachers. The voices of teachers and the questions *they* ask continue to inform my knowledge about teaching. Listening to their stories and spending time looking in on their music classrooms has reinforced the value of collaboration, reduced the isolation that so often accompanies teaching (Lortie, 1975), and stimulated learning for all of us.

For both Heidi and Mary Kathryn, becoming teacher researchers transformed their practices as they came to know their children. The lessons learned from their classroom research had both short-term and long-term effects.

H: I have become a teacher who interacts constantly with students, allowing them to have input in the learning process. Questioning them about their knowledge, ideas, and creative possibilities has become a crucial part of each lesson. They can talk about their learning intelligently and can show me through their words and their actions what it is they are learning, and this has given my students a real voice in the classroom.

MK: Through this project, a door has been opened for me regarding the way I now think about selecting and teaching folksongs. I gained more confidence in teaching multicultural music, and I am more appreciative of and comfortable with students from cultures other than mine. Having Demi teach *Zhou Peng You* became a real eye-opener for me and a reminder that sometimes the best thing teachers can do is simply get out of the way. Most important, I came to know my ESL students in ways that will forever shape the way I relate to them, and, in turn, all students whom I teach.

What Heidi and Mary Kathryn may not realize is that their stories have become transformative for me. Our conversations about music teaching and learning have given me an "insider" perspective that stimulates my thinking. Encouraging them to "love the questions" prompted me to do the same. As I followed their quest for answers, I found that more and more questions crept into my teaching. I became curious about how my university students might gain a more intimate knowledge of the elementary students they observed during their weekly fieldwork assignments. I also found it increasingly important that the university students learn to listen more carefully to the "words" and "worlds" of children in the same way that Heidi and Mary Kathryn had.

The more I collaborate with teacher researchers, the more their work rubs off on my teaching and research. They are the "culture-bearers" of elementary music teaching. The more I

encourage them to include their students' voices in their teaching, the more I do the same at the university. They remind me that the best classes are shaped by students' ideas and questions and I realize that, if I really want to create a collaborative and democratic learning environment, I must know my students' backgrounds, needs, and interests. Only then can I cultivate the kind of social spirit and community that Dewey promoted where intellectual growth can develop through shared use and activity (Giarelli, 2001).

If knowledge about teaching is "fluid and socially constructed" (Cochran-Smith & Lytle, 1993), then we have a great deal to learn from teachers' lived experiences.

> The wisdom, language, critique and theoretical frameworks of school-based reforming teachers are as essential to a knowledge base for teaching as are those of university-based teacher educators and researchers ... and the power to liberalize and reinvent notions of teaching, learning, and schooling is located in neither the university nor the school but in the collaborative work of the two. (p. 284)

Too often knowledge about teaching is produced by outsiders—researchers who look in on classrooms rather than live in classrooms—perpetuating the idea that teachers are consumers rather than producers of knowledge. We must continue to search for ways to embrace the work of teacher researchers and draw them in from the margins of the conversation on music teacher education where they have resided for so long.

Luckily for me, Heidi and Mary Kathryn are two teachers who invited me into their classrooms to observe their work with children. Together we studied music teaching and learning, shared stories of our lived experiences in school and university classrooms, and listened to and learned from each other. We did not pretend to have all the answers, nor did we hide our uncertainties, but rather readily admitted that teaching is complex, messy, and mysterious.

McDonald (1986) points out that our intimate knowledge of the uncertainties about teaching is the very thing that is missing from both our theories and our research. What would happen if teachers raised their voices rather than grew silent when they recognize uncertainty? Imagine the shift in conversation if we were more comfortable puzzling over the questions that live at the center of practice rather than finding sure solutions. Knowledge about teaching might begin to ripple out in ever widening circles, moving from inside to outside, and create a very different dynamic between teaching and research.

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Setting an Agenda for Professional Development Policy, Practice, and Research in Music Education
By Colleen Conway

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In my concluding remarks for this special focus issue, it is my goal to provide suggestions for music teachers, music teacher educators, music supervisors, state music organizations, and researchers regarding future initiatives for music teacher professional development. I have organized these remarks around key quotes and suggestions from the four papers in this issue including: the variety of professional development needs, designs for professional development offerings, the relationship between professional development and career stages and career growth, the potential of teacher research or teacher inquiry as professional development, and the effect of professional development on the music learning of PreK–12 students.

Variety of Professional Development Needs

Much of the small body of research on music teacher professional development has centered on the professional development needs of music teachers. However, due to limited sample sizes in the studies, the relatively small number of studies, and the research issues associated with self-reporting measures, there are still many questions left unanswered. Bauer (2007) suggests several areas for continued focus:

> It may be that the professional development needs of teachers in one state or region could vary from teachers in other regions of the country. . . . The professional development desires of teachers who do not belong to their state association could differ from those who choose to be members. . . . Professional development preferences may be related to the specific teaching responsibilities and the area of music in which one teaches, with appropriate, directed professional development experiences needed. (p. 14)

Music teachers are encouraged to make professional development needs explicit. When teachers speak up to district staff development personnel and members of state organizations, professional development opportunities can be offered to meet teacher needs. State music organization officials and music supervisors may be able to work together to find and gather information on the needs of music teachers who are not involved in state music organizations. This population is important since it may be that they are unhappy with what state organizations

provide and might participate if the model were changed. Researchers are encouraged to study the professional development needs of music teachers from various parts of the country and in diverse music classrooms. Music teacher educators can assist by making preservice teachers aware that needs for professional development can vary depending on location, specialty, membership in professional organizations, and the like. Music teachers who are aware that professional development needs may be different in different settings will be better prepared to seek and find appropriate professional development opportunities.

Designs for Professional Development Offerings

With reference to general education, Hammel (2007) suggests,

Educators may find more value in professional development experiences that are longer, are more focused on individual interests and needs, and contain support structures for implementation of classroom strategies. The one-day in-service structure common to school systems is not the model chosen by educators when given the chance to voice their needs. Music educators, in particular, may benefit from long-term collaborations with university faculty, master educators in particular subject areas, or school-based mentoring programs as these provide the opportunity to communicate with other music educators on a regular basis. Also, these collaborations may increase the number of educators who have the occasion to serve in leadership capacities. (p. 27)

Bauer (2007) also recommends that we continue to examine the design and types of professional development offerings and specifically asks, "What is the optimal length of time for a professional development experience?" (p. 16) and "What role might mentors and models of exemplary teaching play in the professional development of experienced music teachers?" (p. 16).

A common theme in the past research is that informal experiences are often perceived as more valuable for professional development than formal ones. In support of this, Hammel (2007) shares interesting findings from general education regarding informal professional development experiences:

Killion (1999) found that when educators in outstanding schools are asked to describe their professional development activities, they discuss formal experiences (i.e., conferences, workshops, and graduate coursework and degrees); however, they consider the informal learning experiences (i.e., mentoring, collaboration, active research, portfolios, observing students and educators, supervising student educators and working with university educators, writing grants, writing curriculum, writing action plans, and presenting sessions and research) to be the most effective forms of professional development. (Hammel, p. 30)

Music teachers should continue to advocate for professional development options that allow them time and settings to interact informally to share ideas and stories of teaching. Music teachers are also encouraged to study professional development in teacher research projects and inquiries. Music teachers who are in roles where they help organize and administer professional development can really help fill in the gaps in terms of what we know about music teacher professional development from research.

Music teacher educators can point out to their students that informal interactions are an important facet of professional growth. Preservice students should be encouraged to engage in learning communities as students so that they will be familiar with the concept of sharing ideas with other teachers. Attending fieldwork as a cohort group and group projects for courses can begin this engagement.

Music supervisors and members of state music organizations who work to design professional development opportunities for music teachers may begin to focus on the need for informal interactions and the creation of sharing "communities of practice" (Wenger, 1998) where teachers have the opportunity to interact. As a profession, we need to explore what a community of practice might be or look like for music teachers.

Although "informal interactions" may be more difficult to study than formal professional development programs, researchers might search for opportunities to examine the informal professional development of music teachers. Questions include: What do informal professional development experiences look like? How do teachers engage in these experiences? What do they talk about and spend their time on in these experiences? How can informal professional development inform the design and implementation of more formal professional development programs for music teachers?

Relationship Between Professional Development and Career Stages and Career Growth

To document changes in professional development needs in relation to career stages (Conway, in press), data collected from music teachers was compared to the *Life Cycle of the Career Teacher* model developed by Steffy, Wolfe, Pasch, and Enz (2000). The article suggested,

> My findings that teachers move from music content centered concerns to more student centered concerns and from wanting others to provide professional development to being proactive in seeking professional development are supported in the model. The *Life Cycle* model suggests that: "To maintain professional growth, teachers must continually experience or initiate a process of reflection and renewal. Reflection and renewal propel teachers through the different phases of their career" (p. 13). What this suggests is that

teachers who do not experience or initiate this process may not move through the career phases. One of the veteran teachers in the study stated: *"I have lots of colleagues who have been teaching their second year of teaching for the last 25 years. It is pretty scary to watch that"* (interview, veteran string teacher in a suburban district). (Conway, in press)

Bauer (2007) discusses the possibility of a relationship between professional development and career stages as well and asks, "What are the long-term implications of professional development on the length and quality of a music teacher's career?" (p. 16). Standerfer (2007) suggests that the certification process for the National Board for Professional Teaching Standards (NBPTS) may provide professional development for experienced teachers, and Robbins (2007) explores teacher research as a professional development experience for teachers in various stages of their careers.

Music supervisors and state music organizations may begin to move away from the "one size fits all" professional development model even within music and begin to explore different types of offerings for music teachers in different stages of career growth. I have documented professional development needs of beginning music teachers specifically (Conway, 2006). For more experienced teachers, evidence is mounting that mentoring may provide professional development for the mentor (Conway & Holcomb, 2006; Robinson, 2005). Researchers should continue to explore mentoring as professional development, as well as preparing for NBPTS certification, teacher research, and other professional development strategies. We need information about what is most useful for supporting music teachers throughout their careers.

Potential of Teacher Research and Teacher Inquiry as Music Teacher Professional Development

Recent sources in music education have suggested that many pertinent research questions might best be explored through the use of action research and teacher research (Conway & Borst, 1999; Leglar & Collay, 2002; Regelski, 1994). Robbins (2007) describes the professional development effect of teacher research for two experienced music teachers. Nieto (2003) suggests,

All good teachers, whether they consciously carry out research or not, are researchers in the broadest sense of the word. This is because good teachers are also learners, and they recognize that they need to keep learning throughout their careers if they are to improve. They probe their subject matter, constantly searching for material that will excite and motivate their students; they explore pedagogy to create a learning environment that is both rigorous and supportive; they talk with their colleagues about difficult situations. Above all, they value the intellectual work that is at the core of teaching. (pp. 76–77)

Nieto's concept of teacher as learner is a key to professional development, and it would seem that teacher research may be the most obvious way to meet many of the professional development challenges outlined in this special focus issue. In concluding a review of professional development research and music education, Hookey (2002) suggests,

> Research carried out by *teachers or other practitioners* represents a significant opportunity for professional development. This could include various individual strategies and approaches such as action research or self-study, self-evaluation or writing, working in mentoring or coaching pairs and diverse group strategies. (p. 890)

Music teachers need more information on the potential of teacher research and more opportunities to come together and explore ideas for research. Music supervisors and members of state music organizations who arrange professional development opportunities for music teachers are encouraged to provide opportunities for teachers to learn about and engage in teacher research. I have suggested before that preparing preservice teachers to see themselves as researchers may be one strategy that teacher educators may consider (Conway, 2000). However, it is difficult to find room in the undergraduate curriculum to teach research.

Effect of Professional Development on the Music Learning of PreK–12 Students

Bauer (2007) concludes his review with the following:

Importantly, research on the relationship of music teacher professional development to student achievement is essential. There is currently no extant research in this area. Ultimately, for the professional development of music educators to be considered a success, it should positively impact the learning of students. (p. 20)

It would seem that this "bottom-line" goal of music education may best be addressed by attention to some of the suggestions already provided in this special issue. The process of NBPTS certification includes the documentation and evaluation of artifacts representing student work. As more and more teachers experience the self-examination required for NBPTS certification, they may consider themselves qualified to study the effect of music teaching on the learning of children in PreK–12 music programs. If music teachers are involved in teacher research and are learning through their own inquiry, we may begin to document the effect of these activities on music teaching and learning.

Music teacher educators should continue to remind preservice students of the importance of documenting individual student learning even though it is difficult for preservice students to fully understand the crucial nature of this until they are actually in the field. Music supervisors and state music organizations can help design and implement professional development programs that keep the core focus of student learning as the end goal.

Concluding Thoughts

Research on professional development for music teachers has really just begun, and yet we are in the middle of policy discussions regarding the definitions of "highly qualified" teachers and "high quality professional development" to support them (United States Department of Education, 1999). All members of the music education community must come together to gather the necessary information to provide policy makers with evidence regarding music teachers and professional development.

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The Effect of Computer-Assisted Self-Observation on the Eye Contact Behaviors of Preservice Music Teachers

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Teacher education programs are charged with providing a standard of measurement for the attainment of effective teaching skills and with helping students develop skills for continued self-analysis and growth. Teacher education programs need to create a pedagogical process that allows preservice teachers to develop their observation skills in order to identify specific teaching behaviors, effective and otherwise. Through observation techniques, specific teaching behaviors can be quantified in a number of different categories and hierarchies, e.g., "approval/disapproval," "complete patterns of instruction," etc. Many of these teaching behaviors have been selected for inclusion on evaluation forms as a way to analyze the content and effectiveness of teaching and to provide a "reality check" for self-analysis of videotaped classroom teaching. The research literature on effective music teaching suggests a variety of teacher behaviors that correlate with perceived instructional effectiveness. Additionally, the literature suggests that preservice music teachers can be trained to identify those effective behaviors while observing others and themselves, and that they can demonstrate those behaviors on demand if they have had proper instruction and practice in this area.

Research has shown that although music education experts can reliably evaluate the effectiveness of instruction, they do not always agree on the factors upon which they based their decisions (Colwell, 1995; Duke, 1999). "It happens that everyone somehow 'knows' what good teaching is yet [they] have difficulty correctly identifying its component parts" (Madsen, Standley, Byo, & Cassidy, 1992, p. 24). While preservice teachers are able to globally rate effectiveness on a Likert-type scale, they are unable to observe specific behaviors accurately without assistance. Without training in observation procedures, undergraduate preservice teachers focus on their instructional intentions rather than their instructional behaviors, and tend to place more importance on distracting mannerisms and issues regarding their appearance (Madsen et al., 1992). Further research (Colprit, 1997) indicates that when preservice teachers observe videos of their own instruction without guidance, they often attend to inconsequential behaviors and factors rather than those generally associated with instructional effectiveness.

A series of studies has identified specific teacher behaviors that are correlated with perceived instructional effectiveness such as vocal variety, physical proximity, clear directions,

positive feedback, intensity, and eye contact, as well as attributes such as pleasant affect, musical conviction, confidence, good voice, good personality (Madsen et al., 1992). These behaviors can be observed and quantified provided the target behaviors are narrowly defined and observers have been trained to identify these behaviors (Bowers, 1997; Cassidy, 1993; Duke, Prickett, & Jellison, 1998; Madsen et al., 1992; Siebenaler, 1997; Yarborough & Henley, 1999).

Other instructional behaviors associated with expert instruction such as nonverbal modeling are either not demonstrated by novice and student teachers, or are demonstrated at a much lower frequency than expert teachers (Goolsby, 1996; Goolsby, 1997). Preservice teachers and novice teachers can be taught to recognize and demonstrate these effective behaviors (Arnold, 1991; Benson 1989; Byo, 1990; Duke, 1999; Price, 1992; Yarborough, 1987) and to eliminate ineffective behaviors (Prickett, 1987).

One model for training preservice teachers addresses their focus of attention on specific teacher behaviors (Colprit, 1997). Perspectives on teaching were altered by using a sequence of observable behaviors while students evaluated their own instructional episodes. Prickett (1987) found that it is important for instructors to target the various behaviors that need to be demonstrated or modified in some fashion. When students have a master teacher model to compare to their efforts, they can set specific goals for improvement. It has also been shown that instructor verbal feedback is not always the most effective form of corrective feedback for future music teachers for developing these behaviors, and that student self-observation can be effective in developing these skills (Price, 1992; Yarborough, 1987; Worthy, 2005).

A large portion of the research on "expert" effective music teaching has centered on the concepts of magnitude, intensity, and enthusiasm. A high magnitude teacher was described as one who "maintained eye contact with the group or individuals, who approached and departed the group often during rehearsal, who used expressive conducting gestures, who maintained a rapid and exciting rehearsal pace, and whose speech was characterized by varying speeds, pitches, and volume" (Yarbrough & Madsen, 1998, p. 470). While most would agree these are all desirable teaching traits, the question remains for music teacher educators: What are the best procedures to develop these traits in preservice teachers?

While the research literature is replete with studies that combine magnitude, intensity, and enthusiasm behaviors for expert and preservice teachers, seldom has eye contact behavior been separated from these other behaviors. One such study conducted by Curtis (1986) examined many effective teaching behaviors including eye contact behavior of successful junior high/middle school general music teachers. Findings indicate the average eye contact with students for all teachers in the study approached 90% of the teaching episode.

In related studies regarding eye contact behavior, Sherrill (1986) analyzed the rehearsal and conducting techniques of eight teachers of school bands with a systematic analysis of

rehearsal videotapes and found minimal evidence of desired teaching techniques such as facial expression, eye contact, and expressive beat patterns. Carvalho (1997) explored the potential effect of conductor eye contact in influencing choral students' attentiveness and attitude. Results indicated that participants generally favored eye-to-eye communication with the conductor. The ability to increase the eye contact of preservice conductors was examined by Fredrickson (1991), who found that using a visual prompt for eye contact placed in the score increased the behavior of the experimental group 15.2% while the control group experienced only an 8.6% increase, but this improvement was not significant, as both groups returned to near-baseline levels in subsequent trials.

Eye contact is often mentioned as an important component of effective instruction, yet very little work has been done quantifying eye contact behaviors in preservice or in-service teachers. How much eye contact is enough to be effective? While it is possible to have too little eye contact with an ensemble or music class, is it possible to have too much? Other related research found that students often self-determine when a teaching behavior needs change. Prickett (1987) found through targeted self-observation, students will decide for themselves when a given verbal behavior can be classified as a tic and therefore should be reduced or eliminated from their verbal repertoire. Perhaps the same is true for eye contact behaviors; therefore, when a teacher determines for herself that her eye contact ratio is inappropriate as the result of a targeted self-observation, her eye contact ratio in subsequent instructional episodes should move toward that which she has determined appropriate for herself.

Other research aimed at identifying the component parts of music teaching effectiveness has utilized a computer-assisted observation program, SCRIBE (Duke & Farra, 1996), that "was designed explicitly for recording event timings in teacher-student interactions" (Duke, Buckner, Cavitt, & Colprit, 1997) and has been utilized to measure the observable interactions between students and teachers. The design of the program allows the user to customize which behaviors will be observed and presents a time line and graphic representation of the chosen observed behavior. Researchers using SCRIBE report that the information provided in this type of observation can "change dramatically teachers' perceptions of their interactions with students and provide a systematic means of analyzing progress in the development of teaching skills" (Duke et al., 1997).

For this study a computer observation program, eMirror (Browning, 2005), was used to target a particular music teaching effectiveness behavior. The eMirror program was selected so that researchers could control the domain of observation—in this case eye contact—and the software utilizes master teacher video clips and tutorial training videos on the use of the program.

In this initial study, eye contact behavior in preservice music teachers was chosen for a variety of reasons. First, eye contact is a simple behavior, as opposed to a more complex behavior such as providing positive feedback. Second, eye contact is an instructional behavior that is entirely under the control of the instructor, and not dependent on the cooperation of the ensemble members. Third, eye contact can be purposeful yet, unlike other instructional behaviors, the act of changing eye gaze requires minimal instruction. Lastly, poor eye contact behavior is a frequent occurrence during student teaching. A hypothesis of this study was that simply making student teachers aware of their eye contact behavior through self-observation should be enough to promote change. Because the research literature is unclear regarding an effective percentage of eye contact behavior for music teaching, researchers did not set a target percentage for this behavior.

Presumptions for this study are that preservice teachers will develop more quickly if they are trained to a) reliably observe, identify, and quantify effective instructional behaviors, and to b) focus on effective teaching behaviors during self-evaluation rather than less consequential factors.

Method

The participants in this study were undergraduate music education students ($N = 10$) completing their student-teaching field experience. They were enrolled in one of two music teacher-training programs in a large midwestern state—five at each institution. The participants were placed in public school teaching settings according to their content areas and within the confines of the university and state requirements for fulfilling the student teaching requirement to earn licensure. Each student teacher (subsequently referred to as a participant) in the study submitted digital video recordings of teaching a particular group of students on two separate occasions as a part of their coursework in the student teaching seminar at their respective universities. Due to the nature of the student teaching assignment wherein the participants are guests in the cooperating teachers' classrooms, controls for the part of the class (e.g., beginning, middle, end) could not be exerted. However, each excerpted teaching episode used in this study was limited to fifteen minutes, and the submitted video recordings were from the middle portion of the lesson taught by the respective participants.

Since many music teaching settings are performance-oriented, there are two broad domains of eye contact during this type of instruction: eye contact during student performance and eye contact during teacher instruction. Within each domain there are four types of eye contact: Group, Section/Individual, Music, and Other. Participants were instructed to use a three-second time differential when coding eye contact behaviors. Group eye contact behavior was indicated when the teacher scanned the ensemble or class for more than three seconds without

focusing on any one section or individual. Section and Individual eye contact behavior was indicated when the teacher focused on one section or individual for more than three seconds. Music eye contact was indicated when the teacher looked at the score or other teaching materials (lesson plan, etc.) for more than three seconds. Eye contact behavior categorized as "Other" was when the teacher exhibited off-task or non-purposeful eye contact, such as looking at the ceiling, floor, over or beyond the class or ensemble, or attending to a distraction in the rehearsal room. (See Table 1.)

In addition to each distinct eye contact behavior, various combinations of these behaviors were examined. For example, all eye contact with students (i.e., P:G + P:IS + I:G + I:IS) will be referred to as student eye contact. Total performance time (i.e., P:G + P:IS + P:M +P:O) will be referred to as P:T. Likewise, total instructional time (i.e., I:G + I:IS + I:M + I:O) will be referred to as I:T.

Participants were given no specific instructions related to the study prior to videotaping the first instructional session other than that their teaching was being recorded and that the session needed to be at least 15 minutes in length and from the middle portion of their lesson. After the first session, participants viewed their videotapes and were instructed to write a reflection on their teaching including general strengths and weaknesses and what they would do differently given another opportunity to teach that class session.

Participants subsequently participated in a training session for the use of eMirror (Browning, 2005), a software program for Mac OSX that facilitates targeted self-observation and data collection. eMirror allows observers to view and control QuickTime and mpeg4 video segments directly within the software package, stores a time-based record of every instructional event, and quantifies and summarizes these events. The observation and correlated data can be saved and stored for future data editing, additional data analysis, or reliability comparisons. Additionally, the observation video can be replayed with time data and behavioral analysis data superimposed on the video screen.

Participants were required to complete built-in video tutorials and practice exercises for identifying instructional eye contact and performance eye contact, and then asked to demonstrate competence using the eMirror software while observing a prepared practice videotape segment of a master teacher using a mixture of eye contact behaviors. The participants completed both the tutorials and the practice video segment during controlled researcher supervision in a computer lab.

After each group of five participants completed their first round of observation software instruction, they then completed a targeted self-observation of their own eye contact behaviors using the digital video recording of their instructional session and eMirror.

Video segments for these self-observations were prepared in advance by each instructor and limited to 15 minutes. If the original instructional session was longer than 15 minutes, a 15-minute clip was selected from the middle of the instructional session. After completing the eMirror eye contact observation, participants were able to view the statistical results of this self-observation and were required to submit a printout of the summary report to the instructor.

Subsequently, the participants completed another round of videotaped instruction, a written reflection, and an eye contact domain self-observation using eMirror. Again, participants were able to view the statistical results of this observation and were required to submit a printout of the summary report to the instructor.

Results

An exploratory data analysis (EDA) of the eye contact behavior of the participants between the baseline and treatment sessions indicates some significant changes. Most importantly, the participants demonstrated a significant mean increase in total student eye contact (that is, P:G + P:IS + I:G + I:IS) as a percentage of the total rehearsal time ($p < 0.05$) as show in Figure 1. The mean percentage of time spent demonstrating student eye contact during the baseline session was 67.0%. The mean demonstrated student eye contact during the treatment session was 80.3%—an increase of 19.87% (80.3/67.0). There was, however, wide variability among the participants in the change of eye contact behaviors from the baseline to treatment session. The percentage of change from baseline to treatment ranged from +113.18% to –9.28%.

All of the participants with initial student eye contact behavior below 50% did show an increase—two participants more than doubled their eye contact with students. The seven participants who showed an increase, however, averaged a 33.9% increase while those who showed a decrease averaged only a 5.4% decrease. Even so, those four participants who showed no increase or an actual decrease in student eye contact averaged 87.9% student eye contact during the baseline session and 83.5% during the treatment session—a decrease of only 5% and still better than the 80.3% group treatment mean.

Further EDA of the results indicates significant changes in specific eye contact behaviors as shown in Table 2. Participants demonstrated a significant increase in the mean P:G eye contact as a percentage of the total rehearsal ($p < 0.01$) as shown in Figure 2, and a significant increase in the mean P:IS eye contact as a percentage of the total rehearsal ($p < 0.05$) as shown in Figure 3.

Though not a part of the original study, participant changes in performance time vs. instructional time became apparent and impacted data analysis. During the baseline session participants averaged 35.3% performance time and 64.5% instructional time. During the treatment session, participants averaged 49.4% performance time and 50.6% instructional

time—a 39.8% increase in performance time and a 21.5% decrease in instructional time. While not statistically significant due to the small n and the wide variability, this factor must be taken into consideration when analyzing the change in eye contact behavior during performance and instructional episodes. (See Table 3.)

In order to eliminate the change in the ratio of performance time to instructional time as a confounding variable, eye contact behavior as a percentage of time during only performance episodes or instruction episodes must be considered separately instead of as a percentage of the entire rehearsal time. The data indicate participants demonstrated a significant increase of student eye contact during performance episodes as shown in Table 4. Participants' mean student eye contact increased from 63.3% to 82.4% as a percentage of performance time ($p < 0.05$) as shown in Figure 4, and their demonstrated mean student eye contact increased from 72.1% to 78.8% as a percentage of instructional time ($p > 0.05$) as shown in Figure 5.

Discussion

As a group, the participants in this study showed significant improvement in their level of student eye contact after only one self-observation using eMirror. Though not all of the participants showed an increase and some demonstrated a decrease in student eye contact, the change was dramatic for those who did show improvement. These changes in eye contact behavior were primarily confined to three specific eye contact categories, reducing P:M and increasing I:G and I:IS.

These results illustrate three phenomena. First, all of the participants who had less than 70% student eye contact during the baseline session improved their eye contact behavior during the treatment session. There seems to be a threshold for student eye contact below which participants deemed their student eye contact behavior to be problematic, which resulted in an increase in student eye contact behavior. When above 70%, participants apparently deemed their eye contact behavior to be acceptable, which resulted in no reliable change in eye contact behavior. These results match those of earlier studies in which "the greater the discrepancy between the observed rate and what is perceived to be the ideal, the greater the reaction" (Prickett, 1987, p. 131).

This premise appears to hold true even in eye contact subcategories and is exemplified by the eye contact behaviors of participants B_2 and B_3. During the baseline session, B_2 exhibited 85.2% student eye contact and increased student eye contact by 5.3% during the treatment session. Participant B_3 demonstrated 85.1% student eye contact during the baseline session and decreased by 6.7% during the treatment session. On the surface these results seem contradictory. Upon further review, however, we can see that participant B_2 demonstrated less than 70% performance eye contact during the baseline session (59.6%), which improved to

88.4% during the treatment session. This accounts for the overall increase in student eye contact. Participant B_3's performance and instructional eye contact were greater than 70% during the baseline, which did not appear to be problematic, and therefore there was no significant change in eye contact behavior between the sessions. These data points support the argument that, at least for this group of participants, there appears to be a 70% threshold.

Second, there seems to be a central tendency between 70% and 80% student eye contact. During the baseline session, four of the participants had a total student eye contact below 70%. In all four instances, these participants markedly increased their student eye contact during the treatment sessions. Of the four participants who had greater than 80% student eye contact in the baseline session, three had less student eye contact in the treatment session. During the treatment sessions the participants averaged 82.4% student eye contact during performance and 78.8% student eye contact during instruction. Taken together, these factors produced a notable reduction in the variability in the participants' eye contact behavior as shown in Table 6 and in Figures 3, 4, and 5. Both the threshold effect and the central tendency are somewhat speculative at this point and would need to be confirmed through additional studies with more participants.

While performance vs. instruction time was not initially a target of this study, there was a notable change in the performance to instruction ratio between the baseline and treatment instructional sessions. Some of this change could be due to the instructional timeline—working toward concert performances and having spent more time earlier on instruction could mean more time spent on performance in rehearsals and classes later in the student teaching experience. Some of the change may be due to learning—student teachers may have learned from observing their cooperating teachers how to be more efficient in rehearsal and therefore spent less time on instruction and more on performance. Previous research by Goolsby (1996) illustrated that when compared to novice and student teachers, experienced teachers spent more than twice as much rehearsal time on performance as on verbal instruction. As shown in Table 7, participants seem to be moving toward more performance time and less instruction time as a byproduct of their work on eye contact behaviors. This may be an important contributing factor toward the expedient development of preservice teachers.

It appears that this exercise was extremely beneficial to a subset of the participants—those who arguably had eye contact problems—and less beneficial to another subset—those who already demonstrated acceptable eye contact behaviors. For example, participants A_1, B_1, and B_4 demonstrated very high levels of P:M during the baseline session; these subjects looked at their music an average of 70.1% of performance time and reduced that number to 31.7% of performance time during the treatment session. It appears that this exercise inculcated a noteworthy change in these participants' eye contact behavior. While both of these trends could be the result of improved familiarity with the score or teaching

materials, they are similar to the results previously identified by Goolsby (1996, 1997) and Curtis (1986) as indicative of expert instruction. Further investigation is needed to determine whether student teachers in this study reverted to previous eye contact behavior levels when presenting new materials for instruction.

It appears that, after viewing their first self-observation, some of the participants determined for themselves that they had an instructional problem regarding eye contact. Many of the participants verbalized to the researchers that they were not looking at the students enough or looked at the score too much. From the first set of reflections, one participant remarked that, "I know I need to work on eye contact. It's not that I'm stuck in the score, but I need to have the group make eye contact BACK with me." Another participant commented that, "I didn't like my eye contact when I am speaking. I look at the score a lot when I speak." Some participants felt very strongly about their improved eye contact. One such example found in a second reflection mentions that,

> After watching the video from this class, it was interesting to see how much I have improved my eye contact [with a particular ensemble] from earlier in the year. The program that we've been using in the music ed lab has really helped me to become conscious of this. I've made it a habit to constantly remind myself to get out of the music and more into the actual rehearsal.

Future research might address the percentage of eye contact used by effective in-service teachers in order to establish an appropriate target for effective eye contact. Without an eye contact target for preservice teachers, they will be left to decide on their own whether the amount of eye contact is enough to be effective in the music classroom. Additionally, research is needed that examines the underlying reasons for preservice teachers' poor eye contact behavior (e.g., self-consciousness, lack of familiarity with teaching materials, personality traits).

While eye contact in the music classroom is an important teacher behavior, it is only one of many teaching behaviors identified by a research-based matrix of effective teaching. Therefore, this should not be a single module research project but should be continued with development of other modules for the observation of isolated effective teaching behaviors. A hypothesis of this study was that simply making student teachers aware of their eye contact behavior should be enough to promote change. For seven of the ten participants, using the eMirror software in this controlled setting seemed to be an effective agent for change. However, as noted in this study, some of the participants did not identify eye contact as a problem; consequently, they did not work at improving eye contact behavior. If eye contact behavior is not an identified area for improvement for some students, then there should be other modules and behaviors for them to observe in a detailed fashion. A fully developed structure of modules that begin to address the component parts of teaching behavior in a systematic fashion could go a

long way toward helping music teacher educators better prepare their students with a battery of effective teaching behaviors to partner with the development of pedagogical and musical skills.

Having participants focus on specific behaviors to observe did produce more thoughtful reflections. However, more research is needed to determine if learning to reliably observe, identify, and quantify effective instructional behaviors through self-observation can promote a more rapid progression to expert teaching.

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Table 1: Matrix of Eight Types of Eye Contact Behavior

	Performance	Instruction
Student Eye Contact	Performance: Group (P:G)	Instruction: Group (I:G)
	Performance: Individual/Section (P:IS)	Instruction: Individual/Section (I:IS)
Non-student Eye Contact	Performance: Music (P:M)	Instruction: Music (I:M)
	Performance: Other (P:O)	Instruction: Other (I:O)

Table 2: Significant Changes of Participant Eye Contact Behavior

Behavior	Baseline mean (%)	Treatment mean (%)	Change mean (%)	Significance (p value)
Total student eye contact (P:G + P:IS + I:G + I:IS)	67.0	80.3	19.9	.032
P:G	13.3	28.5	113.6	.008
P:IS	7.5	13.2	74.8	.037

Table 3: Participant Time Use in Baseline and Treatment Sessions

Behavior	Baseline mean (%)	Treatment mean (%)	Change mean (%)	Significance (p value)
P:T	35.3	49.4	39.8	.071
I:T	64.5	50.6	−21.5	.075

Table 4: Student Eye Contact as a Percentage of Performance and Instruction Time

Behavior	Baseline mean (%)	Treatment mean (%)	Change mean (%)	Significance (*p* value)
P:G + P:IS / P:T	63.3	82.4	30.4	.0125
I:G + I:IS / I:T	72.1	78.8	9.4	.128

Table 5: Individual Data for Student Eye Contact for Performance vs. Instruction

Participant	Baseline PG + P:IS	Baseline I:G + I:IS	Treatment PG + P:IS	Treatment I:G + I:IS
B_2	59.6	93.1	88.4	98.4
B_3	77	89.2	77	81.6

Table 6: Variability of Student Eye Contact

Behavior	Baseline mean	Baseline *SD*	Treatment mean	Treatment *SD*
G + IS	67.0	24.8	80.3	16.1
P:G + P:IS / P:T	63.3	28.8	82.4	17.7
I:G + I:IS / I:T	72.1	21.8	78.8	16.7

Table 7: Percentage of Instruction vs. Performance Time

Behavior	Baseline mean	Treatment mean
Instruction	64.5	50.6
Performance	35.3	49.4

Figure 1. Baseline and treatment means of performance: group eye contact.
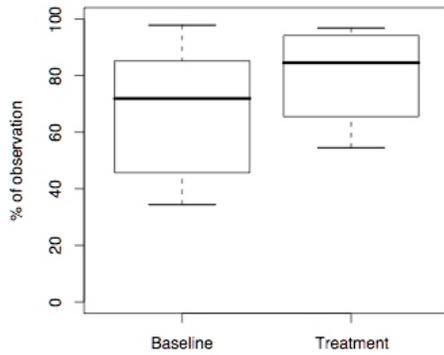

Figure 2. Baseline and treatment means of performance: individual/section eye contact.
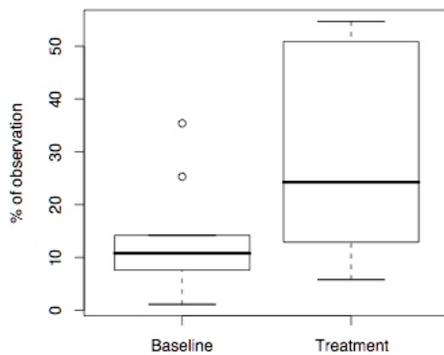

Figure 3. Baseline and treatment means of all student eye contact (group + individual/section in both performance and instruction modes).
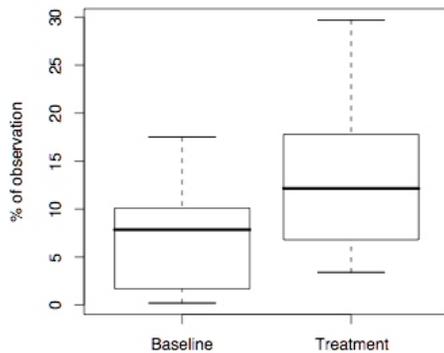
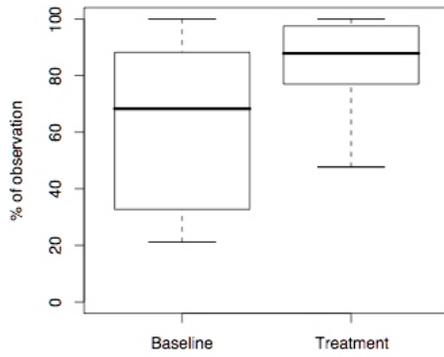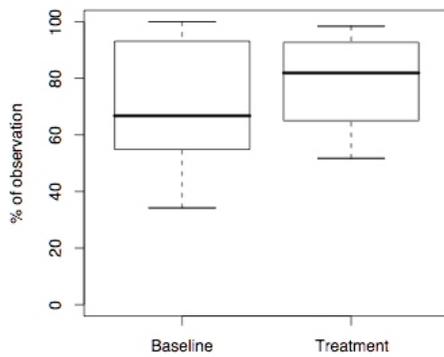**Figure 4. Student eye contact as a percentage of performance time**.

Figure 5. Student eye contact as a percentage of instructional time.

Relationship between Job Satisfaction and the Perception of Administrative Support among Early Career Secondary Choral Music Educators

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Retention of qualified educators in our nation's schools is one of the most critical challenges facing the field of education today. The United States Department of Education estimates that as many as 2.7 million new teachers will be needed to staff public schools by 2009 (Henke, Choy, Geis, & Broughman, 1996).

The high rate of teacher attrition has substantially contributed to the teacher shortage (Ingersoll & Smith, 2004). Hunt and Carroll (2002) note that "the teacher 'shortage' turns out to be just the visible side of a coin, whose underside is high attrition rates" (p. 3). Surveys indicate that about 20% of all beginning teachers quit teaching after 3 years, while 50% leave after 5 years (Merrow, 1999). Ingersoll (2001) compares teacher turnover to a "revolving door" whereby teachers enter the field, then leave shortly thereafter in large numbers.

Attrition rates are even higher in high-poverty and urban schools (Delgado, 1999; Quartz, 2003). Ingersoll (2001) reports that teachers in high-poverty schools are 50% more likely to leave and that beginning teachers in urban districts leave at higher rates than their counterparts in suburban schools. Studies show that 30 to 50% of beginning teachers who teach in urban schools leave within the first three years (Hill, 2003).

The alarming statistics on teacher shortages in general education appear to apply to the field of music education as well. Approximately 11,000 new music teachers are needed to fill vacancies in the United States annually, yet only about 5,500 new music educators join the profession each year (Hill, 2003). To ensure teacher retention, researchers recommend that factors affecting attrition be examined and evaluated (DeLorenzo, 1992; Madsen & Hancock, 2002).

Music educators face challenges that are unique to their subject area, resulting in high levels of burnout and making them primary targets for attrition (Heston, Dedrick, Raschke, & Whitehead, 1996; Madsen & Hancock, 2002). While both beginning music teachers and general classroom teachers encounter difficulties dealing with classroom management, assessment, curriculum, and a sense of isolation, the nature of the music classroom demands a unique approach to these challenges (Conway, Krueger, Robinson, Haack, & Smith, 2002; Kreuger, 2000; Pembrook & Fredrickson, 2000/2001; Scheib, 2003). Music educators are assigned numerous responsibilities beyond their teaching duties in order to manage and maintain a music

program, including recruitment, planning concerts and trips, conducting rehearsals before and after school, fundraising, and public performances and competitions (Conway, 2003; Hamann, Daugherty & Mills, 1987; Heston et al., 1996; Scheib, 2003). In addition, music teachers are frequently assigned to more difficult classes and have more difficult teaching loads than general educators (Conway, 2003; Gold, 1996; Odell & Ferraro, 1992).

One of the factors contributing to music teacher attrition appears to be lack of administrative support (Hamann & Daugherty, 1984; Heston et al., 1996; Krueger, 2000; Natale, 1993), especially among early career educators (Natale, 1993). On the other hand, a strong relationship appears to exist between music teacher retention and support from administration (DeLorenzo, 1992). Job satisfaction among music teachers appears to be strongly contingent on positive administrative support (Heston et al., 1996). In general, beginning teachers who have a positive relationship with their principals are more likely to stay in the profession (Chapman & Green, 1986; Colley, 2002).

Given the documented teacher shortage and indications that administrative support may affect retention, the purpose of this study was to examine the relationship between early career music teacher job satisfaction and administrative support within specified regions of the state of Texas. Further, the study investigated whether or not perceived administrative support contributed to a teacher's decision to stay or leave the profession or to change schools.

Methodology

The state of Texas is divided into 24 regions, as delineated by the Texas Music Educators Association. This study was limited to 5 regions located in the same geographic area of Texas that were chosen to include rural, suburban, and urban schools.

Given the high rate of attrition during the first five years (Merrow, 1999), examination was limited to choral teachers with five or fewer years of teaching experience. All early career choral directors ($N = 95$) in the 5 regions were sent a 5-part questionnaire, and the administrator of each teacher was asked to complete the applicable portions of the same questionnaire. Respondents included 87 early career teachers (response rate = 83.6%) and 53 administrators (response rate = 63.0%). (Note that three pairs of early career teachers shared the same principal.) This response rate was deemed high enough for the purposes of this study.

Because previous research indicated demographics may influence teacher attrition (Killian & Baker, 2006), questionnaires included school information (district size, individual school size, and urban, suburban or rural school type) and personal information (years teaching, years at different schools, and head or assistant director position). The original questionnaire was that used by Killian and Baker (2006). Subsequently, a pilot study was conducted with both

experienced and inexperienced music educators and administrators (n = 12), who suggested additional questions and rewording, resulting in the final instrument.

The first part of the survey required that both teachers and principals use a Likert scale to rate the value of types of professional assistance (see Table 1), including specific items that administrators and music educators listed in the pilot study as important to ensure the success of an early career teacher. The second part of the survey asked that teachers use a Likert scale to rate their job satisfaction, with 1 = "Very dissatisfied" and 5 = "Very satisfied," and select factors that would increase their job satisfaction from a specified list. Subsequently, teachers indicated their intentions to either stay or leave the teaching profession the following year with ratings ranging from 1 = "Definitely plan to leave after this year" to 5 = "Definitely plan to stay after this year," selecting reasons from a list provided.

An additional question, addressed exclusively to teachers who indicated that they planned to continue to teach, measured intentions to either stay or leave their present teaching assignment, using 1 = "Definitely plan to change schools after this year" to 5 = "Definitely plan to stay at this school after this year." Teachers were provided a checklist, extracted from Killian and Baker (2006), and selected the reasons affecting their decision to either stay or leave their present teaching assignment.

In addition, survey subjects (n = 9) were randomly selected to be interviewed to gain further information. Interviewees were representative of both high and low job satisfaction; middle schools and high schools; rural, urban, and suburban schools; and small and large schools. Open-ended interview questions focused on early career teachers' perceptions of community/parent support, administrative support, support of other faculty members, school environment, and the primary factors that influenced the teacher's decision to either stay in teaching or to leave the profession.

Results

In addition to demographic information, survey data consisted of ratings of types of professional assistance (rated both by teachers and their administrators), ratings of teacher job satisfaction, and intention to leave the teaching profession or change positions. Additionally, teachers selected reasons for leaving the profession and for changing positions from a provided list. Data were tabulated in terms of frequencies and percentages of total respondents.

Administrators' and Teachers' Perceptions of Administrative Support

Means and standard deviations of teachers' and principals' responses to the rating of the importance of types of professional assistance appear in Table 1. "Colleagues in the music field" was ranked highest in importance by both teachers (M = 4.2, SD = .77) and principals (M = 4.1,

SD = .87). The results of a Spearman rank correlation procedure indicated a very small non-significant positive relationship between overall teacher and principal ratings of the value of types of professional assistance (*r*s = .07, *p* = .77); however, further analysis by school location revealed differences (suburban *r*s = .69, *p* = .001; rural *r*s = –.005, *p* = .98; and urban *r*s = .38, *p* = .10).

A comparison of the ratings of types of professional assistance between teachers intending to change schools (*n* = 17) and their principals (*n* = 12) indicated that not a single pair had a significant positive correlation. Among teachers intending to leave the profession (*n* = 12), a significant positive correlation was only found between 3 pairs of teachers and principals.

Teacher Job Satisfaction

Overall mean scores of satisfaction ratings suggested that early career teachers were relatively satisfied with their current teaching position (*M* = 4.1, *SD* = .91). The location of the schools, however, had a bearing on job satisfaction, with teachers in suburban schools (*M* = 4.1, *SD* = .83) reporting higher satisfaction than teachers in rural schools (*M* = 3.8, *SD* = .83) and urban schools (*M* = 3.9, *SD* = 1.1). Teacher selection of factors that might increase teacher job satisfaction appear in Table 2, with community/parent support (60.9%), higher salary (58.6%), and administrative support (41.3%) being the most frequently selected factors.

Teacher Attrition

Most early career secondary choral directors indicated their intention to stay in the teaching profession (*M* = 4.2, *SD* = 1.0). However, of greatest interest to the purposes of this study, 12 out of 87 respondents (13.7%) indicated that they definitely intended to leave the teaching profession. The primary reasons for leaving the teaching profession included lack of administrative support, lack of student motivation, pursue other music career, job stress, attend graduate school in music, and lack of student discipline (see Table 3). Teachers who intended to stay in the profession (*n* = 74) indicated reasons for staying (see Table 4), with the top five reasons selected including support of other teachers (55.4%), school environment (54.0%), student motivation (52.7%), administrative support (48.6%), and schedule (48.6%).

Intention of Teacher to Change Current Teaching Position

The survey queried whether the 74 teachers who indicated they intended to stay in the teaching profession intended to either stay or leave their present teaching assignment. The overall results indicated that most teachers intended to stay in their current teaching assignment (*M* = 3.9, *SD* = 1.0). Among teachers (*n* = 17) who indicated that they intended to leave their current position, the most frequently selected reason for leaving (see Table 5) was "Other," in

which they specified reasons that included a desire to teach older students, location of school, and work assignment.

Discussion

Results suggest that administrators' and teachers' perceptions are quite different. For example, teachers rated only 8 out of 19 listed types of assistance as being beneficial (with a mean of 3.0 or higher), whereas principals rated 18 out of 19 types as being helpful. Additionally, early career secondary choral directors rated colleagues and music workshops as being of greatest career assistance, while administrators tended to give the highest rating to types of assistance that involved themselves, such as accessibility of administrator and administrative assistance with classroom management. Among those teachers leaving the profession ($n = 12$) or changing schools ($n = 17$), data suggested that there was a low level of agreement between teachers and their principals with regard to the value of types of assistance.

Seventy-four of the 87 early career teachers (85.0%) reported that they were somewhat or very satisfied with their current teaching position. The factors that early career teachers most frequently selected from a checklist of methods to increase their job satisfaction largely dealt with issues of support. These findings are consistent with studies by DeLorenzo (1992) and Heston et al. (1996), which found that music teachers, in general, listed positive administrative support as one of the most satisfying aspects of their jobs.

Because community/parent support was the primary factor selected by early career teachers as affecting job satisfaction, teachers selected for individual interviews ($n = 9$) were asked to describe the nature of parent and community support they receive for their program. In summary, interviewees defined parent support as having parents who serve as chaperones on trips; attend concerts; arrange publicity; decorate for concerts; provide food for students; assist with uniforms; and support the choir in fundraising activities. Community support was characterized by interviewees as attendance at choir concerts.

Twelve out of 87 respondents (13.7%) indicated that they planned to leave the teaching profession. This overall attrition rate is slightly lower than the 20% rate of attrition among music teachers in general reported by Killian and Baker (2006). Perhaps the lower overall rate of attrition reported in this study is due to the small number of subjects and more limited geographical area, or perhaps results actually indicate a trend among choral educators toward a higher retention rate.

However, if attrition rate is viewed in terms of years of teaching experience, the percentages are more in keeping with the Killian and Baker findings. Among the teachers with 2 years of teaching experience, 22.2% intended to leave the teaching profession, which is higher than the 20% attrition rate found in the Killian and Baker study. Additionally, teachers with 1 to

1.5 years of teaching experience had an 18.7% intention rate of leaving teaching, which is close to the 20% attrition rate. Therefore, while this study's overall intention rate was 13.7%, the rate varied from high (22.2%) to low (5.0%) depending on the years of teaching experience.

Early career teachers who have taught at their present school for 1 to 1.5 years (58.3%) reported the highest rate of intention to leave the teaching profession. However, teachers in their 4th or 5th year at their present school reported 0% intention to leave teaching. This can perhaps be explained by the fact that they have remained in the school in which they began teaching because they were so satisfied. Otherwise, it might be assumed that they would have left to try a different school setting.

Consistent with previous research (Delgado, 1999; Hill, 2003; Ingersoll, 2001; Quartz, 2003) teachers in urban schools (58.3%) reported a higher rate of intention to leave the teaching profession than teachers in suburban and rural schools. Urban teachers cited lack of administrative support, low school morale, irresponsible students and parents, poor scheduling, and removal of students from elective classes in order to "double dip" them in a core class as reasons for leaving the profession. Love of students, teaching, and/or music were the primary reasons cited by urban teachers for remaining in teaching.

Early career teachers intending to stay in the teaching profession selected support of other teachers as a primary factor affecting their decision. Interviewees defined support of other teachers as attending and assisting with concerts, allowing students to go to the choir room for extra rehearsals, and providing grades to verify contest eligibility. Fine arts faculty members were reported as being the most supportive. Interviewees expressed dissatisfaction with other faculty members regarding a lack of understanding about choir curriculum, the importance of music education, and the partnership between music teachers and the rest of the faculty.

The second most frequent response given by early career teachers for intending to stay in the teaching profession was school environment. Many responses indicated that administrators played a major role in school environment. One subject reported a positive environment in her school because the administration supported and recognized all areas—academics, arts, and athletics—equally, and teachers felt they had a common goal. Another interviewee felt that the positive environment in his school was due to his administrator allowing teachers to make decisions and not being a micromanager. Subjects also reported that administrators were responsible for creating a negative, "us vs. them" environment by continually changing rules and by supporting parents and students rather than teachers. Other issues related to school environment such as student motivation, student discipline, and student involvement, as well as good student/teacher relationships and parental involvement, were mentioned frequently by the subjects.

Administrative support was a factor selected by 41.3% of early career teachers as affecting their job satisfaction. Interviewees indicated that some of the primary ways administrators showed support for their choir program were by attending concerts and by allowing the teacher to have a schedule that maximizes their enrollment. Conversely, teachers stated that they felt lack of administrative support when principals failed to attend concerts and when scheduling eliminated potential choir members. Additional responses regarding positive administrative support included provision of adequate facilities, equipment, and money, and allowing students to take trips. Interviewees also mentioned the importance of their administrator being accessible and supporting the teacher when in conflict with a parent.

Inadequate administrative support was one of the primary reasons early career teachers in this study gave for leaving the profession. This finding is consistent with research that indicates teachers' decisions to remain in teaching are closely associated with the teachers' perceptions about administrative support (Chapman, 1984; Colley, 2002; Darling-Hammond, 1997; Scheib, 2003). A comparison of views of the value of types of professional assistance between early career teachers who intend to leave teaching and their principals showed that only 3 out of the 12 teachers had a significant positive correlation. This indicates that 75% of the teachers and their principals did not have an agreement regarding professional assistance. Because principals did not place the same value on the types of assistance that early career teachers determined were critical to their professional development, perhaps the teachers did not receive the type of support they needed and thus became frustrated, discouraged, overwhelmed, and ultimately decided to leave the profession. This finding is consistent with research indicating that the principal's provision of professional development practices during the early years of teaching strongly influences the rate of teacher attrition (Certo & Fox, 2002; Colley, 2002).

Further, data analysis indicates that among the 17 teachers who intended to change schools, there was not one teacher who showed a significant positive correlation with their principal regarding the value of types of professional assistance. Perhaps this lack of agreement on critical issues has an effect on the teachers' decisions to leave their current teaching position. Conversely, administrative support was selected by 48.6% of the teachers as a reason for staying in the teaching profession. This percentage is consistent with previous research indicating that administrative support has a strong influence on a teacher's decision to remain in the profession (Brewster & Railsback, 2001; Johnson & Birkeland, 2003).

Administrators do appear to play an important role in teacher job satisfaction, retention, and attrition. Data also indicate that teacher and administrator perceptions of methods of support are dissimilar. Perhaps the current rate of music teacher attrition could be averted by making administrators aware of the vital role they play in teacher job satisfaction and by educating them regarding what types of teacher assistance are of the greatest value. Based on the results of this

study, if administrators are supportive of early career teachers having a music mentor, are accessible to the teachers, and encourage them to attend music workshops and conferences, perhaps the quality of instruction as well as the rate of retention will rise.

These results should be generalized with caution since they included only early career choral teachers from a specific part of the country. To make this study more comprehensive, a larger population of secondary music teachers from band, choir, and orchestra should be surveyed. But results do indicate directions for future study and further examination of this vital question.

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Table 1. Teacher and principal ratings of importance of types of professional assistance to early career music teachers

Type of assistance	Teacher		Principal	
	Mean	*SD*	Mean	*SD*
Colleagues in music field	4.2	.77	4.1	.87
Music workshops or conferences	4.2	.95	3.6	.90
Other music teachers in school	3.9	1.2	3.0	.96
Accessibility of administrator	3.5	1.1	4.4	.57
Fine arts supervisor	3.3	1.4	2.8	1.3
Other non-music teachers in school	3.3	.88	3.7	.87
Release time for performances outside of school	3.2	1.7	3.6	.79
Assigned mentor teacher (music)	3.0	2.1	3.7	1.0
Release time to observe experienced music teachers	2.9	2.1	3.7	.71
New teacher orientation program	2.8	1.3	3.6	.85
Administrative assistance with classroom management	2.7	1.6	4.1	.73
In-service programs	2.7	1.1	3.4	.56
Administrators' visits to classroom	2.4	1.0	3.8	.89
Assistance with administrative duties (fundraising, trips, competitions)	2.3	1.7	3.4	1.0
Assigned mentor teacher (non-music)	2.3	1.7	3.8	.90
Release time to work with feeder school choirs	2.0	1.7	3.5	1.3
Release time for recruiting students from other schools	2.0	1.7	3.3	1.4
Administrative assistance with budget preparation	1.7	1.6	4.0	.69
Administrative assistance with large classes	1.7	1.7	3.6	.98

Note. Ratings were made on 5-point scales (1 = no help; 2 = little help; 3 = moderately helpful; 4 = very helpful; 5 = extremely helpful; 0 = NA).

Table 2. Frequency and percentage of factors increasing job satisfaction in current teaching assignment of early career teachers (*N* = 87)

Factor	Frequency	Percentage
Community/parent support	53	60.9
Higher salary	51	58.6
Administrative support	36	41.3
Support of other faculty members	34	39.0
Support with discipline problems	33	37.9
Improved school environment	30	34.4
Recognition of accomplishments	28	32.1
Other	27	31.0
Participation in decision making	25	28.7
Adequate educational preparation for this teaching assignment	11	12.6
Fewer classes	10	11.4
Smaller classes	10	11.4

Table 3. Frequency and percentage of early career teachers' reasons for intending to leave the teaching profession (_n_ = 12)

Reason	Frequency	Percentage
Lack of student motivation	5	41.6
Pursue other music career	5	41.6
Job stress	5	41.6
Attend graduate school in music	5	41.6
Lack of student discipline	5	41.6
Inadequate administrative support	5	41.6
Lack of parental/community support	3	25.0
Scheduling issues	3	25.0
Pregnancy/child care	3	25.0
Low salary	2	16.6
Multi-campus duties	2	16.6
Workload issues	2	16.6
Moving	2	16.6
Lack of influence over school policies	2	16.6
Classes too large	2	16.6
Other	2	16.6
Lack of adequate preparation time	1	8.3
Isolation	1	8.3
Unsafe environment	1	8.3
Pursue career outside of music	1	8.3
Health	1	8.3
Poor opportunities for advancement	0	0.0
Elimination of program	0	0.0
Reduction in staff	0	0.0
Total of 57 responses		

Table 4. Frequency and percentage of early career teachers' reasons for intending to stay in the teaching profession (*n* = 74)

Reason	Frequency	Percentage
Support of other teachers	41	55.4
School environment	40	54.0
Student motivation	39	52.7
Administrative support	36	48.6
Schedule	36	48.6
Salary	31	41.8
Opportunities for advancement	23	31.0
Parental/community support	22	29.7
Class size	21	28.3
Adequate preparation time	20	27.0
Student discipline	20	27.0
Other	19	25.6
Workload	12	16.2
Influence over school policies	3	4.0
Total of 363 responses		

Table 5. Frequency and percentage of early career teachers' reasons for intending to change schools (*n* = 17)

Reason	Frequency	Percentage
Other	10	58.8
Job stress	9	52.9
Lack of student motivation	7	41.1
Lack of student discipline	7	41.1
Workload issues	6	35.2
Scheduling issues	6	35.2
Inadequate administrative support	5	29.4
Lack of influence over school policies	5	29.4
Lack of parental/community support	5	29.4
Low salary	5	29.4
Isolation	4	23.5
Lack of adequate preparation time	3	17.6
Poor opportunities for advancement	3	17.6
Multi-campus duties	3	17.6
Classes too large	3	17.6
Moving	3	17.6
Pregnancy/children	2	11.7
Elimination of program	1	5.8
Unsafe environment	1	5.8
Reduction in staff	0	0.0
Total of 88 responses		

Request for Applications
Editorial Board Members: Journal of Music Teacher Education

The *Journal of Music Teacher Education* is seeking nominations for members of the editorial board. The members of the editorial board will begin duties on August 1, 2008, and continue through July 31, 2014.

Qualifications

__ Be a member of the Society for Music Teacher Education. (Any MENC member who selects Teacher Education as their professional teaching area is a member of SMTE.)
__ Be a professional educator of music teachers who is committed to excellence in teaching, scholarship, and research, evidenced by active participation in the field of music teacher education.
__ Have the expertise and be able to commit the necessary time to carry out the duties of the position.
__ Have the support of your employing institution in terms of release time, facilities, and materials necessary to carry out the duties of the position for the entire length of the position's term.

Application

__ Provide a letter indicating your interest in the position including a statement that you can fulfill the duties required of the position.
__ Provide a complete vitae that characterizes your qualifications for the position.
__ Obtain three letters of support sent directly to the nominations office from nationally recognized individuals in music teacher education.

Send the above items by February 18, 2008, to:

Journal of Music Teacher Education Nominations
c/o William Fredrickson
College of Music
Florida State University
Tallahassee, FL 32306-1180

For more information:

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