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## A GROUNDED THEORY STUDY OF THE VALUES AND BELIEFS THAT SHAPE THE TEACHING STRATEGIES OF MIDDLE LEVEL MUSIC EDUCATORS

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A GROUNDED THEORY STUDY OF  
THE VALUES AND BELIEFS THAT SHAPE  
THE TEACHING STRATEGIES  
OF MIDDLE LEVEL MUSIC EDUCATORS

by

Jeannette R. Young

A DISSERTATION

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In Partial Fulfillment of Requirements  
For the Degree of Doctor of Philosophy

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Under the Supervision of Glenn E. Nierman

Lincoln, Nebraska

April, 2002

# A GROUNDED THEORY STUDY OF THE VALUES AND BELIEFS THAT SHAPE THE TEACHING STRATEGIES OF MIDDLE LEVEL MUSIC EDUCATORS

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University of Nebraska, 2002

Advisor: Glenn E. Nierman

This grounded theory was generated from interviews with eighteen middle level music educators with the goal of uncovering the values and beliefs that support those teaching strategies which foster student growth and learning in music education. The eighteen middle level music educators were chosen by purposeful sampling using peer recommendation. The informants were teachers in the states of Georgia, Iowa, Kansas, Minnesota, Montana, Nebraska, Ohio, Oklahoma, Texas and Wisconsin. Their teaching experiences at the middle level included work with student populations in public schools, private schools and Native American reservation schools. Both vocal and instrumental music educators were interviewed. These interviews were transcribed by the researcher and analyzed with the aid of the computer program QSR NUD•IST™ (Non numerical, Unstructured Data Indexing, Searching and Theory-building). The data from these interviews, together with observations and related artifacts, were used to develop a grounded theory about the values and beliefs that shape the teaching strategies of middle level music educators. The data analysis revealed the belief statements that support the teaching strategies employed by effective middle level music educators. First and foremost, they valued music and music

education. They felt that teaching music to middle level students is important work. They valued their students, and they believed that all children must have music in their lives and that all children must be taught the skills that will enable them to listen to, understand, perform, move to and create a wide variety of musical styles and genres. The grounded theory model developed in this study delineated these values and beliefs in four levels of connectedness to the central belief systems of the informants. Practical applications of this grounded theory are suggested for preservice and inservice teacher training. Guidelines are also suggested for administrators wishing to hire effective middle level music educators.



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JRY

# **CHAPTER ONE**

## **DESCRIPTION OF THE STUDY**

### **STATEMENT OF THE PROBLEM**

The middle level music student presents a unique challenge to the music educator. Physical, social, emotional and educational needs change dramatically during this time of emerging adolescence. David Reul (1996) sums up life at the middle level: "Emotion drives attention. Attention drives memory and learning." Middle level music educators are dealing with a time in the human life span that is driven by emotion. They are also dealing with a need to develop strategies that engage the students' attention. There are many textbooks and curriculum guides available to assist music educators in teaching music at the middle level. However, it takes a special kind of person to effectively capture the attention of the students and guide them towards the appropriate goals and outcomes of the planned curriculum. This study endeavors to uncover the underlying values and beliefs of the music educator that influence his/her teaching strategies.

My interest in knowing about what it takes to be a successful middle level music educator began in 1979 when I taught my first class of sixth grade general music. Previously I had taught high school vocal music for three years. I thought, "Sixth grade? How hard can that be?" It didn't take long to learn how hard it could be. It also didn't take long to discover that the texts provided by the school district were of little value. I immediately began calling teachers I knew to be capable, successful and who actually liked this age group to find out what I needed to do to succeed. I was lucky enough to

receive suitable information and materials, which improved my success rate with my new charges. I also knew that if I planned to remain at this level I would have to attend workshops, develop relationships with peer mentors and go back to school.

I did all three of these. Ten years later I was ready to write my first research proposal, which was designed to prove that kinesthetic methods were superior to non-kinesthetic methods in teaching music to hyperactive sixth grade students. However, after an extended review of the literature, I came to the conclusion that enough research had been done to support the notion that using movement and dance in music education greatly enhances the learning process. These studies also suggested that “hyperactive” students required stimulating activities, and that they responded quite positively to the inclusion of kinesthetic activities in the music classroom.

My next research proposal resulted in a small qualitative study entitled “A Phenomenological Study of Senior Citizens in Nebraska Concerning Their Childhood Musical Memories.” I interviewed four women over age 80. I wanted to learn from these senior citizens the secrets of teaching that lasts a lifetime. The only secrets I learned were that a good music education in childhood was appreciated by those who had it, and missed by those who didn’t.

I also realized that I was beginning to prefer the idea of a grounded theory rather than a phenomenology for my actual dissertation research. I wanted more structure in the final product, so that it might be useful as a tool for teacher education. I further realized that the best source of information about successful strategies for teaching music to transescent students would be

the teachers themselves. The original problem still remained. What does it take to be a successful middle level music educator?

Sink (1992) reviewed 200 research studies on teaching junior high and middle school general music. She grouped the studies into four main categories: (a) general music instruction, (b) music literacy, (c) music preferences and attitudes, and (d) implications for adolescent general music education. The studies, in general, emphasized the importance of research at this level due to the fact that it is often the last formal music instruction that a majority of our population will ever receive. There were no specific studies which can be said to parallel the design proposed for my study, but her overall recommendations support the purpose I have outlined. She recommended continued research at this level for three reasons: (a) to clarify the effects of instructional strategies and musical materials on adolescent music literacy, (b) to discover the teaching strategies needed to help focus students' attention on those qualities that clarify or illuminate a specific concept being studied, and (c) to test the effects of teaching strategies on adolescent students' organization of music information (Sink, 1992, p. 610). "Ultimately, general music study is designed to help students acquire knowledge, skills, and values necessary to continue music learning and participation as composers, performers, and consumers" (Sink, 1992, p. 602). All of these topics plus many others emerged from the eighteen interviews conducted for this study.

Music educators seem to possess some intrinsic quality that keeps them in the profession in spite of the difficulties involved in motivating middle school music students to perform and learn. Successful middle level music educators find ways to encourage their students to do the long hours of tedious practice necessary to learn the skills needed to read, write, create,

perform and love music. They are also adept at motivating those students who do not practice outside the classroom. "Since theories in science, philosophy, or religion are often created (a) when information is lacking, (b) when demand for resolution is high, or (c) when the theorist may feel some degree of control in making things come out like he wants them to, it is highly likely that theories will be highly colored by values" (Scheibe, p. 109). There is a set of beliefs and values that drives the music educator to persevere against all odds. These beliefs and values might not ever be articulated by the educator, but they exist nevertheless. This study seeks to uncover and explore the beliefs and values that shape the teaching strategies of middle level music educators.

Knowing the beliefs and values of music educators that shape their teaching strategies will be useful and important information for the field of music education. These beliefs and values are important components of each teacher's personal philosophy of music education. Developing a philosophy of music education is a lifelong endeavor. Awareness of what others value and believe can be a valuable tool in articulating and developing one's own philosophy.

### **PURPOSE OF THE STUDY**

The purpose of this study was to discover the beliefs and values held by middle level music educators which shape their teaching strategies and behaviors.

## **RESEARCH QUESTIONS**

Grand Tour Question:

What are the beliefs and values of middle level music educators that influence their teaching strategies and behaviors?

Sub questions:

- 1) What is the role of music education in the life of the middle level student?
- 2) What is the role of the music educator in the life of the middle level student?
- 3) What do middle level music educators believe about their students' musical, psychological, physical, emotional and social development?
- 4) What do middle level music educators believe about the ideal music curriculum for middle level students?
- 5) What instructional strategies do middle level music educators use for their students' musical development?
- 6) Why do middle level music educators use these particular strategies?
- 7) What advice would middle level music educators give to new middle level music teachers?
- 8) What advice would middle level music educators give to administrators in charge of hiring new middle level music educators?

## DEFINITION OF TERMS

In their simplest forms, the following definitions apply for purposes of this study: A *value* is a principle, standard or quality considered worthwhile or desirable. A *belief* is a firmly held conviction or opinion. A *strategy* is a plan of action. A *behavior* is an action or reaction of a person under a given circumstance. *Middle level* encompasses grades 5 through 8. A *successful* teacher guides the growth and learning of students toward the achievement of carefully selected and researched goals. *Effective* teachers produce results that are often brought about by surmounting obstacles. *Transescent* is a contemporary term which gives emphasis to the transitional nature of the middle school adolescent.

To show the relationship of beliefs to behaviors, a model proposed by Rokeach (1968) was used. He maintains that beliefs have "observable behavioral consequences" (p. 1). Rokeach's (1968) model defines man's belief system along a central-peripheral dimension. The importance of beliefs in this model is defined "solely in terms of connectedness: the more a given belief is functionally connected or in communication with other beliefs, the more implications and consequences it has for other beliefs and, therefore, the more central the belief" (p. 5). He proposes the following four defining assumptions or criteria of connectedness:

1. *Existential versus nonexistential beliefs.* Beliefs directly concerning one's own existence and identity in the physical and social world are assumed to have more functional connections and consequences for other beliefs than those which less directly concern one's existence and identity.

2. *Shared versus unshared beliefs about existence and self-identity.*

Beliefs concerning existence and self-identity may be shared or not shared with others. Those shared with others are assumed to have more functional connections and consequences for other beliefs than those not shared with others.

3. *Derived versus underived beliefs.* Many beliefs are learned not by direct encounter with the object of belief, but indirectly from reference persons and groups. We refer to such beliefs as “derived” beliefs. Derived beliefs are assumed to have fewer functional connections and consequences for other beliefs than the beliefs from which they are derived.

4. *Beliefs concerning and not concerning matters of taste.* Many beliefs represent more or less arbitrary matters of taste and are often so perceived by the individual holding them. Such beliefs are assumed to have relatively fewer functional connections and consequences for other beliefs than beliefs that do not represent arbitrary matters of taste (Rokeach, 1968, p. 5 - 6).

This study seeks to make the connections between teacher-held beliefs and their resulting behaviors. Many of these behaviors fall into the category of teaching strategies. Every effort has been made to show connections between beliefs and teaching strategies. Furthermore, the model developed for this study from the analysis of the data will show the four levels of connectedness suggested by the Rokeach model.

Scheibe (1970) capsulizes the relationships among behaviors, beliefs and values: “What a person does (his behavior) depends upon what he wants (his values) and what he considers to be true or likely (his beliefs) about



himself and the world (his psychological ecology)" (p. 1). "The distinction between believing and valuing was first made by Plato" (Scheibe, 1970, p. 21). In "Book Four" of *The Republic*, Plato described three components of the human soul. According to the three different interpretations that I studied, the three parts of the soul could be named "*knowing, wanting, and willing*" (Scheibe, 1970, p. 4); "*rational, irrational appetite and anger or indignation*" (Cornford, 1958, pp. 136 - 137); or "*reason, desire and spirit*" (Richards, 1942, pp. 86-87). Essentially, one part of the soul is comprised of one's knowledge and beliefs about things, another part expresses its desires concerning whether or not the soul should move towards or away from these objects of knowledge and beliefs, and the third part of the soul makes a value judgment regarding what is best. Plato (Richards, 1942) further insisted that society reflects these same three components of reason, desire and spirit:

*Socrates:* Well said. Here then, after a long and hard journey, we come to land. There are these three sorts in the mind like the three sorts in the state, and a man by himself is wise and brave as a state is wise and brave. And he is just in the same way that a state is just. (p. 88)

For purposes of this paper, the definition of *beliefs* will align with the knowledge component of the soul, and the definition of *values* will align with the spirit component of the soul. The spirit part of the soul makes the value judgments concerning what action or behavior is in the best interest of the individual or of society. When extrapolating this model to the development of a grounded theory concerning the beliefs and values that shape the teaching strategies of middle level music educators, it will suffice to say that what they know or believe in tandem with what they desire for their

students' education is governed by their values concerning what is in the best interest of their students' music education.

At least since the time of Plato, men have considered knowing or believing as analytically separate from wanting or valuing (Scheibe, 1970, p. 4 - 5). A basic problem for the assessment of beliefs is that "the behavior used as an index of belief is necessarily influenced by values as well" (Scheibe, 1970, p. 39). Distinguishing between beliefs and values involves distinguishing between questions of fact and questions of value. Answers to questions of facts are belief statements, whereas answers to questions of value are value judgments. Scheibe (1970) summarizes these differences:

Belief statements refer to what is possible, what exists, what happened in history, what a person is, what he can do. They are framed in terms of expectancies, hypotheses, subjective probabilities, assumptive worlds, cognitive maps, and so on. Value judgments refer to what is wanted, what is best, what is desirable or preferable, what ought to be done. They suggest the operation of wishes, desires, goals, passion, valences or morals. (p. 41 - 42)

Working to maintain clarity and consistency in using the terms *values* and *beliefs* is challenging. This study proposes a hierarchy with values at the core, and beliefs stemming from these core values. Behaviors are the keys that unlock the discovery of the underlying beliefs and values. The importance of each of the emerging beliefs has been assessed in order to align them on a central-peripheral dimension, as in the model suggested by Rokeach (1968).

The importance of building a theory based on values is supported by Melton (1990) who maintains that middle school education is the most important level of education, during which time lifelong values are formed, and by Gibbons (1977) whose research supports the idea that adolescent music preferences are recapitulated during the senior years of life.

Berg (1993) did a single case study of an elementary music teacher. She found that teacher-held beliefs were powerful organizers for the teaching behaviors chosen by her informant. After observing this teacher for six weeks to discover the patterns in his teaching behaviors, Berg noticed that the teacher brought his beliefs, values, and history into his teaching. She, therefore, recommended that further qualitative studies be done to discover the beliefs that inform the practicing teacher's strategies.

This study acts on Berg's recommendation. It has uncovered some of the beliefs and values that may explain the behaviors and competencies of the eighteen informants. This study focuses on middle level music education exclusively. The use of personal interviews with open ended questions generated data which was as free as possible from the researcher's biases.

## **WHY GROUNDED THEORY?**

### **Assumptions of the Qualitative Paradigm**

Creswell (1998) defines the qualitative research paradigm:

Qualitative research is an inquiry process of understanding based on distinct methodological traditions of inquiry that explore a social or human problem. The researcher builds a complex, holistic picture, analyzes words, reports detailed views of informants, and conducts the study in a natural setting (p. 15).

The assumptions of the qualitative paradigm fit this study much better than those of the quantitative paradigm. In qualitative research reality is subjective and multiple as seen by the participants. The researcher interacts with that which is being researched. The data is value-laden and biased. The process of data analysis for this study involved interpretation by the researcher, and although decisions were made based on the words of the informants, there was still an element of bias as the researcher assigned various labels to the words of the informants. The interviews were informal, based on a few open ended questions. The decisions about categories evolved as the study progressed, and no categories were assigned before the study began. The results of the data analysis were written using the words of the informants colored by the interpretations of the researcher. Qualitative research is an inductive process. The design emerges as the research progresses. Categories were selected, grouped into clusters, occasionally changed and rearranged as new data offered new ideas. Qualitative research is context bound and cannot be generalized to a larger population. Patterns are studied and theories developed for a new understanding of the phenomenon being studied; in this case the values and beliefs that shape the teaching strategies of middle level music educators.

### Rationale for Grounded Theory

According to Strauss and Corbin (1990), a grounded theory study seeks to build rather than test theory. Grounded theory seeks to develop a possible explanation of an event or phenomenon. Something occurs; how do we account for it? The phenomenon studied here is the experience of teaching music to middle level students. This study seeks to discover the teacher-held

beliefs and values which account for the fostering of student growth and learning in the art of music understanding and performance.

"A grounded theory is one that is inductively derived from the study of the phenomenon it represents" (Strauss & Corbin, 1990, p.23). It is through making comparisons and asking questions that the researcher initially begins to conceptualize the data. The newly discovered concepts are grouped into categories. Relationships between categories are studied until one category can be chosen to be the focus. All other categories are then related to this core category. The data collected from the eighteen interviews with middle level music educators was coded in this fashion in order to build a theory about the beliefs and values of middle level music educators that shape their teaching strategies and behaviors. This study does more than just describe what these teachers do, and it does more than list their beliefs and values. This study suggests a theoretical model that explains the impact of personal values and beliefs on the teaching behaviors of these eighteen informants.

### Delimitating Factors

Delimitations "address how the study will be narrowed in scope" (Creswell, 1994, p. 110). Rainbow and Froehlich (1987) state that "delimitations of a study begin with the formulation of research purpose, rationale, and problems/questions" (p. 101). This study was confined to interviewing informants who specialize in middle level music education. Grade levels 5 through 8 were included in the definition of middle level used for this study. Informants represented all aspects of music education, including band, choir, orchestra, and general music. Some of the informants were currently employed as middle level music educators, while others were

chosen because of their past experiences with middle level music education. Some were university professors, who specialize in middle level music teacher preparation.

It was a goal of this study to interview educators from various parts of the United States in order to provide richness and diversity to the data. Time limitations and travel expenses dictated the extent of this richness and diversity, but every attempt was made to widen the scope of this study as much as possible.

The focus of the interview questions was on teacher-held beliefs and values rather than on student-held beliefs and values. Middle level students will be described in terms of the teachers' perceptions of the students.

The researcher has endeavored to refrain from making judgments as to whether the values of the informants were either good or poor. The descriptions of the beliefs and values are as objective as humanly possible. Generalizability is limited to other situations which might match the demographics of the schools and populations studied.

## **RESEARCH PROCEDURES**

The following section briefly describes the processes used for the selection of informants, data collection, data analysis and the ensuring of rigor. These topics are covered in greater detail in Chapters Two, Three and Four.

### **Informant Selection**

The selection of informants for this study was based on purposeful sampling and peer recommendation. To begin, I chose middle level music teachers that I believed to be successful and effective based on my personal

experiences with them. As the proposal for the study progressed, several colleagues recommended teachers that they felt would be good informants for this study. I was interested in music educators who were known to produce a good product as well as those who were known for their ability to connect with all types of students. Having a good choir or band program was not the only, or even most important, criterion. I also looked for teachers who were good at expressing themselves and who had been involved in giving workshops and writing articles about teaching music at the middle level. I wanted a wide range of teaching experiences to be represented, so I chose teachers from several different states, some in private schools, some in public schools, some from wealthy environments, some from low income environments. The school settings included Indian reservations, small towns, inner cities, suburbs and academies that charge several thousand dollars per year for tuition. Some informants teach choir, some teach band and some are now training future music educators.

At first I wanted to interview music educators within driving distance of my home in order to keep the expenses manageable. However, when I was taking a proposal writing class with Dr. Miles Bryant, he wondered why I was suggesting such a narrow field for the study. By definition, a grounded theory study must be full of thick, rich data. He suggested that I apply for a grant, so that I might be able to travel further and thus build a larger, more diverse body of data in which to ground my theory. My original proposal was dangerously close to falling into a category that we were told to avoid, namely, that of studying in "one's own backyard."

Therefore, I applied for three grants from Delta Kappa Gamma Society International, a society of women educators. From Delta Kappa Gamma

International, I received the Berneta Minkwitz Scholarship in the amount of \$5,000. From the Delta Kappa Gamma Rho State organization I received a grant of \$2,500. From Delta Kappa Gamma Alpha Alpha Chapter, I received \$75. Thanks to the support and generosity of my Delta Kappa Gamma sisters, I was able to fly to Montana and Arkansas, drive to Kansas, Texas, Iowa and Minnesota and several locations around Nebraska. This scholarship money was also used to pay for tuition, to purchase a transcribing machine, tape recorder, tapes, and software such as NUD•IST, EndNote, and MacFlow. It is because of this scholarship money that I was able to expand the range and richness of the data for this study.

### Data Collection

I interviewed 18 middle level music educators chosen from my original list of 33 names. Each informant was contacted first by phone or letter. Two declined to be interviewed. An interview protocol was sent to each informant before the interview (See Appendix B). At the beginning of each session, the Informed Consent Form (IRBAPP#98-05-376EX) was reviewed and signed (See Appendix A). This document covers the reasons why the informant was chosen, some background on the purpose of the study and states that the participant may withdraw from the study at any time without penalty.

I traveled by plane to Montana for four interviews and to Arkansas for one interview. I drove to Johnston, Iowa, for one interview and traveled on to Minneapolis for two more. I drove to Wichita and Houston for one interview in each location. Ironically, the informant in Houston had to be interviewed by phone. (Her doctor had ordered bed rest and no visitors after I



had arrived in Houston, but she consented to do the interview by phone.) I was fortunate to be able to interview informants from Ohio and Georgia when they were in Lincoln doing workshops. In Nebraska, I traveled to Bellevue, LaVista, Lincoln, Blair and North Bend to conduct interviews. The informant from Wisconsin was interviewed by phone.

All interviews were tape recorded. The interviews lasted from 45 to 90 minutes, with the average being about an hour in length. The interview protocol was used to structure the flow of the interview. Questions were added along the way, but the original five questions were always covered. Field notes were taken and documents were collected whenever possible. These documents range from copies of articles written by the informants to worksheets designed by these teachers for use in their classrooms and at workshops they had given. Observations of the informants' teaching were arranged whenever possible.

### Data Analysis

All eighteen interviews were transcribed by the researcher personally. This allowed the tone of voice and the intent of the participant to be reviewed during the transcription process. There are about 380 pages of transcription. Boldface was used to highlight emerging keywords. These keywords were also put into a ClarisWorks database to begin the first stage of open coding. At the end of the transcription process, 398 keywords had been chosen. These keywords were then used to "mine the data" for patterns of similarity and contrast.

The software QSR NUD•IST (Non numerical Unstructured Data Indexing Searching and Theory-building) was used to further code and

manage the data. The Rokeach (1968) model showing the relationship of beliefs to values was used to define the relative strength and importance of each of the emergent values in order to build a central-peripheral hierarchy for the final grounded theory statement.

### Ensuring Rigor

Qualitative research requires a different perspective and vocabulary when addressing the issues of validity and reliability. I chose to label this section "Ensuring Rigor" based on the reliability and validity checks suggested by Morse (1994). Most importantly, she recommends criteria of adequacy and appropriateness of data:

In qualitative research, *adequacy* refers to the amount of data collected, rather than to the number of subjects, as in quantitative research. Adequacy is attained when sufficient data have been collected that saturation occurs and variation is both accounted for and understood. *Appropriateness* refers to selection of information according to the theoretical needs of the study and the emerging model. Sampling occurs purposefully, rather than by some form of random selection from a purposefully chosen population, as in quantitative research. In qualitative research, the investigator samples until repetition from multiple sources is obtained. This provides concurring and confirming data, and ensures saturation. The results of the study must be rich, and sampling strategies such as seeking negative cases also contribute to ensuring the adequacy and appropriateness of the data. (p. 230)

Secondly, Morse (1994) suggests criteria for an audit trail that I have applied to this research in order to ensure rigor:

Careful documentation of the conceptual development of the project should leave an adequate amount of evidence that interested parties can reconstruct the process by which the investigators reached their conclusion. The audit trail consists of six types of documentation: raw data, data reduction and analysis products, data reconstruction and synthesis products, process notes, materials relating to intentions and dispositions, and instrument development information (this list was developed by Halpern, 1983, and reported in Lincoln & Guba, 1985, pp. 319-320). (p. 230)

All of these steps have been followed for this study. Evidence of these processes will be shown in the following chapters.

Another important method of ensuring rigor is triangulation.

According to Marshall and Rossman (1995):

Triangulation is the act of bringing more than one source of data to bear on a single point. . . . Designing a study in which multiple cases, multiple informants, or more than one data gathering method are used can greatly strengthen the study's usefulness for other settings. (p. 144)

The concept of triangulation is based on the assumption that any bias inherent in particular data sources, investigators, and methods would be neutralized when used in conjunction with other data sources, investigators, and methods (Jick, 1979, p. 604). Creswell (2002) further states:

Triangulation is the process of corroborating evidence from

different individuals (e.g., a principal and a student), types of data (e.g., observational fieldnotes and interviews), or methods of data collection (e.g., documents and interviews) in descriptions and themes in qualitative research. The inquirer examines each information source and finds evidence to support a theme. (p. 280)

To further establish the definition and importance of triangulation, I refer to Huberman and Miles (1994), who state:

“Grounded” theorists have long contended that theory generated from one data source works less well than “slices of data” from different sources (Glaser, 1978). . . . By self-consciously setting out to collect and double-check findings, using multiple sources and modes of evidence, the researcher will build the triangulation process into the ongoing data collection. It will be the way he or she got to the finding in the first place - by seeing or hearing multiple instances of it from different sources, using different methods, and by squaring the finding with others with which it should coincide. (p. 438)

Triangulation was attempted by collecting documents and other types of evidence from the informants. I looked for items posted on the walls of their classrooms and offices that might signal a confirmation of a belief or value. Posters, sayings, achievement charts, classroom rules, photos and many other wall decorations were recorded in my fieldnotes when I was able to conduct the interviews on site. I also collected band handbooks, workshop handouts, syllabi, assessment rubrics, letters to the editor, letters the informants had written for journal publication and transcriptions from those

classes taught by the informants that I was actually able to observe. These documents will be discussed in detail in Chapter Four as a method of verification (Documentation Outside of the Interview).

It occurred to me, while I was trying to prove that I used triangulation strategies in my research, that triangulation is a concept better suited to quantitative research. When I came across the concept of crystallization, I felt this was a better fit for my study. Richardson (2000) states that “in postmodernist mixed-genre texts, we do not triangulate; we *crystallize*” (p.934). While I am not doing a mixed-genre text study, I find that the concept of crystallization aptly defines the process of creating a model of beliefs and values held by middle level music educators concerning their teaching strategies. In the end, I want to be able to make statements that will reflect a crystallization of the perspectives of all of the eighteen informants combined. Crystals grow and expand while maintaining their inherent internal structures. Richardson (2000) carries the metaphor further:

I propose that the central imaginary for “validity” for postmodernist texts is not the triangle -- a rigid, fixed, two-dimensional object. Rather, the central imaginary is the crystal, which combines symmetry and substance with an infinite variety of shapes, substances, transmutations, multidimensionalities, and angles of approach. Crystals grow, change, alter, but are not amorphous. Crystals are prisms that reflect externalities *and* refract within themselves, creating different colors, patterns, arrays, casting off in different directions. What we see depends upon our angle of repose. Not triangulation, crystallization (sic). In postmodernist mixed-genre

texts, we have moved from plane geometry to light theory, where light can be *both* waves *and* particles.

Crystallization, without losing structure, deconstructs the traditional idea of “validity” (we feel how there is no single truth, we see how texts validate themselves), and crystallization provides us with a deepened, complex, thoroughly partial, understanding of the topic. Paradoxically, we know more and doubt what we know. Ingeniously, we know there is always more to know. (p.934)

The goal of the analysis of the data in this study was to find the underlying structure, or crystallization of the data, that applies to the general phenomenon of being an effective and successful music educator at the middle level. It is the regularly repeating internal arrangement of beliefs and values that will form the crystals of this grounded theory.

The processes used to ensure rigor in this study are as follows:

1. Informants reviewed the Informed Consent Form before beginning each interview. They were also given a copy to keep. This form was approved by the University of Nebraska Institutional Review Board (IRB). A copy of this form can be found in Appendix A.

2. Several well known researchers’ texts were consulted in order to align the procedures used in this grounded theory study with procedures already proven trustworthy. The researchers whose works were most frequently consulted were Strauss & Corbin (1990), Creswell (1994, 1998 and 2002), Marshall & Rossman (1995) and Denzin & Lincoln (1994 and 2000).

3. A “paper trail” was kept from the beginning of the proposal process through the end of the writing of the dissertation. All drafts and revisions of

the proposal and dissertation in progress, all consent forms, field notes, supporting documents received from the informants and all evidence of the evolution of the coding have been organized and stored for purposes of an audit. The audio tapes and transcriptions have also been kept.

4. The tapes were transcribed verbatim by me personally, so that I could be sure that they were accurate. I was also able to take notes during the transcription process that were later helpful during the coding and analyzing phases of the study.

5. The Rokeach (1968) model was used as a starting framework for developing the model of values and beliefs which shape the teaching strategies of middle level music educators. This model allowed values to be aligned according to their degree of importance based on a central-peripheral dimension.

6. The proposal was approved in June 1998. The first interview took place on June 16, 1998 and the last one on Oct. 22, 1998. The transcriptions were done between November 1998 and August 2000. There are approximately 380 pages of interview transcriptions.

7. During the months of data collecting and interview transcribing I was able to participate in a conference clinic and a poster session, where I discussed my preliminary findings. On April 17, 1999, I presented a session at the Delta Kappa Gamma Rho State convention entitled "Mottoes and Metaphors." This session was based on a preliminary notion that everyone I had interviewed for my dissertation had, at some point, referred to themselves and/or their students by using a metaphor. I had also noticed that most of the participants had one or two mottoes that were meaningful to them.

On March 25, 2000, I participated in the University of Nebraska-Lincoln Graduate Research Symposium. I presented a poster based on the "mottoes and metaphors" theme and a list of the keywords I had chosen during the transcribing of the interviews. This project helped me to formulate plans for the analysis phase of the research. I was able to get some feedback from some of my colleagues on how to go about completing the dissertation process. The documents generated by these two presentations are also part of my "paper trail."

### **SIGNIFICANCE OF THE STUDY**

This grounded theory study adds a new perspective to the body of knowledge already established in music education research. Only a very small number of qualitative studies have been done in the area of middle level music education. For many years music education research has been labeled either elementary or secondary. Middle level provides a transition between elementary and secondary education, and therefore deserves special attention. Berg (1993) suggested that future research should investigate how a practicing teacher's teaching might be affected by the various components of his/her beliefs, stance, and representation of content. This study begins to address this deficit.

Knowing the beliefs and values of effective middle level music educators will help us design teacher training curricula which include the kinds of experiences which will be most advantageous for the preservice teacher. This information will also be valuable to the inservice teachers who are determined to improve their effectiveness, and to those administrators who are seeking to hire only the best candidates for their schools.



## **CHAPTER TWO**

### **DESIGN**

#### **ROLE OF THE RESEARCHER**

The role of the researcher is to 1) decide on the problem to be investigated; 2) plan the study; 3) execute the study; 4) analyze the data; and 5) present the findings and conclusions. Qualitative research is interpretive research (Creswell, 1994), and the researcher is the “instrument” (Marshall & Rossman, 1995). The researcher’s biases and judgments need to be stated openly. I was able to closely identify with many of the informants, because I had also been a middle level music educator. While it might have been tempting to focus on interview statements which aligned with my own values and beliefs, I worked hard to suspend these biases and present the data in an objective and balanced manner. I tried at all times to remain open to the new and differing ideas of my informants.

An important part of the researcher’s role is to develop the model which will best display the interpretation of the data. Existing models must be studied and evaluated for possible usage. The model which finally evolves may have some connection with another researcher’s theories, but it will have its own unique components and applications. The terms used to frame the model must be clearly defined by the researcher to ensure the ease with which the results may be practically applied. After studying Milton Rokeach’s model of the central-peripheral organization of beliefs, I was able to develop a model for this study that linked values to beliefs and behaviors set in a hierarchical format.

### Personal Background

I taught 6th grade general music for fourteen years between 1979 and 1998. For seven of those years I taught eight sections of 6th grade and was the accompanist for the 8th and 9th grade choirs in a junior high building that housed 6th through 9th grades. I was not well prepared for my first experience teaching 6th grade. Due to the difficulties encountered when trying to devise a suitable curriculum, I immediately began a quest to find out what teaching strategies were most effective for teaching 6th grade general music. I consulted master teachers, attended workshops and took classes all aimed at improving my effectiveness teaching 6th grade music. Through trial and error, a great deal of experimentation and sometimes sheer tenacity, I felt that I was improving, and I really began to enjoy this age group.

I have learned a great deal since 1979, and I must admit that this quest has been one of the more challenging ones of my teaching career. It is my wish that one of the outcomes of this study will be a body of knowledge and information that will greatly shorten the learning curve and greatly increase the effectiveness of the next generation of middle level music educators.

I discovered early in the experience of teaching middle level music that the Kodály method of teaching music literacy worked best for me. This approach, based on the philosophy and research of Hungarian composer Zoltán Kodály, is voice-centered, sequential and derived from a detailed analysis of the folk music of the "mother tongue" of the countries where it is used, which in my case would be American folk music. The students responded favorably to singing with solfège and hand signs and reading rhythms with the catchy articulations and stick notation system. The games and dances that were originally performed with these folk songs further

engaged the students in musical learning, and I became a believer in the necessity of a kinesthetic approach to acquiring musical skills.

I also noticed that students were motivated by performance opportunities. This is not to say that they were only motivated to learn when they were preparing a program for their parents. The need to perform is even more basic. They were happy to perform little four measure solos in class, sometimes as part of a game or sometimes as an ostinato pattern to accompany a folk song. I soon noticed the motivational advantages of both singing alone and with others and playing alone and with others as stated in the first two MENC National Music Standards.

The 6th graders also responded positively to personal attention and little motivational ideas like stickers and a point system. They wanted someone to notice their achievements no matter how small. They would do anything for points. Personal contact also improved the quality of their involvement in the lessons. I worked hard to learn their names, so I could keep track of them outside the classroom. This was also quite helpful when I had lunchroom duty or recess duty. There is a wonderful sign in one of the buildings where I once taught. It reads, "Children don't care how much you know until they know how much you care." I believe that statement whole heartedly.

During the next seven years, I was transferred to a mixture of other buildings in the district and eventually taught all grades from Kindergarten through 9th grade. I enjoyed all levels, but I still felt that 6th and 7th graders presented unique challenges. Instruction for those age groups had to be different. I found that I even had to change my personality a bit when teaching at the middle level. I needed more flexibility, more creativity and

definitely more energy. If you are willing to go the extra mile with them, they will respond magnificently. They are bright and funny and willing to try almost anything. It just seemed to me that they deserved only the best instruction possible, because for some of them, it would be the last musical instruction they would have, and for others it would be a time where we could lose them from our musical programs if they became bored or frustrated. I wanted to learn more about what strategies worked best with middle level students, as well as what literature was most appropriate.

I initially considered interviewing students for my research, but then realized that I would get the best answers from teachers who loved this age group and were having successful musical encounters with them. I wasn't necessarily seeking to interview the teachers who had the best bands and choirs, although that was the case for some of them. I also wanted to interview teachers who worked with especially challenging student populations, and who were successful in keeping their students involved in music. I believe in music for all students at all age levels. I believe they should be given opportunities to sing, play instruments, read and write music, dance, and study about music and musicians and the musics of other cultures.

In some cases, middle school music educators are getting tired, frustrated and burned out, especially those who were not well prepared for their jobs. It is hoped that this study has generated information that will be useful to both preservice and inservice teachers. There is much to be learned from those who are currently experiencing success teaching music to middle level students.

### Context of the Interviews

This research was not site-specific. It was felt that the study would be strengthened by including as many different states and regions as possible. I wanted to travel to the informants' teaching environments whenever possible in order to assure that I really got outside my "backyard." It really helped, for example, to experience traveling through Montana from one of its larger city settings to one of its Native American reservation settings. Whenever possible I conducted the interviews in the schools where the informants taught. When that wasn't possible I asked them to describe their school settings as part of the interviewing process.

It was a goal to study a wide variety of teachers representing a wide variety of student populations. I sought to include a rich mix of possible environments including differing sizes of cities, racial mixes, and economic backgrounds in both public and private settings. I also chose to include a mixture of vocal, instrumental and general music specialists in order to serve the broadest definition of the term "music educator."

## **BOUNDING THE STUDY**

### Settings

The eighteen informants represented the middle level teaching experience in ten different states: Georgia, Iowa, Kansas, Minnesota, Montana, Nebraska, Ohio, Oklahoma, Texas and Wisconsin. Nine of them were choir directors who invariably also taught general music, five were band directors and four taught both band and choir. Twelve taught in public schools, three in private academies and three taught on Native American reservations.

It is very difficult to simplify a description of the racial and economic mixtures. Many of the populations were quite diverse. However, the following can be said in general. Three of the settings represented a majority population of Native American students. One inner city setting was half Caucasian and half minority consisting of African-American, Hispanic and Asian-American students. The other fourteen represented Caucasian majorities, but one school had a very high Hispanic population and another had a very high African American population. Asian students were in the minority in all settings, but one school had an Asian population nearly 15%.

Economic ranges varied, as well, with the three private academies on one end of the spectrum and the reservation schools on the opposite end. However, that is a major oversimplification. One of the academies supports a program of paid tuition for economically and racially underrepresented student populations in order to make their institution more diverse. It is also not accurate to say that all students in the reservation schools are in the lowest economic range. The settings represented rural towns, reservation villages, suburban and urban cities. Table 1 gives a general picture of the settings and student populations represented in this study.

Table 1

School Settings

Informant	Type of School	State	School Size	Ethnic/Geo-Political/Religious Make-up
Angie	Reservation Parish Musician	Wisconsin	150	2% Caucasian and 98% Native American
Brendan	Suburban Middle School (6-8)	Ohio	300	95% Caucasian and 5% African-American & Asian-American
Carrie	Small Town Junior High (7-8)	Nebraska	200	75% Caucasian and 25% Hispanic
Debbie	Suburban Intermediate School (6-8)	Texas	1350	75% Caucasian and 25% ethnic minorities including Asian-American, African-American, Hispanic and Native American
Donna	Small City Middle School (6-8)	Nebraska	570	99% Caucasian and 1% African-American & Asian-American
Emil	Suburban Junior High (7-9)	Nebraska	750	99% Caucasian and 1% African-American
Jerry	Urban Middle School (8-9)	Montana	950	98% Caucasian and 2% Native Americans and Russian immigrants
Julie	Suburban Middle School (6-8)	Oklahoma	685	66% Caucasian and 34% ethnic minorities including Native American, African-American, Asian-American & Hispanic
Kay	Private Middle School (6-8)	Minnesota	290	85% Caucasian and 15% ethnic minorities
Maggie	Private Academy (K-6)	Georgia	410	86% Caucasian and 14% Muslim, Indian, Buddhist & Asian
Phil	Private Academy (6-8)	Minnesota	300	85% Caucasian and 15% ethnic minorities including African-American, Asian-American, Hispanic & Native American

Table 1, Continued

School Settings

<u>Informant</u>	<u>Type of School</u>	<u>State</u>	<u>School Size</u>	<u>Ethnic/Geopolitical/Religious Make-up</u>
Rose	Urban school (7th grade only)	Montana	310	99% Caucasian and 1% ethnic minorities including Russian immigrants
Sam	Reservation Middle School	Montana	600	10% Caucasian and 90% Native American
Sean	Urban (inner city) Middle School (6-8)	Kansas	950	50% Caucasian and 50% African-American, Asian-American & Hispanic
Sherri	Suburban Middle School (7-8)	Nebraska	700	88% Caucasian and 12% ethnic minorities including African-American, Asian-American, Hispanic, Sudanese and Congolese
Ted	Urban Middle School 7-9	Nebraska	712	87% Caucasian and 13% ethnic minorities
Vaclav	Reservation Middle School (7-8)	Montana	600	10% Caucasian and 90% Native American
Wilma	Suburban Middle School (6-8)	Iowa	987	95% Caucasian and 5% ethnic minorities including East Indian and Bosnian refugees



## Participants

Interviews were conducted with eighteen middle level music educators, who teach or have taught in the states of Georgia, Iowa, Kansas, Minnesota, Montana, Nebraska, Ohio, Oklahoma, Texas and Wisconsin. As previously mentioned, the student populations which they taught included public schools, private schools and Indian reservation schools. Field notes were taken when I was able to visit the schools of the participants. Relevant documents written by the informants were also collected whenever possible.

The informants for this study were selected by peer recommendation and purposeful sampling. In qualitative research, sampling is "based on informational, not statistical, considerations. Its purpose is to maximize information, not facilitate generalization" (Lincoln & Guba, 1985, p. 202). One of the goals of this selection process was to choose informants representing a variety of locations in the United States, as well as many different teaching situations and personal backgrounds. The participants were all experienced in the area of middle level (grades 5 - 8) music education, with a minimum of seven years of teaching experience. Some were chosen based on documented contributions to the music education profession as researchers, authors, and/or clinicians. Others were chosen based on reputation or recommendation of their peers. The researcher traveled to Kansas, Texas, Iowa, Minnesota, Montana, Arkansas, and various cities in Nebraska to conduct the interviews and observations. Two informants were interviewed when they were in the researcher's home town for professional reasons. Two participants were interviewed via taped telephone conversations. All interviews were audio taped and transcribed by the researcher for analysis.

### Thumbnail Sketches of the Informants

The following section presents short sketches of the 18 informants' job descriptions and instructional settings in the Fall of 1998 when the interviews took place. In order to make this a useful reference section, the pseudonyms are listed in boldface and in alphabetical order.

**Angie** has taught both vocal and instrumental music at many levels and in many locations, including Hawaii, Nebraska, Wisconsin, Michigan and Ohio. At the time of the interview she was a church choir director on a Native American reservation in Wisconsin. She had been there for about 6 years. The congregation of that church was about 90 percent Native American and 10 percent Caucasian. Music was not formally taught in the tribal school, so Angie was teaching the children about western sacred music in her church choir. The Native American students were comfortable and confident with their traditional music, but very shy about performing church music.

**Brendan** was a K - 6 music specialist in a large suburban school district in Ohio. He had been in that district for 16 years. He was also directing an area children's choir for children aged 9 - 14. He estimated the ethnic distribution of his school to be 95 percent Caucasian, 3 percent African American and 2 percent Asian. The socioeconomic level was "next to the bottom" in his words. Each summer Brendan teaches music education methods classes for universities in Ohio and Minnesota.

**Carrie** taught elementary and middle school vocal/general music and band for 28 years in a small rural Nebraska town. The community she taught in had a large influx of Hispanic students in recent years due to the presence of a meat packing plant nearby. Previously she taught band and choir at the high school level for 9 years in Nebraska and Missouri.

**Debbie** had been a vocal music teacher in a large suburban Texas middle school for 8 years at the time of the interview. The school population was around 2000 in grades 6 - 9. The school population was 75% Caucasian and 25% minorities. Her largest class contained about 85 students. She taught choir and general music classes at that time. She described the neighborhood as upper middle class. She previously taught middle school vocal music in two other large Texas urban middle schools before transferring to her current position.

**Donna** is the band director at a middle school in a small town near a large urban center in Nebraska. At the time of the interview, she had held this position for 11 years. The school houses 570 students in grades 6 - 8. The student population is mostly Caucasian. Donna thought they had maybe one African American student in the whole school. Students come from area farms and from parents who work in the nearby urban center. Previously she taught elementary music in Wisconsin and Minnesota for several years.

**Emil** is the band director at a suburban junior high school (grades 7 - 9) in eastern Nebraska. At the time of the interview, he had held this position for 19 years. There are approximately 750 students enrolled in grades 7 - 9 at this junior high, with a mostly Caucasian, middle class population. Emil previously taught 6th grade general music in that same school district.

**Jerry** is the 8th and 9th grade band director at a middle school in a Montana town with a population of approximately 12,000. However, the surrounding area which feeds the school contains a population of nearly 35,000. The 9th graders come from approximately 13 different rural schools and some travel as much as 40 miles one-way to school. The student enrollment is between 950-1000 in grades 8 and 9. The student population is

approximately 98 percent Caucasian. There are a handful of Native American students and maybe three African American students. Jerry has five bands ranging in size from 38 to 45 students.

**Julie** was a music education professor at a university in Arkansas at the time of the interview. She was also directing an area children's choir for children in the 3rd through the 8th grades. Previously she had taught middle school vocal and general music in a large suburban city in Oklahoma. She is very active in state and national music education organizations, and has also written for a junior high choral publication series.

**Kay** was teaching vocal music to students in grades 5 - 7 at a private academy in Minnesota at the time of the interview. The middle school portion of this academy houses approximately 300 students. The students come from over 50 communities in Minnesota representing all socioeconomic levels. Students of color comprise almost 15 percent of the student body. Kay is extremely active in local, state and national music education organizations, and is very pro-active in music education advocacy. She has also done a significant amount of teacher training in music education at a university in Minnesota.

**Maggie** was a middle level band director at a private academy in Georgia. The academy draws students from 22 countries and includes a minority population (African American, Hispanic and Asian) of approximately 14 percent. The preK - 6 student population at the academy is approximately 400 students. Students are of high ability and high socioeconomic backgrounds. She has also done teacher training in middle level band methods for several universities over the past few years, and has co-edited an instrumental methods book.

**Phil** is the band director at a private academy in Minnesota. He described the basic personality of the school as very solidly middle class with some very wealthy families, as well. The school's population is 85 percent Caucasian and 15 percent ethnic minorities. His bands range in size from 27 - 80 students, with his average class size being around 40. He works with band students in grades 6 - 8.

**Rose** teaches vocal music in a 7th grade only school in a large town in Montana with a population of approximately 12,000. She had been in this school district for 16 years at the time of the interview. Her teaching experiences during those 16 years covered grades K - 9. At the time of the interview, she was also running the gifted and talented program for the 7th grade school. The school population was mostly Caucasian. Rose previously taught music, library and P.E. in other Montana schools for about 4 years.

**Sam** was teaching high school band and choir on a Native American reservation in Montana at the time of the interview. However, he had just moved to this position from a middle level music position in the same school district, where he had been for 18 years. Previously, he taught music to students in grades 1 - 8 in a predominantly German community in Ohio for 10 years. There were approximately 70 students per grade level at that school. The student population was 90 percent Native American and 10 percent Caucasian.

**Sean** had just completed 7 years of teaching vocal/general music at an inner city middle school in southern Kansas. He described the school population as being over 50 percent ethnic minorities, over 60 percent free and reduced lunch with a variety of socioeconomic and racial backgrounds. The student body contained about 950 students in 6th, 7th and 8th grades.

**Sherri** has taught vocal/general music and band at a 7/8 grade middle school in a large suburban district in Nebraska for many years. The student population is 88 percent Caucasian and 12 percent ethnic minorities. Her classes include choirs, swing choirs, general music and band classes. She previously taught elementary music in a very large Nebraska city.

**Ted** was teaching vocal music at a large middle school in one of Nebraska's larger cities at the time of the interview. He had held this position for several years. He was teaching 7th grade exploratory and 8th and 9th grade choirs. Previously, he had taught high school vocal music in a nearby smaller Nebraska town.

**Vaclav** was teaching middle school vocal music to students in grades 6, 7 and 8 on a Native American reservation in Montana. He had held this position for 10 years at the time of the interview. There were approximately 600 students in this reservation middle school in grades 6 - 8. Previously, he had taught high school vocal music in other Montana schools and in the state of Washington for about 10 years.

**Wilma** had completed one year of teaching vocal music at a large suburban school in Iowa at the time of the interview. Previously, she had taught middle school vocal music for many years at large suburban schools in Nebraska. Her duties have always included both general music classes and all types of choirs.

## **DATA COLLECTION**

### **Grand Tour Question**

How do the beliefs and values of middle level music educators influence their teaching strategies and behaviors?

### **Specific Questions**

The interview protocol that was sent to the informants in advance included the following questions (See Appendix B) :

1. What is the role of music education in the life of the middle level student?
2. What do you believe about the intellectual and emotional development of middle level students?
3. What do you believe about the ideal musical curriculum for middle level students?
4. What instructional strategies do you use for your students' musical development?
5. Why do you use these particular strategies?

As the interviews progressed more questions were added. In most cases, I asked them to role play as though they were instructing a group of beginning teachers on what is needed to be successful at the middle level. I also asked them to advise a principal who wanted to hire the best candidate for his/her middle school music program. Each participant was also asked to describe themselves in terms of why they felt their personality was especially well suited to teaching music at the middle level. And finally, each informant was given an opportunity to "get on their soapbox" and discuss important topics not previously mentioned.

### The Interviewing Process

In the beginning, potential informants were contacted by phone. A few declined to be interviewed. For those who accepted, interview times of at least one hour were planned. The interviews took place during a time period from June 16, 1998, through October 22, 1998. All interviews were audio taped and later transcribed by the researcher. The transcriptions totaled 380 pages and took from October 1998 until August 2000 to complete. The reasons for the long delay in completing the transcriptions are not important for this research. However, some of the benefits which arose as a by-product of this prolonged effort are significant. During this time, I was able to observe two of the informants teaching in their classrooms, as I was supervising student teachers who had been assigned to them. I was also able to attend clinics and conferences on middle level music education, and participate in research poster sessions, which helped me think about the ways that the outcomes of this research might best be formatted.

Open coding was begun during the transcription process. I selected 398 key words and categories for analysis while I was transcribing. These key words were then used to search the text of the transcriptions in order to try to link the ideas of the eighteen participants into patterns that could be used to construct meaningful interpretations of their various perspectives on teaching music at the middle level.

The bulk of the data collecting was done by audio recording of the interviews. Occasionally, I was also able to observe the informants teaching. Some of the writings done by the participants, especially those which included statements of their beliefs about middle level music education, were also collected. Some of those writings include handouts written by the



teachers for workshops they had given. In summary, the data consists of interview transcripts, observational field notes and public documentation.

### Constant Comparative Method

One of the hallmarks of a grounded theory study is the implementation of the constant comparative method of analysis. The researcher selects categories during the initial phase of analysis, and then constantly compares them. In my case, I selected 398 keywords during the transcription process. I placed these keywords in a data base, so I could alphabetize them in order to check for duplications and trends. As the transcribing progressed, I often found that I was choosing keywords that were already on the list. Therefore, I was beginning to reach a point of saturation with these emerging category possibilities. "This process of taking information from data collection and comparing it to emerging categories is called the constant comparative method of data analysis" (Creswell, 1998, p. 57).

One of the major benefits of using the software NUD•IST (Non numerical Unstructured Data Indexing, Sorting and Theorizing) is that it allowed me to take each of these keywords and do a search of the entire body of interview transcriptions. The resulting reports would tell me which informants had something to say on each topic. It also allowed me to jump directly to the source of any of the quotes for further investigation. As I created reports for each of these keywords, NUD•IST allowed me to write memos, so I could keep track of my direction of thinking. The memo writing was an integral part of the data analysis process. It was the link that allowed me to collapse this large number of key ideas into a more manageable

number for the axial coding phase. The analysis process takes a long time, so it is important to have a way to store the thought processes that go along with the searches.

According to Glaser and Strauss (1967), there are “four stages in the constant comparative method: (1) comparing incidents applicable to each category, (2) integrating categories and their properties, (3) delimiting the theory, and (4) writing the theory” (p.105). For this study, the original 398 keywords were investigated by using the NUD•IST searching, indexing and memo writing capabilities. These keywords were grouped into categories, each accompanied by a definition for that category. The categories were regrouped and placed into a hierarchical model of values, beliefs and behaviors, so that in the end a theory grounded in the original data could be supported.

### Evolution of the Questions

The original interview protocol contained the following questions (See Appendix A): (1) What is the role of music education in the life of the middle level student? (2) What do you believe about the intellectual and emotional development of middle level students? (3) What do you believe about the ideal musical curriculum for middle level students? (4) What instructional strategies do you use for your students’ musical development? and (5) Why do you use these particular strategies? Each of these questions was indeed covered in each interview. However, other questions were added and the original questions evolved a bit as I progressed through the eighteen interviews. The following table (Table 2) shows the evolution of the original five questions. I have excerpted the prompt for each topic from each of the

interviews where a prompt was actually needed. Occasionally, the questions were answered without actually being asked.

Table 3 shows the new topics that arose during the constant comparative phase of the interviewing process. If a question came to mind during an interview, and if that question yielded useful information, then that question would typically be asked in all subsequent interviews. Time did not permit for the researcher to go back and re-interview any of the informants. However, each question in Table 3 was asked numerous times, providing sufficient rich, thick data for study.

The new questions covered the following topics: (1) the informant's personality and "fit" for teaching at the middle level, (2) the informant's teaching environment, (3) questions dealing with teacher preparation, (4) questions regarding criteria for hiring middle level music teachers, (5) an opportunity to talk about material not covered by the interviewer, and (6) questions about the informant's beliefs.

TABLE 2

**Evolution of the Protocol Questions**

(Original protocol questions are in boldface)

**(1)What is the role of music education in the life of the middle level student?**

(to Sherri) Let's talk about music education in the middle level.

(to Emil): Well, let's kind of start with . . . talk to me about the role of music education in the life of the middle level student.

(to Ted): This is Ted. It is Thursday, July 2, and we are talking about the role of music education in the life of the middle student.

(to Wilma): We're going to start off talking about what do you think the role of music or music education, however you want to approach it, in the life of a middle school student. Talk about music in their life.

(to Kay): We'll start with the first question. We don't have to do these in order, but just start talking to me about the role of music education in the life of the middle level student.

(to Phil): Talk about music and/or music education in the role of the life of a middle level student. Why music? Why do they need it?

(to Maggie): Talk about middle level students. How about music in their lives and then your role as the music educator in their lives.

(to Sean): let's go and talk about music in their lives and then music education in their lives. Where to you fit into music in their lives?

(to Debbie): Where do you come in and how do you use their feelings about music to go the direction you think they should be going?

(to Carrie): you can talk about the role of music in the life of a middle level student, and then music education.

(to Brendan): Music in the life of a middle level student and music education and your role as a music educator.

(to Sam): "What does music mean to them? What do you see as their perspective of music?" . . .and then what do you see as your role as a music educator in their lives? What do you bring to their lives in the way of music?

(to Jerry): Talk about your students, middle level students, about music in their lives, what you see as . . . what kind of music they like, and what music means to them. And then what's your role as a music educator?

(to Rose): And talk about the role of music in their lives, what kind of music they like, how much time do they spend with music of their choice, and then move on and talk about your role as the music educator.

(to Vaclav): Is that what you see as your role? Now your role as a music educator in their lives. How do you see what you do . . . What do you do for them? What are you trying to do FOR them?

(to Donna): Talk about music . . . the way you see music in their lives. Can you describe what kind of music they like? . . . And then talk about what your role as a music educator . .

TABLE 2, Continued

Evolution of the Protocol Questions

(Original protocol questions are in boldface)

**(2) What do you believe about the intellectual and emotional development of middle level students?**

(to Sherri) Talk about middle level students intellectually and then maybe after that, emotionally, or at the same time. What are middle level students - describe them intellectually and emotionally.

(to Emil): You can come back to that topic anytime you like, but talk about middle level students intellectually and emotionally. How do you describe them as intellectual beings or emotional beings?

(to Ted): Just talk about them as intellectual beings and then as emotional beings, kind of their . . . where they are . . .

(to Wilma): If you could talk maybe first about the middle level student intellectually, describe them, and then how you deal with that. And then after you finish that then about emotionally what they're like and how you deal with those . . .

(to Kay): You alluded a little bit to the emotional child, but if maybe just, in two separate ideas, talk about them as an intellectual being, the middle level student, and then talk about the middle level student as an emotional being.

(to Phil): just describe the middle level student intellectually, and talk about how you deal with whatever your description of that is. And then maybe, emotionally,

(to Angie): "describe the middle level student intellectually and then describe the middle level student emotionally,

(to Maggie): If you could talk about them as an intellectual being, an emotional being and then how you deal with that.

(to Sean): So that's how you're gonna approach them intellectually, so cognitively you're working with them. So emotionally what are they like, or what's your perception of them emotionally, and then how do you work with that?

(to Debbie): And for a little while talk about them as . . . the middle level students as intellectual beings. You know, what is their range of intellect? And how do you approach that? And then also as emotional beings,

(to Carrie): then do you notice a difference when they get to 6th and 7th grade?

(to Julie): Describe the middle level student intellectually and then emotionally. You know, so you're working with them and what kinds of things are you thinking about as you're planning for them?

(to Brendan): describe middle level students intellectually, and then when you finish with that, emotionally, or if you need to do them at the same time, however, but I want to hear how you describe them.

(to Sam): talk about their intellectual . . . talk about them as intellectual beings. What do you see as . . . what can you teach them intellectually? And then talk about them as emotional beings?

(to Jerry): Describe in your terms the middle level student as an intellectual being. What can you expect from them intellectually?

(to Jerry): Talk about them as emotional beings. That's my next focus.

TABLE 2, Continued

**Evolution of the Protocol Questions****(2) What do you believe about the intellectual and emotional development of middle level students? (Continued)**

(to Rose): Talk about 7th graders as intellectual beings. What can you expect from the intellectually? Or personally, what are your goals for them academically and intellectually?

(to Vaclav): 6th, 7th and 8th, o.k. Intellectually, what kind of expectations can you have of them? I mean, what do you academically . . . are you doing with them? Where do you want to take them?

(to Vaclav): Talk a little bit more about them emotionally. You've talked about what you can expect from them academically, but emotionally . . . just describe the middle level students.

(to Donna): Talk about them intellectually. What intellectual expectations can you have?

(to Donna): You've kind of talked about them emotionally, but talk a little bit more about 7th and 8th graders emotionally.

**(3) What do you believe about the ideal musical curriculum for middle level students?**

(to Sherri): You've kind of talked about #3 then already - what you believe about the ideal music curriculum. You've talked about some of the things . . . Is there anything . . . ? Talk about your general music class, too.

(to Emil): So you've got all these ranges. How do you come up with an ideal curriculum for this age group?

(to Ted): That's experience. I think you've covered . . . do you have notes there? Something I didn't get around to asking you. . . ? Oh, the ideal musical curriculum - you've kind of talked about that.

(to Wilma): Well, then talk about your curriculum. It doesn't have to be your ideal curriculum, but talk about each of your groups and then, so in thinking about this year, what are you going to plan for them to do? What are you going to do long range?

(to Kay): Alright, so you've alluded to what you think should be happening, but "ideal musical curriculum" . . . talk about a choir situation, and then a general music situation, um, some ideal ways.

(to Phil): Now you've said that the music might be secondary, but what would an ideal curriculum entail? What kind of things do you teach?

(to Sean): a long range plan, what would you try to cover in a year? What do you think about when you pick music and when you choose units? What's your long range plan?

(to Debbie): Let's talk about your curriculum. As you're planning . . . so probably right now you're thinking about what you're going to do for the year, and if you are making long range plans,

(to Carrie): why don't we skip down and talk about the ideal curriculum. What should be taught in the middle level? What should be happening?

(to Julie): you've talked a little bit about the ideal music curriculum. You've outlined a lot of the things that you think should be happening.

TABLE 2, Continued

Evolution of the Protocol Questions**(3) What do you believe about the ideal musical curriculum for middle level students? (Continued)**

(to Brendan): Then talk about your curriculum. Talk about how you plan for the year, and then talk about what maybe a typical day, you know, or a typical class . . . so the micro- and the macrocosm of your curriculum.

(to Sam): About your ideal musical curriculum for middle level. YOUR ideal for YOUR situation, not the ideal for the United States of America, but what would be the ideal for your school,

(to Jerry): Now describe your curriculum. Talk about the way you look at your year when you sit down in the fall. What are the things you want to happen during the year? What are your goals for the year? Your ideal curriculum kind of ideas.

(to Rose): "What am I gonna do with these kids this year?" Kind of your ideal curriculum. What are you thinking about?

(to Vaclav): Well, when they're living for the present, how do you design a curriculum? Do you stop in the fall and think about what you're going to do for the entire year? Do you map it out at all? Do you plan a curriculum?

(to Donna): Talk about what kind of a thought process you go through at the beginning of the year. You're trying to plan for your . . . for the whole year . . . like your ideal curriculum.

**(4) What instructional strategies do you use for your students' musical development?**

(to Ted): Alright. So talk about some of the strategies. Talk about a typical choir rehearsal or then maybe a typical general music class. What classes do you have? What's your schedule like, to start with.

(to Wilma): You've kind of covered all the cornerstones here. You talked about your instructional strategies, and gave the whys. So is there anything else you'd like to bring to light about teaching at the middle level ?

(to Kay): Imagine you're trying to explain it. What would you write on the board for me to explain what you just said about the process of teaching, as opposed to just, "I model and you do." And then you said . . . what was that sequence again?

(to Phil): Can you describe a typical rehearsal. What's it like? They walk in the room and what are they expected to do? And then how does the rehearsal progress?

(to Angie): Can you talk about just your strategies, what kinds of things you taught them, and how you taught them to read. And did you do listening?

(to Sean): So talk about maybe a typical lesson or a series of lessons . . . strategy-wise, if I could observe you teaching, what would I see?

(to Debbie): now if you could get to some of the specific strategies that you use. I know that sight singing is part of your rehearsal.

(to Carrie): Instructional strategies. O.K., you've talked about . . . you have posters of the composers on the walls, you have mystery melodies, those are strategies.

(to Julie): What are some of the strategies that you use to teach the melodic reading, rhythmic reading, you know, what are some of the strategies?

TABLE 2, Continued

**Evolution of the Protocol Questions****(4) What instructional strategies do you use for your students' musical development?  
(Continued)**

(to Sam): What are some of the things that you try to cover in a typical rehearsal?

(to Jerry): Can you give me some examples?

(to Jerry): Tell me about a typical rehearsal. So what's a . . . you know, a student comes into your room, what do they see? What's on the board? What's gonna happen in that rehearsal? Is there a typical rehearsal?

(to Rose): Well, then talk about a typical rehearsal, the microcosm. What's a typical rehearsal like?

(to Vaclav): I saw a rehearsal today, but talk about a typical rehearsal then.

(to Donna): You talked a little bit about your typical rehearsal. So you have warm-ups, you cover scales, maybe you've got articulation exercises, etudes. What's the rest of the rehearsal like?

**(5) Why do you use these particular strategies?**

(to Emil): And you're already telling me why you're doing the strategies, so you're actually providing . . .

(to Ted): Alright. The kind of "whys". Why the journals? You said for management.

(to Wilma): Can you mention specifically what you've picked and maybe why you've picked that? What it was that you thought was gonna work with these kids?

(to Kay): Yeah. Under strategies. And, do you have more to say about why you did these particular things?

(to Debbie): How do you get this music taught and how do you . . . where do you go with them. . . what do you want them to walk away with?



TABLE 3

Evolution of Questions Not in Protocol**1. Questions concerning informant's personality & "fit" for middle level**

(to Sherri): I was trying to get into your personality - what it is about you that . .

(to Emil): Well, talk about "Emil" then. What is it about "Emil" that makes you a good fit to be a middle level music educator? Your personality . . .

(to Ted): Now talk about "Ted." What is it about you, about your personality, that makes you a good fit for middle level? I mean, is this your favorite thing to do? And what is it about you that makes you love doing this?

(to Wilma): Well, talk about yourself then. What is it about you or about your personality that makes you a good fit for middle school?

(to Kay): "What is it about you, "Kay", that makes you a good fit as a middle level educator? Why do you love it, and why do they love you? What is it that just makes it a good fit?"

(to Phil): Why do you love them and they love you? Why is this a good fit? What is it about you?

(to Angie): If you could pick a grade level or an age group that you would work with, what would you, I mean what would be your ideal position?

(to Maggie): What is it about you as a person, talk about yourself, why you love middle level and why it loves you, why you are a good fit . . . what is it about you, your personality or your beliefs or . . . ?

(to Sean): Did you feel like middle level was a good fit for you? Did you enjoy it? And then why do you fit well at the middle level?

(to Debbie): I want you to talk about yourself, and what it is about you and about your personality and about your belief system that makes you . . a good fit for the middle level student . . . um. so iust talk about vourself.

(to Carrie): Can you talk about just what it is about you that made you stay there for 28 years? I mean, why did you . . . what makes it a good fit for you . . . that age?

(to Julie): What is it about "Julie,"` what is it about you that makes you a good middle level music teacher?

(to Brendan):what it is about you and your personality and your beliefs and values and all those things that make up you that makes you a good fit for a middle level music educator . . . do you love what you're doing? . . why is that a good place for you?

(to Sam): What is the best fit, I mean, if you could do this ideally with your personality, so what's the best job for you? And why? What job would you have?

(to Jerry): Is middle level your best fit? I mean, is that your favorite?

(to Jerry): And I'm looking to hear what it is about you, about your personality that makes you a good fit at the middle level . . .What is it about YOU that makes you love what you do?

(to Rose): And you're happy with the grade that you're teaching now? You like 7th grade?

TABLE 3, Continued

**Evolution of Questions Not in Protocol****1. Questions concerning informant's personality & "fit" for middle level (Continued)**

(to Rose): Talk about yourself and why you are a good fit . . . What is it about your personality, about your . . . what your heart thinks is right. . . What is it about you that makes you good at this level? . . . a good fit?

(to Vaclav): I'm getting the feeling that you like teaching middle school. If that's the case, what is it about you and your personality that makes you a good fit at this level with this bunch of kids.

(to Donna): Do you think that you're a good fit for middle school? Is that kind of where you've happily landed . . . at the middle level?

**2. Questions concerning the informant's teaching environment**

(to Ted): Since we . . . I'm not able to see your room, would you describe your room. How big is it? What kinds of instruments are in it?

(to Wilma): Describe your room. What's the room like and what's in . . . what instruments and what things are in the room?

(to Phil): When they walk in the room, is there anything written on the board? Do you give them a clue what's going to happen?

(to Sean): I'm first gonna have you tell me about your situation. Describe even down to the building, what kinds of classes you taught.

(to Debbie): First if you could just tell me the name of your school and basically describe your school situation even down to what your room is like and what your teaching schedule is like.

(to Debbie): I look at the walls to see what kinds of things are on . . . Do you do anything to motivate the kids? What are they looking at while they are sitting there?

(to Sam): Describe your rooms.

(to Jerry): Describe what you teach, and then a little bit about your school and the population of your students. How big is the school? What kind of students? And what are your offerings?

TABLE 3, Continued

Evolution of Questions Not in Protocol**3. Questions on teacher preparation**

(to Ted): So if you were talking to some students, some college students who were trying to decide what level they wanted to teach . . . They know they want to teach music. What would you say? Like, "You should teach middle level if you are like this.

(to Ted): O.K. We're talking about advice for the middle level . . . .

(to Wilma): If you are talking to a panel of college seniors who are trying to decide You know, they're going to apply for the job and they're not sure if they want to apply for high school or middle school or elementary. What would you say to them ?

(to Sean): some students that are just thinking about going into the middle level, but maybe aren't too sure and maybe haven't really decided which level they want. What kind of advice would you give them? What would you tell them?

(to Debbie): just can't make up their mind if they want to teach high school or middle school or elementary, um, give them some questions they could ask themselves that might guide them to pick the right level for them.

(to Carrie): What advice would you give to seniors, kids just getting ready to go out to their first job at the middle school?

(to Julie): encourage them either to get into the middle level or stay away from it. Can you talk to them about how they can decide?

(to Sam): Three of them are going to do vocal and three of them are going to do band. So you've got to talk to them about teaching these 6th, 7th and 8th graders in this middle school. What would you advise them?

(to Vaclav): What kind of advice would you give to a young teacher or maybe even a first year teacher?

(to Donna): What advice would you give to new teachers that are just about to go out and teach in the middle school . . . being middle school music educators? A little pep talk before they go out on their first job.

TABLE 3, Continued

Evolution of Questions Not in Protocol**4. Questions on hiring teachers**

(to Kay): What are some of the questions I should ask the people who are applying to be a music teacher at my middle school? I want to get the best music teachers. What should I look for?

(to Sean): And they're all going to go back to their middle schools and hire the best music teachers possible. What are some questions, what should they be looking for, and what should they be asking these candidates?

(to Debbie): And now they're trying to decide how they're going to screen these candidates for their middle level music position. Can you give them some ideas? What should they be looking for, what kinds of questions can they ask?

(to Carrie): What advice would you give to a middle school principal? How's he gonna pick the best person for the job? What kinds of questions should he be asking? What should he be looking for in the ideal . . . ?

(to Julie): how to hire the best possible middle level music educator they possibly can. What should they be asking this person in the interview? What should they be looking for in their credentials?

(to Brendan): Give advice to a middle level principal who's about to hire a new middle level music teacher. Tell him what kinds of questions he should ask and what he should look for in this person that he's going to entrust his student body to?

(to Sam): What questions . . . what should they look for in these people they are about to hire? They really want to build a good music program.

(to Rose): . . . hiring a really good, first rate music teacher for their middle school, and so I need some advice for the administrators to do the hiring, what to look for. What kind of questions should they be asking these candidates?

(to Vaclav): "I've got to hire a new music teacher. How am I going to pick? What shall I look for and what shall I ask them?" You know, how do you go about picking a new teacher for your district in music?

(to Donna): If you were the principal, and you wanted to hire your replacement here. Say you are leaving. What would you have that . . . what would you look for in someone who's going to come in and take over the program?

TABLE 3, Continued

Evolution of Questions Not in Protocol**5. Questions on favorite "soap box"**

(to Ted): Yeah. I think . . . you have covered the basics, which should . . . Is there anything on your notes that you thought about?

(to Kay): Did you cover all the things, notes you wrote to yourself? Anything else you want to add to . . .

(to Phil): Is there something I haven't gotten around to yet?

(to Sean): think of anything else that you'd like to say, if you have a soap box you want to stand on about music education, or anything you want to add,

(to Debbie): something about music education or about your situation, if there's some . . . something I haven't covered that you think you'd like to . . .

(to Carrie): There may be some other things . . . Get on your soap box.

(to Julie): if you can verbalize some of your beliefs and even if you want to get on a soap box about something in particular.

(to Julie): Now, I want you to get on your soap box . . . Is there something that you think needs to be happening right now in middle level, particularly?

(to Brendan): but do you have a soap box? Is there something about music education that you . . . if you could send a message to all the future middle level music teachers, is there something that you might like to tell them about being a good teacher?

(to Sam): Get on your soap box. What do you want to say to the middle level music educators of America?

(to Rose): Do you have a soap box? It can be any topic regarding music or music education. I mean, if you could say something to the whole body of music educators in the United States . . .

(to Vaclav): Do you have a soap box that you like to talk about? Is there some thing in music education that you think needs to be happening, that needs to be . . . some attention needs to be paid to something that we need to do better?

(to Donna): Do you have a soap box that you like to get on and, you know . . . do you have a message for music educators in the United States?

**6. Questions on beliefs**

(to Angie): You've described yourself, but can you think of ways to express what you believe about teaching? You know, what are your beliefs about teaching music?

(to Sean): are you able to articulate your beliefs and MAYBE your values, but at least your beliefs about middle level music education?

(to Carrie): if you could verbalize just what you believe should be happening in music education at the middle level.

(to Carrie): What makes a good middle level teacher?

(to Vaclav): Go back to what you said before about why you like teaching this group, and kind of what your personal rules for teaching this age and this culture are.

(to Vaclav): Teaching Strategies . . . in other words, why do you do what you do? . . . I mean can you verbalize it? . . . any of your beliefs or values about why you do what you do . . .

## THEORY GENERATION PROCESS

With the help of NUD•IST, all 380 pages of interview transcriptions could be searched and indexed an unlimited number of times with virtually unlimited tools for searching. Text could be searched by patterns or strings, as well as Boolean (and/or/not) combinations with any number of restrictions and/or conditions. The results of these searches contained the requested data complete with labels telling the source of each quote. While reading the reports generated by these searches, NUD•IST allowed the researcher to immediately jump to the source of any quote to investigate its context. Once the report had been edited to contain only the desired information, it could be labeled and stored in a very useful hierarchical system for easy retrieval.

Theorizing about the data began with the first transcription as I wrote down keywords that I felt would be good choices for searching the data with NUD•IST at a later time. I also boldfaced statements that I wanted to be able to find easily by scanning the printed transcript at a later time. The role of the researcher becomes a kind of screen at this point in the analysis, because it is at this time that the keywords and concepts for theory generation are determined. The researcher alone decides which of the topics should merit inclusion in the ongoing analysis. In the grounded theory paradigm, analysis is not something that takes place at the end of the research. Analysis begins the first time the researcher thinks of a question to ask during the interview that was not on the original protocol. Analysis also continues when the researcher decides to drop a topic from further investigation. "Qualitative data analysis is essentially about detection, and the tasks of defining, categorizing, theorizing, explaining, exploring and mapping are fundamental to the analyst's role" (Bryman & Burgess, 1994, p. 176).

### Core Categories

During the transcription process, 398 keywords were chosen to be used as the basic search indicators. The core categories were derived from this list only after the results of the many searches were weighed against each other. No attempt to collapse these keywords occurred until after the open coding searches were complete. These keywords were the basis for the development of the codes used for conceptualizing the theory. Choosing the core categories is arguably the most important step in the process of data analysis. According to Glaser (1978):

The essential relationship between data and theory is a conceptual code. The code conceptualizes the underlying pattern of a set of empirical indicators within the data. Thus, in generating a theory by developing the hypothetical relationships between conceptual codes (categories and their properties) which have been generated from the data as indicators, we “discover” a grounded theory. (p. 55)

These 398 keywords are listed in alphabetical order in Table 4. They represent the first screen through which the textual data was sifted.

Table 4

Keywords for Open Coding

A CAPELLA	BODY LANGUAGE	CULTURE
ACADEMICS	BOND	CURRICULUM
ACCOMPANIST	BOYS	DANCE
ACKNOWLEDGE	BOYS CHANGING VOICE	DISABILITY
ADMINISTRATION	BOYSTOWN MODEL	DISCIPLINE
ADVOCACY	CARE	DROP OUT
AESTHETICS	CHALLENGE	DRUGS
AFRAID	CHALLENGING	EAR
ALCOHOL	CHANGE	EAR TRAINING
ANALYZE	CHANGING VOICE	EFFORT
APPRECIATION	CHOIR	ELEMENTS
APPROVAL	CHURCH	EMOTIONAL
ARRANGING	CLASS SIZE	EMOTIONALLY
ASSESSMENT	CLOSE	EMPATHY
ATHLETICS	COMMUNICATOR	EMPHASIS
ATMOSPHERE	COMMUNITY	EMPHASIZE
ATTENTION	COMPASSION	ENCOURAGE
ATTENTION SPAN	COMPASSIONATE	ENCOURAGING
ATTITUDE	COMPETENT	ENERGY
BABIES	COMPETITION	ENJOY
BAND	COMPOSER	ENSEMBLES
BASICS	COMPOSER OF THE MONTH	ENTERTAINED
BEAUTY	COMPOSING	ENTHUSIASM
BEFORE AND AFTER SCHOOL	COMPUTERS	ESSENTIAL
BEFORE SCHOOL	CONCENTRATION	EVALUATIONS
BEGINNING TEACHERS	CONCERTS	EXAMPLE
BEHAVIORS	CONDUCTING	EXCELLENT
BELIEFS	CONFIDENCE	EXPECTATIONS
BELIEVE	CONFRONT	EXPLORATORY
BELONGING	CONSISTENCY	EXPLORING
BEST WAY	CONTEST	EXPOSE
BIND THEM TOGETHER	COOKSEY	EXPRESSION
BLACK AND WHITE	COOPERATIVE LEARNING	EXTRINSIC VALUE OF MUSIC
BLESSED	COPING SKILLS	EYE CONTACT
BLOOM	CRAZY	FABULOUS
BLUES	CREATIVITY	FAITH
BOARD	CULTURAL	FAMILY



Table 4, Continued

Keywords for Open Coding

FAVORITE	HERITAGE	INTEREST
FEAR	HONORS CHOIR	INTERVENE
FEEDBACK	HORMONES	INTONATION
FEELING SAFE	HUMOR	ISSUES
FEELINGS	HYMN	JAZZ
FESTIVAL	HYMNAL	JAZZ BAND
FIRST	I BELIEVE	JOY
FLASH CARDS	I ALWAYS	KEY
FLEXIBLE	I DON'T THINK . . .	KIDS LOVE . . .
FOCUS	I GET A KICK OUT OF . . .	KNOWLEDGE
FOLK SONGS	I HATE . . .	KODÁLY
FOREIGN LANGUAGE	I HOPE . . .	LACK OF COMPETITION
FORMATIVE	I LIKE . . .	LEAD
FOUNDATION	I LOVE . . .	LEADERS
FRAGILE	I THINK	LEADERSHIP
FREEDOM	I'VE LEARNED	LEARN
FRUSTRATION	IDEAL CURRICULUM	LEARN
FUN	IDENTITY	LEARNED
FUND RAISING	IDENTITY FORMATION	LEARNING DISABILITIES
FUNDAMENTALS	IMAGE	LECTURING
FUTURE	IMAGINATION	LEON THURMAN
GAMES	IMMATURE	LIFE
GENDER	IMPORTANT	LIFE LONG LEARNING
GIVE	IMPROVISATION	LIFE SKILLS
GOALS	IMPROVISE	LIKING
GOOD FIT	INCENTIVE	LISTENING
GOOD MATCH	INCLUSION	LITERACY
GRADES	INDEPENDENT	LITERATURE
GRADING	INDEPENDENT MUSICIANS	LOVE
GRAY	INDIVIDUAL	MAGIC
GREAT	INFORMANCE	MAINSTREAMING
GROUPS	INHIBITIONS	MAJORITY
GUIDELINES	INNER HEARING	MANNERS
HAND SIGNS	INSTRUMENTS	MASTERS
HANDS ON	INTEGRATED LEARNING	MEANING
HARD	INTELLECTUAL	MELODIC CONCEPTS
HATE	INTELLIGENCE	METAPHORS

Table 4, Continued

Keywords for Open Coding

MODELING	PART SINGING	READ MUSIC
MONTESORI	PARTNER SONGS	READING
MOST	PASSION	RECIPROCATING
MOST DIFFICULT	PATIENCE	RELATE
MOTHER TONGUE	PEER TUTORS	RELEASE
MOTIVATES	PEERS	REPEATED
MOTIVATING	PERFORMANCE	REPETITION
MOTIVATION	PERFORMER	RESEARCH
MOVEMENT	PERSONAL	RESPECT
MOZART PRINCIPLE	PERSONAL CONTACT	RESPONSIBILITY
MULTI-CULTURAL	PERSONALITY	RETREAT
MULTICULTURAL	PERSONALIZED	REVIEW
MUSIC	PHYSICAL NEEDS	REWARDING
MUSICIAN	PIANO LESSONS	RHYTHM
MUTANTS	PLANNERS	RHYTHMIC CONCEPTS
MUTATING	PLAY	RIGHT BRAINED
NATIONAL STANDARDS	POETRY	RISK
NATIVE AMERICANS	PORTFOLIOS	ROLE MODELS
NEED	POSITIVES	ROLLER COASTER
NEED TO FEEL IMPORTANT	POST TEST	ROUNDS
NERD	POSTURE	RULES
NETWORKING	POWER	SAFE ENVIRONMENT
NON THREATENING	PR	SCALES
NUMBERS	PRACTICE	SCATTERED
NURTURING	PRECIOUS	SCHEDULING
OLD-FASHIONED	PREPARE	SCIENCE
ON TASK	PRESENT	SEARCHING
OPEN	PRETEST	SECOND
OPPORTUNITY	PRINCIPAL	SELF ESTEEM
ORFF INSTRUMENTS	PROJECTS	SELF-EXPRESSION
ORGANIZATION	PROUD	SENSE OF HUMOR
OSTINATI	PUBLIC RELATIONS	SENSITIVITY
OTHER PEOPLE	QUESTIONING	SEQUENCE
OUTLINE	RACE	SIGHT READING
OWNERSHIP	RADIO	SIGHT SINGING
PARAPROFESSIONALS	RAPPORT	SING
PARENTS	REACH	SING FOR FUN

Table 4, Continued

Keywords for Open Coding

SINGING VOICE	TEACHER
SKILLS	TEACHERS
SMALL GROUPS	TEAM
SNACK	TEAM TEACHING
SOAP BOX	TEAMING
SOCIAL	TEAMS
SOCIAL SKILLS	TECHNOLOGY
SOLFÉGE	TENACITY
SOLFEGE	TEST SCORES
SOLOS	TEXT
SONG WRITING	THEORY
SOUND BEFORE SYMBOL	THRIVE
SPIRITUAL	TRACKING
SPONGE	TRADE OFF
SPONGES	TRADITION
SPONTANEOUS	TRANSPOSE
STAFF	TRICKS
STANDARDS	TRUST
STIMULATION	UNDERSTANDING
STRATEGIES	UNIQUE
STRENGTH	UNPREDICTABLE
STRONG	UNSTABLE
STRONG	VALUES
STRUCTURE	VARIETY
STRUCTURED	VEHICLE
STRUGGLES	VIOLENT BEHAVIOR
STUDENTS AS TEACHERS	VISIBILITY
SUCCESS	WARM-UPS
SUCCESSFUL	WATER
SUETA	WINDOWS
SUICIDE	WONDERFUL
SWING BAND	YOUNG
	ZOO

## **CHAPTER THREE**

### **DATA PRESENTATION**

#### **GENERATION OF CATEGORIES**

The categories for this study were derived from a list of approximately 400 keywords. These keywords were generated during the transcription process. As I was transcribing the 18 interviews, I wrote down any word that I thought might be useful during the open coding process. At this point, I was relying on my own theoretical sensitivity based on my personal experience of 19 years as a middle level music educator. According to Strauss and Corbin (1990):

Theoretical sensitivity refers to the attribute of having insight, the ability to give meaning to data, the capacity to understand, and capability to separate the pertinent from that which isn't.

All this is done in conceptual rather than concrete terms. It is theoretical sensitivity that allows one to develop a theory that is grounded, conceptually dense, and well integrated -- and to do this more quickly than if this sensitivity were lacking. (p. 42)

One of the roles of the researcher is to attempt to find meaning in the patterns of the informants' responses. By using the software, NUD•IST, I was able to search all 18 documents to discover how many music educators discussed each keyword. I was then able to prioritize the results based on the frequency of responses. The keywords which were discussed by the greatest number of informants became the focus for the in-depth analysis. The goal at this point was to focus on those topics which would provide the most density and

variation for investigation. Therefore, I needed to limit the choices to those which provided the greatest number of references by the greatest number of informants. A grounded theory study must be grounded in rich, thick data.

Through the subsequent processes of axial coding and selective coding, the model for the final grounded theory was developed. During the open coding stage, however, no attempt was made to organize the keyword search results other than to prioritize by frequency of occurrence from highest to lowest. "Open coding fractures the data and allows one to identify some categories, their properties, and dimensional locations. Axial coding puts those data back together in new ways by making connections between a category and its subcategories" (Strauss and Corbin, 1990, p. 97). These first steps were used to reduce the number of topics for in-depth study to a more manageable population. This chapter chronicles the process of analyzing the 380 pages of interview transcripts.

According to Strauss and Corbin (1990) the analytic procedures of grounded theory are designed to:

- (1) Build rather than only test theory.
- (2) Give the research process the rigor necessary to make the theory "good" science.
- (3) Help the analyst to break through the biases and assumptions brought to, and that can develop during, the research process.
- (4) Provide the grounding, build the density, and develop the sensitivity and integration needed to generate a rich, tightly woven, explanatory theory that closely approximates the reality it represents. (p. 57)

These goals are achieved in part through a series of coding techniques: namely open coding, axial coding and selective coding.

During the open coding stage, concepts are identified and developed in terms of their properties and dimensions. Similar concepts are grouped together to form categories. The second stage is axial coding, wherein subcategories are related to main categories in order to form a paradigm model. In the final stage of selective coding, a core category is chosen, “around which all other categories are integrated” (Strauss and Corbin, 1990, p. 116).

Data analysis was done using Non-numerical, Unstructured Data Indexing, Searching and Theorizing (NUD•IST) computer software. “Concept modelling [sic] and grounded theory work is greatly facilitated by using computers to record and carry out further identification of assertions and concepts” (Burroughs-Lange & Lange, 1993, p. 5). NUD•IST provides headers of information for each document, and sub headers to identify speakers or give context information. This information is stored in tree-structured indexes. The system is very flexible and is capable of providing the necessary systems for open, axial and selective coding. Text from several different sources can be brought under one category. Theory construction and testing can begin very early in the data analysis process (Glaser & Strauss, 1967). This complex software is an effective manager of large quantities of qualitative data.

## **OPEN CODING: FOCUSING ON WHAT IS BEING SAID BY THE PARTICIPANTS**

The open coding stage involved searching all 18 interview documents for occurrences of the nearly 400 keywords originally selected. It was possible to collapse some of these keywords into a single search word. Endings were dropped and the resulting stems of words were used. Those searches produced all instances of the stems with all possible endings. For example, the stem "believ" produced quotes involving the words believe, believed, believes, believable, unbelievable, etc. The software NUD•IST allowed me to accept or reject the findings one by one. I was then able to print out for investigation collections of everything said involving the keywords. The original 399 keywords were collapsed down to 356 stems for searching. Table 5 shows the original raw list of keyword search results. The numbers refer to how many of the 18 interview documents contain each keyword stem.

Table 5

Open Coding Results

<u>Keyword Stem</u>	<u># of Docs</u>
learn	18
most	18
need	18
play	18
parent	18
teacher	18
emotional	18
group	18
instrument	18
i think	18
listen	17
practic	17
believ	17
curriculum	17
life	16
personalit	16
rhythm	16
success	16
band	16
chang	16
choir	16
fun	16
great	16
important	16
love	15
sing	15
skill	15
strateg	15
understanding	15
value	15
enjoy	15
good fit	15
hard	15
interest	15
I like . . .	15
performance	14
reading	14
schedul	14
board	14
concert	14
community	14
game	14
goal	14

<u>Keyword Stem</u>	<u># of Docs</u>
wonderful	13
young	13
challeng	13
appreciat	12
literature	12
open	12
principal	12
relat	12
strong	12
belief	12
comput	12
family	12
first	12
individual	12
issue	12
I love . . .	12
jazz	11
prepar	11
solo	11
second	11
boys	11
before and after school	11
changing voice	11
church	11
dance	11
ensemble	11
example	11
intellectual	11
key	10
positive	10
soap box	10
staff	10
standard	10
theor	10
compos	10
cultur	10
encourag	10
focus	10
I believe	10
I always	10
attention	9
knowledg	9
lead	9



Table 5, Continued

Open Coding Results

Keyword Stem	# of Docs
opportunity	9
personal	9
philosophy	9
research	9
responsib	9
scales	9
troubl	9
tool	9
care	9
compet	9
expectation	9
expos	9
energy	9
favorite	9
ideal curriculum	9
arrang	8
attitud	8
afraid	8
movement	8
masters	8
meaning	8
numbers	8
organiz	8
power	8
present	8
read music	8
sight reading	8
social	8
struggl	8
team	8
text	8
variety	8
warm-ups	8
discipline	8
feelings	8
I hope . . .	8
assess	7
academic	7
motivat	7
native americans	7
other people	7
radio	7
respect	7

Keyword Stem	# of Docs
review	7
self esteem	7
behavior	7
tradition	7
confidence	7
foundation	7
grade	7
improvis	7
accompanist	6
majority	6
model	6
safe	6
small group	6
structur	6
competent	6
conduct	6
contest	6
enthusiasm	6
excellent	6
element	6
folk	6
festival	6
hate	6
honor	6
humor	6
analyz	5
atmospher	5
acknowledg	5
aesthetic	5
magic	5
non threatening	5
Orff	5
proud	5
patienc	5
reward	5
rule	5
reach	5
sequence	5
swing	5
trick	5
trust	5
technolog	5
unique	5

Table 5, Continued

Open Coding Results

<u>Keyword Stem</u>	<u># of Docs</u>
valuable	5
crazy	5
creativ	5
flexible	5
foreign	5
future	5
hand sign	5
hymn	5
I hate . . .	5
approv	4
athlet	4
administration	4
literacy	4
multicultural	4
nurtur	4
poet	4
project	4
passion	4
round	4
sight singing	4
solfege	4
strength	4
best way	4
black and white	4
basics	4
drop out	4
ear	4
evaluation	4
exploratory	4
expression	4
emphasi	4
faith	4
hands on	4
heritage	4
hormones	4
image	4
frustration	3
attention span	3
joy	3
liking	3
measure	3
national standards	3
on task	3

<u>Keyword Stem</u>	<u># of Docs</u>
ostinat	3
outline	3
performer	3
piano lessons	3
planner	3
posture	3
PR	3
retreat	3
risk	3
rapport	3
repeat	3
sense of humor	3
sensitiv	3
sponge	3
bless	3
beginning teacher	3
thriv	3
unstable	3
vehicle	3
water	3
window	3
compassion	3
concentration	3
cooperative learning	3
drugs	3
essential	3
exploring	3
empathy	3
flash	3
fear	3
feedback	3
independent	3
intonation	3
advocacy	2
alcohol	2
Kodály	2
lectur	2
Leon Thurman	2
most difficult	2
mainstream	2
manners	2
old-fashioned	2
ownership	2

Table 5, Continued

Open Coding Results

<b>Keyword Stem</b>	<b># of Docs</b>
para	2
precious	2
part singing	2
partner songs	2
peer	2
repetition	2
roller coaster	2
releas	2
singing voice	2
song writing	2
spontaneous	2
stimulat	2
self-expression	2
blues	2
body language	2
bond	2
Boystown	2
beauty	2
track	2
transpos	2
test score	2
useful	2
violence	2
confront	2
consisten	2
coping skills	2
disabilit	2
entertain	2
fabulous	2
freedom	2
fund raising	2
fundamental	2
good match	2
guideline	2
immature	2
informance	2
inhibit	2
intelligence	2
intervene	2
identity	2
a capella	1
kids love . . .	1

<b>Keyword Stem</b>	<b># of Docs</b>
lack of competition	1
Montessori	1
mother tongue	1
Mozart principle	1
mutants	1
mutating	1
melodic concepts	1
metaphor	1
need to feel important	1
nerd	1
network	1
personal contact	1
personalize	1
physical need	1
portfolio	1
post test	1
pretest	1
peer tutor	1
questioning	1
right brain	1
role model	1
reciprocat	1
sing for fun	1
snack	1
sound before symbol	1
spiritual	1
scatter	1
students as teachers	1
Sueta	1
suicid	1
science	1
searching	1
babies	1
belong	1
bind them together	1
bloom	1
trade off	1
team teach	1
tenacity	1
unpredictabl	1
violent behavior	1
visible	1

Table 5, Continued

Open Coding Results

<u>Keyword Stem</u>	<u># of Docs</u>
zoo	1
Cooksey	1
class size	1
communicator	1
effort	1
eye contact	1
formative	1
fragile	1
gender	1
imagination	1
incentive	1
inner hearing	1
integrated learning	1
I get a kick out of . . .	1

The next step was to investigate more closely the results of the 356 searches. It was important to reorganize the keywords into a more manageable number of categories before proceeding on to the axial coding phase. Since this is a study about beliefs and values, I decided to look more closely at statements including keywords that I felt might reveal the participants' beliefs and values about music education at the middle level. I discovered that the following keywords led me to some of the belief and value statements of the participants:

I think . . .	(18 documents)
believ-	(13 documents)
always	(14 documents)
belief	( 5 documents)
hope	(14 documents)
key	( 6 documents)
I like . . .	(14 documents)
love	(13 documents)
philosoph-	( 7 documents)
valu-	( 5 documents)

In this open coding stage, belief statements were collected from the 18 transcripts in order of appearance. These statements were then analyzed, and categories were assigned in an effort to bring the data into the axial coding phase. Table 6 shows the results of these two processes. The belief statements chosen during the open coding phase are shown with their initial axial coding category assignments. Chapter Three continues to show the evolution of this coding process into a paradigm depicting the actions and interactions of the main categories and their subcategories.

## **AXIAL CODING: FOCUSING ON DISCOVERIES**

The purpose of axial coding is to define a manageable number of categories for use in developing a paradigm for explaining the grounded theory. The 371 belief statements chosen during the open coding phase were assigned axial coding category labels and identification numbers. According to Strauss and Corbin (1990):

Open coding fractures the data and allows one to identify some categories, their properties, and dimensional location. Axial coding puts those data back together in new ways by making connections between a category and its subcategories. (p. 97)

Table 6 serves two purposes. First, it shows the identification numbers for each of the 371 belief statements, and, therefore, acts as an index of these statements. Secondly, it shows the initial category label chosen for each belief statement for this axial coding phase. Table 6 is quite lengthy. However, the completeness of this table allows the reader to interact with the data on a more personal level. Erlandson et al (1993) states:

The obligation of the researcher in writing the report is to produce a document that will allow for active participation on the part of the reader and provide the basis for developing working hypotheses that can be applied in other contexts. ( p. 40)

Table 6

Belief Statements with Axial Coding

<b>Statement ID #s</b>	<b>1. "I think . . ." (Usable statements found in all 18 documents.)</b>	<b>Axial Coding</b>
<b>1</b>	"I think it should take the child where they are, not where you think they are." (Angie)	<b>diagnostic</b>
<b>2</b>	"I think we often fall into the parameters that kids don't know anything, unless you put it into their heads . . . you have to give them the basic skills and then let them fly with it a little bit." (Brendan)	<b>high expectations</b>
<b>3</b>	"But I think if . . . my basic premise is that the kids are a lot smarter than we give them credit for." (Brendan)	<b>high intellect</b>
<b>4</b>	"I feel that I can do a lot more with this age kid than I can in high school, because there you're just fine tuning, I think a lot of the times." (Brendan)	<b>prefers middle school</b>
<b>5</b>	"I think part of the thing that keeps me going in this is that I think I generally have a pretty good rapport with kids." (Brendan)	<b>rapport</b>
<b>6</b>	"I think for me the main focus . . . started to see what I had missed in growing up through elementary school and high school, and realized how much better a musician I could HAVE been . . ." (Brendan)	<b>importance of music education</b>
<b>7</b>	"I think every kid that goes through what we call music education should know who the "Three B's" are." (Carrie)	<b>goals of music education</b>
<b>8</b>	"And I think children should know how to do some of the performing things, but I also think they need to have a good foundation in basics." (Carrie)	<b>basics</b>
<b>9</b>	"I think . . . a good curriculum in music should have theory, performance, and appreciation . . . so that they listen to music, they perform music and they know how to draw a staff." (Carrie)	<b>curriculum</b>
<b>10</b>	"I think . . . that no matter what it is, it's got to be repeated and then gone back over again." (Carrie)	<b>strategy</b>
<b>11</b>	"I think they're capable of doing a lot if you don't throw it at them too hard." (Carrie)	<b>high intellect</b>
<b>12</b>	"I think you don't need daily or weekly plans. I think you need yearly." (Carrie)	<b>curriculum</b>
<b>13</b>	"I think they really see the value in how they CAN pick something up and read it." (Debbie)	<b>benefits</b>
<b>14</b>	"Emotionally, I think they're all over." (Donna)	<b>emotions</b>
<b>15</b>	"I think if I could have anything else . . . to my personality . . . I'd have a better sense of humor." (Donna)	<b>humor</b>

Table 6, Continued

Belief Statements with Axial Coding

<b>ID #'s</b>	<b>"I think . . ." (continued)</b>	
<b>16</b>	"I think it's real important for teachers to take care of themselves." (Donna)	<b>health</b>
<b>17</b>	"I just think it's really important to have music in your life, and to come to an appreciation of performing it, of creating it, of listening to it." (Donna)	<b>importance of music</b>
<b>18</b>	" . . .and how many people don't have an appreciation for it, and . . . what's happened to some of their spirits . . . because they don't have it. . . . and I think we have a part in helping that part of society." (Donna)	<b>importance of music education</b>
<b>19</b>	"And I think that's the one thing that makes teaching at this level so challenging . . . is that we have such a wide range of emotional levels and intellectual levels." (Emil)	<b>challenges</b>
<b>20</b>	"I think our society is dumbed down so badly." (Emil)	<b>society</b>
<b>21</b>	"But I think the first requirement of a teacher is to have knowledge. And the second one is a burning desire to share the knowledge." (Emil)	<b>requirements for teaching</b>
<b>22</b>	"And I think if we don't teach to the top, number one, we're ripping off those on the top. That's gifted education to me. And that's why I feel I'm a gifted educator. I teach the gifted." (Emil)	<b>gifted students</b>
<b>23</b>	"But in the ideal curriculum, it would be nice to have theory. I think that's very important." (Emil)	<b>curriculum</b>
<b>24</b>	"I think jazz band is . . . a very important part of instrumental music." (Emil)	<b>jazz</b>
<b>25</b>	"And I think it's the same in our society. But we've gotten to the point that everyone thinks that everyone is on the same level. And we're not. Because we're not all on the same intellectual level, or the same emotional level." (Emil)	<b>society</b>
<b>26</b>	"I think that's our job . . . That's why we teach. So that students will know how to live their life." (Emil)	<b>why they teach</b>
<b>27</b>	But the middle school is where I've spent most of my time, and it's the group that I think I fit the best with." (Jerry)	<b>prefers middle school</b>
<b>28</b>	"I think that bands need to know how to play marches, because that's one of the most important parts of our musical heritage in America in our band programs is marches." (Jerry)	<b>curriculum</b>
<b>29</b>	"And at the same time I'm going to encourage them to learn how to transpose parts from one key or one clef to another, because I think that's a valuable tool for them as composers anyway." (Jerry)	<b>curriculum</b>



Table 6, Continued

Belief Statements with Axial Coding

<b>ID #'s</b>	<b>"I think . . . " (continued)</b>	
<b>30</b>	"I think that today's adolescents have a much greater intellectual capacity than they did when I started teaching 30 years ago." (Jerry)	<b>high intellect</b>
<b>31</b>	"They're worried that they're not going to have a 4.0 for their high school years. And that disturbs me. And I think that's one of the reasons that they're so fragile." (Jerry)	<b>students' worries</b>
<b>32</b>	"I think . . . emotionally they're on a roller coaster . . . but their highs are higher and their lows are lower than it used to be." (Jerry)	<b>emotions</b>
<b>33</b>	" . . . because I think that kids need a goal, something to shoot for, so that the curriculum is driven by choices of literature and the technical exercises and theory work . . . in order to accomplish those goals." (Jerry)	<b>curriculum</b>
<b>34</b>	"And I think that we need to try to respect those people that have been doing it for a long time, and try to learn something from them . . . " (Jerry)	<b>teacher training</b>
<b>35</b>	"But as far as the middle level, I think the main reason that I'm attracted to it is because I still feel like that middle school kids can be shaped a little bit. They're more malleable." (Jerry)	<b>prefers middle school</b>
<b>36</b>	"You have to have a lot of confidence, I think." (Jerry)	<b>teacher trait</b>
<b>37</b>	"I think that . . . I have found probably that kids have a better comfort level starting with rhythmic activities." (Julie)	<b>curriculum</b>
<b>38</b>	"I think it's important to let kids tell you how they're doing." (Julie)	<b>strategy</b>
<b>39</b>	"So I think you have to just be patient." (Julie)	<b>teacher trait</b>
<b>40</b>	"I think that one of the things that we're missing the boat on almost totally, and it's because of money, is not using technology." (Julie)	<b>technology</b>
<b>41</b>	"So I think, also, it's about keeping them engaged and very busy." (Kay)	<b>strategy</b>
<b>42</b>	"So I think that that's what the most important role of music education now is to address the crafting aspect of the music and also their emotional growth." (Kay)	<b>role of music education</b>
<b>43</b>	" . . . general music for the masses. I think we need to get rid of that whole notion of general music. " (Kay)	<b>curriculum</b>
<b>44</b>	"I think it's model, then they imitate, they're the imitators. So I model, they imitate." (Kay)	<b>strategy</b>

Table 6, Continued

Belief Statements with Axial Coding

<b>ID #'s</b>	<b>"I think . . ." (continued)</b>	
<b>45</b>	"But I think it gets them to think and to take more responsibility for their own learning . . . it's the student who takes responsibility given that they have well laid out tasks for them to keep their structure." (Kay)	<b>strategy</b>
<b>46</b>	"And so I think the other aspect of being a music teacher, and the personal value is that it is a communal music making thing that we can do in the schools." (Kay)	<b>role of music education</b>
<b>47</b>	"Our view is that we listen, move, sing, play and create, which happens to be national standards and MENC objectives. And I think there's very few instrumental programs that are addressing this in this way." (Maggie)	<b>strategy</b>
<b>48</b>	"Your primary thought is the creative, and reacting to everything that is going on in the music, the pulse, the timbre, the rhythms, the balance, the blend. I think that's a holistic approach." (Maggie)	<b>strategy</b>
<b>49</b>	"And I think the fine arts and sports are the only hold out in our society that doesn't give you a quick fix." (Maggie)	<b>society</b>
<b>50</b>	"Being in the fine arts or being in sports is a choice, a conscious choice by students, kids, adults, whoever, and it requires discipline. . . . And I think that is something that is so marvelous about what we're doing." (Maggie)	<b>importance of music education</b>
<b>51</b>	"And I think in the scheme of life and the research I've read . . . I throw everything in the world I can at 'em at the 7th grade year. . . and we sort it out and we finesse it and we refine what we've learned in the 8th grade year." (Maggie)	<b>strategy</b>
<b>52</b>	"I think I'm really lucky to be a woman teacher, because I can get away with hugging a child. I'm "mom." (Maggie)	<b>teacher trait</b>
<b>53</b>	"I think the arts are giving our kids beauty, that they're not getting any other place in the world. . . . And I think we're the most important thing going in the school." (Maggie)	<b>role of music education</b>
<b>54</b>	"I want them to receive beauty. And this is their safe haven for their life. And I think the arts are the only thing going." (Maggie)	<b>importance of music education</b>
<b>55</b>	" . . . but I think music is something that can just fill your entire soul, and you can feel it deeply." (Maggie)	<b>importance of music</b>
<b>56</b>	"I think we cheat our kids if they don't know how to read. But we cheat our kids if we don't know how to listen and sing and move to it." (Maggie)	<b>strategy</b>

Table 6, Continued

Belief Statements with Axial Coding

<b>ID #'s</b>	<b>"I think . . ." (continued)</b>	
<b>57</b>	"I think what I like is giving the kids a solid foundation and watching them grow from there." (Maggie)	<b>why they teach</b>
<b>58</b>	"I think what I like to do is get 'em to that moment, get 'em hooked. If you can get 'em hooked that one time . . . they're destroyed the rest of their lives. They can't ever forget about music." (Maggie)	<b>strategy</b>
<b>59</b>	"I think "retreat" is one of the most important words in music education. . . I need to go back to a foundation base that they know and build it again." (Maggie)	<b>strategy</b>
<b>60</b>	"And I think "why" is a big thing, too. So I spend a lot of time, especially early rehearsals teaching behavior habits, rather than expecting them to know those." (Phil)	<b>strategy</b>
<b>61</b>	"One thing that I think is essential in a good teacher at any level . . . you have to teach from the base of who you are. I have learned through the years to be true to who I am." (Phil)	<b>teacher trait</b>
<b>62</b>	"In music, on the negative side, I think it's dead wrong to communicate to a student that their value to you is based on their skill or how well they perform. Their value to you has to be based on their value to you as an individual." (Phil)	<b>value of students</b>
<b>63</b>	"When you talk about strategies, one of the things I do that is, I think very unique, is right through 8th grade we have no competition. I don't have a first chair anywhere." (Phil)	<b>competition</b>
<b>64</b>	"So I thought . . . I think I really want to work with junior high kids, and so I took that junior high choral position." (Rose)	<b>prefers middle school</b>
<b>65</b>	"And that's kind of why I think I stay in there, because you can just see it in their faces and their body language where they're heading in their lives . . . and I'm glad they can all come in and just kind of bond together . . . and just sing." (Rose)	<b>why they teach</b>
<b>66</b>	"I really have to say that I think, as a singer, they're just getting ten times more ear training from me than the instrumentalists, because we do a lot a capella." (Rose)	<b>curriculum</b>
<b>67</b>	"They can drink as much water as they want. And I think it's very important. And they get an energy snack, which nobody else does in that school." (Rose)	<b>strategy</b>
<b>68</b>	"I think you have to have a sense of humor!" (Rose)	<b>humor</b>

Table 6, Continued

Belief Statements with Axial Coding

<b>ID #'s</b>	<b>"I think . . . " (continued)</b>	
<b>69</b>	"And I get a kick out of listening to 'em. I think they're just funny." (Rose)	<b>humor</b>
<b>70</b>	"I think in singing, even over instrumental things, even over any other subject area, you really get to know people, and you really get close and bond, and it's really a team. It becomes a family, because singing is such a personal thing to do." (Rose)	<b>family</b>
<b>71</b>	"And I think you have to be . . . I'm VERY structured . . . but at that level I've learned you have to be more structured and more black and white with expectations than any other level." (Rose)	<b>structure</b>
<b>72</b>	"Don't be afraid to laugh at yourself. I think that's important that they see you're human." (Rose)	<b>humor</b>
<b>73</b>	"So I think it's good that you can say, if you've messed up, you can say you're sorry in front of them, and open up that kind of communication, because they have to take risks with you." (Rose)	<b>risks</b>
<b>74</b>	"And I think number one, you have . . . the first thing if they're in music is they've got to be a good musician." (Rose)	<b>teacher trait</b>
<b>75</b>	"And I think having some kind of piano background is really important if it's a choral position, too." (Rose)	<b>teacher trait</b>
<b>76</b>	"I think it's important that teachers have some kind of other teaching experience before they get to middle school. I think they need to get wet behind the ears in some other setting that's not so complex and intense." (Rose)	<b>teacher training</b>
<b>77</b>	"I just think we need to be out there even more than we are . . . to where our society buys into the fact that it's part of your "being" . . . it's essential to our existence." (Rose)	<b>importance of music</b>
<b>78</b>	"And I think as . . . we, as music educators, we have a ways to go to really make our programs . . . educate our society that our programs are just as essential as any other program." (Rose)	<b>importance of music education</b>
<b>79</b>	"But I think we as a community need to be even more visible." (Rose)	<b>strategy</b>
<b>80</b>	"I think sometimes I underestimate how much they're capable of, and I talk down to them or I don't give them much hope before I start, and that's wrong." (Sam)	<b>high intellect</b>
<b>81</b>	"So I think literacy is number one." (Sam)	<b>literacy</b>

Table 6, Continued

Belief Statements with Axial Coding

<b>ID #'s</b>	<b>"I think . . ." (continued)</b>	
<b>82</b>	"But also I have some theories about I think nowadays in our culture, our musical mother tongue is pop music. And I know the purists would disagree with me, but that's what they know." (Sam)	<b>pop music</b>
<b>83</b>	"I think my strength is that I'm the kind of person that will never say "die." I'll just get right back up and keep pluggin' away and not stop." (Sam)	<b>teacher trait</b>
<b>84</b>	"I think they need to pick somebody with a high energy level. I think teaching music takes a high energy just to . . . you've gotta be up all the time." (Sam)	<b>teacher trait</b>
<b>85</b>	"I think they'd also have to look at the person's ability as a musician. I think that's real important that the person really is an expert at either choral music or playing an instrument or whatever." (Sam)	<b>teacher trait</b>
<b>86</b>	"I don't know if we have to convince teachers how important music is in the lives of their kids. But I think it's the number one thing that you have to remember. I mean, what has music done for you?" (Sam)	<b>importance of music</b>
<b>87</b>	"You can let them know, share with them how important music can be in their lives. That I think would be number one." (Sam)	<b>importance of music</b>
<b>88</b>	"I think their interest . . . you know, their attention span and their interest span is, I don't want to say minimal, but at this age, I think that they kind of jump from one thing to another." (Sean)	<b>emotions</b>
<b>89</b>	"They're highly intelligent at this age, and I think there's kind of a peak." (Sean)	<b>high intellect</b>
<b>90</b>	"It's just kind of an exciting time, I think . . . in the kids' life and a time of change and it's fun to kind of be there." (Sean)	<b>prefers middle school</b>
<b>91</b>	"And things like choir, sports . . . those team concepts . . . I mean that's, I think that's what it's all about." (Sean)	<b>team</b>
<b>92</b>	"I think the most important thing is absolutely every student needs music education. I mean, that's 100 percent." (Sherri)	<b>importance of music education</b>
<b>93</b>	"So, the general music class I think is something also that needs to be offered to all students." (Sherri)	<b>curriculum</b>
<b>94</b>	"That's why I do the voice checks, because I think that helps a lot. it's a way for me to do individual . . . " (Sherri)	<b>strategy</b>

Table 6, Continued

Belief Statements with Axial Coding

<b>ID #'s</b>	<b>"I think . . . " (continued)</b>	
<b>95</b>	"But I think that once you get them to sing, they fall in love with it, and they just all want to keep doing it." (Sherri)	<b>strategy</b>
<b>96</b>	"We're trying to create an educated musician, not just a singer. So that's the important part, I think, is the educated musician." (Sherri)	<b>goals of music education</b>
<b>97</b>	"I think students need to have an experience with rhythm instruments, movement, they need to have movement incorporated with what they do at times . . . " (Sherri)	<b>curriculum</b>
<b>98</b>	"I think that it's important that they see that it's always something new and different." (Sherri)	<b>strategy</b>
<b>99</b>	"I think that many people who it's easy for them to learn, don't understand how the others have to learn. And there's more that have to learn the way I learn than the ones who instantly can pick it up and learn it." (Sherri)	<b>strategy</b>
<b>100</b>	"I think we've seen that come to pass. That it really has de-humanized us a lot. And if music and all of the arts, the performing arts, can help keep us human, then it's going to be our life line." (Sherri)	<b>importance of music</b>
<b>101</b>	"I think music is absolutely part of middle schoolers' lives. They're listening to music all the time. They're very interested in music." (Ted)	<b>importance of music</b>
<b>102</b>	"And I think that one of the roles of music education in the middle schooler's life is to help bridge that gap, the difference between what I, the teacher, would call legitimate educational music and music of their life." (Ted)	<b>role of music education</b>
<b>103</b>	"I think some of the other things about music ed in their life is, I think there needs to be opportunity for them to explore their involvement and their experiences in music." (Ted)	<b>role of music education</b>
<b>104</b>	"I think that a second area is that they need to have an opportunity to apply what they've learned in performance settings." (Ted)	<b>strategy</b>
<b>105</b>	"And I think that a third aspect of this is that there needs to be a foundation laid for further involvement." (Ted)	<b>strategy</b>
<b>106</b>	"And I think that skill work is really important at the middle level - sight reading, good vocal production, good breathing or good instrumental technique of whatever the medium." (Ted)	<b>curriculum</b>
<b>107</b>	"I think often the ability to perform is left out of middle school." (Ted)	<b>curriculum</b>

Table 6, Continued

Belief Statements with Axial Coding

<b>ID #'s</b>	<b>"I think . . ." (continued)</b>	
<b>108</b>	"I think that students that are skilled and have a good amount of ability in music . . . they're the ones that miss out if everything's kept in exploratory." (Ted)	<b>gifted students</b>
<b>109</b>	"And I think their emotional instability often affects what they are able to learn, because they live in that world of emotions so much." (Ted)	<b>emotions</b>
<b>110</b>	"And it's something to, I think as a teacher, remember not to take anything personally." (Ted)	<b>teacher trait</b>
<b>111</b>	"I think they're able to perform and to do music at a very high level. I think often a higher level than they're allowed to do, given some of the constraints of schools and of time and of availability of teachers . . ." (Ted)	<b>high expectations</b>
<b>112</b>	"I think that first of all, why the journals . . . I think they need to thoughtfully listen to music." (Ted)	<b>strategy</b>
<b>113</b>	"So that's a belief I have that the listening is very important. I also think it helps provide models of good singing. They need to listen to music that gives them a context for what good sound is." (Ted)	<b>curriculum</b>
<b>114</b>	"I think that middle level teachers must be absolutely top cut musicians, because you cannot be restricted by your own lack of musicianship." (Ted)	<b>teacher trait</b>
<b>115</b>	"I think also middle level music teachers need to find their musical satisfaction in another place than in their middle school classes." (Ted)	<b>teacher trait</b>
<b>116</b>	"I think there needs to be opportunities for every kid, some kids are going to be best suited in exploratory, some are best suited in select performing ensembles." (Ted)	<b>curriculum</b>
<b>117</b>	"I think students must be held accountable for what you do in class. I try and base assessment and grading on a list of criterion, that you must check off these skills in order to receive the grade." (Ted)	<b>grading</b>
<b>118</b>	"I think often in our quest for the humane middle level, and keeping everyone feeling good about everything, our top end kids are often the victim." (Ted)	<b>gifted students</b>
<b>119</b>	"I think that the middle level teacher needs to learn to speak a middle schooler's language." (Ted)	<b>strategy</b>
<b>120</b>	"But I think the kids are really pretty wonderful. I like them. I like them a lot." (Vaclav)	<b>value of student</b>

Table 6, Continued

Belief Statements with Axial Coding

<b>ID #'s</b>	<b>"I think . . ." (continued)</b>	
<b>121</b>	" . . . the world is getting smaller. . . . We see more of other countries, so I think we need to learn the ways of other people and get acquainted so we can get along. It's not like the old days where each country could stay by itself." (Vaclav)	<b>society</b>
<b>122</b>	"I think music is a lifelong thing that brings joy to the kids that we teach . . ." (Vaclav)	<b>importance of music</b>
<b>123</b>	"Stretch their imagination beyond what they hear on the radio. And then give them something to enjoy forever. I think we're doing a good job of that." (Vaclav)	<b>importance of music education</b>
<b>124</b>	"I think my goals for music would be . . . 30 percent skills . . . sharps, flats, pitches . . . 70 percent enjoyment in a diverse way. Enjoyment in lots of different things from pop to classic, certainly, but enjoyment." (Vaclav)	<b>curriculum</b>
<b>125</b>	"I think music is just one of those . . . it just should be in education all the way through. It's just an important part of everyone's development and their whole life." (Wilma)	<b>importance of music education</b>
<b>126</b>	"I think you have to have lots of patience, great patience with them." (Wilma)	<b>teacher trait</b>
<b>127</b>	"I just really think the numbers need to be down where you can give them some personal attention. I think that's what they really want. It's what we all want." (Wilma)	<b>strategy</b>
<b>2. "believ-" (Usable statements found in 13 documents.)</b>		
<b>128</b>	"I believe all education should be child centered. I think it should take the child where they are, not where you think they are . . . and it should be based on the culture or the ambiance in which you are." (Angie)	<b>diagnostic</b>
<b>129</b>	"Don't be afraid to give them good literature . . . they WILL like this. You have to believe that they will." (Brendan)	<b>curriculum</b>
<b>130</b>	" . . . they have to really believe it's important that they teach something . . . They have to know what they're doing is important." (Carrie)	<b>strategy</b>
<b>131</b>	" . . . that's something that I really believe is that we've got these administrators who don't have the scope of what's going on, especially in music . . . they just kind of leave you hanging." (Carrie)	<b>strategy</b>
<b>132</b>	"And through a lot of individual singing that they'll do . . . they really do get to hear each others' voices, I really believe they do, or they can find it in themselves to respect each other as musicians." (Debbie)	<b>strategy</b>



Table 6, Continued

Belief Statements with Axial Coding

<b>ID #'s</b>	<b>"bellev-" (continued)</b>	
<b>133</b>	"I believe strongly in what I do, but they came here to play! And you have to keep that in mind, because it's so easy, so easy to forget that and start intellectualizing or being a stand up comedian." (Emil)	<b>strategy</b>
<b>134</b>	"For years I believed in what's called gifted education. I don't believe in it anymore, because we're not teaching gifted education. We're allowing kids to have a good time just because they score high on a test." (Emil)	<b>gifted students</b>
<b>135</b>	"And so adolescents are really, I believe, just from my own observations, at least two years ahead of where they were when I started teaching in terms of their intellectual growth. And they are also physically bigger." (Jerry)	<b>high intellect</b>
<b>136</b>	"I believe that as you progress in your career as a music educator, though, you get a pretty good feeling for what kids need and how to give it to them." (Jerry)	<b>diagnostic</b>
<b>137</b>	"I believe studies have shown that kids take band primarily because they like their band director, not because they like to play an instrument." (Jerry)	<b>rapport</b>
<b>138</b>	"I very strongly believe that you have to have goals and you have to have a sequence and you have to teach beauty, but you also have to be functional as well." (Julie)	<b>curriculum</b>
<b>139</b>	"But I truly don't believe, after all the years that I've taught, that with enough time and experience, there's anybody who's truly a monotone. I don't believe that." (Julie)	<b>students' abilities</b>
<b>140</b>	"I'm very intuitive. And I think that is very helpful working with junior high kids. I have a very deep faith and belief, religious belief. I think that comes across." (Julie)	<b>teacher trait</b>
<b>141</b>	"... and other things begin to happen emotionally, hormonally. But I believe that all of that is in the frontal lobes or in some parts of the brain. So when we talk about the emotions, they're in the brain." (Kay)	<b>emotions</b>
<b>142</b>	"I don't believe in the general music track first of all. I believe in having music. I believe that it ... performance base is helpful ... It's voices-on, hands-on education. And it's standards based." (Kay)	<b>curriculum</b>
<b>143</b>	"Now it's not why we do music, but it's music as an activity, doing music, I believe, even from the scant research we have now, my hunch is still that it develops the brain in helpful ways for children in our society." (Kay)	<b>Importance of music education</b>

Table 6, Continued

Belief Statements with Axial Coding

<b>ID #'s</b>	<b>"believ-" (continued)</b>	
<b>144</b>	"We have two, probably twofold goals as music teachers. It's that the value is on music competence. I believe that. And the work. . . . Competence builds confidence." (Kay)	<b>goals of music education</b>
<b>145</b>	"And so as a music teacher I believe in living an artful life. I plant flowers, I fill my home with color on the walls, I sing in a beautiful way for children." (Kay)	<b>teacher trait</b>
<b>146</b>	"And so every few weeks . . . you need to demonstrate that artistry and help children feel it and integrate it into their music making. But also I believe that it will influence their emotional sensitivity." (Kay)	<b>strategy</b>
<b>147</b>	"And so my personal values really are guiding the instructional decisions. Well, overwhelmingly it's that . . . I believe that the value I have is that this work . . . work with music . . . may be of the utmost importance of any other subject." (Kay)	<b>importance of music education</b>
<b>148</b>	"So these personal values arise from my own musical training that was different than the average person, and my family who believes in hard work." (Kay)	<b>teacher trait</b>
<b>149</b>	"I believe intellectually, the 7th grade year . . . that's the most important year . . . that's the year they're the sponge." (Maggie)	<b>student trait</b>
<b>150</b>	"And I believe the 8th grade year is the 'sorting out year.'" (Maggie)	<b>strategy</b>
<b>151</b>	" . . . music is everywhere in the society . . . a memorable part, an ingrained part of people's lives from very small till the day that they die. . . . I believe that the memory is a value system of its own in a way." (Phil)	<b>importance of music</b>
<b>152</b>	"I believe if I teach expression, hand in hand with the technique . . . they'll have more incentive to learn their technique, because they have something they can do with it." (Phil)	<b>strategy</b>
<b>153</b>	"I believe that in the adult world of people who are playing instruments are people who have understood and valued expression, and who understand that you can actually play something note perfect, rhythm perfect, in tune and play it very poorly." (Phil)	<b>society</b>
<b>154</b>	"I believe that people who go on with their instruments or singing . . . understand that, and that's their reason for going on, because they're going for the magic that happens when you express something musically. That's when it gets inside." (Phil)	<b>importance of music</b>

Table 6, Continued

Belief Statements with Axial Coding

<b>ID #'s</b>	<b>"believ-" (continued)</b>	
<b>155</b>	"I believe that when they find the piece of music that they really love, that becomes an incentive to practice and to learn the technique that they need to have to play that piece of music." (Phil)	<b>strategy</b>
<b>156</b>	"I believe that there are very few gifted teachers who are concrete, sequential. And I think there are very few of them in middle school." (Phil)	<b>teacher trait</b>
<b>157</b>	"I believe that it's very important for humans to touch each other. And teachers have to be very careful about that. And I cannot think of anything more non threatening than a hand shake." (Phil)	<b>interactions with students</b>
<b>158</b>	"But I believe it is important. So we do work on basic skills." (Sam)	<b>curriculum</b>
<b>159</b>	"Put on a good act, and carry through, and do as if you can. Believe in yourself." (Sam)	<b>teacher trait</b>
<b>160</b>	"I believe that music literacy is the key, because if you teach the kids how to read music, they can continue, they can go ahead on their own. So to me that's the key." (Sam)	<b>literacy</b>
<b>161</b>	"I believe, personally, that absolutely every single person is capable of being taught to sing. There are no non-singers." (Sherri)	<b>students' abilities</b>
<b>162</b>	"I really believe that once you've taken the minute steps, it doesn't all have to be review and relearn at the next level. But if you miss the detailed steps, you're going to have to constantly review it." (Sherri)	<b>strategy</b>
<b>163</b>	"I don't believe that performance can only happen in the exploratory or general music classroom. I think there needs to be opportunities for performing ensembles for the kids that are able to take music to a higher level." (Ted)	<b>strategy</b>
<b>164</b>	"I believe that students need to listen to a lot of music in middle school. I think they need to thoughtfully listen to music." (Ted)	<b>strategy</b>
<b>165</b>	"They need to listen to music that gives them a context for what good sound is. . . . that music can have a richer tonality. So that's a belief I have about the journals." (Ted)	<b>strategy</b>
<b>166</b>	"I believe also kids need to sing." (Ted)	<b>curriculum</b>
<b>167</b>	"And I also believe that the voices are changing so dramatically in middle school that they need help exploring that change, both boys and girls. And so that's why I spend a lot of time singing with them" (Ted)	<b>curriculum</b>

Table 6, Continued

Belief Statements with Axial Coding

<b>ID #'s</b>	<b>"believ-" (continued)</b>	
<b>168</b>	"I believe that reading skills and literacy skills are very important. That they've had a good background usually in elementary, but they need an opportunity to synthesize and apply it." (Ted)	<b>literacy</b>
<b>169</b>	"I suppose a belief I have about choral ensembles is they need to perform at a very high level." (Ted)	<b>high expectations</b>
<b>170</b>	"I believe that they can be disciplined and that they can make really outstanding music. And they can be pushed." (Ted)	<b>high expectations</b>
<b>171</b>	"And I believe that they can dance and they can sing at the same time . . . if they need to. And I think that's important." (Ted)	<b>students' abilities</b>
<b>172</b>	"And I believe that performing with these groups and getting them out in the community and having them perform for their families and the school. And I have my kids perform for the student body. And it's well received." (Ted)	<b>strategy</b>
<b>173</b>	"And I believe that it provides great opportunity for some of the non musical results of music - of affirmation, of confidence, of getting up in front of people." (Ted)	<b>importance of music education</b>
<b>174</b>	"I believe that students should not fail exploratory." (Ted)	<b>strategy</b>
<b>175</b>	"I really believe that gifted students need opportunities." (Ted)	<b>strategy</b>
<b>176</b>	"I really believe in the middle level philosophy. I believe it needs to be tempered with music, because you don't make music in ensembles unless people are of similar ability.: (Ted)	<b>strategy</b>
<b>3. "always" (Usable statements found in 14 documents.)</b>		
<b>177</b>	"I was always doing a little bit of psychology on the side, you know trying to hoodwink them into singing or wanting to sing or being interesting in singing." (Angie)	<b>motivation</b>
<b>178</b>	"I was always working on note reading." (Angie)	<b>literacy</b>
<b>179</b>	"I had Grieg, Schubert and Wagner. Then I would always go back and review." (Carrie)	<b>curriculum</b>
<b>180</b>	"I always had a Christmas one and sometimes one in the spring. And then I'd have some kind of dance that we would do for that." (Carrie)	<b>curriculum</b>

Table 6, Continued

Belief Statements with Axial Coding

ID #'s	"always" (continued)	
181	"But I'd like to stress to them when they get a little older that, you know, this is something they're gonna always use, their singing voice . . . take it with them wherever they want to go." (Debbie)	<b>Importance of music education</b>
182	"They need rules and guidelines, something consistent day to day. And in my presentations, I always like to include that and say, 'The minute you change from that daily routine, it's a love to hate it kind of situation.'" (Debbie)	<b>strategy</b>
183	"But I've kind of always had this from when I started teaching, this number one - preparing the concert audience of tomorrow, giving you the criteria for artistic musical taste, given the musical talent of the student, proper guidance . . ." (Donna)	<b>Importance of music education</b>
184	"We've always done the same tune for marching." (Donna)	<b>curriculum</b>
185	"Always do these warm-ups." (Donna)	<b>curriculum</b>
186	"And they always have an assignment." (Donna)	<b>strategy</b>
187	"And so I always tell them, 'You need to practice how ever much it takes for you to be prepared for class and for your lessons.'" (Donna)	<b>strategy</b>
188	"You know, that word intellectual has always carried a lot of weight with me. I'm an intellectual." (Emil)	<b>teacher trait</b>
189	"And you overstep that line with the intellectual stuff, they'll pack up their horns, because they came to play, and we have to always remember that." (Emil)	<b>strategy</b>
190	"For me to pass the knowledge on is necessary. I feel I'm always 'on.' They talk about comedians being 'on' all the time. I'm always 'on,' either as a learner or as a teacher." (Emil)	<b>teacher trait</b>
191	"I've always said if you know how to read the pink sheet and the circle of fifths that's on there and they key signatures . . . everything you ever want to know about music is right there on those sheets." (Emil)	<b>curriculum</b>
192	"And because I always use that term with them, that 'I spoon feed you this, and I spoon feed you that.'" (Emil)	<b>strategy</b>
193	"And another thing that I try to do as a part of the daily lesson is I try to always find some good things to say about them. And I also want them to find some good things to say about one another, because they hear too many bad things." (Jerry)	<b>strategy</b>

Table 6, Continued

Belief Statements with Axial Coding

<b>ID #'s</b>	<b>"always" (continued)</b>	
<b>194</b>	"I always have music coming . . . when it's time for them to come in. I have a composer of the month. And so some of that music is playing as they're entering the room." (Julie)	<b>strategy</b>
<b>195</b>	"I have always taken the choir council out once a week for hamburgers. Yeah, everybody's Dutch treat. But we just do that. I think that kind of communication and camaraderie is very important in the choir." (Julie)	<b>interactions with students</b>
<b>196</b>	"We're always working with partners and small groups, too. But I think if you didn't do that in middle school, you'd probably . . . I think you really miss out." (Kay)	<b>strategy</b>
<b>197</b>	"I believe that the fact that music is absolutely everywhere and always has been is a value system which says that it is something very important to people. . . . If we took it out of education it wouldn't go away." (Phil)	<b>importance of music</b>
<b>198</b>	"And they always are a valued person, and it doesn't matter what they do, they are a valued person." (Phil)	<b>value of students</b>
<b>199</b>	"We always do a physical stretch, mainly for me . . . " (Rose)	<b>strategy</b>
<b>200</b>	"I always pick a round for a warm up." (Rose)	<b>strategy</b>
<b>201</b>	"When they ask you what your philosophy is, when you put in for a job, my philosophy is 'always do what is best for the student - number one.' That's what we're here for!" (Rose)	<b>goal of music education</b>
<b>202</b>	". . . an analogy that I've always tried to follow that the school year is like a meal. Your fall concert is your appetizer . . . your holiday concert is getting into it . . . your main dish is your contest music . . . your dessert is the pop show." (Sean)	<b>strategy</b>
<b>203</b>	"I always think the university should do more for cooperating teachers during the time that they have student teachers." (Sean)	<b>teacher training</b>
<b>204</b>	"We know that the best students stay with music, and yet they end up being the best in everything else, too. They gain so much self-confidence, so much self worth, which we're always trying to say, that we should have an ideal self-concept." (Sherri)	<b>importance of music education</b>
<b>205</b>	"I think it's important that they see that it's always something new and different." (Sherri)	<b>strategy</b>
<b>206</b>	"But I always make sure that the words are uplifting and hopefully cannot be interpreted by students or parents in a negative way." (Sherri)	<b>strategy</b>

Table 6, Continued

Belief Statements with Axial Coding

ID #'s	"always" (continued)	
207	"But if you write it down . . . I learned that from my voice teacher in college. He always had me keep a log in my voice classes." (Sherri)	strategy
208	" . . . there's going to be 2 or 3 that are always going to be obnoxious and noisy and always interrupt in the middle of it. It's because they need attention." (Sherri)	student trait
209	"For middle schoolers, they need to be able to explore music that they know and understand, because it will build contexts for them. . . . And as a teacher that's sometimes very hard, because I don't always like what they like." (Ted)	student trait
210	"I know what I need to get done, but I'm not always sure how I'm going to get it done until I see the kids that day." (Ted)	strategy
211	"And so that's always something to deal with, finding music that's attractive to them, that they can connect to, and still being something that's quality and that will sound good." (Wilma)	curriculum
212	"I always said, 'If you could get them to me, if I could get them in the room, then I'd keep them.' But trying to find out who they are and recruit 'em in is tough if you don't have 'em in class." (Wilma)	strategy
213	"And I just like to change things all the time. Every year I would always try and do something different." (Wilma)	strategy
<b>4. "belief" (Usable statements found in 5 documents.)</b>		
214	"I'd look for somebody smiley, happy, look for somebody who knows good fundamentals, who has been raised with some sight reading beliefs, who understands that it can't be just fun and games." (Debbie)	teacher trait
215	"I have a very deep faith and belief, religious belief." (Julie)	teacher trait
216	"So my whole belief of the role of music education is to build competent music makers in children. And the middle level is where you've got to really up the heat or you'll lose them all, because most programs are mandatory." (Kay)	role of music education
217	"These children haven't had a lot of socializing games that are part of the Kodály belief that socialization that occurs through games and the natural flow of a singing game . . . We sing it, we play it, we do some movement with it." (Kay)	curriculum

Table 6, Continued

Belief Statements with Axial Coding

<b>ID #'s</b>	<b>"belief" (continued)</b>	
<b>218</b>	"So my belief is that there should be an ethical curriculum that builds from modeling to practicing to coaching, feedback, facilitation of their growth aimed at active, lifelong music makers." (Kay)	<b>curriculum</b>
<b>219</b>	"They listen, they move, we sing all the songs, we sing solfège, we sing rhythmic patterns, because my belief is that counting, assigning a number value to notes and their position in a measure is the 11th of sequential learning steps." (Maggie)	<b>curriculum</b>
<b>220</b>	"I think they need to thoughtfully listen to music. And it needs to be music, some of which they know and understand, some of which they have no understanding of. And that's a belief that I have." (Ted)	<b>strategy</b>
<b>221</b>	"So that's a belief I have that the listening is very important." (Ted)	<b>strategy</b>
<b>222</b>	"I also think it helps provide models of good singing. They need to listen to music that gives them a context for what good sound is. . . . So that's a belief I have about the journals." (Ted)	<b>strategy</b>
<b>223</b>	"Then I suppose a belief I have about choral ensembles is they need to perform at a very high level." (Ted)	<b>high expectations</b>
<b>5. "hope" (Usable statements found in 14 documents.)</b>		
<b>224</b>	"These are the songs that came from your heritage . . . And, hopefully . . . maybe not now . . . but maybe . . . when you start a family, that you might want to pass these songs on to your kids . . . because that is, in essence, who you are." (Brendan)	<b>importance of music</b>
<b>225</b>	"Hopefully, you can give them some sort of budget that . . . it may not be a big budget, but at least a small stipend to replace broken instruments, to buy choral music for the choir, etc." (Brendan)	<b>teacher support</b>
<b>226</b>	"So if you want the best music teacher that you can get, you gotta give 'em some hope that what they're gonna bring in is going to be appreciated and is going to be well thought of . . . " (Brendan)	<b>teacher support</b>
<b>227</b>	" . . . the object is to make sure that at the end the kid knows at least something about what you hoped he would." (Carrie)	<b>goals of music education</b>
<b>228</b>	"Hopefully, I can give to the students something other than the junior high, I call it junior high soap opera life, because everything is a big soap opera with them." (Emil)	<b>goals of music education</b>



Table 6, Continued

Belief Statements with Axial Coding

ID #'s	"hope" (continued)	
229	"So jazz can help them kind of shed some of those bindings and loosen up a little bit. You know, that's my hope. Sometimes it works." (Jerry)	jazz
230	"Hopefully, it will work, but . . if your curriculum is totally static . . they get completely annoyed with that. You gotta be able to bend a little bit and to change things up and surprise them if you want to have success with middle school." (Jerry)	strategy
231	"And then today we have to come up with evaluation tools that fit it, and the National Standards that need to be examined and hopefully incorporated. It's very complex. It's nothing like it was when I started." (Jerry)	grading
232	"Working to where eventually, if I'm on a 9 week thing, but the end of 5-and-a-half, six weeks I hope that they're reading at least pentatonically." (Julie)	literacy
233	"But I do hope that through this study . . . that you will be able to find some commonalities and . . . then when we teach methods, we can say, 'If you really want to be a good junior high teacher, these things need to be there.'" (Julie)	teacher training
234	" . . . this is hopefully the crafting and that artistry. Now that you've got the craft down, you can re-bring in the, I call it artistry, so it's aesthetic." (Kay)	goals of music education
235	"I have to have the right, the ability, the right, hopefully I have the right . . . Do I have the right to change curriculum? I can only accept the job if I am allowed to change curriculum." (Kay)	curriculum
236	"The district mandates standards. For that district there's good hope that the curriculum is changing. . . . So in order to have good curriculum at middle level, you gotta have elementary level with good curriculum." (Kay)	curriculum
237	"My gosh! There's hope! Don't ever think there isn't hope! . . . If we as adults can still grow new neurological pathways, I can't give up on the middle level student! So I was totally renewed!" (Kay)	excitement for teaching
238	"You're gonna construct your knowledge based on voices-on, hands-on and minds-on, and hopefully, hearts-on, it's all in the brain, activity. And so that's why I say, it's not just model, imitate, model, imitate. It has to go to that deeper level." (Kay)	strategy

Table 6, Continued

Belief Statements with Axial Coding

<b>ID #'s</b>	<b>"hope" (continued)</b>	
<b>239</b>	"And so every few weeks, hopefully . . . you need to demonstrate that artistry and help children feel it and integrate it into their music making. But also I believe that it will influence their emotional sensitivity." (Kay)	<b>emotions</b>
<b>240</b>	"I am helping you grow a sensitive male in this culture. And when he sings 'te colori de gua dona . . . '[Kay demonstrates beautiful singing] you know he can't help, I hope, from being touched as that happens." (Kay)	<b>importance of music education</b>
<b>241</b>	"Hopefully, the kids are gonna bring us back around with this swing movement. The only thing going in schools that I know of, truly, that teaches improvisation and creativity in music on a mass basis are the jazz bands!" (Maggie)	<b>jazz</b>
<b>242</b>	"I hope music education in this country finds out what a gem they have in James Froseth at Michigan, because he's put foundation music education . . . listen, move, sing and play . . . and given it to the instrumental beginning band teacher." (Maggie)	<b>curriculum</b>
<b>243</b>	"So for me, hopefully, I'm prepared when they start coming in the door, and I'm not in the midst of preparation. Hopefully, I'm ready for them. And trying to get them in position, but also make personal contacts as much as possible." (Phil)	<b>strategy</b>
<b>244</b>	"I love seeing those kids out of high school when they would come up to me and talk to me. I think that's important in that you can only hope to plant a seed with some kids, and see where they go." (Rose)	<b>personal gratification</b>
<b>245</b>	"I think structure is really important for that age level, and I would hope that administrators would look for that. What is your game plan? How do you run a class? They don't ask that." (Rose)	<b>structure</b>
<b>246</b>	"And it's good to see that they value their culture. And I hope that it can persevere, continue the society, the community there struggles with that, you know, the identity thing." (Sam)	<b>culture</b>
<b>247</b>	"Sometimes I underestimate how much they're capable of, and I talk down to them or I don't give them much hope before I start, and that's wrong. There should be no limits on what I can expect them to do, because they can do it." (Sam)	<b>high expectations</b>
<b>248</b>	"I think my strength is that I'm the kind of person that will never say 'die.' . . . And I hope that in some ways that makes up for what I feel some of my 'lacks' are." (Sam)	<b>teacher trait</b>

Table 6, Continued

Belief Statements with Axial Coding

<b>ID #'s</b>	<b>"hope" (continued)</b>	
<b>249</b>	"The more academic core subject people are harping for more time, because of the assessments, because of the tests and that seems to be where the time is heading. So I hope we don't get too far into that lack of choice and lack of time." (Sean)	<b>scheduling</b>
<b>250</b>	That's the big thing that I wish we could get through to everybody, and this research hopefully will help back that up - is that everybody needs it." (Sherri)	<b>importance of music education</b>
<b>251</b>	"But each year I try - I go in a 6 year cycle, so that, hopefully, most of the songs that we sing have not been sung for 6 years." (Sherri)	<b>curriculum</b>
<b>252</b>	"But I always make sure that the words are uplifting and hopefully cannot be interpreted by students or parents in a negative way." (Sherri)	<b>curriculum</b>
<b>253</b>	"Keep finding the hope to go on and the hope to make things better, rather than accepting mediocrity and the hopelessness that we feel and observe today." (Sherri)	<b>motivation</b>
<b>254</b>	"They may not like it today. That's o.k. They'll like it tomorrow. And if they don't, I hope they find something they do like. And I like that very humane side of it." (Ted)	<b>perseverance</b>
<b>255</b>	"If a student just refuses to sing, they don't get checked off on that. I hope they've done enough of the other things to pass. So they still pass. They have some options for passing. I believe students should not fail exploratory." (Ted)	<b>grading</b>
<b>256</b>	"That's where I hope to take them is to where they really like it and will stick with it when they get to high school." (Vaclav)	<b>goals of music education</b>
<b>257</b>	"The kids . . . I hope you noticed how really neat they are!" (Vaclav)	<b>value of students</b>
<b>6. "key" (Usable statements found in 6 documents.)</b>		
<b>258</b>	"Movement I found was very key in the instructional strategies. Many of these kids just grooved on something physical." (Kay)	<b>strategy</b>
<b>259</b>	"It's the student who takes responsibility given that they have well laid out tasks for them to keep their structure. And that's the thing as far as instructional strategies . . . structure is key." (Kay)	<b>structure</b>
<b>260</b>	" . . . just key words . . . performance based . . . having a performance out there . . . " (Kay)	<b>strategy</b>

Table 6, Continued

Belief Statements with Axial Coding

ID #'s	"key" (continued)	
261	"You can still give them an enriched environment and they'll still grow the dendrites. . . and I think that's the key. So using the performance as a motivator, but also as a goal for the building of skills towards that I think is very important." (Kay)	motivation
262	"Repetition is the key to mastery." (Maggie)	motto
263	"And I usually have my boys sitting pretty close to me. And through those nonthreatening activities . . . and they just sing for fun . . . then I can really place them. I can really hear what they're doing. And that's been key for me." (Rose)	strategy
264	"I believe that music literacy is they key, because if you teach the kids how to read music, they can continue, they can go ahead on their own. So to me that's the key." (Sam)	literacy
265	"And they'll say, 'Oh, by the way, you need to read this.' They'll help you key in if you run out of time to do something like that. But that log, that journal thing, has worked great." (Sherri)	strategy
266	"That was really the key. They were finally singing. It was fun, 'cause what they were singing was fun. It wasn't something that was hard to grasp on to with their changing voices." (Wilma)	fun
267	<p><b>7. "I like . . ." (Usable statements found in 14 documents.)</b></p> <p>"Right at the beginning, I like to give about two to three weeks of just nothing but review, and sometimes more." (Brendan)</p>	strategy
268	"I like to do a lot of canons with my kids, a lot of melodic ostinati, rhythmic ostinati at that time." (Brendan)	curriculum
269	"But I like to sing in contrast with the kids. I'll get them started and I'll start a melodic ostinato. Or I'll get them started and I'll sing a second song. Or I'll get 'em started and I'll sing an octave lower." (Brendan)	strategy
270	"Then I like to pull out sections, and have ensembles of maybe half the class versus me, or half the class versus a smaller ensemble. And I like to do solo work with the first song or second song almost all the time." (Brendan)	strategy
271	"Usually next I like to do, if I'm going to do a new song or a new piece that they need to listen to, I do that next." (Brendan)	strategy

Table 6, Continued

Belief Statements with Axial Coding

ID #'s	"I like . . ." (continued)	
272	"I like to go back after that concentration break, to come back to that idea of having form. And we'll take the main focus of the lesson and do some improvisational work on it, and use that formal structure as a way for them to improvise." (Brendan)	<b>Improvisation</b>
273	"So I like to start it with a song. I like to end it with a song." (Brendan)	<b>strategy</b>
274	"These are two reasons why I like to do these informances: 1) You get to see what the kids are doing in class. . . . And, secondly, is that you're selling this program then to the community." (Brendan)	<b>strategy</b>
275	"I like that classroom book. The forward usually had a picture there of how they were supposed to look when they . . . and we would talk the very first day, if we got the horn together, we would talk about concert position." (Carrie)	<b>curriculum</b>
276	"Another thing that I liked that I sent home with the kids . . . and those were those 'Learning Unlimited' things. They were a tape and a book." (Carrie)	<b>curriculum</b>
277	"I like to keep all the boys together in one class, so I can start raising them as a boys' choir." (Debbie)	<b>strategy</b>
278	"But I like for them to see it as a place where they're going to be part of a family when they're coming into middle school for the first time, a place that they're gonna have to go to feel safe." (Debbie)	<b>family</b>
279	"I like for them to also learn conducting and then they maybe aren't really able to actually conduct their concert pieces, but they can make a good stab at it." (Debbie)	<b>curriculum</b>
280	"Back to the boys. . . . I like to do the Cooksey technique master class style, where they do it in front of each other in the classroom." (Debbie)	<b>strategy</b>
281	"I like the literature. I like the age level. . . . I would much rather work with these kids, because the next day it's gonna be a different day." (Donna)	<b>prefers middle school</b>
282	"But I like the charts that have the extra parts, because then if somebody switched a student to baritone and they didn't have them learn bass clef, the student doesn't have to feel ostracized by being stuck in the trumpet section." (Jerry)	<b>curriculum</b>
283	"When I grade playing tests and written tests . . . it takes an enormous amount of time . . . so it's not really something that I like to do." (Jerry)	<b>grading</b>

Table 6, Continued

Belief Statements with Axial Coding

<b>ID #'s</b>	<b>"I like . . ." (continued)</b>	
<b>284</b>	"I like to have kids respond verbally, because then I know how they're thinking." (Jerry)	<b>strategy</b>
<b>285</b>	"But I like the students to have input into their daily portion of the grades. Of course, I grade all the tests and everything, but I give fairly strong weight to what they accomplish every day. I let them tell me that." (Julie)	<b>grading</b>
<b>286</b>	"I like people. I really enjoy helping people do the most they can with what talent they have." (Julie)	<b>why they teach</b>
<b>287</b>	"I like starting beginning band, because I see all the grins and the light bulbs go off." (Maggie)	<b>why they teach</b>
<b>288</b>	"I think what I like to do is get 'em to that moment, get 'em hooked. If you can get 'em hooked that one time, you know, they're destroyed the rest of their lives. They can't ever forget about music." (Maggie)	<b>why they teach</b>
<b>289</b>	"And I like middle school a little bit more than beginning band, the 5th and 6th graders. You know, where I'm teaching is a nice fit." (Maggie)	<b>prefers middle school</b>
<b>290</b>	"I like to shake hands a lot." (Phil)	<b>strategy</b>
<b>291</b>	"I like to start with something that is well known that they're going to have a reasonable degree of success with right away." (Phil)	<b>strategy</b>
<b>292</b>	"I like to do a degree of directed listening." (Phil)	<b>curriculum</b>
<b>293</b>	"Even in a sight reading piece, with the younger grades I like to get something sort of right to begin with. I like to get that foundation." (Phil)	<b>strategy</b>
<b>294</b>	"All those sixth graders feed that seventh grade building. . . And they just interact with kids their own age, 'cause there's nobody else in the building. And we've seen some real good benefits with that. I like it." (Rose)	<b>benefits</b>
<b>295</b>	"But that's what I like about singing. I just see it so personalized, because it's your voice. And I just see great leaps and bounds with their self esteem more than anything." (Rose)	<b>self esteem</b>
<b>296</b>	"And so it makes me stay young, too. And it really makes you stay pertinent on what's going on in the world, too. So I like that kind of stimulation." (Rose)	<b>why they teach</b>
<b>297</b>	"I like it. They're fun! They're funny!" (Rose)	<b>fun</b>

Table 6, Continued

Belief Statements with Axial Coding

<b>ID #'s</b>	<b>"I like . . . " (continued)</b>	
<b>298</b>	"I like it. Especially for band. We've got enough time to get our instruments out, accomplish something in rehearsal before we have to put everything away. To go back to 45 minute periods now I'd feel like there's no time to get anything done." (Sam)	<b>scheduling</b>
<b>299</b>	"I like to get the kids out amongst the community. We'll go to rest homes or health care centers or our feeder schools." (Sean)	<b>strategy</b>
<b>300</b>	"Because I like to teach 'in the moment.'" (Ted)	<b>teacher trait</b>
<b>301</b>	"I also like middle school because they, the students are so full of life, and I find that to be really energizing. And as a teacher I like the opportunity to channel energy rather than trying to elicit energy." (Ted)	<b>prefers middle school</b>
<b>302</b>	"They still have time to do an evening performance at a nursing home. They don't have the conflict with varsity sports and with jobs. And I like that a lot." (Ted)	<b>prefers middle school</b>
<b>303</b>	"Why I like it is they're not spoiled brats, they don't have anything. Anything you give them to make their life bright, to give them a bit of success is huge. It's really big." (Vaclav)	<b>why they teach</b>
<b>304</b>	"But I think the kids are really pretty wonderful. I like them. I like them a lot." (Vaclav)	<b>value of students</b>
<b>305</b>	"I like music. You know, I like to see the kids get passionate about music, too. I really like to see that. It's good for them." (Vaclav)	<b>goals of music education</b>
<b>306</b>	"I've been blessed with some really good teachers, too. And I see how they reach you, you know, in kind of a spiritual way through music. I like that about it, and it's what I do and it's who I am." (Vaclav)	<b>why they teach</b>
<b>307</b>	"And when it's six weeks or nine weeks. Personally, I like that at middle level. That's how the rest of the school and everything else is designed." (Wilma)	<b>scheduling</b>
<b>308</b>	"With the boys I like each one to have their own copy of music." (Wilma)	<b>strategy</b>
<b>8. "love" (Usable statements found in 13 documents.)</b>		
<b>309</b>	"I love to teach children music." (Angie)	<b>why they teach</b>
<b>310</b>	"I stay with something . . . I have tenacity. I love music myself. I'm a pretty good singer and fairly well proficient in vocal music. (Angie)	<b>teacher trait</b>

Table 6, Continued

Belief Statements with Axial Coding

ID #'s	"love" (continued)	
311	"I see a need there, and I want to give what I can even though I sacrifice what I dearly love to do, teaching music." (Angie)	<b>why they teach</b>
312	"And then the end of the year, we finish up with either a student written lighter show, some kind of Broadway plus narrator kind of thing or some other kind of thing. . . . And they love to make up the commercials that come in between." (Debbie)	<b>curriculum</b>
313	"Students as teachers works real well. And as long as that routine is set up, they're very comfortable with it . . . Then the students know the routine and they love to take over and be the teacher. And it really helps the class run smoothly." (Debbie)	<b>strategy</b>
314	"I sure do love the middle school level . . . my own high school feeder assistant position was open. And I turned it down. . . . I don't see middle school as a stepping stone to high school." (Debbie)	<b>prefers middle school</b>
315	"It takes a lot of patience. I guess they say middle school, you either love it or hate it . . . You certainly have to be prepared and over-prepared." (Debbie)	<b>teacher trait</b>
316	"Foreign language is very important. . . . That is my second love, is foreign language . . . I feel like I've inspired several to study foreign language along with music." (Debbie)	<b>teacher trait</b>
317	"Again back to the Sight Singer series, I love the mystery tunes they have in there. And I love it when the kids jump ahead and figure 'em out. Beat 'em at their own game." (Debbie)	<b>curriculum</b>
318	"I do love sight reading . . . probably because of my thing, like even on pep rally day we sight read. And my kids would invariably go to these festivals and make top ratings in sight reading and maybe not do as well on the stage." (Debbie)	<b>literacy</b>
319	"And we have such strong workshops. I just love to go to workshops. It's busy from 8 to 8 with really useful things when I'm down there, I feel like. Lots of good music." (Debbie)	<b>teacher training</b>
320	"Kids love it when you do that. You know, fake a down beat, and see how many people will go ahead and play." (Jerry)	<b>humor</b>
321	"I love kids. I especially love kids that are troubled. I love them better than the kids who don't have to worry about money. I love the kids who are poor, because they need it the most." (Jerry)	<b>why they teach</b>



Table 6, Continued

Belief Statements with Axial Coding

ID #'s	"love" (continued)	
322	"So you gotta love kids and you gotta be able to be flexible, and you can't have any fear. . . . You have to have a lot of confidence . . . and no preconceived notions about having your groups wind up at Carnegie Hall." (Jerry)	teacher trait
323	"Many of them had a theoretical understanding, but not a love of music, so they had done lots of worksheets and they could answer lots of questions, but they couldn't sing." (Julie)	students' abilities
324	"I love to teach general music. By the end of that particular semester, I would say that the kids could sing pentatonically, but could read and write and they were probably doing level III rhythms. (Julie)	literacy
325	"That is my very favorite, because they're big enough to sing really well, and they're small enough to still love ya, and to love the experience of learning and getting that 'ah' moment out of it." (Julie)	prefers middle school
326	"But I really prefer junior high. Maybe it's because it's so much fun to see the beginning choral experiences and how much they mean to kids. I don't know. I can't tell you exactly why I love it so much. I just know I do." (Julie)	prefers middle school
327	"I love to sing, dance and play, and they're very able and willing to do it." (Kay)	strategy
328	"My goal is to teach my students love of music and enough independence and enough security that they can enjoy music and the arts to a fuller degree their whole life. But they've got to have enough background." (Maggie)	goals of music education
329	"And I love the fact that we have like a 99 track CD with live musical accompaniments, nothing synthesized, and each child will have a model - the flute students have a flute model, the clarinets that, the bassoon players have a bassoon model." (Maggie)	curriculum
330	"If some child is upset, most men teachers today, in our society . . . will not touch a girl or a guy, even just to pat 'em on the shoulder anymore. And we're not able to love kids that way." (Maggie)	interactions with students
331	"If I put my arm around them, it's side to side . . . shoulder to shoulder is the way you would touch a kid. Or I pat 'em on the head . . . We can't even love each other anymore, because of problems with the society." (Maggie)	interactions with students

Table 6, Continued

Belief Statements with Axial Coding

ID #'s	"love" (continued)	
332	"We can move, we've got a soul, we've got the ability to receive the gift of the arts and also to give it. . . . 'I Dream of Jeannie with the Light Brown Hair'. . . that's just beautiful, that's beauty. That's love." (Maggie)	<b>aesthetics</b>
333	"I'm religious. I'm not overly religious, but that's God. That's the spirit of love and taking care of it. And I think this is things I need to do for my students." (Maggie)	<b>why they teach</b>
334	"I love instrumental music and the fact that we've got so many instruments to blend and it's like an artist with a painting with so many colors." (Maggie)	<b>aesthetics</b>
335	"I love seeing the growth . . . I'm not saying, 'Oh, we're starting all over again here.' I love building from the bottom up, I guess." (Maggie)	<b>why they teach</b>
336	"Socially the way kids are, the way they love to be with their peers and talk to their peers, I have to spend a lot of time waiting for them . . . not to speak, and I do that. I think that's necessary." (Phil)	<b>strategy</b>
337	"Students will come and hang around. They'll often come with something to show me or talk about. Many times, they really are just hanging around, and they're gonna show me something just as a way to hang around. . . . I love those time." (Phil)	<b>interactions with students</b>
338	"I believe that when they find the piece of music that they really love, that becomes an incentive to practice and to learn the technique that they need to have to play that piece of music." (Phil)	<b>motivation</b>
339	"I love a strong concert and I've directed many of them, but that's a step going somewhere, it's not the end of what we're doing." (Phil)	<b>goals of music education</b>
340	"It might be an incredible piece that I know they're going to love. I cannot tell them this is a great piece of music. I cannot do that. . . . I won't do that at the beginning." (Phil)	<b>strategy</b>
341	"I've had last chairs that are very, very talented, that didn't know they were talented, because I used to seat kids, and I gradually got away from it, and I love not doing that. There's no competition, or almost no competition." (Phil)	<b>competition</b>
342	"They love to sing. They just love to do that 'Get American Singing' book. It's like this big deal to them. And now we can work on the same literacy skills, the instrumental people and I can." (Rose)	<b>literacy</b>

Table 6, Continued

Belief Statements with Axial Coding

<b>ID #'s</b>	<b>"love" (continued)</b>	
<b>343</b>	"And my real serious singers have a fabulous goal. It's a middle school honors choir that we audition for. And it's very successful here. They love it." (Rose)	<b>curriculum</b>
<b>344</b>	"Just love what you do! You know, I guess that's the first thing that comes to mind." (Rose)	<b>teacher trait</b>
<b>345</b>	"Music is love." (Sam)	<b>aesthetics</b>
<b>346</b>	"She fell in love with music through one piece of music. Sometimes the music sells it and that's one of the big things in my instructional strategies is selecting the right music. I will spend weeks in the summer." (Sherri)	<b>strategy</b>
<b>347</b>	"The quality of the literature is extremely important. I used to say that the kids had to have lots of fun, and I still think they have to enjoy, they have to love the music in order to have a rewarding classroom experience." (Sherri)	<b>motivation</b>
<b>348</b>	"The actual music reading skills ought to be in place for the musician. And the others have been given a very great skill that they can go to any choir and sing in it, and have success and love it for a lifetime experience." (Sherri)	<b>literacy</b>
<b>349</b>	"Some internet lessons where I have websites and I ask the students to go and look up specific things, which they love to do. It helps break up activities and provides some nice variety." (Ted)	<b>strategy</b>
<b>350</b>	"I love teaching middle school, because it's a very spontaneous world. It changes all the time. It's very fluid. I tend to teach well 'off the cuff.' (Ted)	<b>prefers middle school</b>
<b>351</b>	"They'd love to have somebody listen to them. About half of this group are pretty good singers." (Vaclav)	<b>students' abilities</b>
<b>352</b>	"They better love kids! 'Cause that's the motivation. That's the only one that works." (Vaclav)	<b>why they teach</b>
<b>353</b>	"Love kids. You really need to love kids a lot. You need to be open to the possibility that culturally they're different than you are." (Vaclav)	<b>why they teach</b>
<b>354</b>	"It depends how big the group is that you're rehearsing with whether you can do that or not. Like this boy choir I had would love to do movement with it, but they were not ready yet." (Wilma)	<b>strategy</b>

Table 6, Continued

Belief Statements with Axial Coding

ID #'s	9. "philosoph-" (Usable statements found in 7 documents.)	
355	"There's a lot of talk about the time of middle school being the exploring years. And it's been widely promoted as a philosophy of middle school education. . . I don't agree with it at all. I think they should be learning more deeply at that time." (Kay)	curriculum
356	"One thing that I think is essential in a good teacher at any level, but more so here than anywhere else, and this sounds textbook and it sounds too philosophical to mean anything, but you have to teach from the base of who you are." (Phil)	teacher training
357	"I will determine which kids are able to play it, and then we might flip a coin or draw straws. I don't determine who's the best. And that's a very strong . . . of what I consider middle school philosophy . . . lack of competition." (Phil)	competition
358	"Now that doesn't sound like a real heavy philosophical thing, but to me they're funny. It kind of brightens up my day." (Rose)	fun
359	"A lot of times I'll have posters or little sayings written all over the place about philosophy of life. I think that's one of the ideal things we can do while we're teaching them how to learn is to keep feeding them the positive." (Sherri)	motivation
360	"If a school holds really to a middle level philosophy the performing is slighted, and I think that students that are skilled and have a good amount of ability in music . . . they're the ones that miss out if everything's kept in exploratory." (Ted)	goals of music education
361	"But if you come with some openness and are willing to really get into the community and find out how the kids are raised, what their grandparents think, where does their philosophy come from . . . then, boy, I'd just encourage them to do it." (Vaclav)	teacher training
362	"My philosophy with how you can be successful is to divide and conquer at middle school. I just really think the numbers need to be down where you can give them some personal attention. I think that's what they really want." (Wilma)	strategy

Table 6, Continued

Belief Statements with Axial Coding

ID #'s	10. "valu-" (Usable statements found in 5 documents.)	
363	"And so the value I have is that 'doing the work,' it is work. Making that work challenging was hard for me at the middle school when you've already finished the massive brain growth. They didn't get what they needed at the ages they needed it." (Kay)	<b>students' abilities</b>
364	"And so the bottom line is, my personal value is that we have twofold goals as music teachers. It's that the value is on music competence. And the work. . . . Doing hard work is a value. Competence builds confidence." (Kay)	<b>goals of music education</b>
365	"The personal value is that it is a communal music making thing that we can do in the schools. . . . That child has to learn that it's not about self alone, that it is about the good of the whole." (Kay)	<b>goals of music education</b>
366	"And so my personal values really are guiding the instructional decisions . . . I believe that the value I have is that this work with music may be of utmost importance of any other subject." (Kay)	<b>importance of music education</b>
367	"Our personal values, guides for instruction . . . I care enough about the kids to try to teach them right. I harass them all the time . . . hand position, body posture, tone quality, because I want them to be the best and they deserve the best." (Maggie)	<b>goals of music education</b>
368	"I believe that the memory is a value system of its own in a way. . . . The arts in general are what make us human and help define who we are as people." (Phil)	<b>aesthetics</b>
369	"But it made me realize what is the value of music in the lives of these people. And it's an essential!" (Sam)	<b>importance of music</b>
370	"One, a personal value. I really believe that gifted kids need opportunities. And musical giftedness is a very legitimate form of giftedness." (Ted)	<b>gifted students</b>
371	"In the non select ensembles, I need to revolve kids in and out. . . . That is a personal value that drives it. . . . So there's a broad range, and we can meet the needs of all of those kids to some point" (Ted)	<b>strategy</b>

The next thing I wanted to know after the initial axial coding attempt was how many statements I had actually chosen for each category. Table 7 shows these results. This table lists the identification numbers of the belief statements which were assigned to each category. It also shows how many statements were chosen for each category.

One problem that arose while I was assigning these labels was defining the difference between “curriculum” and “strategy.” I checked the dictionary for clarification between these two terms, and I also consulted Colwell (1992) where I learned that the Manhattanville Music Curriculum Project (MMCP) defines curriculum as having “four constituents which must be taken into account: music, the student, the process for learning, and the educational environment; . . .” (Runfola & Rutkowski, p. 697) Pratt (1980) defines curriculum as “an organized set of formal education and/or training intentions” (p. 4). In the preface of Strategies for Teaching Middle-Level General Music (1996), Lindeman states that the components of a strategy include “an objective, a list of necessary materials, a description of what prior student learning and experiences are expected, a set of procedures, and the indicators of success” (p.vii). After considerable thought, I finally decided to define *curriculum* simply as “the actual materials used and actual subject areas being taught” and *strategies* as “ways of doing things” or “ways in which the curricular materials are used.” When I had trouble deciding whether to categorize a belief statement as either *curriculum* or *strategy*, I asked myself, “Is it a material (curriculum) or a method (strategy)? In no instance did I assign two labels to one statement. I now had 50 categories for the 371 statements. It was a beginning.

Some statements were quite specific and easy to categorize while others were more complex and harder to capture. It was nevertheless important at this stage of axial coding to make some decisions in order to begin the constant comparative process. This initial analysis formed the foundation for the continuing refinement of the categories.

I soon found myself thinking ahead to the selective coding stage and wondering what concept might emerge as the core category. My first intuitive ideas drew me to the concept of "importance." Middle level music teachers value the importance of music and therefore the importance of music education. They believe that music education is of the utmost importance. They teach because they think it is important work.

Therefore, it is important to note that there are two categories of "importance" in Table 7. They are "importance of music" and "importance of music education." There was a clear difference in these two concepts, and the model in Chapter Four will show that a belief in the importance of music drives the belief in the importance of music education.

Table 7 shows the identification numbers for the initial axial coding categories and the quantity of belief statements attributed to each of the 50 original categories.

Table 7

Quantity of Belief Statements in Each Category

Category ID #	Category	Statement ID Numbers	No. of entries
1	strategies	10, 38, 41, 44, 45, 47, 48, 51, 56, 58, 59, 60, 67, 79, 94, 95, 98, 99, 104, 105, 112, 119, 127, 130, 131, 132, 133, 146, 150, 152, 155, 162, 163, 164, 165, 172, 174, 175, 176, 182, 186, 187, 189, 192, 193, 194, 196, 199, 200, 202, 205, 206, 207, 210, 212	89
1	strategies (cont)	213, 220, 221, 222, 230, 238, 243, 258, 260, 263, 265, 267, 269, 270, 271, 273, 274, 277, 280, 284, 290, 291, 293, 299, 308, 313, 327, 336, 340, 346, 349, 354, 362, 371	
2	curriculum	9, 12, 23, 28, 29, 33, 39, 43, 66, 93, 97, 106, 107, 113, 116, 124, 129, 138, 142, 158, 166, 167, 179, 180, 184, 185, 191, 211, 217, 218, 219, 235, 236, 242, 251, 252, 268, 275, 276, 279, 282, 292, 312, 317, 329, 343, 355	47
3	teachers' traits	36, 39, 52, 61, 74, 75, 83, 84, 85, 110, 114, 115, 126, 140, 145, 148, 156, 159, 188, 190, 214, 215, 248, 300, 310, 315, 316, 322, 344	29
4	importance of music education	6, 18, 50, 54, 78, 87, 92, 123, 125, 143, 147, 173, 181, 183, 204, 240, 250, 366	18
5	why they teach	26, 57, 65, 286, 287, 288, 296, 303, 306, 309, 311, 321, 333, 325, 352, 353	16
6	goals of music education	7, 96, 144, 201, 227, 228, 234, 256, 305, 328, 339, 360, 364, 365, 367	15
7	prefers middle school	4, 27, 35, 64, 90, 281, 289, 301, 302, 314, 325, 326, 350	13
8	importance of music	17, 55, 77, 86, 100, 101, 122, 151, 154, 197, 224, 368	12
9	literacy	81, 160, 168, 178, 232, 264, 318, 324, 342, 348	10
10	teacher training	34, 76, 203, 233, 319, 356, 361	7
11	students' abilities	139, 161, 171, 323, 351, 363	6
12	role of music education	42, 46, 53, 102, 103, 216	6
13	motivation	177, 253, 261, 338, 347, 359	6
14	high intellect	3, 11, 32, 80, 89, 135	6
15	high expectations	2, 111, 169, 170, 223, 247	6
16	emotions	14, 32, 88, 109, 141, 239	6
17	value of students	62, 120, 198, 257, 304	5
18	society	20, 25, 49, 121, 153	5
19	interactions with students	157, 195, 330, 331, 337	5
20	humor	15, 68, 69, 72, 320	5
21	grading	117, 231, 255, 283, 285	5
22	gifted students	22, 108, 118, 134, 370	5



Table 7, Continued

Quantity of Belief Statements in Each Category

<b>Category ID #</b>	<b>Category</b>	<b>Statement ID Numbers</b>	<b>No. of entries</b>
23	aesthetics	332, 334, 345, 368	4
24	students' traits	149, 208, 209	3
25	structured	71, 245, 259	3
26	scheduling	249, 298, 307	3
27	jazz	24, 229, 241	3
28	fun	266, 297, 358	3
29	diagnostic	1, 128, 136	3
30	competition	63, 341, 357	3
31	teacher support	225, 226	2
32	rapport	5, 137	2
33	family	70, 278	2
34	benefits	13, 294	2
35	technology	40	1
36	team	91	1
37	students' worries	31	1
38	self esteem	295	1
39	risks	73	1
40	requirements for teaching	21	1
41	pop music	82	1
42	personal gratification	244	1
43	perseverance	254	1
44	mottoes	262	1
45	improvisation	272	1
46	health	16	1
47	excitement for teaching	237	1
48	culture	246	1
49	challenges	19	1
50	basics of music education	8	1

The next step was to refine these generalized categories into concepts which would be useful for the development of a paradigm showing the values and beliefs that influence the teaching strategies of these 18 middle level music educators. Therefore, I designed Table 8 to show the 371 belief statements by category in alphabetical order, so that the initial concepts could be studied with their supporting statements grouped together. Support for using such large tables can be found in Miles and Huberman (1994):

*Meta-matrices* are master charts assembling descriptive data from each of several cases in a standard format. The simplest form is a juxtaposition - a stacking up - of all the single-case displays on one very large sheet or wall chart. The basic principle is *inclusion* of all relevant (condensed) data. We came to call such charts, affectionately, "monster-dogs."

From there, you usually move to *partition* the data further (divide it in new ways) and *cluster* data that fall together so that contrasts between sets of cases on variables of interest can come clearer. These partitioned and clustered meta-matrices are progressively more refined, usually requiring further transformations of case-level data into short quotes, summarizing phrases, ratings, and symbols. (p. 178)

Table 8 will be the last "monster-dog" of this dissertation. Data displays for the rest of this paper will become increasingly smaller and more refined until a final, manageable model is revealed. Grounded theory is so named because it is grounded in thick, rich data. Therefore, I felt it necessary to lay this foundation clearly and completely for the the reader. Hence, Table 8 will be the basis from which the ensuing analyses are derived.

Table 8

Belief Statements Sorted by Category

<b>Statement ID #s</b>	<b>Belief Statements</b>	<b>Axial Coding</b>
332	"We can move, we've got a soul, we've got the ability to receive the gift of the arts and also to give it. . . . 'I Dream of Jeannie with the Light Brown Hair' . . . that's just beautiful, that's beauty. That's love." (Maggie)	aesthetics
334	"I love instrumental music and the fact that we've got so many instruments to blend and it's like an artist with a painting with so many colors." (Maggie)	aesthetics
345	"Music is love." (Sam)	aesthetics
368	"I believe that the memory is a value system of its own in a way. . . . The arts in general are what make us human and help define who we are as people." (Phil)	aesthetics
8	"And I think children should know how to do some of the performing things, but I also think they need to have a good foundation in basics." (Carrie)	basics
13	"I think they really see the value in how they CAN pick something up and read it." (Debbie)	benefits
294	"All those sixth graders feed that seventh grade building. . . . And they just interact with kids their own age, 'cause there's nobody else in the building. And we've seen some real good benefits with that. I like it." (Rose)	benefits
19	"And I think that's the one thing that makes teaching at this level so challenging . . . is that we have such a wide range of emotional levels and intellectual levels." (Emil)	challenges
63	"When you talk about strategies, one of the things I do that is, I think very unique, is right through 8th grade we have no competition. I don't have a first chair anywhere." (Phil)	competition
341	"I've had last chairs that are very, very talented, that didn't know they were talented, because I used to seat kids, and I gradually got away from it, and I love not doing that. There's no competition, or almost no competition." (Phil)	competition
357	"I will determine which kids are able to play it, and then we might flip a coin or draw straws. I don't determine who's the best. And that's a very strong . . . of what I consider middle school philosophy . . . lack of competition." (Phil)	competition
246	"And it's good to see that they value their culture. And I hope that it can persevere, continue the society, the community there struggles with that, you know, the identity thing." (Sam)	culture
9	"I think . . . a good curriculum in music should have theory, performance, and appreciation . . . so that they listen to music, they perform music and they know how to draw a staff." (Carrie)	curriculum
12	"I think you don't need daily or weekly plans. I think you need yearly." (Carrie)	curriculum
23	"But in the ideal curriculum, it would be nice to have theory. I think that's very important." (Emil)	curriculum

Table 8, Continued

Belief Statements Sorted by Category

<u>Statement ID #s</u>	<u>Belief Statements</u>	<u>Axial Coding</u>
28	"I think that bands need to know how to play marches, because that's one of the most important parts of our musical heritage in America in our band programs is marches." (Jerry)	curriculum
29	"And at the same time I'm going to encourage them to learn how to transpose parts from one key or one clef to another, because I think that's a valuable tool for them as composers anyway." (Jerry)	curriculum
33	"... because I think that kids need a goal, something to shoot for, so that the curriculum is driven by choices of literature and the technical exercises and theory work ... in order to accomplish those goals." (Jerry)	curriculum
37	"I think that ... I have found probably that kids have a better comfort level starting with rhythmic activities." (Julie)	curriculum
43	"... general music for the masses. I think we need to get rid of that whole notion of general music." (Kay)	curriculum
66	"I really have to say that I think, as a singer, they're just getting ten times more ear training from me than the instrumentalists, because we do a lot a capella." (Rose)	curriculum
93	"So, the general music class I think is something also that needs to be offered to all students." (Sherri)	curriculum
97	"I think students need to have an experience with rhythm instruments, movement, they need to have movement incorporated with what they do at times ... " (Sherri)	curriculum
106	"And I think that skill work is really important at the middle level - sight reading, good vocal production, good breathing or good instrumental technique of whatever the medium." (Ted)	curriculum
107	"I think often the ability to perform is left out of middle school." (Ted)	curriculum
113	"So that's a belief I have that the listening is very important. I also think it helps provide models of good singing. They need to listen to music that gives them a context for what good sound is." (Ted)	curriculum
116	"I think there needs to be opportunities for every kid, some kids are going to be best suited in exploratory, some are best suited in select performing ensembles." (Ted)	curriculum
124	"I think my goals for music would be ... 30 percent skills ... sharps, flats, pitches ... 70 percent enjoyment in a diverse way. Enjoyment in lots of different things from pop to classic, certainly, but enjoyment." (Vaclav)	curriculum
129	"Don't be afraid to give them good literature ... they WILL like this. You have to believe that they will." (Brendan)	curriculum
138	"I very strongly believe that you have to have goals and you have to have a sequence and you have to teach beauty, but you also have to be functional as well." (Julie)	curriculum
142	"I don't believe in the general music track first of all. I believe in having music. I believe that it ... performance base is helpful ... It's voices-on, hands-on education. And it's standards based." (Kay)	curriculum

Table 8, Continued

Belief Statements Sorted by Category

<u>Statement ID #s</u>	<u>Belief Statements</u>	<u>Axial Coding</u>
158	"But I believe it is important. So we do work on basic skills." (Sam)	curriculum
166	"I believe also kids need to sing." (Ted)	curriculum
167	"And I also believe that the voices are changing so dramatically in middle school that they need help exploring that change, both boys and girls. And so that's why I spend a lot of time singing with them" (Ted)	curriculum
179	"I had Grieg, Schubert and Wagner. Then I would always go back and review." (Carrie)	curriculum
180	"I always had a Christmas one and sometimes one in the spring. And then I'd have some kind of dance that we would do for that." (Carrie)	curriculum
184	"We've always done the same tune for marching." (Donna)	curriculum
185	"Always do these warm-ups." (Donna)	curriculum
191	"I've always said if you know how to read the pink sheet and the circle of fifths that's on there and they key signatures . . . everything you ever want to know about music is right there on those sheets." (Emil)	curriculum
211	"And so that's always something to deal with, finding music that's attractive to them, that they can connect to, and still being something that's quality and that will sound good." (Wilma)	curriculum
217	"These children haven't had a lot of socializing games that are part of the Kodály belief that socialization that occurs through games and the natural flow of a singing game . . . We sing it, we play it, we do some movement with it." (Kay)	curriculum
218	"So my belief is that there should be an ethical curriculum that builds from modeling to practicing to coaching, feedback, facilitation of their growth aimed at active, lifelong music makers." (Kay)	curriculum
219	"They listen, they move, we sing all the songs, we sing solfège, we sing rhythmic patterns, because my belief is that counting, assigning a number value to notes and their position in a measure is the 11th of sequential learning steps." (Maggie)	curriculum
235	"I have to have the right, the ability, the right, hopefully I have the right . . . Do I have the right to change curriculum? I can only accept the job if I am allowed to change curriculum." (Kay)	curriculum
236	"The district mandates standards. For that district there's good hope that the curriculum is changing. . . . So in order to have good curriculum at middle level, you gotta have elementary level with good curriculum." (Kay)	curriculum
242	"I hope music education in this country finds out what a gem they have in James Froseth at Michigan, because he's put foundation music education . . . listen, move, sing and play . . . and given it to the instrumental beginning band teacher." (Maggie)	curriculum

Table 8, Continued

**Belief Statements Sorted by Category**

<b>Statement ID #s</b>	<b>Belief Statements</b>	<b>Axial Coding</b>
251	"But each year I try - I go in a 6 year cycle, so that, hopefully, most of the songs that we sing have not been sung for 6 years." (Sherri)	curriculum
252	"But I always make sure that the words are uplifting and hopefully cannot be interpreted by students or parents in a negative way." (Sherri)	curriculum
268	"I like to do a lot of canons with my kids, a lot of melodic ostinati, rhythmic ostinati at that time." (Brendan)	curriculum
275	"I like that classroom book. The forward usually had a picture there of how they were supposed to look when they . . . and we would talk the very first day, if we got the horn together, we would talk about concert position." (Carrie)	curriculum
276	"Another thing that I liked that I sent home with the kids . . . and those were those 'Learning Unlimited' things. They were a tape and a book." (Carrie)	curriculum
279	"I like for them to also learn conducting and then they maybe aren't really able to actually conduct their concert pieces, but they can make a good stab at it." (Debbie)	curriculum
282	"But I like the charts that have the extra parts, because then if somebody switched a student to baritone and they didn't have them learn bass clef, the student doesn't have to feel ostracized by being stuck in the trumpet section." (Jerry)	curriculum
292	"I like to do a degree of directed listening." (Phil)	curriculum
312	"And then the end of the year, we finish up with either a student written lighter show, some kind of Broadway plus narrator kind of thing or some other kind of thing. . . . And they love to make up the commercials that come in between." (Debbie)	curriculum
317	"Again back to the Sight Singer series, I love the mystery tunes they have in there. And I love it when the kids jump ahead and figure 'em out. Beat 'em at their own game." (Debbie)	curriculum
329	"And I love the fact that we have like a 99 track CD with live musical accompaniments, nothing synthesized, and each child will have a model - the flute students have a flute model, the clarinets that, the bassoon players have a bassoon model." (Maggie)	curriculum
343	"And my real serious singers have a fabulous goal. It's a middle school honors choir that we audition for. And it's very successful here. They love it." (Rose)	curriculum
355	"There's a lot of talk about the time of middle school being the exploring years. And it's been widely promoted as a philosophy of middle school education. . . I don't agree with it at all. I think they should be learning more deeply at that time." (Kay)	curriculum
1	"I think it should take the child where they are, not where you think they are." (Angie)	diagnostic
128	"I believe all education should be child centered. I think it should take the child where they are, not where you think they are . . . and it should be based on the culture or the ambiance in which you are." (Angie)	diagnostic

Table 8, Continued

Belief Statements Sorted by Category

<b>Statement ID #s</b>	<b>Belief Statements</b>	<b>Axial Coding</b>
136	"I believe that as you progress in your career as a music educator, though, you get a pretty good feeling for what kids need and how to give it to them." (Jerry)	diagnostic
14	"Emotionally, I think they're all over." (Donna)	emotions
32	"I think . . . emotionally they're on a roller coaster . . . but their highs are higher and their lows are lower than it used to be." (Jerry)	emotions
88	"I think their interest . . . you know, their attention span and their interest span is, I don't want to say minimal, but at this age, I think that they kind of jump from one thing to another." (Sean)	emotions
109	"And I think their emotional instability often affects what they are able to learn, because they live in that world of emotions so much." (Ted)	emotions
141	" . . . and other things begin to happen emotionally, hormonally. But I believe that all of that is in the frontal lobes or in some parts of the brain. So when we talk about the emotions, they're in the brain." (Kay)	emotions
239	"And so every few weeks, hopefully . . . you need to demonstrate that artistry and help children feel it and integrate it into their music making. But also I believe that it will influence their emotional sensitivity." (Kay)	emotions
237	"My gosh! There's hope! Don't ever think there isn't hope! . . . If we as adults can still grow new neurological pathways, I can't give up on the middle level student! So I was totally renewed!" (Kay)	excitement for teaching
70	"I think in singing, even over instrumental things, even over any other subject area, you really get to know people, and you really get close and bond, and it's really a team. It becomes a family, because singing is such a personal thing to do." (Rose)	family
278	"But I like for them to see it as a place where they're going to be part of a family when they're coming into middle school for the first time, a place that they're gonna have to go to feel safe." (Debbie)	family
266	"That was really the key. They were finally singing. It was fun, 'cause what they were singing was fun. It wasn't something that was hard to grasp on to with their changing voices." (Wilma)	fun
297	"I like it. They're fun! They're funny!" (Rose)	fun
358	"Now that doesn't sound like a real heavy philosophical thing, but to me they're funny. It kind of brightens up my day." (Rose)	fun
22	"And I think if we don't teach to the top, number one, we're ripping off those on the top. That's gifted education to me. And that's why I feel I'm a gifted educator. I teach the gifted." (Emil)	gifted students
108	"I think that students that are skilled and have a good amount of ability in music . . . they're the ones that miss out if everything's kept in exploratory." (Ted)	gifted students
118	"I think often in our quest for the humane middle level, and keeping everyone feeling good about everything, our top end kids are often the victim." (Ted)	gifted students

Table 8, Continued

Belief Statements Sorted by Category

<u>Statement ID #s</u>	<u>Belief Statements</u>	<u>Axial Coding</u>
134	"For years I believed in what's called gifted education. I don't believe in it anymore, because we're not teaching gifted education. We're allowing kids to have a good time just because they score high on a test. (Emil)	gifted students
370	"One, a personal value. I really believe that gifted kids need opportunities. And musical giftedness is a very legitimate form of giftedness." (Ted)	gifted students
201	"When they ask you what your philosophy is, when you put in for a job, my philosophy is 'always do what is best for the student - number one.' That's what we're here for!" (Rose)	goal of music education
7	"I think every kid that goes through what we call music education should know who the "Three B's" are." (Carrie)	goals of music education
96	"We're trying to create an educated musician, not just a singer. So that's the important part, I think, is the educated musician." (Sherri)	goals of music education
144	"We have two, probably twofold goals as music teachers. It's that the value is on music competence. I believe that. And the work. . . . Competence builds confidence." (Kay)	goals of music education
227	" . . . the object is to make sure that at the end the kid knows at least something about what you hoped he would." (Carric)	goals of music education
228	"Hopefully, I can give to the students something other than the junior high, I call it junior high soap opera life, because everything is a big soap opera with them." (Emil)	goals of music education
234	" . . . this is hopefully the crafting and that artistry. Now that you've got the craft down, you can re-bring in the, I call it artistry, so it's aesthetic." (Kay)	goals of music education
256	"That's where I hope to take them is to where they really like it and will stick with it when they get to high school." (Vaclav)	goals of music education
305	"I like music. You know, I like to see the kids get passionate about music, too. I really like to see that. It's good for them." (Vaclav)	goals of music education
328	"My goal is to teach my students love of music and enough independence and enough security that they can enjoy music and the arts to a fuller degree their whole life. But they've got to have enough background." (Maggie)	goals of music education
339	"I love a strong concert and I've directed many of them, but that's a step going somewhere, it's not the end of what we're doing." (Phil)	goals of music education
360	"If a school holds really to a middle level philosophy the performing is slighted, and I think that students that are skilled and have a good amount of ability in music . . . they're the ones that miss out if everything's kept in exploratory." (Ted)	goals of music education
364	"And so the bottom line is, my personal value is that we have twofold goals as music teachers. It's that the value is on music competence. And the work. . . . Doing hard work is a value. Competence builds confidence." (Kay)	goals of music education



Table 8, Continued

Belief Statements Sorted by Category

<u>Statement ID #s</u>	<u>Belief Statements</u>	<u>Axial Coding</u>
365	"The personal value is that it is a communal music making thing that we can do in the schools. . . . That child has to learn that it's not about self alone, that it is about the good of the whole." (Kay)	goals of music education
367	"Our personal values, guides for instruction . . . I care enough about the kids to try to teach them right. I harass them all the time . . . hand position, body posture, tone quality, because I want them to be the best and they deserve the best." (Maggie)	goals of music education
117	"I think students must be held accountable for what you do in class. I try and base assessment and grading on a list of criterion, that you must check off these skills in order to receive the grade." (Ted)	grading
231	"And then today we have to come up with evaluation tools that fit it, and the National Standards that need to be examined and hopefully incorporated. It's very complex. It's nothing like it was when I started." (Jerry)	grading
255	"If a student just refuses to sing, they don't get checked off on that. I hope they've done enough of the other things to pass. So they still pass. They have some options for passing. I believe students should not fail exploratory." (Ted)	grading
283	"When I grade playing tests and written tests . . . it takes an enormous amount of time . . . so it's not really something that I like to do." (Jerry)	grading
285	"But I like the students to have input into their daily portion of the grades. Of course, I grade all the tests and everything, but I give fairly strong weight to what they accomplish every day. I let them tell me that." (Julie)	grading
16	"I think it's real important for teachers to take care of themselves." (Donna)	health
2	"I think we often fall into the parameters that kids don't know anything, unless you put it into their heads . . . you have to give them the basic skills and then let them fly with it a little bit." (Brendan)	high expectations
111	"I think they're able to perform and to do music at a very high level. I think often a higher level than they're allowed to do, given some of the constraints of schools and of time and of availability of teachers . . ." (Ted)	high expectations
169	"I suppose a belief I have about choral ensembles is they need to perform at a very high level." (Ted)	high expectations
170	"I believe that they can be disciplined and that they can make really outstanding music. And they can be pushed." (Ted)	high expectations
223	"Then I suppose a belief I have about choral ensembles is they need to perform at a very high level." (Ted)	high expectations
247	"Sometimes I underestimate how much they're capable of, and I talk down to them or I don't give them much hope before I start, and that's wrong. There should be no limits on what I can expect them to do, because they can do it." (Sam)	high expectations

Table 8, Continued

Belief Statements Sorted by Category

<u>Statement ID #s</u>	<u>Belief Statements</u>	<u>Axial Coding</u>
3	"But I think if . . . my basic premise is that the kids are a lot smarter than we give them credit for." (Brendan)	high intellect
11	"I think they're capable of doing a lot if you don't throw it at them too hard." (Carrie)	high intellect
30	"I think that today's adolescents have a much greater intellectual capacity than they did when I started teaching 30 years ago." (Jerry)	high intellect
80	"I think sometimes I underestimate how much they're capable of, and I talk down to them or I don't give them much hope before I start, and that's wrong." (Sam)	high intellect
89	"They're highly intelligent at this age, and I think there's kind of a peak." (Sean)	high intellect
135	"And so adolescents are really, I believe, just from my own observations, at least two years ahead of where they were when I started teaching in terms of their intellectual growth. And they are also physically bigger." (Jerry)	high intellect
15	"I think if I could have anything else . . . to my personality . . . I'd have a better sense of humor." (Donna)	humor
68	"I think you have to have a sense of humor!" (Rose)	humor
69	"And I get a kick out of listening to 'em. I think they're just funny." (Rose)	humor
72	"Don't be afraid to laugh at yourself. I think that's important that they see you're human." (Rose)	humor
320	"Kids love it when you do that. You know, fake a down beat, and see how many people will go ahead and play." (Jerry)	humor
17	"I just think it's really important to have music in your life, and to come to an appreciation of performing it, of creating it, of listening to it." (Donna)	importance of music
55	" . . . but I think music is something that can just fill your entire soul, and you can feel it deeply." (Maggie)	importance of music
77	"I just think we need to be out there even more than we are . . . to where our society buys into the fact that it's part of your "being" . . . it's essential to our existence." (Rose)	importance of music
86	"I don't know if we have to convince teachers how important music is in the lives of their kids. But I think it's the number one thing that you have to remember. I mean, what has music done for you?" (Sam)	importance of music
87	"You can let them know, share with them how important music can be in their lives. That I think would be number one." (Sam)	importance of music
100	"I think we've seen that come to pass. That it really has de-humanized us a lot. And if music and all of the arts, the performing arts, can help keep us human, then it's going to be our life line." (Sherri)	importance of music
101	"I think music is absolutely part of middle schoolers' lives. They're listening to music all the time. They're very interested in music." (Ted)	importance of music

Table 8, Continued

Belief Statements Sorted by Category

<u>Statement ID #s</u>	<u>Belief Statements</u>	<u>Axial Coding</u>
122	"I think music is a lifelong thing that brings joy to the kids that we teach . . ." (Vaclav)	importance of music
151	" . . . music is everywhere in the society . . . a memorable part, an ingrained part of people's lives from very small till the day that they die. . . . I believe that the memory is a value system of its own in a way." (Phil)	importance of music
154	"I believe that people who go on with their instruments or singing . . . understand that, and that's their reason for going on, because they're going for the magic that happens when you express something musically. That's when it gets inside." (Phil)	importance of music
197	"I believe that the fact that music is absolutely everywhere and always has been is a value system which says that it is something very important to people. . . . If we took it out of education it wouldn't go away." (Phil)	importance of music
224	"These are the songs that came from your heritage . . . And, hopefully . . . maybe not now . . . but maybe . . . when you start a family, that you might want to pass these songs on to your kids . . . because that is, in essence, who you are." (Brendan)	importance of music
369	"But it made me realize what is the value of music in the lives of these people. And it's an essential!" (Sam)	importance of music
6	"I think for me the main focus . . . started to see what I had missed in growing up through elementary school and high school, and realized how much better a musician I could HAVE been . . ." (Brendan)	importance of music education
18	" . . . and how many people don't have an appreciation for it, and . . . what's happened to some of their spirits . . . because they don't have it. . . . and I think we have a part in helping that part of society." (Donna)	importance of music education
50	"Being in the fine arts or being in sports is a choice, a conscious choice by students, kids, adults, whoever, and it requires discipline. . . . And I think that is something that is so marvelous about what we're doing." (Maggie)	importance of music education
54	"I want them to receive beauty. And this is their safe haven for their life. And I think the arts are the only thing going." (Maggie)	importance of music education
78	"And I think as . . . we, as music educators, we have a ways to go to really make our programs . . . educate our society that our programs are just as essential as any other program." (Rose)	importance of music education
92	"I think the most important thing is absolutely every student needs music education. I mean, that's 100 percent." (Sherri)	importance of music education
123	"Stretch their imagination beyond what they hear on the radio. And then give them something to enjoy forever. I think we're doing a good job of that." (Vaclav)	importance of music education

Table 8, Continued

Belief Statements Sorted by Category

<u>Statement ID #s</u>	<u>Belief Statements</u>	<u>Axial Coding</u>
125	"I think music is just one of those . . . it just should be in education all the way through. It's just an important part of everyone's development and their whole life." (Wilma)	importance of music education
143	"Now it's not why we do music, but it's music as an activity, doing music, I believe, even from the scant research we have now, my hunch is still that it develops the brain in helpful ways for children in our society." (Kay)	importance of music education
147	"And so my personal values really are guiding the instructional decisions. Well, overwhelmingly it's that . . . I believe that the value I have is that this work . . . work with music . . . may be of the utmost importance of any other subject." (Kay)	importance of music education
173	"And I believe that it provides great opportunity for some of the non musical results of music - of affirmation, of confidence, of getting up in front of people." (Ted)	importance of music education
181	"But I'd like to stress to them when they get a little older that, you know, this is something they're gonna always use, their singing voice . . . take it with them wherever they want to go." (Debbie)	importance of music education
183	"But I've kind of always had this from when I started teaching, this number one - preparing the concert audience of tomorrow, giving you the criteria for artistic musical taste, given the musical talent of the student, proper guidance . . ." (Donna)	importance of music education
204	"We know that the best students stay with music, and yet they end up being the best in everything else, too. They gain so much self-confidence, so much self worth, which we're always trying to say, that we should have an ideal self-concept." (Sherri)	importance of music education
240	"I am helping you grow a sensitive male in this culture. And when he sings 'te colori de gua dona . . . '[Kay demonstrates beautiful singing] you know he can't help, I hope, from being touched as that happens." (Kay)	importance of music education
250	That's the big thing that I wish we could get through to everybody, and this research hopefully will help back that up - is that everybody needs it." (Sherri)	importance of music education
366	"And so my personal values really are guiding the instructional decisions . . . I believe that the value I have is that this work with music may be of utmost importance of any other subject." (Kay)	importance of music education
272	"I like to go back after that concentration break, to come back to that idea of having form. And we'll take the main focus of the lesson and do some improvisational work on it, and use that formal structure as a way for them to improvise." (Brendan)	improvisation
157	"I believe that it's very important for humans to touch each other. And teachers have to be very careful about that. And I cannot think of anything more non threatening than a hand shake." (Phil)	interactions with students
195	"I have always taken the choir council out once a week for hamburgers. Yeah, everybody's Dutch treat. But we just do that. I think that kind of communication and camaraderie is very important in the choir." (Julie)	interactions with students

Table 8, Continued

Belief Statements Sorted by Category

<u>Statement ID #s</u>	<u>Belief Statements</u>	<u>Axial Coding</u>
330	"If some child is upset, most men teachers today, in our society . . . will not touch a girl or a guy, even just to pat 'em on the shoulder anymore. And we're not able to love kids that way." (Maggie)	interactions with students
331	"If I put my arm around them, it's side to side . . . shoulder to shoulder is the way you would touch a kid. Or I pat 'em on the head . . . We can't even love each other anymore, because of problems with the society." (Maggie)	interactions with students
337	"Students will come and hang around. They'll often come with something to show me or talk about. Many times, they really are just hanging around, and they're gonna show me something just as a way to hang around. . . . I love those time." (Phil)	interactions with students
24	"I think jazz band is . . . a very important part of instrumental music." (Emil)	jazz
229	"So jazz can help them kind of shed some of those bindings and loosen up a little bit. You know, that's my hope. Sometimes it works." (Jerry)	jazz
241	"Hopefully, the kids are gonna bring us back around with this swing movement. The only thing going in schools that I know of, truly, that teaches improvisation and creativity in music on a mass basis are the jazz bands!" (Maggie)	jazz
81	"So I think literacy is number one." (Sam)	literacy
160	"I believe that music literacy is the key, because if you teach the kids how to read music, they can continue, they can go ahead on their own. So to me that's the key." (Sam)	literacy
168	"I believe that reading skills and literacy skills are very important. That they've had a good background usually in elementary, but they need an opportunity to synthesize and apply it." (Ted)	literacy
178	"I was always working on note reading." (Angie)	literacy
232	"Working to where eventually, if I'm on a 9 week thing, but the end of 5-and-a-half, six weeks I hope that they're reading at least pentatonically." (Julie)	literacy
264	"I believe that music literacy is they key, because if you teach the kids how to read music, they can continue, they can go ahead on their own. So to me that's the key." (Sam)	literacy
318	"I do love sight reading . . . probably because of my thing, like even on pep rally day we sight read. And my kids would invariably go to these festivals and make top ratings in sight reading and maybe not do as well on the stage." (Debbie)	literacy
324	"I love to teach general music. By the end of that particular semester, I would say that the kids could sing pentatonically, but could read and write and they were probably doing level III rhythms. (Julie)	literacy
342	"They love to sing. They just love to do that 'Get American Singing' book. It's like this big deal to them. And now we can work on the same literacy skills, the instrumental people and I can." (Rose)	literacy

Table 8, Continued

Belief Statements Sorted by Category

<u>Statement ID #s</u>	<u>Belief Statements</u>	<u>Axial Coding</u>
	"The actual music reading skills ought to be in place for the musician. And the others have been given a very great skill that they can go to any choir and sing in it, and have success and love it for a lifetime experience." (Sherri)	literacy
348	"I was always doing a little bit of psychology on the side, you know trying to hoodwink them into singing or wanting to sing or being interesting in singing " (Angie)	motivation
177	"Keep finding the hope to go on and the hope to make things better, rather than accepting mediocrity and the hopelessness that we feel and observe today." (Sherri)	motivation
253	"You can still give them an enriched environment and they'll still grow the dendrites. . . and I think that's the key. So using the performance as a motivator, but also as a goal for the building of skills towards that I think is very important." (Kay)	motivation
261	"I believe that when they find the piece of music that they really love, that becomes an incentive to practice and to learn the technique that they need to have to play that piece of music." (Phil)	motivation
338	"The quality of the literature is extremely important. I used to say that the kids had to have lots of fun, and I still think they have to enjoy, they have to love the music in order to have a rewarding classroom experience." (Sherri)	motivation
347	"A lot of times I'll have posters or little sayings written all over the place about philosophy of life. I think that's one of the ideal things we can do while we're teaching them how to learn is to keep feeding them the positive." (Sherri)	motivation
359	"Repetition is the key to mastery." (Maggie)	motto
262	"They may not like it today. That's o.k. They'll like it tomorrow. And if they don't, I hope they find something they do like. And I like that very humane side of it." (Ted)	perseverance
254	"I love seeing those kids out of high school when they would come up to me and talk to me. I think that's important in that you can only hope to plant a seed with some kids, and see where they go." (Rose)	personal gratification
244	"But also I have some theories about I think nowadays in our culture, our musical mother tongue is pop music. And I know the purists would disagree with me, but that's what they know." (Sam)	pop music
82	"I feel that I can do a lot more with this age kid than I can in high school, because there you're just fine tuning, I think a lot of the times." (Brendan)	prefers middle school
4	But the middle school is where I've spent most of my time, and it's the group that I think I fit the best with." (Jerry)	prefers middle school
27	"But as far as the middle level, I think the main reason that I'm attracted to it is because I still feel like that middle school kids can be shaped a little bit. They're more malleable." (Jerry)	prefers middle school
35		

Table 8, Continued

**Belief Statements Sorted by Category**

<b>Statement ID #s</b>	<b>Belief Statements</b>	<b>Axial Coding</b>
64	"So I thought . . . I think I really want to work with junior high kids, and so I took that junior high choral position." (Rose)	prefers middle school
90	"It's just kind of an exciting time, I think . . . in the kids' life and a time of change and it's fun to kind of be there." (Sean)	prefers middle school
281	"I like the literature. I like the age level. . . . I would much rather work with these kids, because the next day it's gonna be a different day." (Donna)	prefers middle school
289	"And I like middle school a little bit more than beginning band, the 5th and 6th graders. You know, where I'm teaching is a nice fit." (Maggie)	prefers middle school
301	"I also like middle school because they, the students are so full of life, and I find that to be really energizing. And as a teacher I like the opportunity to channel energy rather than trying to elicit energy." (Ted)	prefers middle school
302	"They still have time to do an evening performance at a nursing home. They don't have the conflict with varsity sports and with jobs. And I like that a lot." (Ted)	prefers middle school
314	"I sure do love the middle school level . . . my own high school feeder assistant position was open. And I turned it down. . . . I don't see middle school as a stepping stone to high school." (Debbie)	prefers middle school
325	"That is my very favorite, because they're big enough to sing really well, and they're small enough to still love ya, and to love the experience of learning and getting that 'ah' moment out of it." (Julie)	prefers middle school
326	"But I really prefer junior high. Maybe it's because it's so much fun to see the beginning choral experiences and how much they mean to kids. I don't know. I can't tell you exactly why I love it so much. I just know I do." (Julie)	prefers middle school
350	"I love teaching middle school, because it's a very spontaneous world. It changes all the time. It's very fluid. I tend to teach well 'off the cuff.' (Ted)	prefers middle school
5	"I think part of the thing that keeps me going in this is that I think I generally have a pretty good rapport with kids." (Brendan)	rapport
137	"I believe studies have shown that kids take band primarily because they like their band director, not because they like to play an instrument." (Jerry)	rapport
21	"But I think the first requirement of a teacher is to have knowledge. And the second one is a burning desire to share the knowledge." (Emil)	requirements for teaching
73	"So I think it's good that you can say, if you've messed up, you can say you're sorry in front of them, and open up that kind of communication, because they have to take risks with you." (Rose)	risks
42	"So I think that that's what the most important role of music education now is to address the crafting aspect of the music and also their emotional growth." (Kay)	role of music education

Table 8, Continued

Belief Statements Sorted by Category

<b>Statement ID #s</b>	<b>Belief Statements</b>	<b>Axial Coding</b>
46	"And so I think the other aspect of being a music teacher, and the personal value is that it is a communal music making thing that we can do in the schools." (Kay)	role of music education
53	"I think the arts are giving our kids beauty, that they're not getting any other place in the world. . . And I think we're the most important thing going in the school." (Maggie)	role of music education
102	"And I think that one of the roles of music education in the middle schooler's life is to help bridge that gap, the difference between what I, the teacher, would call legitimate educational music and music of their life." (Ted)	role of music education
103	"I think some of the other things about music ed in their life is, I think there needs to be opportunity for them to explore their involvement and their experiences in music." (Ted)	role of music education
216	"So my whole belief of the role of music education is to build competent music makers in children. And the middle level is where you've got to really up the heat or you'll lose them all, because most programs are mandatory." (Kay)	role of music education
249	"The more academic core subject people are harping for more time, because of the assessments, because of the tests and that seems to be where the time is heading. So I hope we don't get too far into that lack of choice and lack of time." (Sean)	scheduling
298	"I like it. Especially for band. We've got enough time to get our instruments out, accomplish something in rehearsal before we have to put everything away. To go back to 45 minute periods now I'd feel like there's no time to get anything done." (Sam)	scheduling
307	"And when it's six weeks or nine weeks. Personally, I like that at middle level. That's how the rest of the school and everything else is designed." (Wilma)	scheduling
295	"But that's what I like about singing. I just see it so personalized, because it's your voice. And I just see great leaps and bounds with their self esteem more than anything." (Rose)	self esteem
20	"I think our society is dumbed down so badly." (Emil)	society
25	"And I think it's the same in our society. But we've gotten to the point that everyone thinks that everyone is on the same level. And we're not. Because we're not all on the same intellectual level, or the same emotional level." (Emil)	society
49	"And I think the fine arts and sports are the only hold out in our society that doesn't give you a quick fix." (Maggie)	society
121	"... the world is getting smaller. . . . We see more of other countries, so I think we need to learn the ways of other people and get acquainted so we can get along. It's not like the old days where each country could stay by itself." (Vaclav)	society
153	"I believe that in the adult world of people who are playing instruments are people who have understood and valued expression, and who understand that you can actually play something note perfect, rhythm perfect, in tune and play it very poorly." (Phil)	society



Table 8, Continued

Belief Statements Sorted by Category

Statement ID #s	Belief Statements	Axial Coding
10	"I think . . . that no matter what it is, it's got to be repeated and then gone back over again." (Carrie)	strategy
38	"I think it's important to let kids tell you how they're doing." (Julie)	strategy
41	"So I think, also, it's about keeping them engaged and very busy." (Kay)	strategy
44	"I think it's model, then they imitate, they're the imitators. So I model, they imitate." (Kay)	strategy
45	"But I think it gets them to think and to take more responsibility for their own learning . . . it's the student who takes responsibility given that they have well laid out tasks for them to keep their structure." (Kay)	strategy
47	"Our view is that we listen, move, sing, play and create, which happens to be national standards and MENC objectives. And I think there's very few instrumental programs that are addressing this in this way." (Maggie)	strategy
48	"Your primary thought is the creative, and reacting to everything that is going on in the music, the pulse, the timbre, the rhythms, the balance, the blend. I think that's a holistic approach." (Maggie)	strategy
51	"And I think in the scheme of life and the research I've read . . . I throw everything in the world I can at 'em at the 7th grade year. . . and we sort it out and we finesse it and we refine what we've learned in the 8th grade year." (Maggie)	strategy
56	"I think we cheat our kids if they don't know how to read. But we cheat our kids if we don't know how to listen and sing and move to it." (Maggie)	strategy
58	"I think what I like to do is get 'em to that moment, get 'em hooked. If you can get 'em hooked that one time . . . they're destroyed the rest of their lives. They can't ever forget about music." (Maggie)	strategy
59	"I think "retreat" is one of the most important words in music education. . . I need to go back to a foundation base that they know and build it again." (Maggie)	strategy
60	"And I think "why" is a big thing, too. So I spend a lot of time, especially early rehearsals teaching behavior habits, rather than expecting them to know those." (Phil)	strategy
67	"They can drink as much water as they want. And I think it's very important. And they get an energy snack, which nobody else does in that school." (Rose)	strategy
79	"But I think we as a community need to be even more visible." (Rose)	strategy
94	"That's why I do the voice checks, because I think that helps a lot. it's a way for me to do individual . . ." (Sherri)	strategy
95	"But I think that once you get them to sing, they fall in love with it, and they just all want to keep doing it." (Sherri)	strategy

Table 8, Continued

Belief Statements Sorted by Category

<b>Statement ID #s</b>	<b>Belief Statements</b>	<b>Axial Coding</b>
98	"I think that it's important that they see that it's always something new and different." (Sherri)	strategy
99	"I think that many people who it's easy for them to learn, don't understand how the others have to learn. And there's more that have to learn the way I learn than the ones who instantly can pick it up and learn it." (Sherri)	strategy
104	"I think that a second area is that they need to have an opportunity to apply what they've learned in performance settings." (Ted)	strategy
105	"And I think that a third aspect of this is that there needs to be a foundation laid for further involvement." (Ted)	strategy
112	"I think that first of all, why the journals . . . I think they need to thoughtfully listen to music." (Ted)	strategy
119	"I think that the middle level teacher needs to learn to speak a middle schooler's language." (Ted)	strategy
127	"I just really think the numbers need to be down where you can give them some personal attention. I think that's what they really want. It's what we all want." (Wilma)	strategy
130	" . . . they have to really believe it's important that they teach something . . . They have to know what they're doing is important." (Carrie)	strategy
131	" . . . that's something that I really believe is that we've got these administrators who don't have the scope of what's going on, especially in music . . . they just kind of leave you hanging." (Carrie)	strategy
132	"And through a lot of individual singing that they'll do . . . they really do get to hear each others' voices, I really believe they do, or they can find it in themselves to respect each other as musicians." (Debbie)	strategy
133	"I believe strongly in what I do, but they came here to play! And you have to keep that in mind, because it's so easy, so easy to forget that and start intellectualizing or being a stand up comedian." (Emil)	strategy
146	"And so every few weeks . . . you need to demonstrate that artistry and help children feel it and integrate it into their music making. But also I believe that it will influence their emotional sensitivity." (Kay)	strategy
150	"And I believe the 8th grade year is the 'sorting out year.'" (Maggie)	strategy
152	"I believe if I teach expression, hand in hand with the technique . . . they'll have more incentive to learn their technique, because they have something they can do with it." (Phil)	strategy
155	"I believe that when they find the piece of music that they really love, that becomes an incentive to practice and to learn the technique that they need to have to play that piece of music." (Phil)	strategy

Table 8, Continued

Belief Statements Sorted by Category

<u>Statement ID #s</u>	<u>Belief Statements</u>	<u>Axial Coding</u>
162	"I really believe that once you've taken the minute steps, it doesn't all have to be review and relearn at the next level. But if you miss the detailed steps, you're going to have to constantly review it." (Sherri)	strategy
163	"I don't believe that performance can only happen in the exploratory or general music classroom. I think there needs to be opportunities for performing ensembles for the kids that are able to take music to a higher level." (Ted)	strategy
164	"I believe that students need to listen to a lot of music in middle school. I think they need to thoughtfully listen to music." (Ted)	strategy
165	"They need to listen to music that gives them a context for what good sound is. . . . that music can have a richer tonality. So that's a belief I have about the journals." (Ted)	strategy
172	"And I believe that performing with these groups and getting them out in the community and having them perform for their families and the school. And I have my kids perform for the student body. And it's well received." (Ted)	strategy
174	"I believe that students should not fail exploratory." (Ted)	strategy
175	"I really believe that gifted students need opportunities." (Ted)	strategy
176	"I really believe in the middle level philosophy. I believe it needs to be tempered with music, because you don't make music in ensembles unless people are of similar ability." (Ted)	strategy
182	"They need rules and guidelines, something consistent day to day. And in my presentations, I always like to include that and say, 'The minute you change from that daily routine, it's a love to hate it kind of situation.'" (Debbie)	strategy
186	"And they always have an assignment." (Donna)	strategy
187	"And so I always tell them, 'You need to practice how ever much it takes for you to be prepared for class and for your lessons.'" (Donna)	strategy
189	"And you overstep that line with the intellectual stuff, they'll pack up their horns, because they came to play, and we have to always remember that." (Emil)	strategy
192	"And because I always use that term with them, that 'I spoon feed you this, and I spoon feed you that.'" (Emil)	strategy
193	"And another thing that I try to do as a part of the daily lesson is I try to always find some good things to say about them. And I also want them to find some good things to say about one another, because they hear too many bad things." (Jerry)	strategy
194	"I always have music coming . . . when it's time for them to come in. I have a composer of the month. And so some of that music is playing as they're entering the room." (Julie)	strategy
196	"We're always working with partners and small groups, too. But I think if you didn't do that in middle school, you'd probably . . . I think you really miss out." (Kay)	strategy

Table 8, Continued

Belief Statements Sorted by Category

<u>Statement ID #s</u>	<u>Belief Statements</u>	<u>Axial Coding</u>
199	"We always do a physical stretch, mainly for me . . ." (Rose)	strategy
200	"I always pick a round for a warm up." (Rose)	strategy
202	" . . . an analogy that I've always tried to follow that the school year is like a meal. Your fall concert is your appetizer . . . your holiday concert is getting into it . . . your main dish is your contest music . . . your dessert is the pop show." (Sean)	strategy
205	"I think it's important that they see that it's always something new and different." (Sherri)	strategy
206	"But I always make sure that the words are uplifting and hopefully cannot be interpreted by students or parents in a negative way." (Sherri)	strategy
207	"But if you write it down . . . I learned that from my voice teacher in college. He always had me keep a log in my voice classes." (Sherri)	strategy
210	"I know what I need to get done, but I'm not always sure how I'm going to get it done until I see the kids that day." (Ted)	strategy
212	"I always said, 'If you could get them to me, if I could get them in the room, then I'd keep them.' But trying to find out who they are and recruit 'em in is tough if you don't have 'em in class." (Wilma)	strategy
213	"And I just like to change things all the time. Every year I would always try and do something different." (Wilma)	strategy
220	"I think they need to thoughtfully listen to music. And it needs to be music, some of which they know and understand, some of which they have no understanding of. And that's a belief that I have." (Ted)	strategy
221	"So that's a belief I have that the listening is very important." (Ted)	strategy
222	"I also think it helps provide models of good singing. They need to listen to music that gives them a context for what good sound is. . . . So that's a belief I have about the journals." (Ted)	strategy
230	"Hopefully, it will work, but . . . if your curriculum is totally static . . . they get completely annoyed with that. You gotta be able to bend a little bit and to change things up and surprise them if you want to have success with middle school." (Jerry)	strategy
238	"You're gonna construct your knowledge based on voices-on, hands-on and minds-on, and hopefully, hearts-on, it's all in the brain, activity. And so that's why I say, it's not just model, imitate, model, imitate. It has to go to that deeper level." (Kay)	strategy
243	"So for me, hopefully, I'm prepared when they start coming in the door, and I'm not in the midst of preparation. Hopefully, I'm ready for them. And trying to get them in position, but also make personal contacts as much as possible." (Phil)	strategy
258	"Movement I found was very key in the instructional strategies. Many of these kids just grooved on something physical." (Kay)	strategy
260	" . . . just key words . . . performance based . . . having a performance out there . . ." (Kay)	strategy

Table 8, Continued

Belief Statements Sorted by Category

<u>Statement ID #s</u>	<u>Belief Statements</u>	<u>Axial Coding</u>
263	"And I usually have my boys sitting pretty close to me. And through those nonthreatening activities . . . and they just sing for fun . . . then I can really place them. I can really hear what they're doing. And that's been key for me." (Rose)	strategy
265	"And they'll say, 'Oh, by the way, you need to read this.' They'll help you key in if you run out of time to do something like that. But that log, that journal thing, has worked great." (Sherri)	strategy
267	"Right at the beginning, I like to give about two to three weeks of just nothing but review, and sometimes more." (Brendan)	strategy
269	"But I like to sing in contrast with the kids. I'll get them started and I'll start a melodic ostinato. Or I'll get them started and I'll sing a second song. Or I'll get 'em started and I'll sing an octave lower." (Brendan)	strategy
270	"Then I like to pull out sections, and have ensembles of maybe half the class versus me, or half the class versus a smaller ensemble. And I like to do solo work with the first song or second song almost all the time." (Brendan)	strategy
271	"Usually next I like to do, if I'm going to do a new song or a new piece that they need to listen to, I do that next." (Brendan)	strategy
273	"So I like to start it with a song. I like to end it with a song." (Brendan)	strategy
274	"These are two reasons why I like to do these informances: 1) You get to see what the kids are doing in class. . . . And, secondly, is that you're selling this program then to the community." (Brendan)	strategy
277	"I like to keep all the boys together in one class, so I can start raising them as a boys' choir." (Debbie)	strategy
280	"Back to the boys. . . . I like to do the Cooksey technique master class style, where they do it in front of each other in the classroom." (Debbie)	strategy
284	"I like to have kids respond verbally, because then I know how they're thinking." (Jerry)	strategy
290	"I like to shake hands a lot." (Phil)	strategy
291	"I like to start with something that is well known that they're going to have a reasonable degree of success with right away." (Phil)	strategy
293	"Even in a sight reading piece, with the younger grades I like to get something sort of right to begin with. I like to get that foundation." (Phil)	strategy
299	"I like to get the kids out amongst the community. We'll go to rest homes or health care centers or our feeder schools." (Sean)	strategy
305	"With the boys I like each one to have their own copy of music." (Wilma)	strategy
313	"Students as teachers works real well. And as long as that routine is set up, they're very comfortable with it . . . Then the students know the routine and they love to take over and be the teacher. And it really helps the class run smoothly." (Debbie)	strategy

Table 8, Continued

Belief Statements Sorted by Category

<u>Statement ID #s</u>	<u>Belief Statements</u>	<u>Axial Coding</u>
327	"I love to sing, dance and play, and they're very able and willing to do it." (Kay)	strategy
336	"Socially the way kids are, the way they love to be with their peers and talk to their peers, I have to spend a lot of time waiting for them . . . not to speak, and I do that. I think that's necessary." (Phil)	strategy
340	"It might be an incredible piece that I know they're going to love. I cannot tell them this is a great piece of music. I cannot do that. . . I won't do that at the beginning." (Phil)	strategy
346	"She fell in love with music through one piece of music. Sometimes the music sells it and that's one of the big things in my instructional strategies is selecting the right music. I will spend weeks in the summer." (Sherri)	strategy
349	"Some internet lessons where I have websites and I ask the students to go and look up specific things, which they love to do. It helps break up activities and provides some nice variety." (Ted)	strategy
354	"It depends how big the group is that you're rehearsing with whether you can do that or not. Like this boy choir I had would love to do movement with it, but they were not ready yet." (Wilma)	strategy
362	"My philosophy with how you can be successful is to divide and conquer at middle school. I just really think the numbers need to be down where you can give them some personal attention. I think that's what they really want." (Wilma)	strategy
371	"In the non select ensembles, I need to revolve kids in and out. . . . That is a personal value that drives it. . . . So there's a broad range, and we can meet the needs of all of those kids to some point" (Ted)	strategy
71	"And I think you have to be . . . I'm VERY structured . . . but at that level I've learned you have to be more structured and more black and white with expectations than any other level." (Rose)	structure
245	"I think structure is really important for that age level, and I would hope that administrators would look for that. What is your game plan? How do you run a class? They don't ask that." (Rose)	structure
259	"It's the student who takes responsibility given that they have well laid out tasks for them to keep their structure. And that's the thing as far as instructional strategies . . . structure is key." (Kay)	structure
149	"I believe intellectually, the 7th grade year . . . that's the most important year . . . that's the year they're the sponge." (Maggie)	student trait
208	" . . . there's going to be 2 or 3 that are always going to be obnoxious and noisy and always interrupt in the middle of it. It's because they need attention." (Sherri)	student trait
209	"For middle schoolers, they need to be able to explore music that they know and understand, because it will build contexts for them. . . And as a teacher that's sometimes very hard, because I don't always like what they like." (Ted)	student trait

Table 8, Continued

**Belief Statements Sorted by Category**

<b>Statement ID #s</b>	<b>Belief Statements</b>	<b>Axial Coding</b>
139	"But I truly don't believe, after all the years that I've taught, that with enough time and experience, there's anybody who's truly a monotone. I don't believe that." (Julie)	students' abilities
161	"I believe, personally, that absolutely every single person is capable of being taught to sing. There are no non-singers." (Sherri)	students' abilities
171	"And I believe that they can dance and they can sing at the same time . . . if they need to. And I think that's important." (Ted)	students' abilities
323	"Many of them had a theoretical understanding, but not a love of music, so they had done lots of worksheets and they could answer lots of questions, but they couldn't sing." (Julie)	students' abilities
351	"They'd love to have somebody listen to them. About half of this group are pretty good singers." (Vaclav)	students' abilities
363	"And so the value I have is that 'doing the work,' it is work. Making that work challenging was hard for me at the middle school when you've already finished the massive brain growth. They didn't get what they needed at the ages they needed it." (Kay)	students' abilities
31	"They're worried that they're not going to have a 4.0 for their high school years. And that disturbs me. And I think that's one of the reasons that they're so fragile." (Jerry)	students' worries
225	"Hopefully, you can give them some sort of budget that . . . it may not be a big budget, but at least a small stipend to replace broken instruments, to buy choral music for the choir, etc." (Brendan)	teacher support
226	"So if you want the best music teacher that you can get, you gotta give 'em some hope that what they're gonna bring in is going to be appreciated and is going to be well thought of . . ." (Brendan)	teacher support
34	"And I think that we need to try to respect those people that have been doing it for a long time, and try to learn something from them . . ." (Jerry)	teacher training
76	"I think it's important that teachers have some kind of other teaching experience before they get to middle school. I think they need to get wet behind the ears in some other setting that's not so complex and intense." (Rose)	teacher training
203	"I always think the university should do more for cooperating teachers during the time that they have student teachers." (Sean)	teacher training
233	"But I do hope that through this study . . . that you will be able to find some commonalities and . . . then when we teach methods, we can say, 'If you really want to be a good junior high teacher, these things need to be there.'" (Julie)	teacher training
319	"And we have such strong workshops. I just love to go to workshops. It's busy from 8 to 8 with really useful things when I'm down there, I feel like. Lots of good music." (Debbie)	teacher training

Table 8, Continued

Belief Statements Sorted by Category

<u>Statement ID #s</u>	<u>Belief Statements</u>	<u>Axial Coding</u>
356	"One thing that I think is essential in a good teacher at any level, but more so here than anywhere else, and this sounds textbook and it sounds too philosophical to mean anything, but you have to teach from the base of who you are." (Phil)	teacher training
361	"But if you come with some openness and are willing to really get into the community and find out how the kids are raised, what their grandparents think, where does their philosophy come from . . . then, boy, I'd just encourage them to do it." (Vaclav)	teacher training
36	"You have to have a lot of confidence, I think." (Jerry)	teacher trait
39	"So I think you have to just be patient." (Julie)	teacher trait
52	"I think I'm really lucky to be a woman teacher, because I can get away with hugging a child. I'm "mom." (Maggie)	teacher trait
61	"One thing that I think is essential in a good teacher at any level . . . you have to teach from the base of who you are. I have learned through the years to be true to who I am." (Phil)	teacher trait
74	"And I think number one, you have . . . the first thing if they're in music is they've got to be a good musician." (Rose)	teacher trait
75	"And I think having some kind of piano background is really important if it's a choral position, too." (Rose)	teacher trait
83	"I think my strength is that I'm the kind of person that will never say "die." I'll just get right back up and keep pluggin' away and not stop." (Sam)	teacher trait
84	"I think they need to pick somebody with a high energy level. I think teaching music takes a high energy just to . . . you've gotta be up all the time." (Sam)	teacher trait
85	"I think they'd also have to look at the person's ability as a musician. I think that's real important that the person really is an expert at either choral music or playing an instrument or whatever." (Sam)	teacher trait
110	"And it's something to, I think as a teacher, remember not to take anything personally." (Ted)	teacher trait
114	"I think that middle level teachers must be absolutely top cut musicians, because you cannot be restricted by your own lack of musicianship." (Ted)	teacher trait
115	"I think also middle level music teachers need to find their musical satisfaction in another place than in their middle school classes." (Ted)	teacher trait
126	"I think you have to have lots of patience, great patience with them." (Wilma)	teacher trait
140	"I'm very intuitive. And I think that is very helpful working with junior high kids. I have a very deep faith and belief, religious belief. I think that comes across." (Julie)	teacher trait
145	"And so as a music teacher I believe in living an artful life. I plant flowers, I fill my home with color on the walls, I sing in a beautiful way for children." (Kay)	teacher trait



Table 8, Continued

Belief Statements Sorted by Category

<u>Statement ID #s</u>	<u>Belief Statements</u>	<u>Axial Coding</u>
148	"So these personal values arise from my own musical training that was different than the average person, and my family who believes in hard work." (Kay)	teacher trait
156	"I believe that there are very few gifted teachers who are concrete, sequential. And I think there are very few of them in middle school." (Phil)	teacher trait
159	"Put on a good act, and carry through, and do as if you can. Believe in yourself." (Sam)	teacher trait
188	"You know, that word intellectual has always carried a lot of weight with me. I'm an intellectual." (Emil)	teacher trait
190	"For me to pass the knowledge on is necessary. I feel I'm always 'on.' They talk about comedians being 'on' all the time. I'm always 'on,' either as a learner or as a teacher." (Emil)	teacher trait
214	"I'd look for somebody smiley, happy, look for somebody who knows good fundamentals, who has been raised with some sight reading beliefs, who understands that it can't be just fun and games." (Debbie)	teacher trait
215	"I have a very deep faith and belief, religious belief." (Julie)	teacher trait
248	"I think my strength is that I'm the kind of person that will never say 'die.' . . . And I hope that in some ways that makes up for what I feel some of my 'lacks' are." (Sam)	teacher trait
300	"Because I like to teach 'in the moment.'" (Ted)	teacher trait
310	"I stay with something . . . I have tenacity. I love music myself. I'm a pretty good singer and fairly well proficient in vocal music. (Angie)	teacher trait
315	"It takes a lot of patience. I guess they say middle school, you either love it or hate it . . . You certainly have to be prepared and over-prepared." (Debbie)	teacher trait
316	"Foreign language is very important. . . . That is my second love, is foreign language . . . I feel like I've inspired several to study foreign language along with music." (Debbie)	teacher trait
322	"So you gotta love kids and you gotta be able to be flexible, and you can't have any fear. . . . You have to have a lot of confidence . . . and no preconceived notions about having your groups wind up at Carnegie Hall." (Jerry)	teacher trait
344	"Just love what you do! You know, I guess that's the first thing that comes to mind." (Rose)	teacher trait
91	"And things like choir, sports . . . those team concepts . . . I mean that's, I think that's what it's all about." (Sean)	team
40	"I think that one of the things that we're missing the boat on almost totally, and it's because of money, is not using technology." (Julie)	technology
120	"But I think the kids are really pretty wonderful. I like them. I like them a lot." (Vaclav)	value of student

Table 8, Continued

Belief Statements Sorted by Category

<b>Statement ID #s</b>	<b>Belief Statements</b>	<b>Axial Coding</b>
62	"In music, on the negative side, I think it's dead wrong to communicate to a student that their value to you is based on their skill or how well they perform. Their value to you has to be based on their value to you as an individual." (Phil)	value of students
198	"And they always are a valued person, and it doesn't matter what they do, they are a valued person." (Phil)	value of students
257	"The kids . . . I hope you noticed how really neat they are!" (Vaclav)	value of students
304	"But I think the kids are really pretty wonderful. I like them. I like them a lot." (Vaclav)	value of students
26	"I think that's our job . . . That's why we teach. So that students will know how to live their life." (Emil)	why they teach
57	"I think what I like is giving the kids a solid foundation and watching them grow from there." (Maggie)	why they teach
65	"And that's kind of why I think I stay in there, because you can just see it in their faces and their body language where they're heading in their lives . . . and I'm glad they can all come in and just kind of bond together . . . and just sing." (Rose)	why they teach
286	"I like people. I really enjoy helping people do the most they can with what talent they have." (Julie)	why they teach
287	"I like starting beginning band, because I see all the grins and the light bulbs go off." (Maggie)	why they teach
288	"I think what I like to do is get 'em to that moment, get 'em hooked. If you can get 'em hooked that one time, you know, they're destroyed the rest of their lives. They can't ever forget about music." (Maggie)	why they teach
296	"And so it makes me stay young, too. And it really makes you stay pertinent on what's going on in the world, too. So I like that kind of stimulation." (Rose)	why they teach
303	"Why I like it is they're not spoiled brats, they don't have anything. Anything you give them to make their life bright, to give them a bit of success is huge. It's really big." (Vaclav)	why they teach
306	"I've been blessed with some really good teachers, too. And I see how they reach you, you know, in kind of a spiritual way through music. I like that about it, and it's what I do and it's who I am." (Vaclav)	why they teach
309	"I love to teach children music." (Angie)	why they teach
311	"I see a need there, and I want to give what I can even though I sacrifice what I dearly love to do, teaching music." (Angie)	why they teach
321	"I love kids. I especially love kids that are troubled. I love them better than the kids who don't have to worry about money. I love the kids who are poor, because they need it the most." (Jerry)	why they teach
333	"I'm religious. I'm not overly religious, but that's God. That's the spirit of love and taking care of it. And I think this is things I need to do for my students." (Maggie)	why they teach

Table 8, Continued

Belief Statements Sorted by Category

<u>Statement ID #s</u>	<u>Belief Statements</u>	<u>Axial Coding</u>
335	"I love seeing the growth . . . I'm not saying, 'Oh, we're starting all over again here.' I love building from the bottom up, I guess." (Maggie)	why they teach
352	"They better love kids! "Cause that's the motivation. That's the only one that works." (Vaclav)	why they teach
353	"Love kids. You really need to love kids a lot. You need to be open to the possibility that culturally they're different than you are." (Vaclav)	why they teach

Several more reference tables were constructed based on the information in Table 8 in order to refine the categories which would be used to build the diagrams and paradigms of values, beliefs and behaviors. These reference tables are not included in this document. Their sole purpose was to help me develop more categories and more ways of thinking about the data.

During this process I found a few duplicated belief statements. The duplicated statements were #80 & 247; #223 & 169; #304 & 120; #356 & 61; and #366 & 147. Overlapping statements were found in #164, 112 & 220; #113 & 222; and #61 & 356. Therefore, statements #80, 164, 223, 304, 356 and 366 were eliminated. Two pairs of belief statements with partial duplications were retained because their contexts were somewhat different (#112 & 220) and (#113 & 222). At this point there were 365 belief statements and the 50 categories found in Table 7.

I went through three more stages of refining the categories and eliminating duplications before finally combining them all into one last "monster list." This final list of categories (see Table 9) is the result of this process of refinement. My goal was to create a means of reevaluating the hierarchy of the categories by placing them all back on an equal levels of importance. These combined lists contained a total of 423 categories. After removing the duplicates, 404 categories remained. Table 9 is a list of those 404 categories in alphabetical order with no indications of hierarchy. I now had them all back on a level playing field, so that I could open myself up to new ways of restructuring the data.

Table 9

List of All Categories and Subcategories

aesthetic	beauty	competition	do not start teaching career in middle school
affirmation	believe in yourself	composer of the month	don't take anything personally
against exploratory	benefits	composing	dumbed down society
against general music	best fit	concert audience of tomorrow	ear training
all over	black and white	concert planning	educated musician
always "on"	boy choirs	conducting	eighth grade is sorting out year
always something new and different	brains	confidence	elementary preparation
artful living	bridge gap between pop music and other music	content must be important	emotional growth
artistic	build competency in adolescents	Cooksey	emotions
artistry	camaraderie	copies of music	energizing
arts	canons	crafting	enjoyment
assessment	capable	crafting of music	everybody needs music
assignments	carry into high school	creativity	excitement for teaching
attractive music literature	challenges	culture	exciting time of their lives
band	changing voices	curriculum	exploratory
based on culture	check lists	dancing	exploratory in 7th grade
based on high scores	child centered	dancing and singing at the same time	explore their experiences
basic skills	coaching	deep faith	exploring music
basics	communal	deep learning	family
be prepared	communal music	demonstrate artistry	feel safe
be sequential	communication	develop interest in singing	few gifted teachers who are concrete sequential
be thorough	community	diagnostic	find musical satisfaction outside the school
be true to who you are	competence	divide and conquer	flexibility

Table 9, Continued

List of All Categories and Subcategories

fluid	good musician	ideal self concept	keeping them engaged
follow up on older students	good rapport	identity	keeps them young
for general music	good singer	importance of daily grades	lack of choices
foreign language	good vocal production	importance of expression in music	lack of competition
foundation for further involvement	good workshops	importance of fine arts	lack of support from administrators
fun	grading	importance of music	lack of time
fun to see beginning experiences	great music as a motivator	importance of music education	laugh at yourself
funny	hand shakes	importance of music in life	learn about the parents and community
games	happy	importance of sports	learning from experienced teachers
get them hooked on music	hard work	important part of development	learning styles
getting up in front of people	have knowledge	improvisation	lesson planning
gifted need more performance	health	informances	letting them discover the value of the literature
gifted students	helps brain development	instability	life long enjoyment
gifted students need opportunities	high energy	instinct	life long music making
giving kids a solid foundation	high expectations	intellect	lifelong joy
giving them beauty	high intellect	intellectual	lifelong music enjoyment
goal of music education	high performance levels	intellectual development	lifelong skill
goals	honor choirs	interactions with students	likes helping people
good fit	hope to go on	internet	likes kids
good foundation	hormones	intuitive	likes people
good fundamentals	how they run their class	jazz	likes to get them hooked on music
good instrumental technique	hugging	jazz band	likes to give them opportunities for success
good literature	humor	journals	likes to reach the students in a spiritual way

Table 9, Continued

List of All Categories and Subcategories

likes to see the light bulbs go off	model good singing	Native Americans	performances
listen to each other	modeling	need challenges	perseverance
listen, sing and move	mom	need for routine	personal
listening	motivation	need to be global	personal gratification
literacy	mottoes	need varied opportunities	physical touching
love	movement	no fear	physical warm ups
love kids	music appreciation	no limits	planning
love of music	music can fill soul	no monotones	playing
love what you do	music helps spirits	no non singers	pop music
loves building from the bottom up	music identifies heritage	non select ensembles	pop music is our mother tongue
loves kids	music is essential	not enough money for technology	positive comments
loves kids who are culturally different	music is essential curriculum	note reading	positive sayings on posters
loves to teach music	music is essential to existence	obnoxious students need attention	positive texts
loves to teach music to children	music is magic	off the cuff	posture
loves troubled kids	music is number one	opportunities for performing ensembles	practice
low student teacher ratio	music is part of life	ostinatos	prefers junior high
make the work challenging	music makes us human	outstanding music	prefers longer periods
marches	music minus one	partner songs	prefers middle school
marching band	music performance	partners	prefers six or nine week cycles
master composers	music permeates society	passionate about music	preparing to teach
model beautiful singing	music should be "tracked"	patience	programs
model for students	music theory	peers	quality literature motivates them to
model good playing	musicals	performance as motivator	quality music as a motivator

Table 9, Continued

List of All Categories and Subcategories

quality of text	self confidence	speak their language	students have different musical tastes than
rapport	self esteem	spirit of love	students like the band director
reading and writing	self worth	sponges	students like to have someone listen to them
reading pentatonically	selling program to community	spontaneous	students worry about their grades
reading skills	sense of humor	spoon feeding	students' abilities
recruiting	sensitivity	standards	students' responsibility for learning
refine knowledge in 8th grade	sequence	start early	students' worries
religious	shaking hands	stimulation	success
repetition	share knowledge	strategy	swing movement
requirements for teaching	short attention spans	strong concert performances	take care of yourself
requires discipline	sight reading	strong piano background	teach "in the moment"
respect each other	sight reading beliefs	structure	teach expression
retreat	singing	structure is key	teach them how to behave
review	singing for self esteem	student trait	teach to the top
rhythm	six year cycle	students are available	teacher self motivation
risks	skills	students are engaged in activities	teacher support
role of music education	small ensembles	students are full of life	teacher training
roller coaster	small groups	students are malleable	teacher trait
rounds	snacks	students are valued as individuals	teachers need material support
safe haven	so students will know who to live their lives	students are valued unconditionally	teachers need to be appreciated
say you are sorry	socialization	students as teachers	team
scheduling	society	students evaluate selves	team concepts
selecting quality literature	solos	students hanging around	technical training



Table 9, Continued

List of All Categories and Subcategories

technology	touched by music	watching them grow	value
tenacious	transposing	water	value of students
theory	verbal responses	we're not all the same	varied challenges
theory is not enough	visibility in the community	websites	varied opportunities
they came to play	voice checks	what is best for the student	varicity
they need to be expressive singers	voice profiles	university should support the cooperating	where they are
this study should help in teacher training	waiting till they're ready	unpredictability	why they teach
three B's	warm ups	unpredictable	work ethic
too much time	watching them bond	utmost importance	

In order to be able to think about these 404 categories in new ways, I printed out a list and cut it into little pieces of paper, each piece containing one category term. I sat down at the kitchen table with a stack of blank business envelopes and a box lid containing the 404 tiny pieces of paper. As I looked at each tiny piece of paper I made a decision about what larger category might help to organize that particular piece of data. I gradually chose 15 categories. I wrote my chosen terms on 15 of the blank envelopes. Those were my main organizing categories. I then placed each of the 404 tiny pieces of paper into one of the 15 envelopes, thus creating subcategories for each of the 15 main categories. Sometimes the decision was difficult, but I knew I could move the subcategory to another envelope later when I created the diagrams and paradigms. The 15 main categories in alphabetical order were: *curriculum, importance of music, importance of music education, motivating students, mottoes and metaphors, philosophy of music education, society, strategies, student traits, student/teacher interactions, teacher traits, teacher training, teaching goals, teaching/learning environment, and why they teach*. I now had the raw data organized sufficiently so that I could begin the construction of diagrams and flow charts to show the interactions and hierarchies of the categories and concepts I had chosen.

After I had placed the 404 pieces of paper into the 15 labeled envelopes, I created a flow chart showing the 15 main categories with no arrows. I then constructed separate subcharts for each of the 15 main categories. Again no arrows were used at first. The software *MacFlow 5.0* allows the user to link any number of flow charts together in a very efficient manner. When working on the computer, you can jump back and forth very quickly by clicking on a special linking icon. It is also very easy to move the text icons

within each chart, or to move them to another chart altogether. Color coding and shading are other useful tools and techniques for signifying hierarchies and interrelationships.

Some of the envelopes contained very large quantities of subcategories. Therefore, I began creating deeper levels of subcategories for manageability. For example, in the category *strategies*, I created the new subcategories *model for students*, *select quality literature*, *voice checks*, *performances*, and *warm ups*. Under the category of *teacher traits*, I formed clusters around the subcategories of *spirit of love*, *passionate about music* and *requirements for teaching*. I then began collapsing subcategories and modifying their names to form a governing flow chart which would crystalize the discoveries of the axial coding phase. The first step was to make decisions about the relative importance of the 15 original main categories in relation to each other. With *MacFlow 5.0* I was able to change colors and shapes of the icons and move them around quite easily. Developing a flow chart which tightly limited the number of main categories was key to developing a succinct snapshot of the concepts revealed in the axial coding phase of the analysis.

I wanted the overarching category, which would be the gateway to the flow chart, to be a phrase that would encompass beliefs and values. I chose the phrase *philosophy of music education*. The essential beliefs and values which define *philosophy of music education* are found in the second tier of the flow chart. *Importance of music* and *importance of music education* are separate issues, but they converge again in the category *why they teach*. The flow chart then splits into an exposition of the human side of teaching (on the left trunk of the diagram flowing down from *society*) and the academic side of teaching (on the right trunk of the diagram flowing down from

*teaching goals*). *Society* heads the trunk which explores the answer to the question "What kind of a person makes a good middle level music educator?" and *teaching goals* heads the trunk which explores the question "What does a good middle level music educator do for his/her students?"

I removed the main topic *mottoes and metaphors* altogether. A separate section later in this paper will present and explore the mottoes and metaphors used by the informants to describe their beliefs about teaching music to middle level students.

### Figure 1: Flow Chart of Main Categories

Figure 1 reveals the hierarchy of the 15 governing categories. Figures 2 - 16 show the details supporting each category named in Figure 1. At the top of the flow chart, in the first tier, is *philosophy of music education* followed by *importance of music* and *importance of music education* in the second tier. These two concepts drive the informants' reasons for being teachers (*why they teach*) in the third tier. There is more than a love of music involved. There is also a love of teaching children. Thus, in the fourth tier, there are two trunks supporting *why they teach*. *Society* deals with the interpersonal issues of teaching. Separate categories focus on *teacher traits* and *student traits*. These categories converge again in a look at the *student/teacher interactions* with the final goal being *motivating students* to become involved in their own music education. The academic trunk starts with an overview of the *teaching goals*, which inform their *curriculum* choices. *Curriculum* influences and is influenced by the *teaching/learning environment* and *teacher training*. *Strategies* grow out of the combined influences of goal formation, curriculum development, the classroom

environment, and teacher training and experiences. The *teaching/learning environment* and *teacher training* opportunities also influence their *strategy* choices. I had to add one more new element under teaching goals to complete the flow chart. Below *strategies* I added the new category *educating students*. The final goal of the academic trunk of this paradigm is *educating students*. A statement summarizing the entire collection of figures can be found in Figure 16 of this series. Thus, the two final products in the bottom tier reveal the primary teaching goals of *motivating students* through personal interactions and *educating students* through academic expectations and procedures.

I continued working with the categories and subcategories, moving them to new locations and consolidating them into more concise labels, until I had a paradigm that adequately covered all the chosen topics. Figure 1 (Flow Chart of Main Categories) is a cover page summarizing the main categories and characteristics of the actions and interactions of the 15 governing categories. There is a number inside each icon on the cover chart which indicates the order in which the concepts should be read. The subcharts are arranged following this numerical order. Main concepts in Figures 2 - 16 are indicated by use of a trapezoid with supporting categories suspended below in hexagons. When the subcharts were too large to fit on one page, the main concept trapezoids are shown with a special linking icon indicating that a detailed subchart (A, B, C etc.) follows. Icons with solid shading are governing concepts from the main category flow chart (Figure 1). Icons with dotted shading represent the second level of importance. Hexagons have no shading and are intended to show the details which support each main category. These hexagons represent categories that are generally equal in

value. Trapezoids with no shading have been used to clarify unusually large numbers of supporting categories. The axial coding categories represented in these figures (2-16) form the basis for the selective coding stage presented in the next chapter.

Legend for Figures 2 - 16

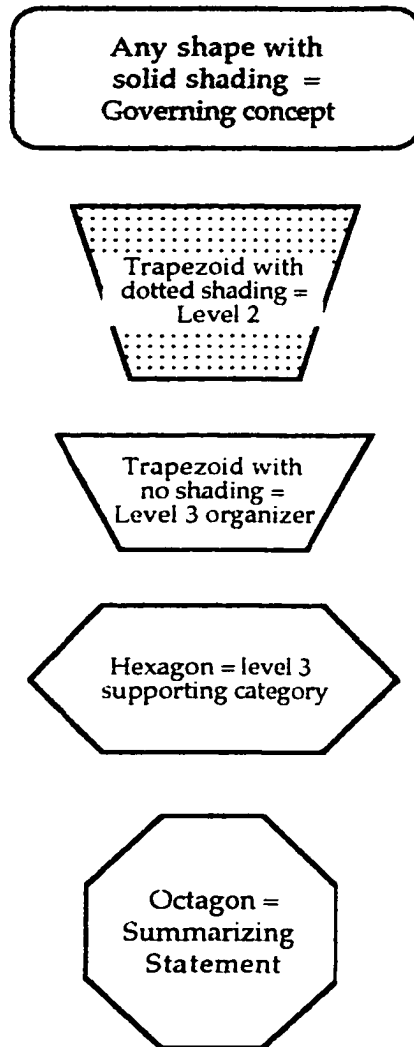


Figure 1

Flow Chart of Main Categories

The Values and Beliefs That Shape the Teaching Strategies of Middle Level Music Educators

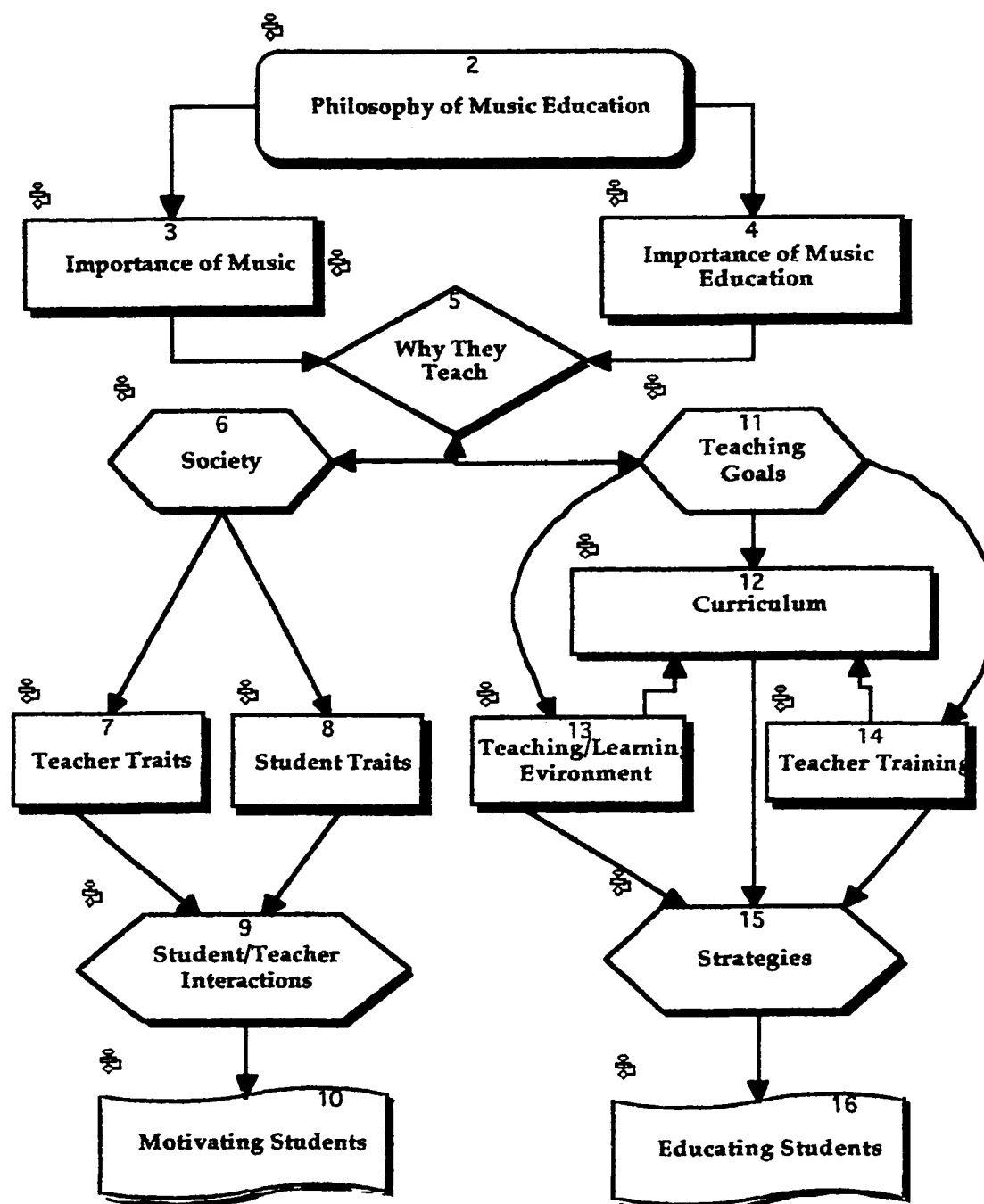


Figure 2

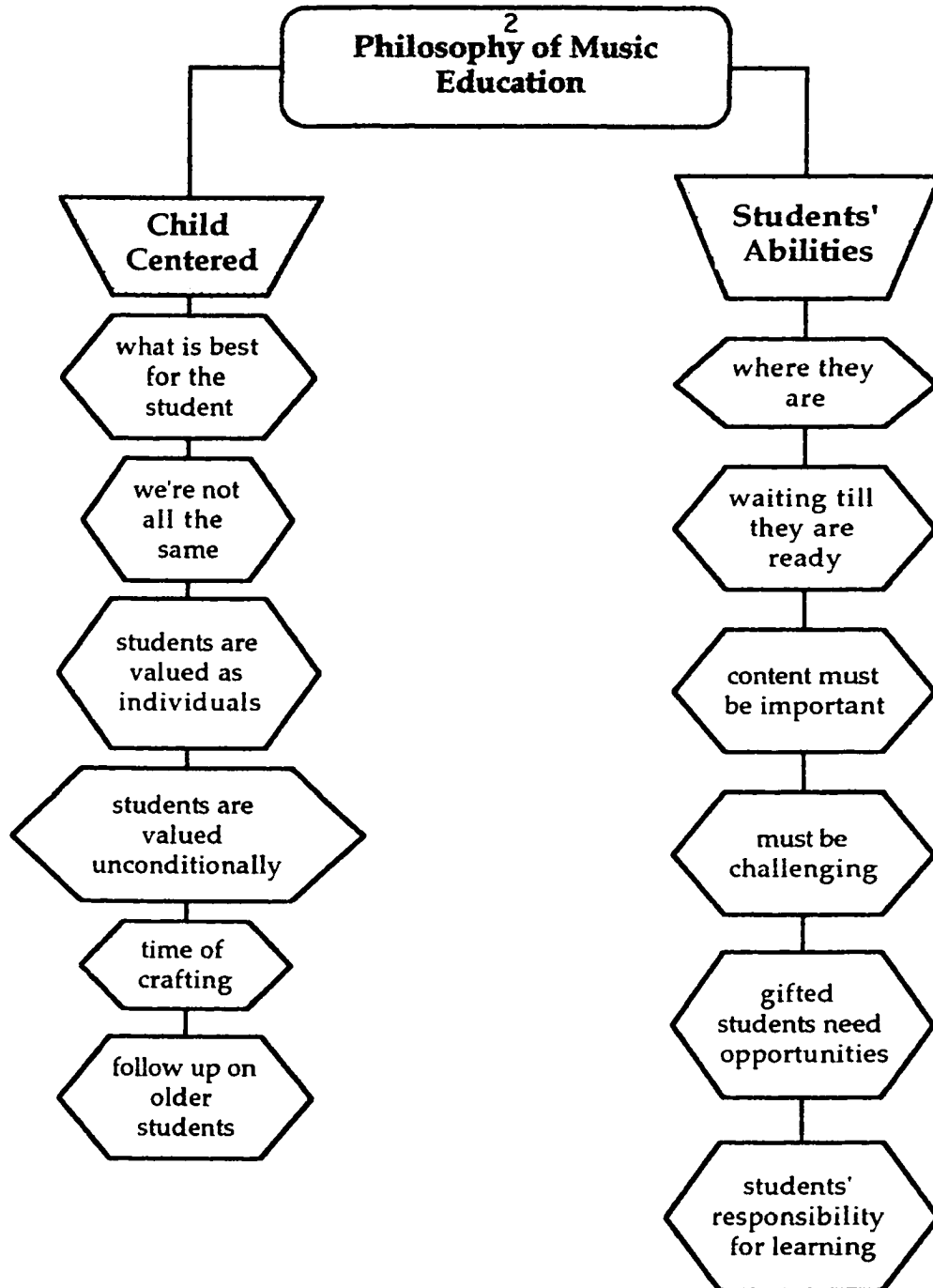
Philosophy of Music Education



Figure 3

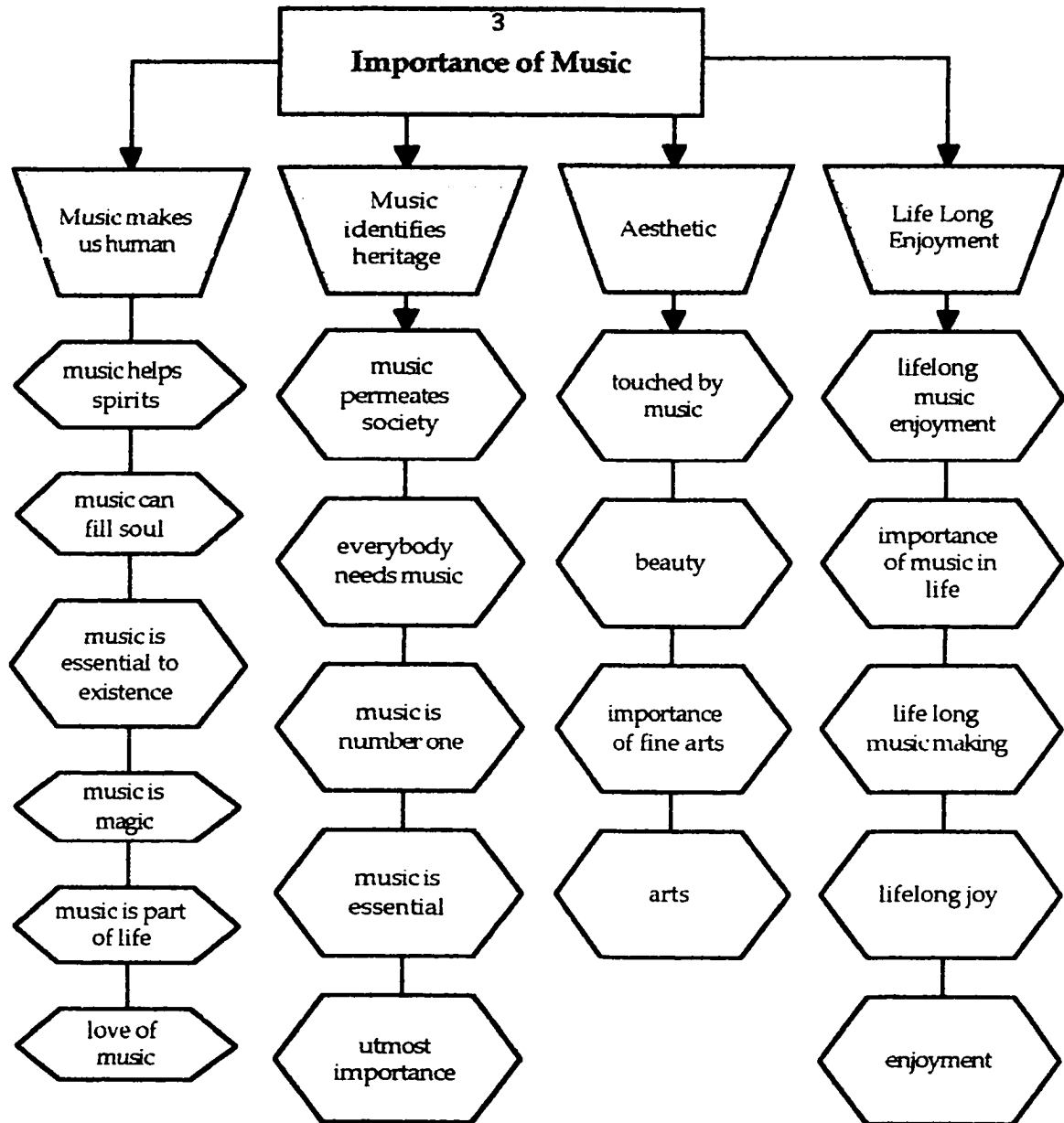
Importance of Music

Figure 4

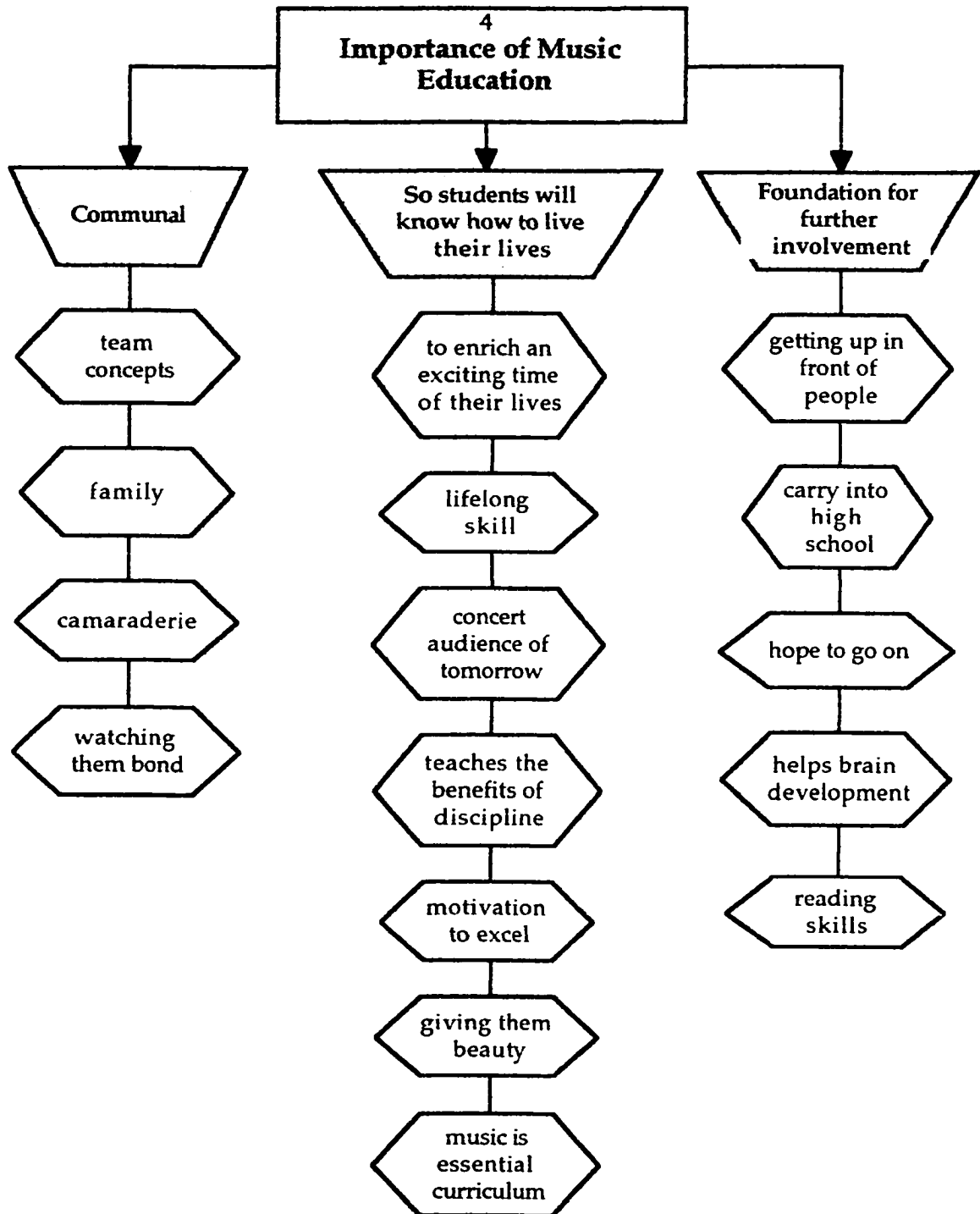
Importance of Music Education

Figure 5

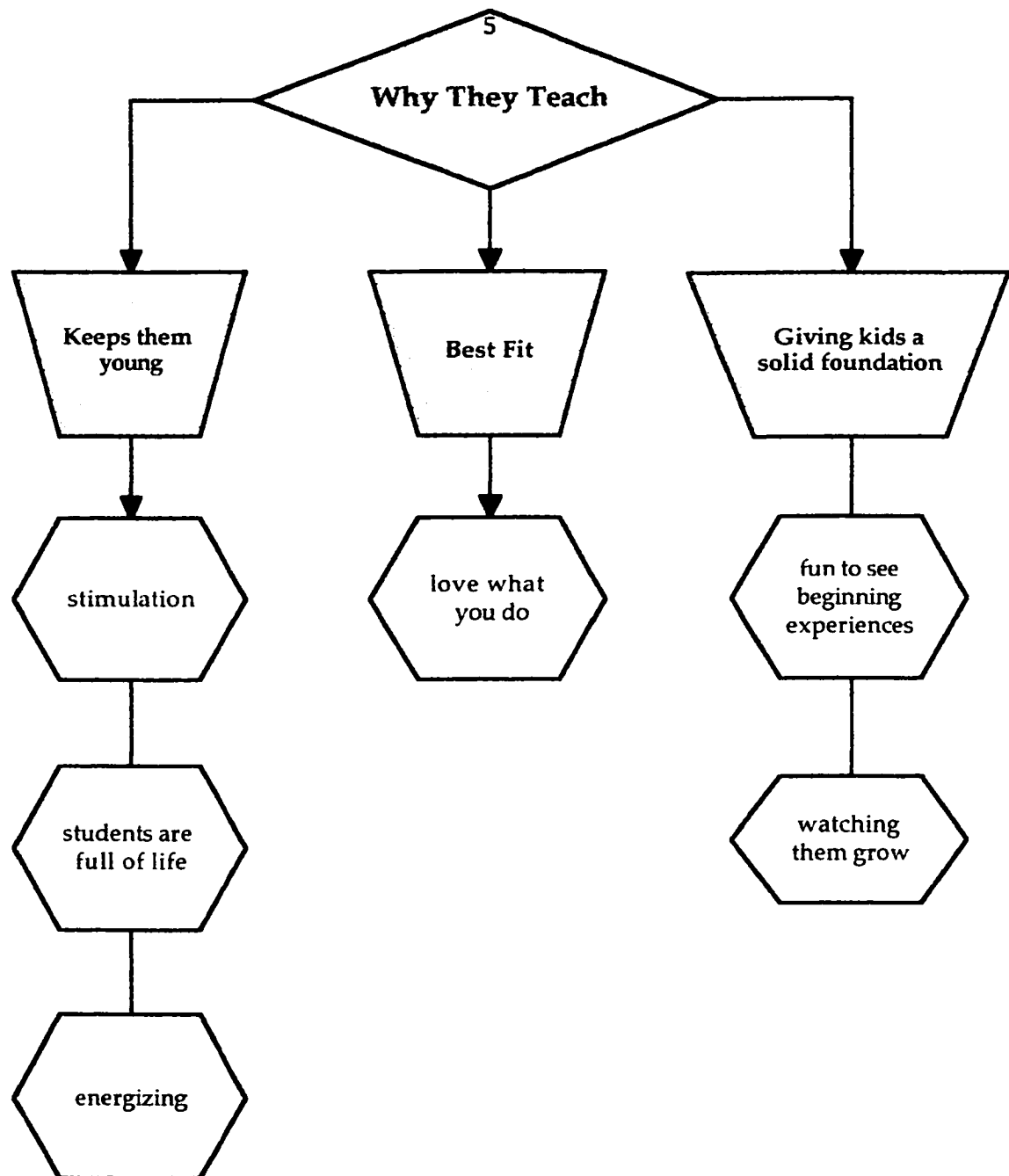
Why They Teach

Figure 6

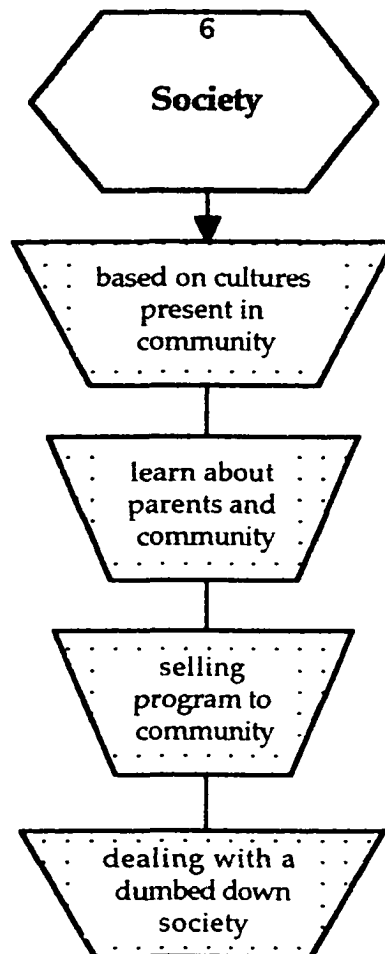
Society

Figure 7

Teacher Traits

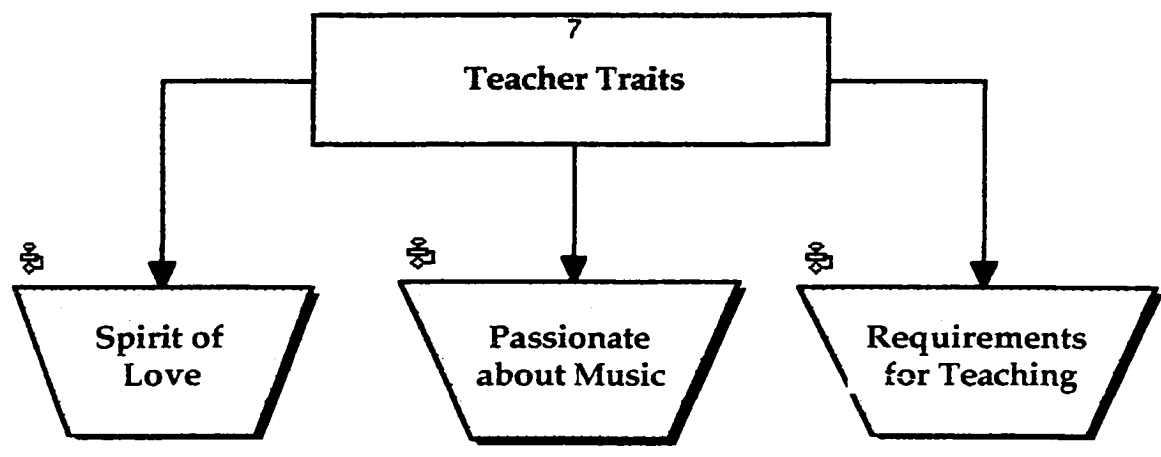


Figure 7A

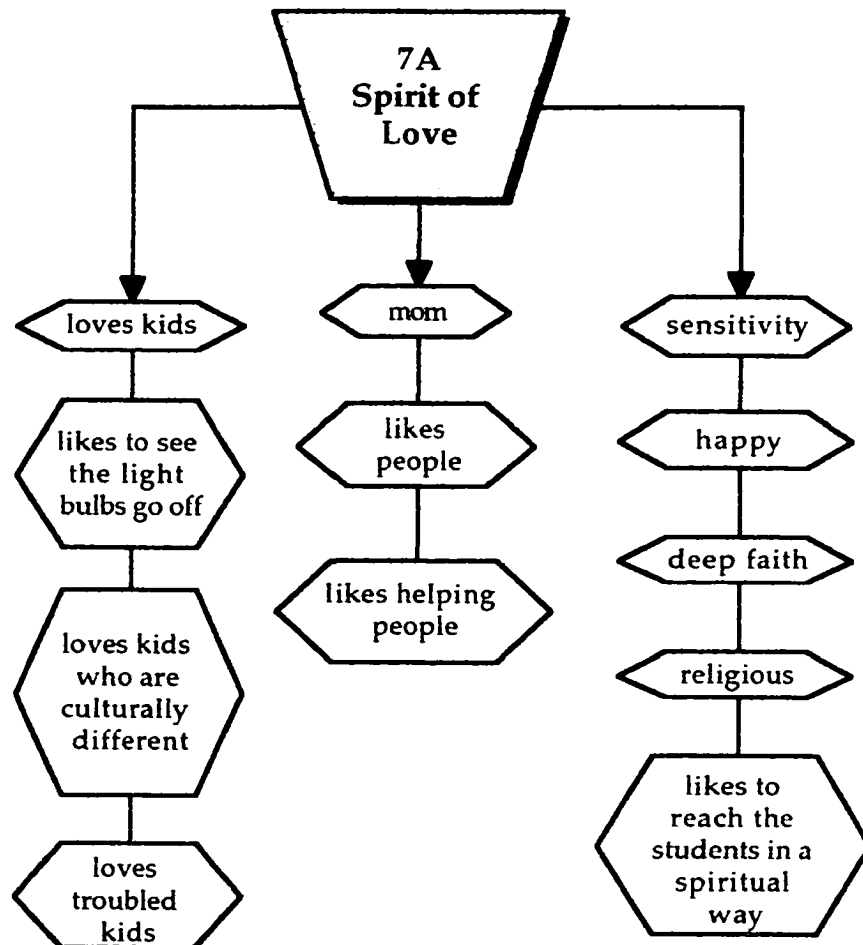
Spirit of Love

Figure 7B

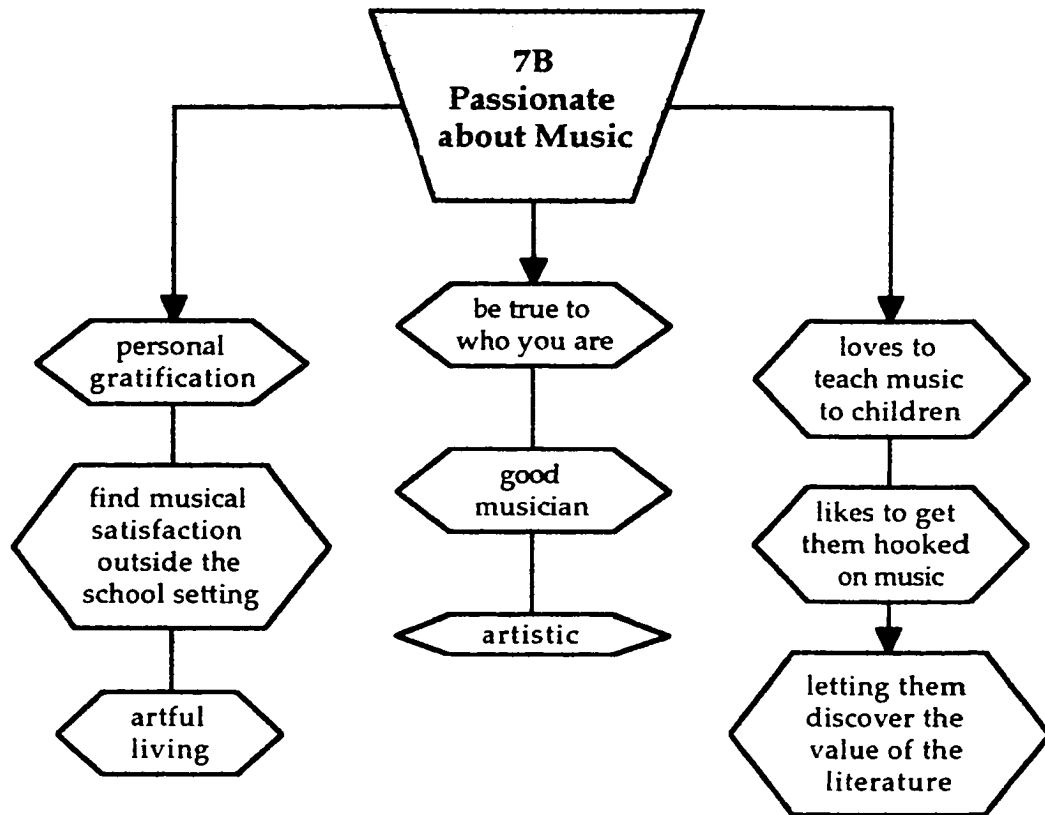
Passionate About Music

Figure 7C

Requirements for Teaching

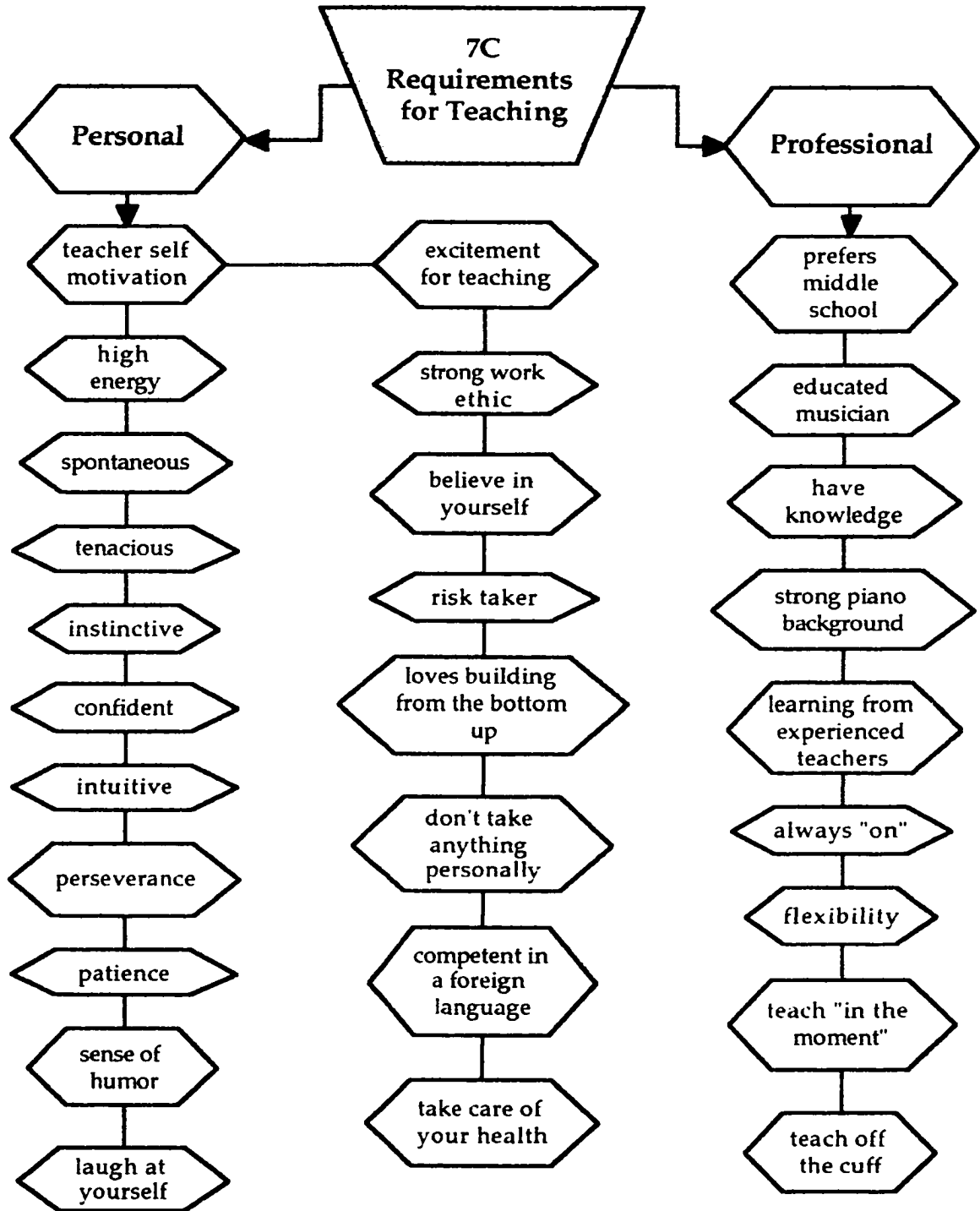




Figure 8

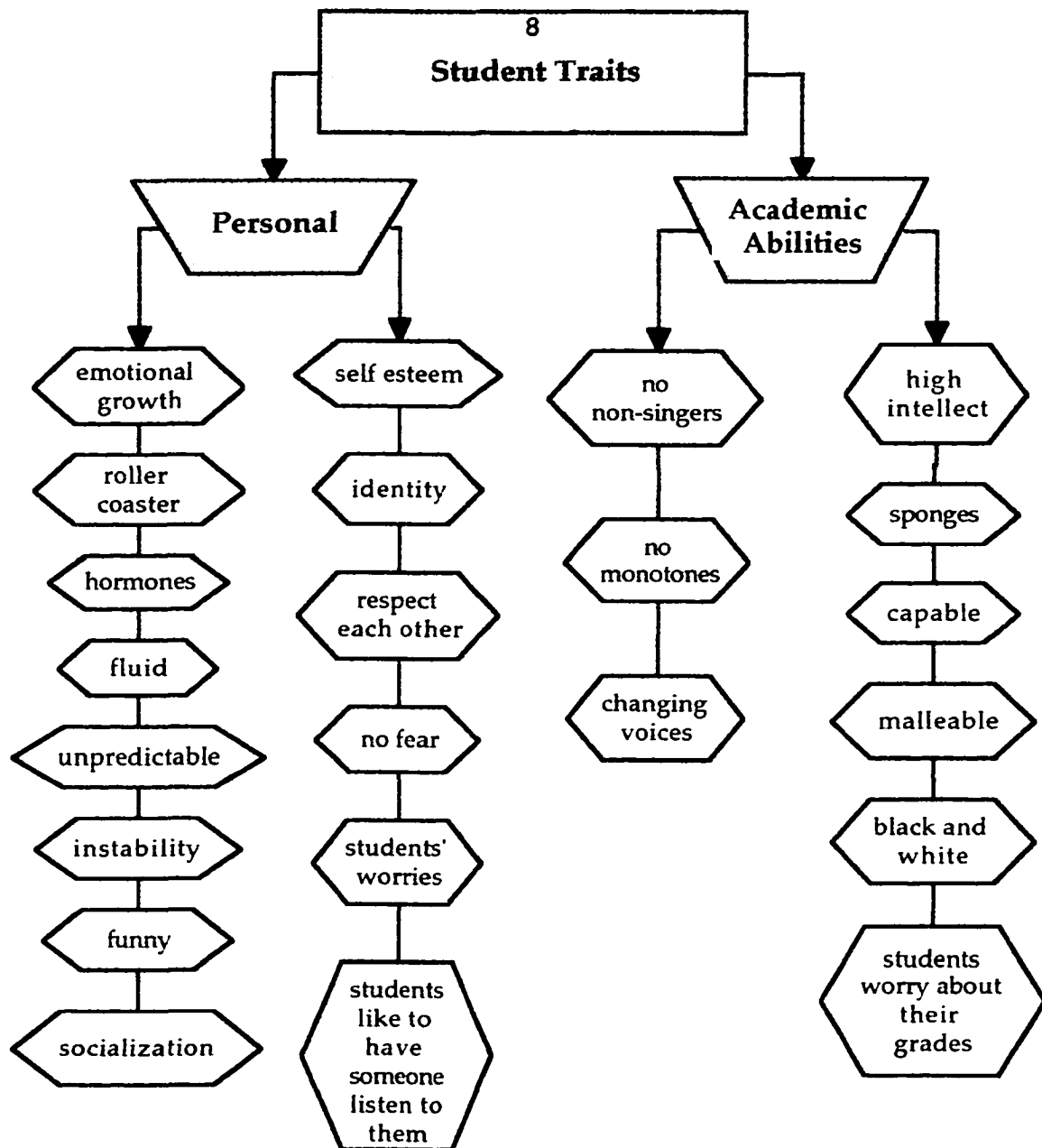
Student Traits

Figure 9

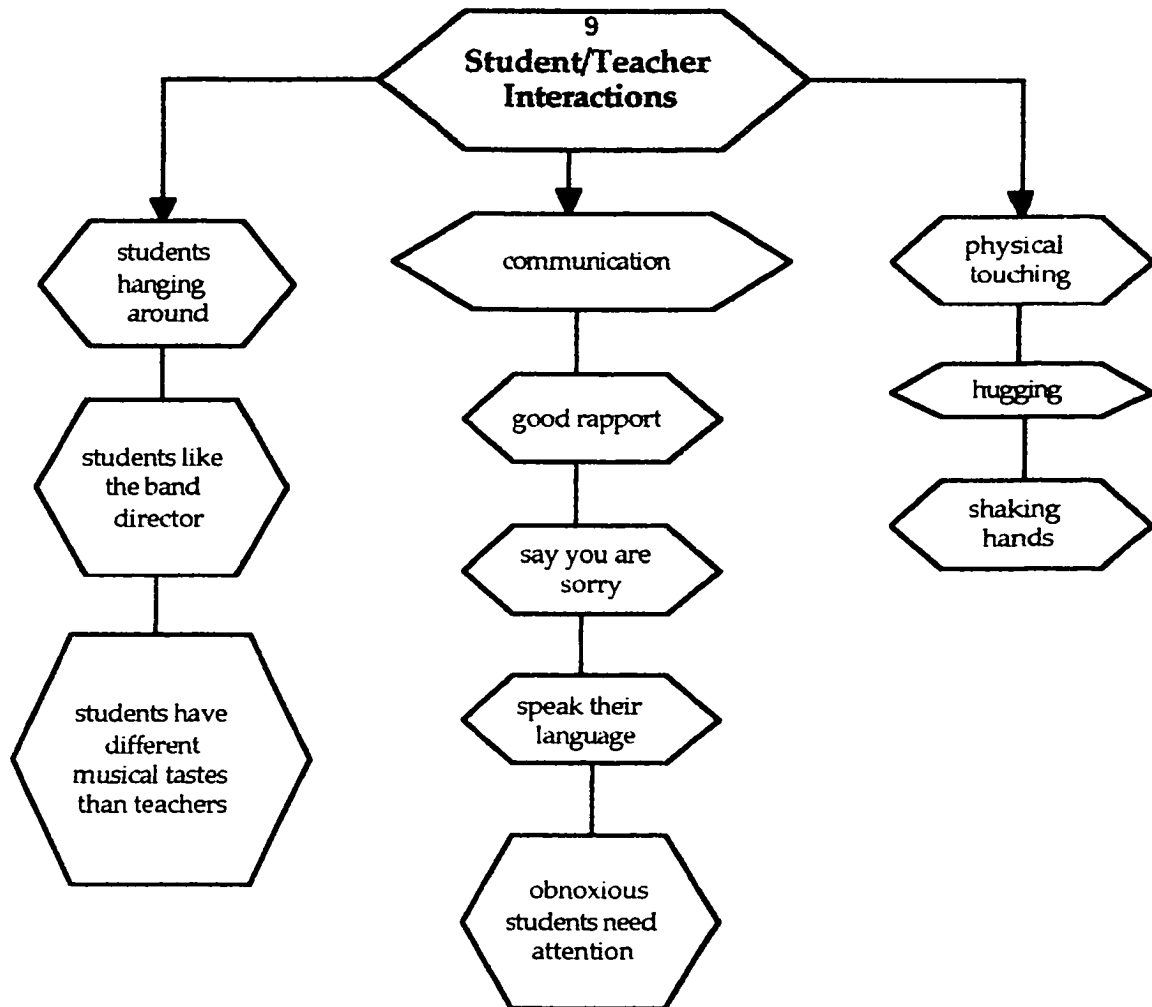
Student/Teacher Interactions

Figure 10

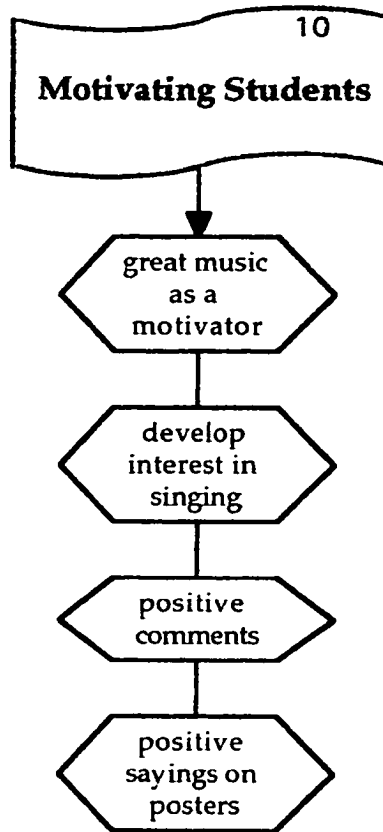
Motivating Students

Figure 11

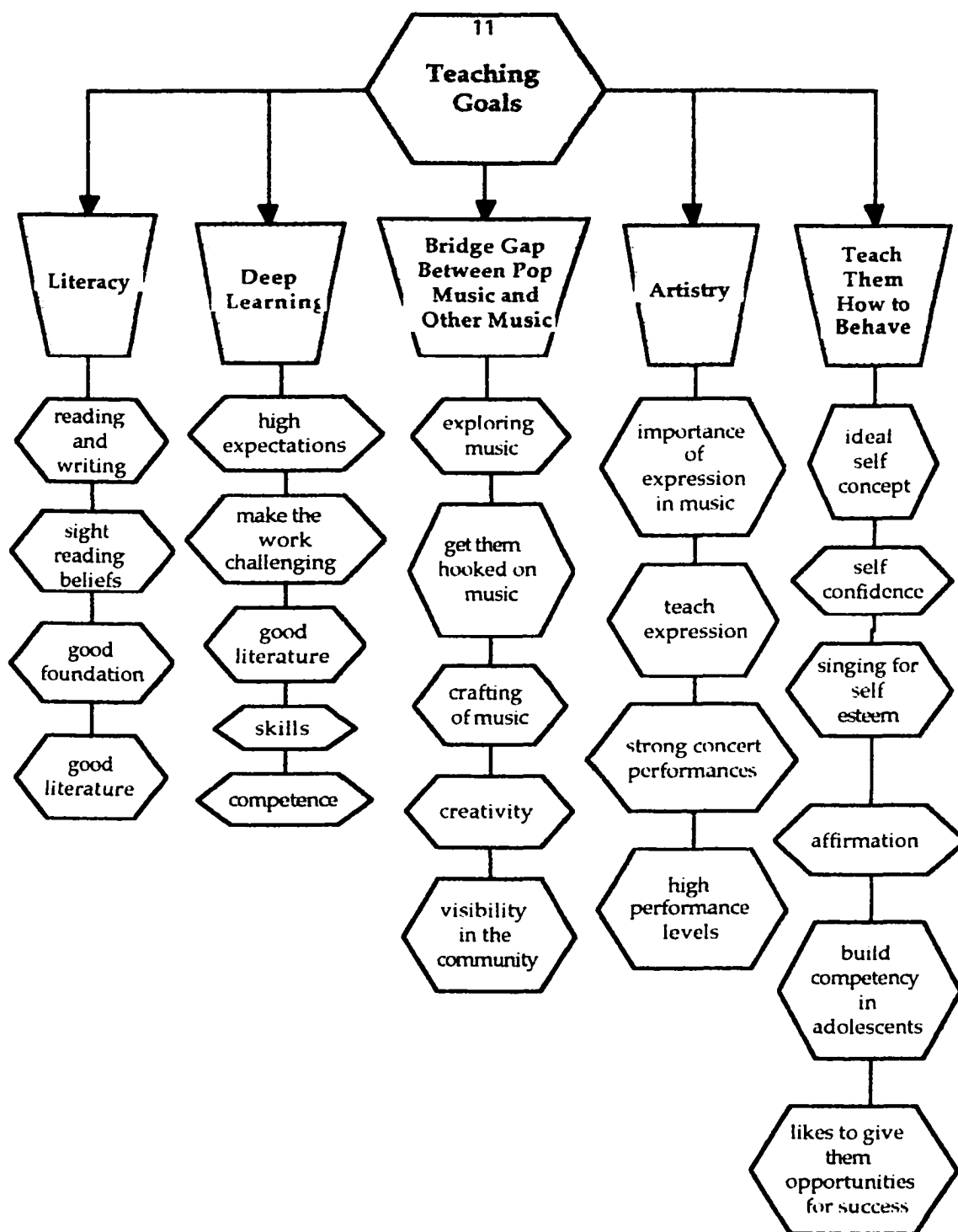
Teaching goals

Figure 12

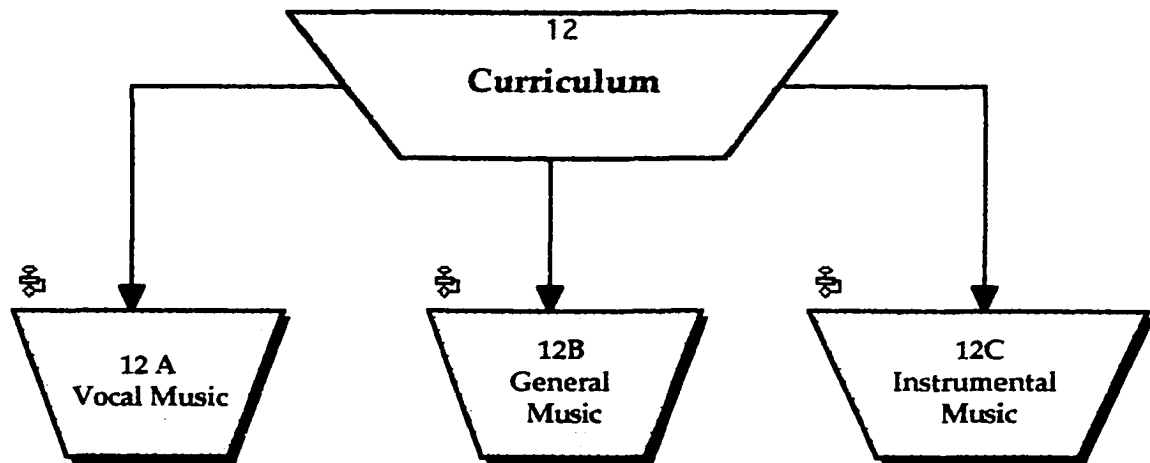
Curriculum

Figure 12A

Vocal Music

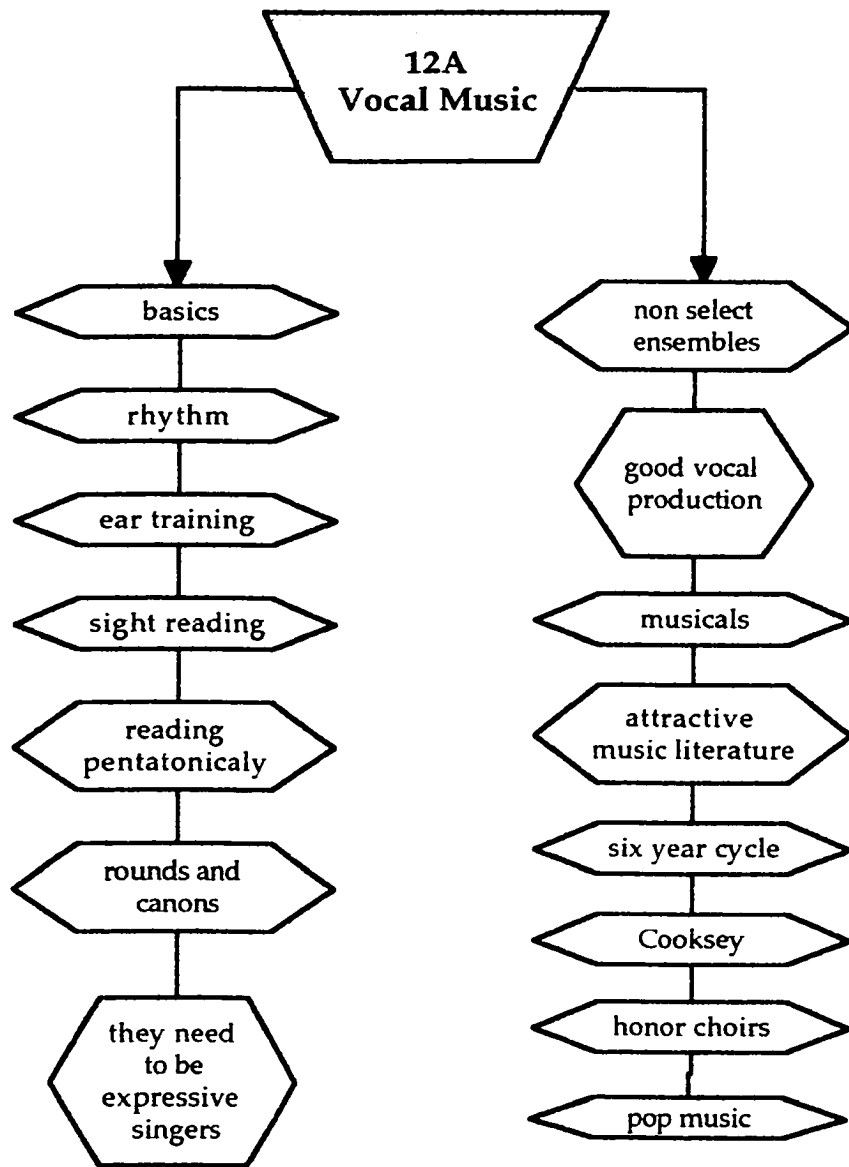


Figure 12B

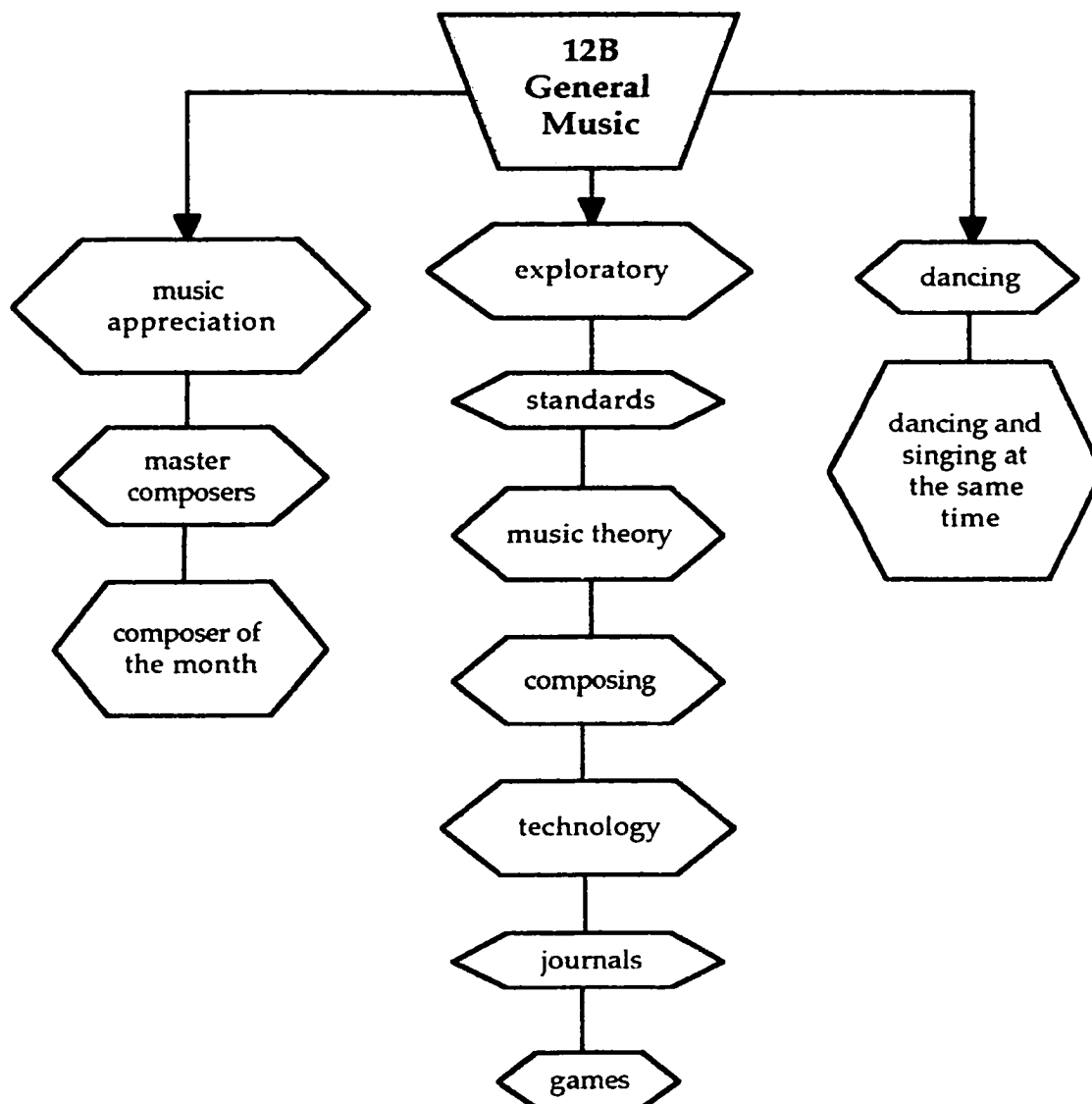
General Music

Figure 12C

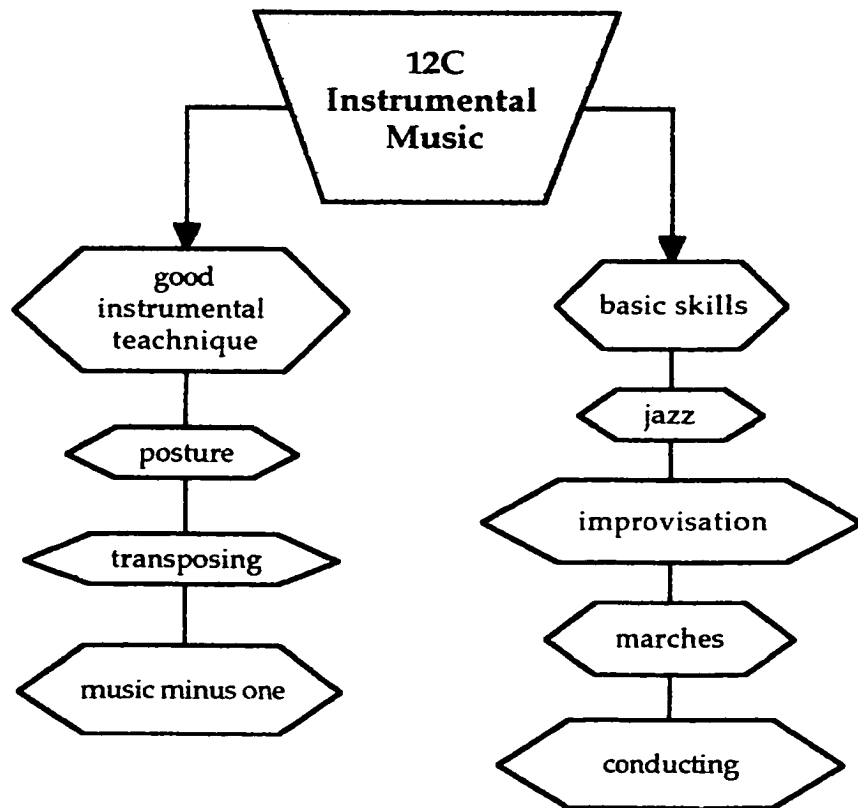
Instrumental Music



Figure 13

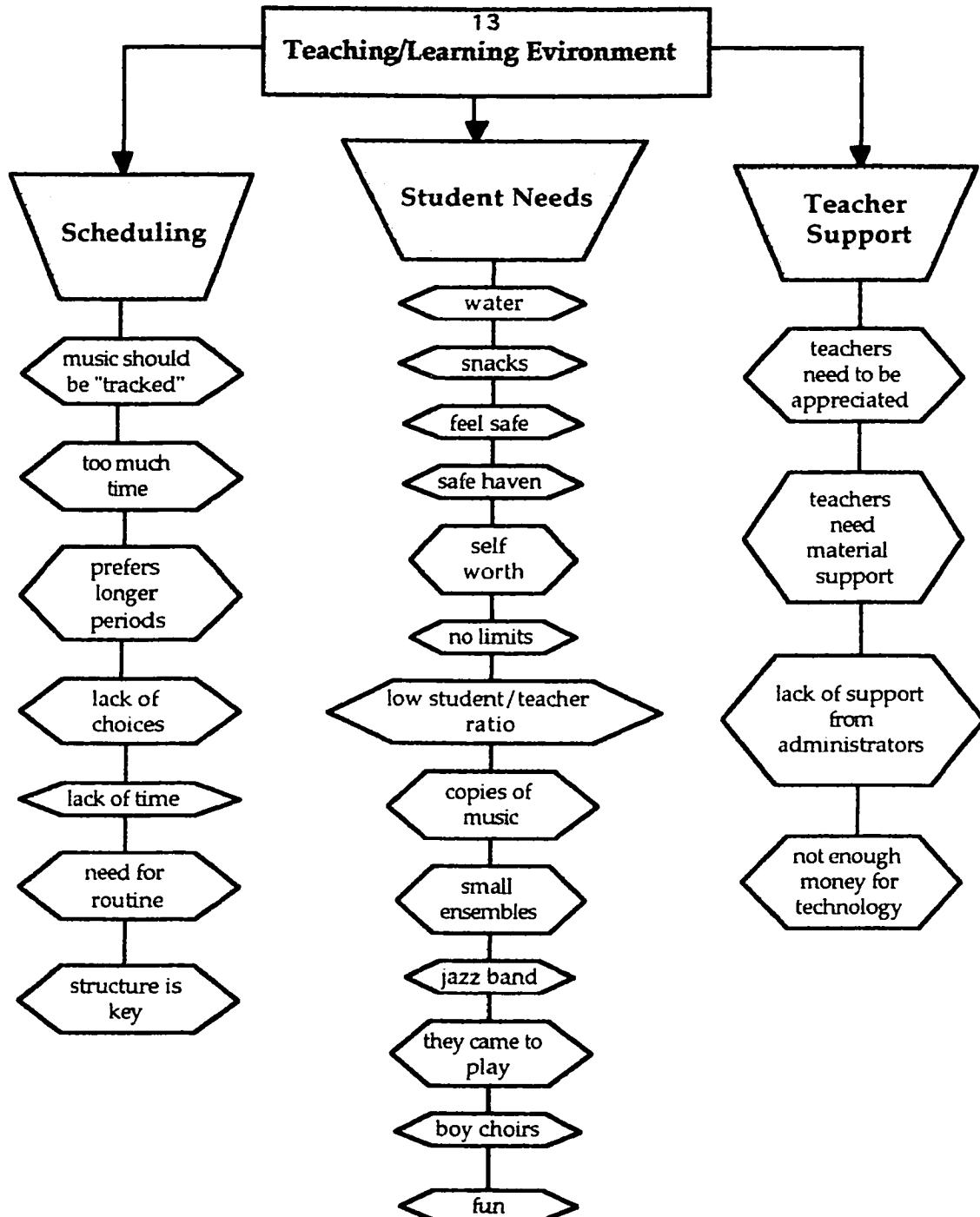
Teaching/Learning Environment

Figure 14

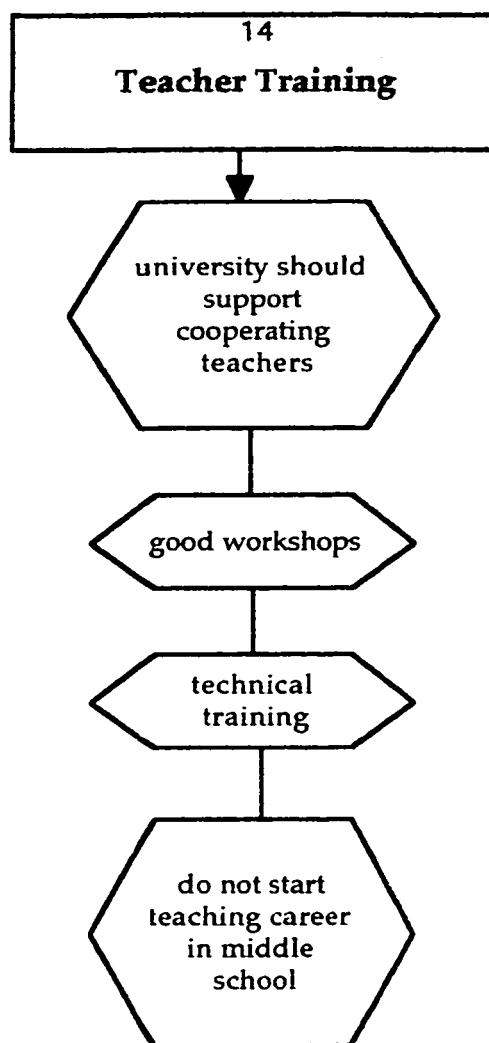
Teacher Training

Figure 15  
Strategies

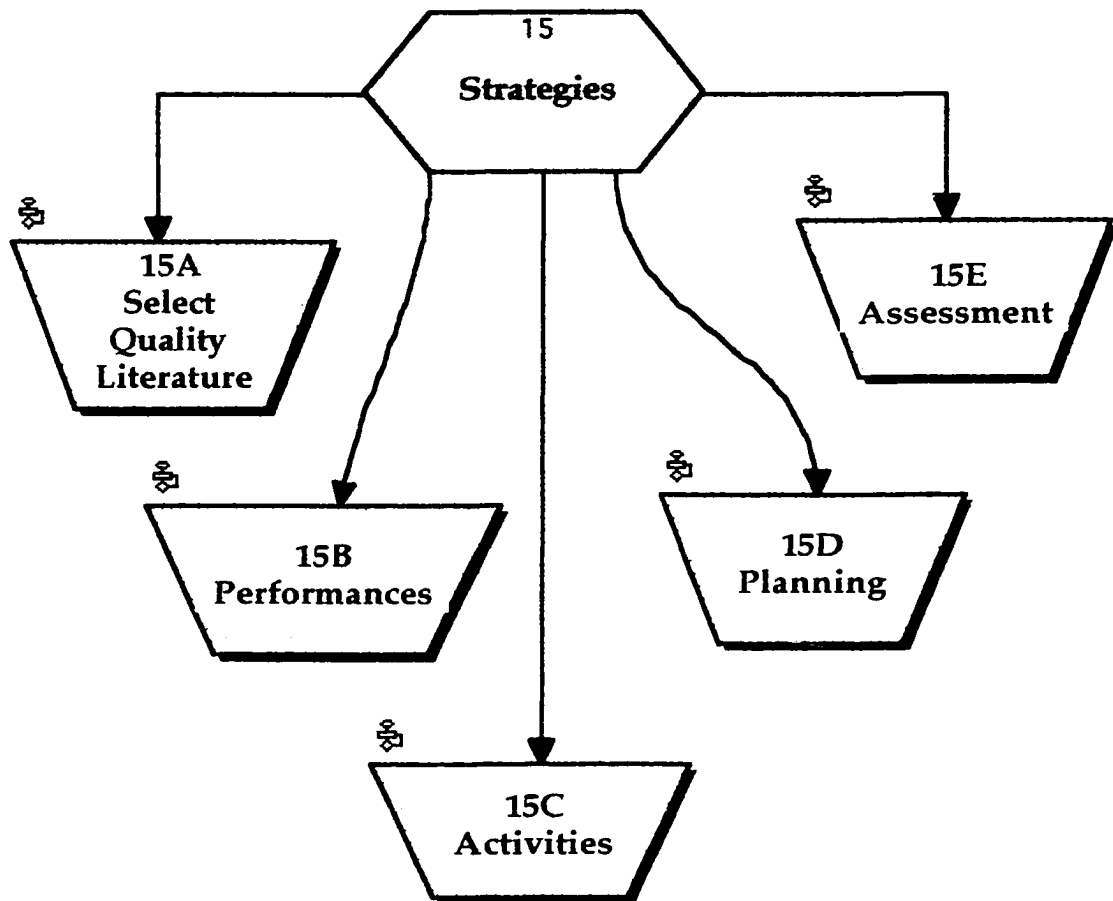


Figure 15A

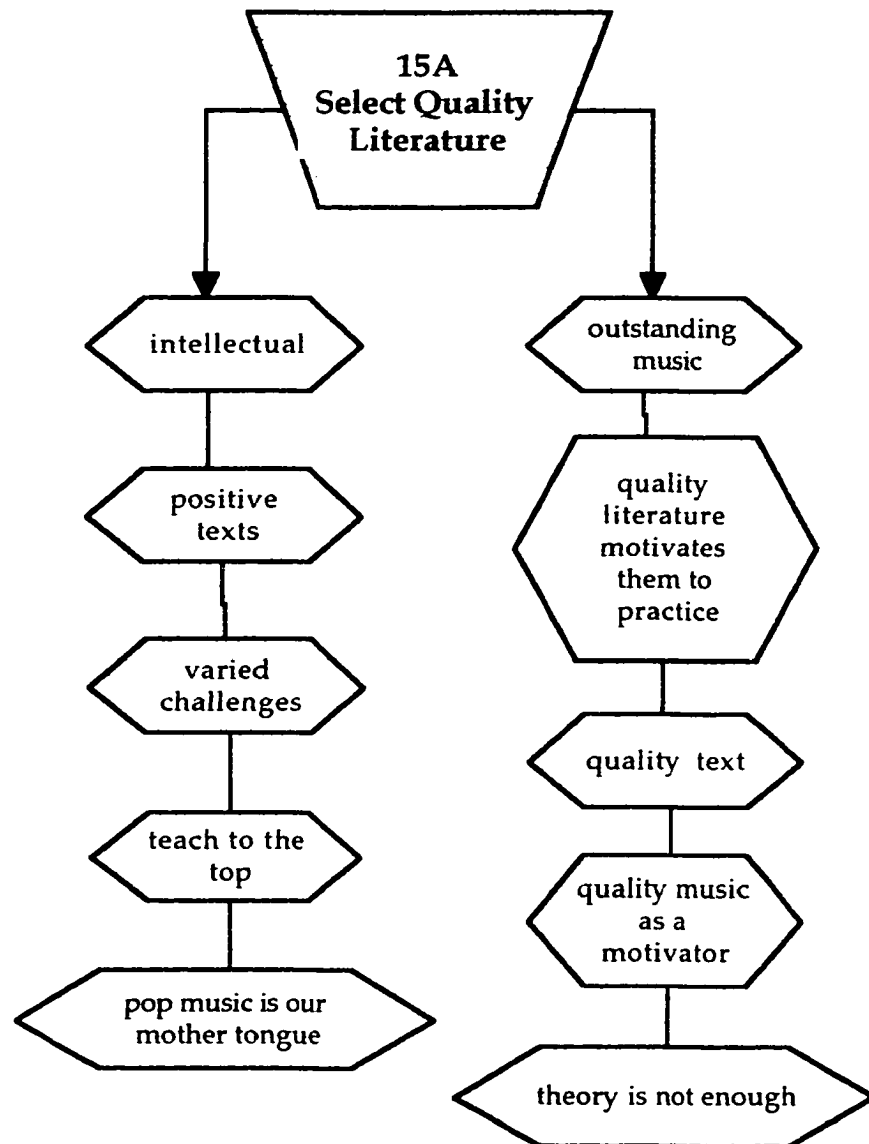
Select Quality Literature

Figure 15B

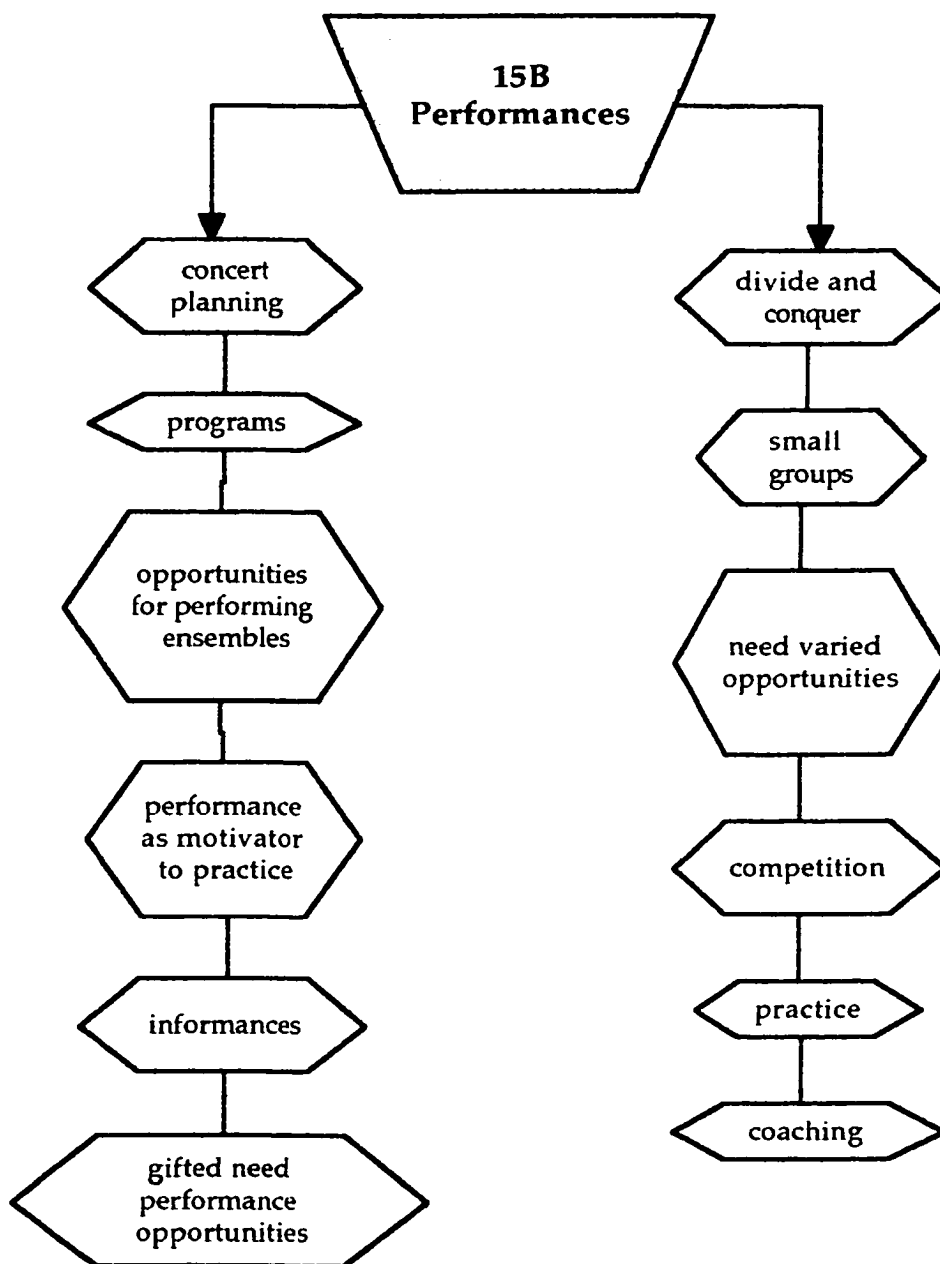
Performances

Figure 15C

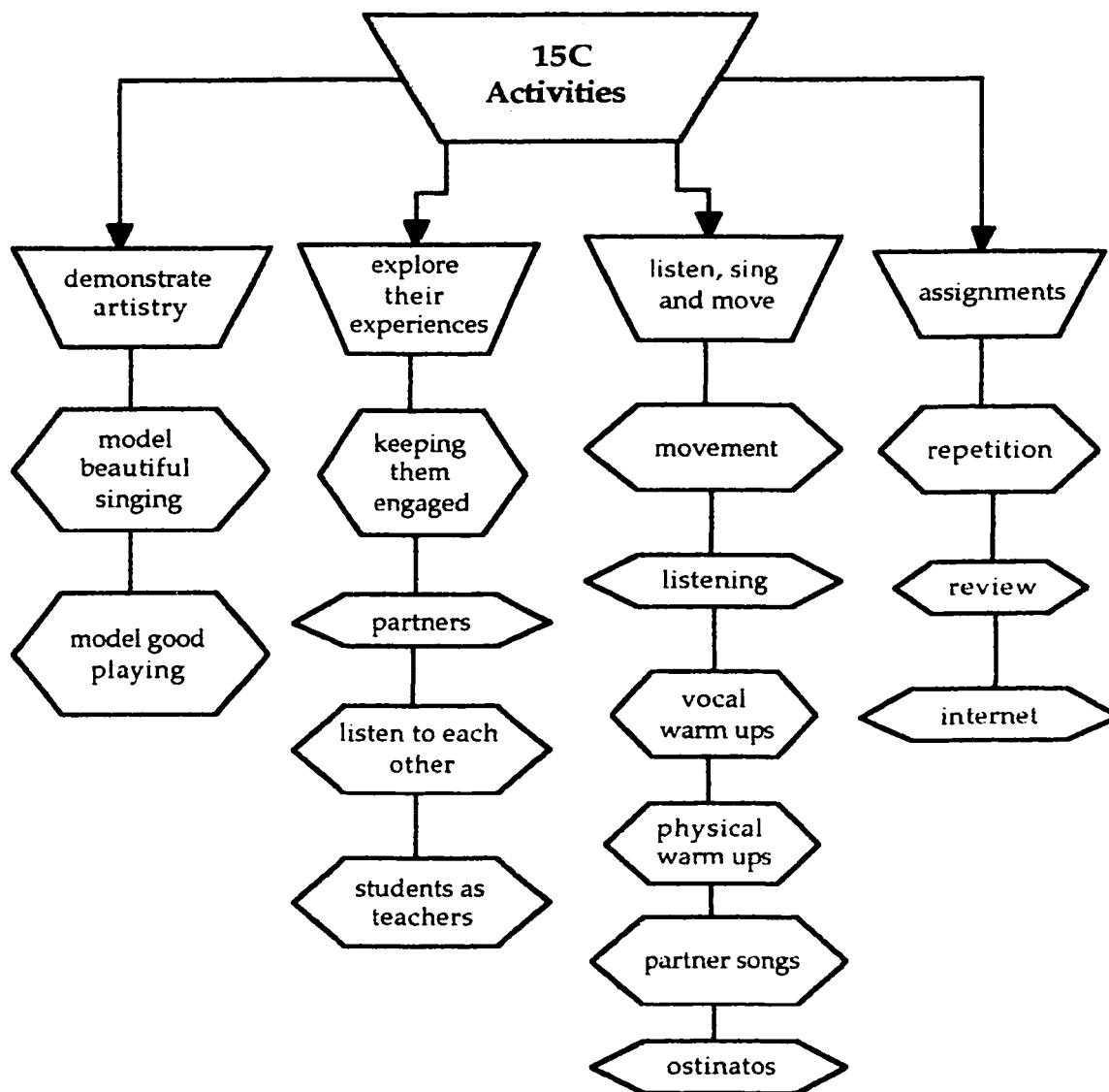
Activities

Figure 15D

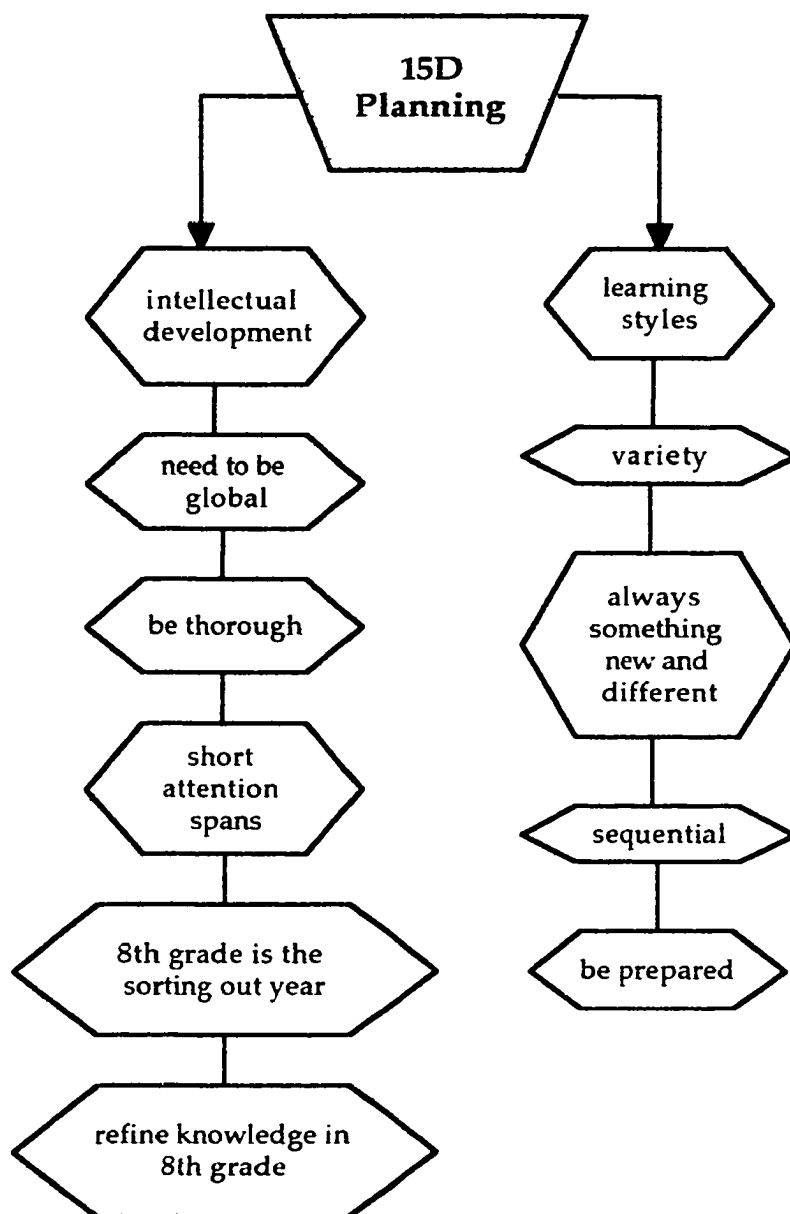
Planning

Figure 15E  
Assessment

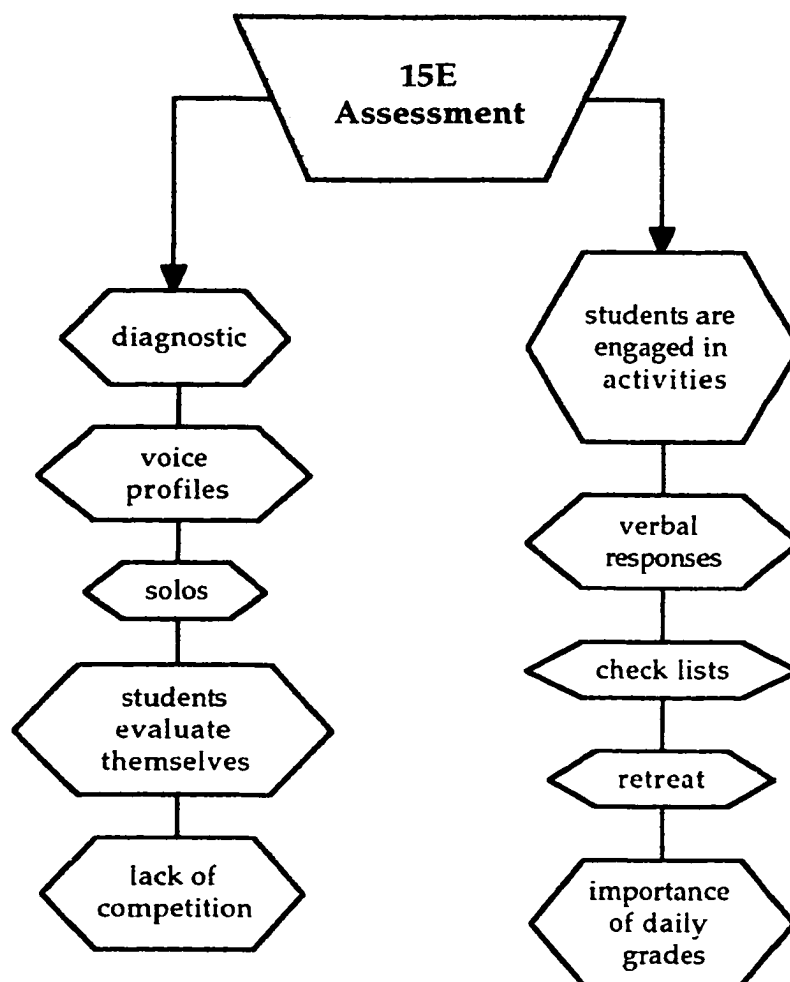
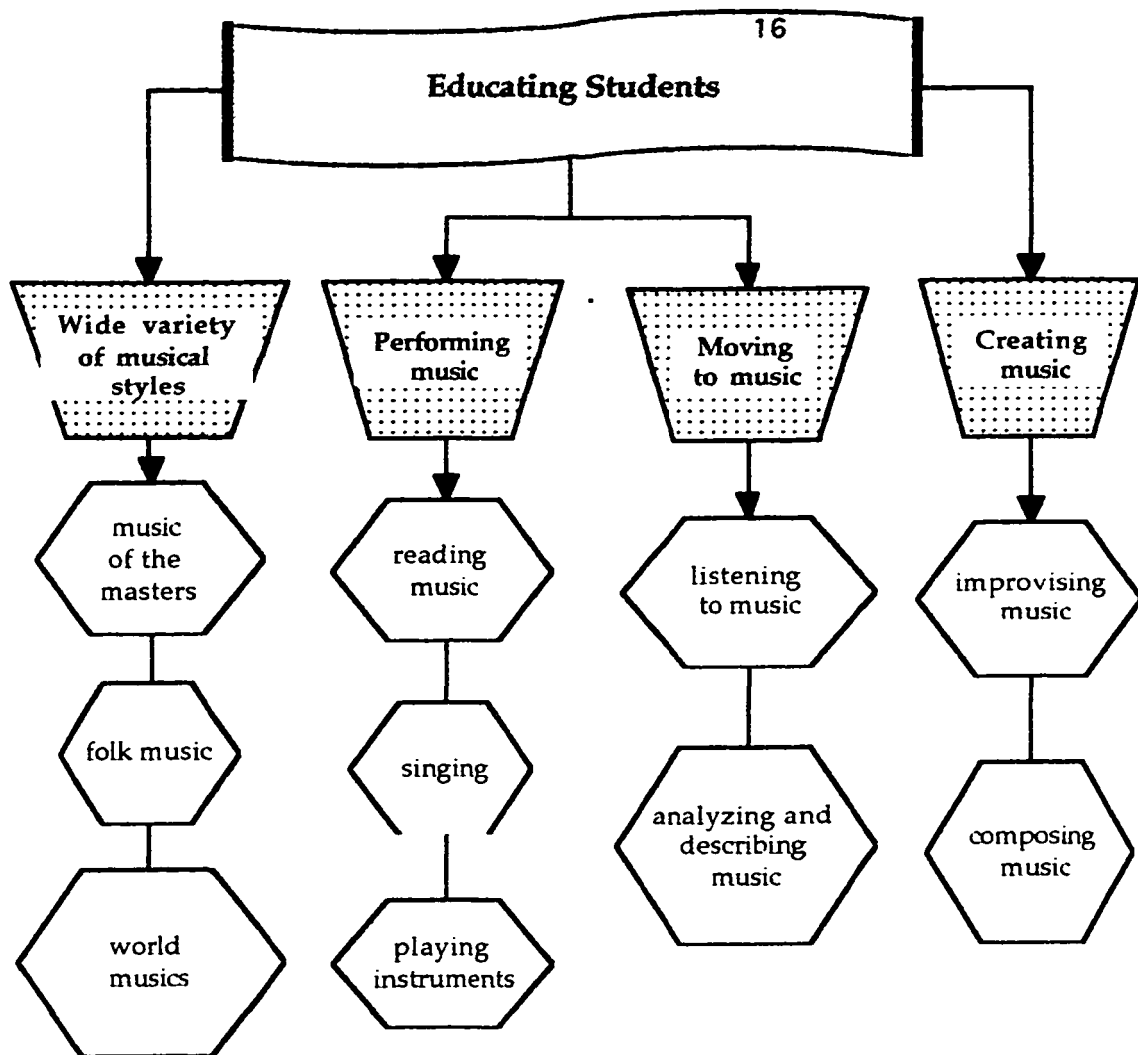




Figure 16

Educating Students

## CHAPTER FOUR

### THE ANALYSIS

#### SELECTIVE CODING: FOCUSING ON THE IMPORTANCE OF MUSIC EDUCATION AS THE CORE CATEGORY

In this final stage of coding, called selective coding, a single core category is chosen around which all other categories revolve. According to Strauss and Corbin (1990), selective coding is “the process of selecting the core category, systematically relating it to other categories, validating those relationships, and filling in categories that need further refinement and development” (p. 116). This is the phase of the research where the researcher has to make a decision about the central phenomenon of the study, to choose a core category or to develop a story line. I have chosen to use the concept *importance of music education* as the central phenomenon of the study. That is the core category to which all other categories can be related. Music educators believe that music is not just important, but that it is essential to the living of a high quality life. Therefore, they believe that music education is crucial to the development of the whole human being.

Middle level music educators are drawn to this particular age group for many reasons, but the central issue remains that they believe that they are doing important work. Therefore, *importance of music education* is the concept that must be emphasized in teacher training. Another phrase that could be used to describe this concept would be *music education advocacy*. Everyone involved in middle level music education must understand and be able to advocate for a system capable of delivering high quality music

education by highly qualified instructors to one of our most “at risk” student populations - namely, middle schoolers.

### **A VALUE-BASED MODEL**

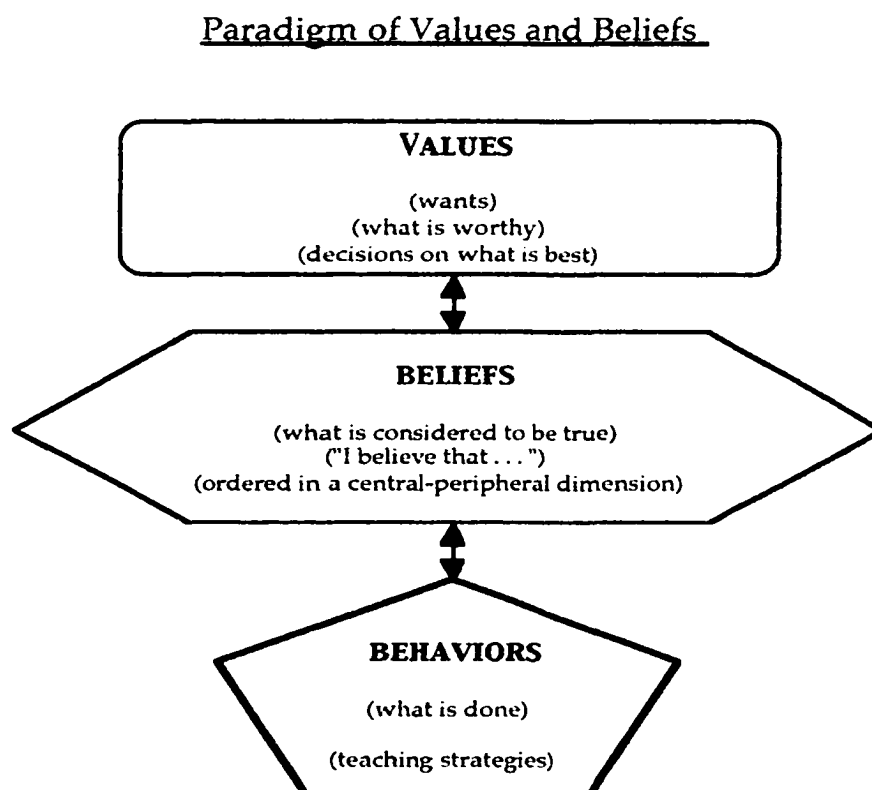
The prototype for this model (Figure 17) is built on three hierarchical levels. The top level contains the values held by the informants concerning music education. These values are not necessarily stated by the teachers, but are often inferred by the researcher based on the supporting levels of beliefs and behaviors. The second level of this model consists of a collection of beliefs derived from the actual words of the informants. The researcher must make decisions on how to consolidate many statements unto a unifying category or phrase. This was accomplished through a process of crystallization, where many similar statements were collected under the umbrella of an overarching category or phrase. The third level of the model contains the behaviors which support the beliefs stated in the second level. These behaviors are in many cases the actual teaching strategies that the informants stated they used with their students. Thus, for the remainder of this discussion, teaching *strategies* will be listed along with *behaviors* due to the nature of their interdependence on each other.

It is important for researchers to construct such paradigms showing the relationships between values, beliefs and behaviors, because doing so strengthens our ability to communicate with others about our profession. This concept is supported by Scheibe (1970) when he states, “Social uniformity of belief means a shared view of reality and increases man’s ability to communicate. Similarly, the sharing of values contributes to the predictability of social behavior and strengthens mutual confidence and trust”

(p. 113). The profession of music education needs some definition of its ideals in order to have meaningful discourses about its current state and future possibilities. The components of the paradigm developed from this study can be used as “talking points” for matters of teacher training, teacher improvement and music education advocacy in general.

What follows here is a series of diagrams which will lead to the final grounded theory paradigm, which can be used to show the values and beliefs that shape the teaching strategies of middle level music educators. The first in this series is Figure 17 (Paradigm of Values and Beliefs), which shows the general interrelationships of values, beliefs and behaviors. Subsequent models will expand on these relationships.

Figure 17



The following sections will focus on clarifying the distinctions between *values, beliefs* and *behaviors (teaching strategies)*. I have consulted the writings of Karl Scheibe (1970) and Milton Rokeach (1960 & 1968) to assist with these explanations.

### Values

According to Scheibe (1970) “one fundamental distinction between beliefs and values derives from the philosophical differentiation between questions of fact and questions of value. There is a difference between asking, “What is true (or likely)?” and, “What is good (or preferable)?” ( p. 41). The former reveals beliefs and the latter reveals values. And according to Rokeach (1968):

I consider a value to be a type of belief, centrally located within one’s total belief system, about how one ought or ought not to behave, or about some end-state of existence worth or not worth attaining. Values are thus abstract ideals, positive or negative, not tied to any specific attitude object or situation, representing a person’s beliefs about ideal modes of conduct and ideal terminal goals -- what Lovejoy (1950) calls generalized adjectival and terminal values. Some examples of ideal modes of conduct are to seek truth and beauty, to be clean and orderly, to behave with sincerity, justice, reason, compassion, humility, respect, honor, and loyalty. Some examples of ideal goals or end-states are security, happiness, freedom, equality, ecstasy, fame, power, and states of grace and salvation. A person’s values, like all beliefs,

may be consciously conceived or unconsciously held, and must be inferred from what a person says or does. (p. 124)

Therefore, when I discovered a category that seemed to reflect an ideal that the informants felt was worthy of the struggles required to attain that ideal, I labeled that category as a *value*. I also used the label of *value* when the category reflected a judgment decision on "what is best."

### Value System

Since the paradigms that follow contain multiple values, it is important to consider, in advance, the concept of *value systems*. Rokeach (1968) states:

An adult probably has tens or hundreds of thousands of beliefs, thousands of attitudes, but only dozens of values. A value system is a hierarchical organization -- a rank ordering -- of ideals or values in terms of importance. To one person truth, beauty, and freedom may be at the top of the list, and thrift, order, and cleanliness at the bottom; to another person, the order may be reversed. (p. 124)

I found the idea that we have hundreds of beliefs, but only dozens of values to be extremely helpful when confronted with the "lopsidedness" of the numbers of beliefs versus the number of values in my category labels. There were so many more beliefs than values. I was comforted to discover that this is consistent with the findings of those who have devoted their lives to understanding the intricacies of values and beliefs.

Rokeach (1968) further states:

Values, on the other hand, have to do with modes of conduct

and end-states of existence. To say that a person “has a value” is to say that he has an enduring belief that a specific mode of conduct or end-state of existence is personally and socially preferable to alternative modes of conduct or end-states of existence. Once a value is internalized it becomes, consciously or unconsciously, a standard or criterion for guiding action, for developing and maintaining attitudes toward relevant objects and situations, for justifying one’s own and others’ actions and attitudes, for morally judging self and others, and for comparing self with others. Finally, a value is a standard employed to influence the values, attitudes, and actions of at least some others -- our children’s, for example. ( p. 159-160)

It was, therefore, comforting to realize that one sometimes has to use the concept of beliefs in order to define the concept of values. This explained the problem that I had occasionally encountered when confronted with a category that seemed to fit both descriptions. Beliefs and values are interdependent, and the model in Figure 17 shows this with a bi-directional arrow.

### Beliefs

I finally found a device that helped me distinguish beliefs from other types of categories. I inserted the phrase “I believe that . . . ” before the category in question and that seemed to lead me in the right direction. Scheibe (1970) clarifies the differences between values and beliefs:

. . . answers to questions of fact are belief statements. Answers to questions of value, then, are value judgments. Belief statements refer to what is possible, what exists, what happened in history,

what a person is, what he can do. They are framed in terms of expectancies, hypotheses, subjective probabilities, assumptive worlds, cognitive maps, and so on. (p. 41)

I wanted to deepen my understanding of the criteria surrounding the concept of beliefs. Since I had come to accept the fact that I would be dealing with many more beliefs than values, I needed a device to further arrange and manage this large number of beliefs. Therefore, I turned to Milton Rokeach's concept of a central-peripheral dimension, where beliefs are arranged according to their stability and the intensity with which they are held.

Rokeach (1968) defines *belief* as follows:

Jastrow has pointed out that the human "mind is a belief-seeking rather than a fact-seeking apparatus" (1927, p. 284). A belief is any simple proposition, conscious or unconscious, inferred from what a person says or does, capable of being preceded by the phrase "I believe that . . . ." The content of a belief may describe the object of belief as true or false, correct or incorrect; evaluate it as good or bad; or advocate a certain course of action or a certain state of existence as desirable or undesirable. The first kind of belief may be called a *descriptive* or *existential belief* (I believe that the sun rises in the east); the second kind of belief may be called an *evaluative* belief (I believe this ice cream is good); the third kind may be called a *prescriptive* or *exhortatory* belief (I believe it is desirable that children should obey their parents).

Whether or not the content of a belief is to describe, evaluate, or exhort, all beliefs are predispositions to action, and



an attitude is thus a set of interrelated predispositions to action organized around an object or situation. (p. 113)

Again, in order to test whether a category was a belief or a value, I would insert the phrase "I believe that . . . ." in order to make the final determination.

As discussed in Chapter 1 on page 6 of this document, a model proposed by Milton Rokeach (1968) was used to arrange the beliefs and behaviors in the model for this study. Rokeach (1968) said that beliefs have "observable behavioral consequences" (p. 1). He further outlined four types of beliefs on a central-peripheral dimension. Those four types are named *existential*, *shared*, *derived* and *matters of taste*. To reiterate Rokeach's (1968, p. 5) defining assumptions of these beliefs, the following can be said:

1) *Existential beliefs* concern one's own existence and identity in the physical and social world. For this study, *importance of music* and *importance of music education* would be *existential beliefs*, which is to say, beliefs at the very core of one's identity.

2) *Shared beliefs* have more functional connections and consequences for other beliefs than those not shared with others. Therefore, *shared beliefs* draw people into networks with others who share their beliefs or estrange them from those who do not share their beliefs. For this study, the *importance of music education* would be a *shared belief*, as well as an *existential belief*. Music educators are drawn to other music educators who desire interactions with others who believe in the importance of music education.

3) *Derived beliefs* are learned directly or indirectly from reference persons or groups. For this study, derived beliefs would include *curriculum*

*choices and teaching strategies.* These beliefs are learned, adapted, remain flexible and are subject to change.

4) *Beliefs concerning matters of taste* are the least stable and least influential in this central-peripheral dimension. For this study, matters of taste would involve the choices of *music repertoire* and *teaching materials*.

### Belief System

Now I had a way to manage and arrange beliefs about music education according to their intensity and resistance to change. I designed a model with concentric circles to show the *existential beliefs* in the center, surrounded by a ring of *shared beliefs*, which are surrounded by a ring of *derived beliefs*, which are surrounded by a ring of *beliefs concerning matters of taste* in the outermost ring. The validity of this design is supported by Rokeach (1968):

A belief system represents the total universe of a person's beliefs about the physical world, the social world, and the self. It is conceived as being organized along several dimensions (Rokeach, 1960), and additional dimensions can be added as required by further analysis or empirical research. A belief system can further be analyzed in terms of subsystems of varying breadth or narrowness. (Rokeach, 1968, p. 123)

Thus, the circles may vary in width as needed to convey either the number of beliefs held or the relative strength of beliefs held.

### Behaviors

As mentioned earlier in the chapter, the categories describing *behaviors* and *teaching strategies* will appear together for purposes of

discussion. The focus of the study was to discover the beliefs and values that shape the teaching strategies of middle level music educators. Some of the behaviors were more motivational than instructional in nature, but they all had the same end result in mind, that of motivating and educating students in the art of music.

The model in Figure 17 (p. 172) also uses a bi-directional arrow between *beliefs* and *behaviors*. The reason is simply because they inform each other and are thus interdependent upon each other. "We have developed the concepts of beliefs and values in order to apply them to behavior" (Scheibe, 1970, p. 63).

## **THE GROUNDED THEORY**

At this point in the study it is important to construct a concise, succinct model which not only summarizes the findings, but which can also be used to further discuss the interactions between beliefs, values and teaching strategies. This is the point where an enormous amount of data is crystallized into the final grounded theory paradigm, which can be used to elucidate and to instruct.

In grounded theory research, the researcher chooses a central core category around which all other categories revolve. A story line is then developed to explain these relationships. The story line for this study revolves around the *importance of music education*.

Before showing these relationships in the final grounded theory paradigm, an explanation of the the concept of grounded theory in general is perhaps appropriate. "Grounded theory is an action oriented model, therefore in some way the theory has to show action and change, or the

reasons for little or minimal change” (Strauss & Corbin, 1990, p. 123). For this study, the model with concentric circles works well, because the most stable and strongly held beliefs lie in the center of the model, and the beliefs most subject to change are located in the outermost ring.

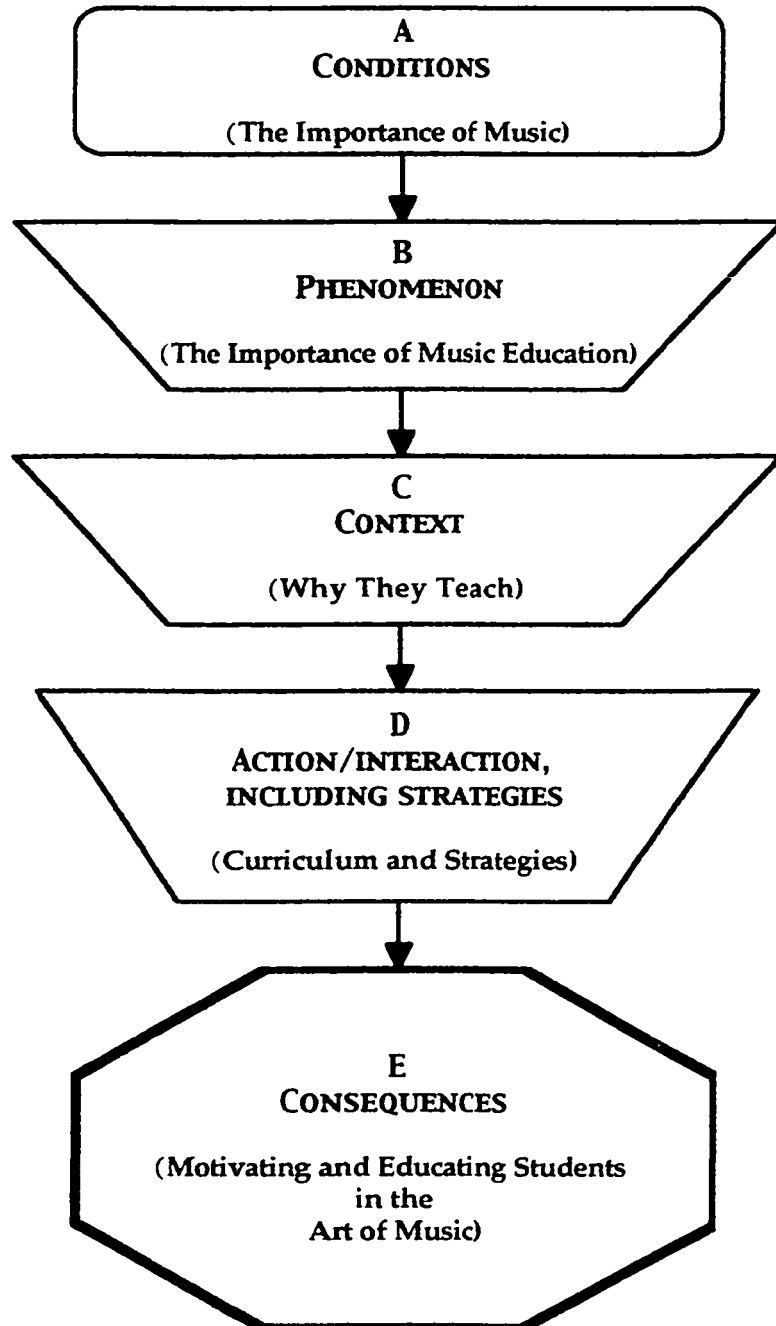
“The core category must be the sun, standing in orderly systematic relationships to its planets” (Strauss & Corbin, 1990, p. 124). For this study, the core category is the *importance of music education*. The closer the position of the other beliefs to the center, the stronger the relationship to the core category.

Before displaying the final grounded theory paradigm, I would like to explain how I arrived at the final display. I began with an adaptation of the Strauss and Corbin (1990) general paradigm of a grounded theory study.

“Again, the relating of categories to the core category is done by means of the paradigm - condition, context, strategies, consequences. . . . Simplified, the analytic ordering looks something like this: A (conditions) leads to B (phenomenon), which leads to C (context), which leads to D (action/interaction, including strategies), which then leads to E (consequences)” ( p. 124-125).

My adaptation of the above, looks something like this (See Figure 18): A (the importance of music) leads to B (the importance of music education), which leads to C (why they teach), which leads to D (curriculum and strategies) which then leads to E (motivating and educating students in the art of music).

Figure 18

Grounded Theory Paradigm

Next, I attempted to combine Figure 18 (Grounded Theory Paradigm, p. 182) with Figure 1 (Flow Chart of Main Categories, p. 142). This effort produced Figure 19 (The Values and Beliefs That Shape the Teaching Strategies of Middle Level Music Educators). This is an important display, because it adds depth and dimension to the original flow chart of the main categories. In Figure 19, the labels of *values*, *beliefs* and *behaviors* were added to the icons. Those labels were selected by reviewing Figures 2 - 16 (pp. 143-169). Figure 1 did not fit into my preconceived notion shown in Figure 17. There was not a direct flow from a level of values at the top to a level of beliefs in the middle to a level of behaviors at the bottom. Nevertheless, Figure 19, is a valuable tool for presenting *The Values and Beliefs That Shape the Teaching Strategies of Middle Level Music Educators*. Once I relaxed and stopped trying "to fit a square peg into a round hole," I discovered that time spent analyzing Figure 19 was very valuable, indeed. I had to accept the fact that the main categories were amalgams of values, beliefs and behaviors. After assessing all the subcategories in Figures 2 - 16, I assigned reflective labels to the icons in Figure 19. When an icon represents an amalgam of both values and beliefs, or in some cases, values, beliefs and behaviors, I have labeled it as such. A more detailed explanation of Figure 19 follows.

Values, beliefs and behaviors are not isolated from each other. Their relationships are interactive, interdependent, complex and often blurred. However, Figure 19 can be used to manage conversations and thoughts about the values and beliefs that shape the teaching strategies of middle level music educators.

The icon *Philosophy of Music* (#2) contains both values and beliefs. The core category of *Importance of Music Education* (#4) resides on the same

level as *Importance of Music* (#3). There were more categories representing values in support of the *Importance of Music*, but both categories contained both values and beliefs. I assigned the label of values to *Why They Teach* (#5). The categories of *Society* (#6), *Teaching Goals* (#11) and *Curriculum* (#12) contained values, beliefs and behaviors in varying quantities. *Teacher Traits* (#7) and *Student Traits* (#8) contained values, beliefs and behaviors. *Teaching/Learning Environment* (#13) and *Teacher Training* (#14) contained mostly beliefs. As one might expect, *Student/Teacher Interactions* (#9) and *Strategies* (#15) contained mostly behaviors. The culminating icons *Motivating Students* (#10) and *Educating Students* (#16) contained both values and beliefs.

The value defined as *importance of music* drives the belief in the *importance of music education*. Therefore, an arrow has been added to the paradigm to show this relationship. These two categories converge to define the reasons *why they teach*. From there, the model develops down two separate but equal trunks. The trunk headed by *society* reveals the personal involvement of the teachers with their students. The teachers feel strongly about the need for music in their own lives and in the lives of their students, so they develop rapport with their students in order to motivate them to learn the knowledge, discipline and skills required for understanding and creating music.

The trunk head by *teaching goals* reveals the strategies that middle level music educators use to educate their students in the art of music. The educators' passion for music drives them to seek ways to motivate their students to develop their own interests in music. This passion for music needs academic structure in order to be passed on to the students. Thus, two

very important streams of activities are occurring simultaneously --  
*motivating students and educating students.*

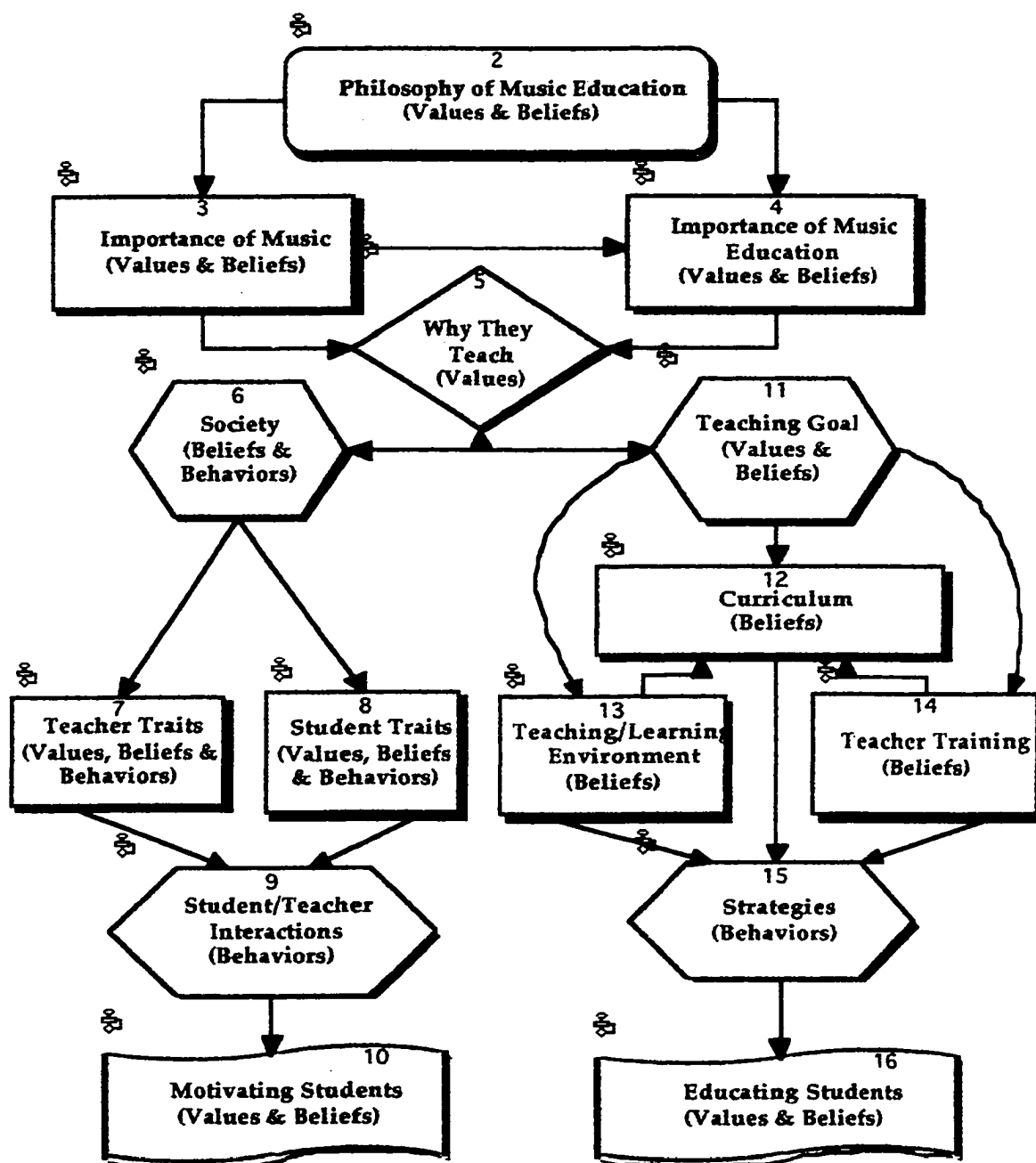
The entire paradigm is held together by the informants' personal philosophies of music education. They love music and feel that it is essential to their own lives, and they, therefore, believe that it is important to teach musical skills to their students, so that they may develop their own musical skills and tastes to the highest degree possible.

This entire paradigm can be summarized by restating the conclusion found in Figure 16 (p. 169): Middle level music educators' strategies for teaching are shaped by their personal philosophies of music education, which are based on their value of the importance of music as an essential component for living and their belief in the importance of music education in the lives of their students. They teach music to middle level students because they value their students, and because they believe that all children must have music in their lives, and that all children must be taught the skills that will enable them to listen to, understand, perform, move to and create a varied repertoire of music.



Figure 19

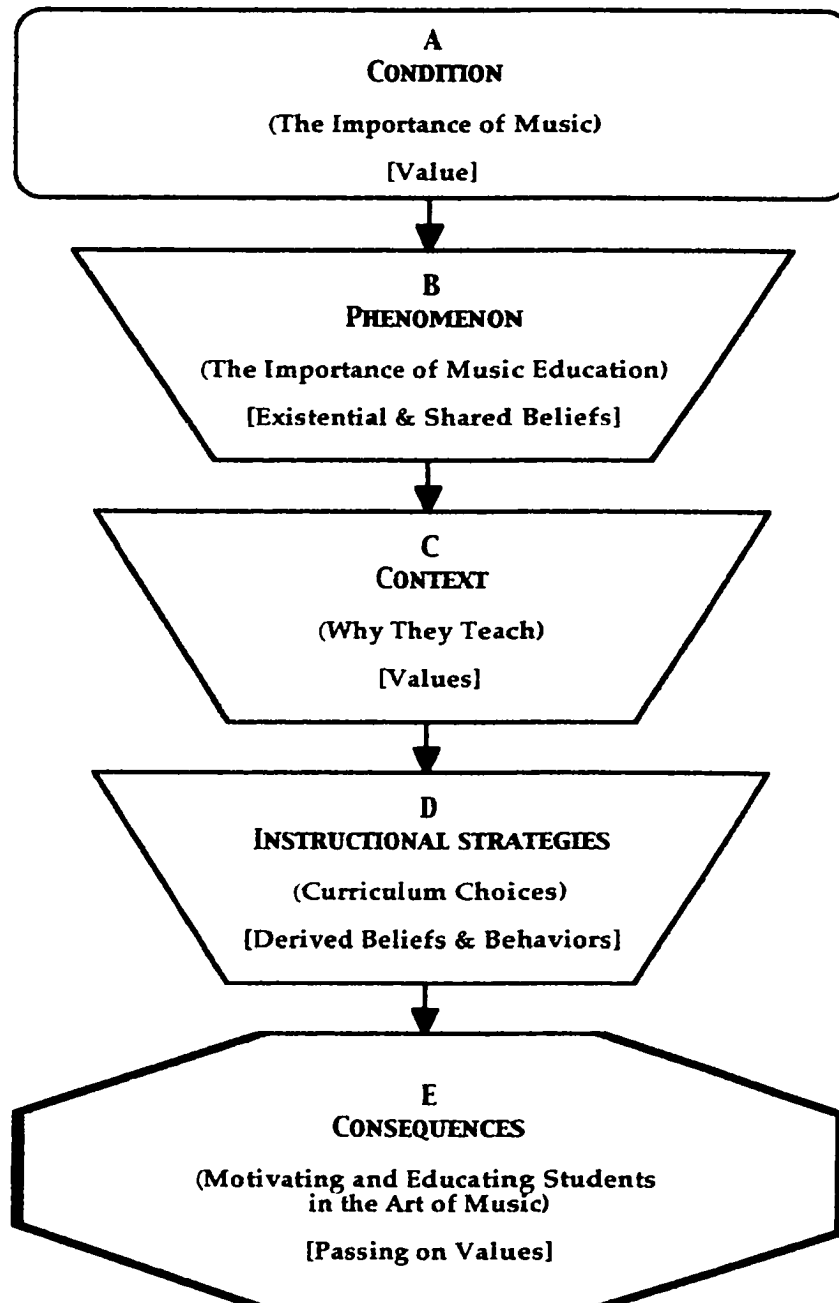
The Values and Beliefs That Shape the Teaching Strategies of Middle Level Music Educators



After completing the design and explanation of Figure 19, I decided to create a model that would be an enhanced version of Figure 18 (Grounded Theory Paradigm). I wanted to show how values and beliefs fit into the general grounded theory design. Figure 20 (next page) shows this display.

The condition (A) (*importance of music*), a value, leads to the phenomenon (B) (*importance of music education*), both an existential belief and a shared belief. The phenomenon (B) leads to the context (C) of *why they teach*, a collection of values. The context (C) leads to the instructional strategies (D). Here *curriculum choices* are based on derived beliefs which are evidenced by behaviors (*strategies*). These instructional strategies result in the consequences (E) of *motivating* and *educating* students in the art of music (passing on values). In summary, music educators value music in their lives and desire to bring this value to their students. Music education is the way they accomplish this goal.

Figure 20

Grounded Theory Paradigm including Values & Beliefs

Sometimes in grounded theory research, when a paradigm is not working out, you come to realize that it is because you are trying to force relationships in the paradigm. I was trying to make the original Figure 1 (Flow Chart of Main Categories, p. 143) somehow “morph” into the final paradigm for showing the grounded theory. After doing a lot of reading about values, beliefs and grounded theory research, I came to the conclusion that it was all right to allow these things to develop into something new and completely different.

I opened myself up to the possibility of designing a new paradigm by throwing out my old biases. I revisited the old lists of categories and subcategories that I had not looked at for a long time. They weren’t organized in any particular way; they were just lists. I had been reading about the ways researchers can distinguish values from beliefs, so I knew that there were going to be just a few values compared to a lot of beliefs. For example, Rokeach suggested that we might have dozens of values and hundreds of beliefs. So I let that mind set be a guide. If a category item fit the concept of being about “things we hold to be worthy,” I labeled it as a *value*. If I could preface a category item with the phrase “I believe that . . .” I would add the label of *belief*. My plan was to label values, beliefs and strategies. For a while I experimented with the label *trait*, but eventually discarded it, after discovering that these traits could be expressed with phrases that would reflect beliefs or a strategies. For example, the category “flexibility” might be

considered to be a trait. However, when changed to “I am flexible” it became an instructional strategy.

I also found the lines blurring. I was trying to follow my initial reaction to each category and not dwell on it for too long. Therefore, when I could not make a decision, I wrote down the two labels that came to mind. I soon had a few categories labeled as both a value and a belief. For some categories, there was a blur between beliefs and strategies, so I would write both down for those. I reasoned that people plan things (*strategies*) because they *believe* they are important. I would sort it all out later. Fortunately, there were some categories that seemed obvious and could be identified with a single label.

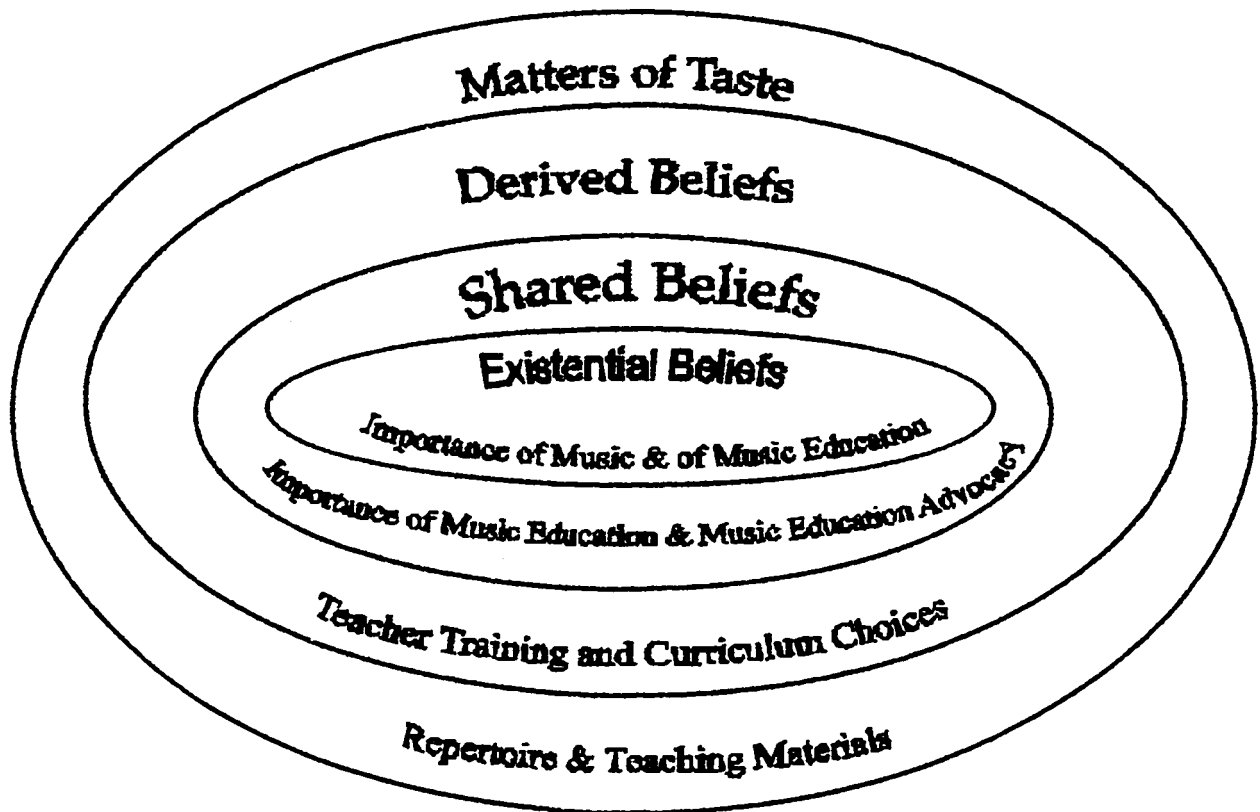
So now this new paradigm, which has grown out of all those that have gone before it, does not resemble Figure 1, as I had anticipated that it would. I had thought that this final paradigm would be a combination of the Grounded Theory Paradigm (Figure 18) and the Chart of Main Categories (Figure 1), looking somewhat like Figure 19. After a lot of consideration, I realized that Figure 19 was just not complete enough, and that I should keep working towards a more refined crystallization of the data.

When constructing the final grounded theory paradigm of *The Values and Beliefs That Shape the Teaching Strategies of Middle Level Music Educators*, it was assumed that the informants possessed a few values and many beliefs. The larger number of beliefs could be more easily managed by

arranging them according to Rokeach's central-peripheral dimension. In my model, the stronger beliefs are in the center and the weaker beliefs lie further away from the center. Figure 21 shows the basic design for displaying the varying intensities of beliefs.

Figure 21

Central-Peripheral Belief System



Based on Rokeach (1968): Concept of the central-peripheral dimensions of a belief system. Adapted here to reflect the beliefs of middle level music educators.

According to Scheibe (1970), “the importance of a psychology of beliefs and values depends upon the extent to which this particular supposition can be usefully applied” (p. 1). For this study, the decision was made to include both *values* and *beliefs* in the title, because of the interdependence of these two concepts. “What a person does (his behavior) depends upon what he wants (his values) and what he considers to be true or likely (his beliefs) about himself and the world (his psychological ecology)” (Scheibe, 1970, p. 1).

When discussing the values and beliefs that shape the teaching strategies of middle level music teachers, that sentence looks something like this: What teachers do (behaviors) depends upon what they want for their students (values) and what they consider to be true or likely (their beliefs) about music education.

According to Rokeach (1968), values are determined by decisions on what is best; beliefs are what is considered to be true; and behaviors are what is done. In music education values are determined by decisions on what is best for the students; beliefs are what is considered to be the best way to achieve what is best for the students; and behaviors are the teaching strategies employed to reach these goals (values).

The process of crystallization came to a peak while developing Table 10 (Values, Beliefs and Teaching Strategies, p. 194). I revisited the old lists of categories searching for values, beliefs and behaviors. For purposes of this study, I have labeled behaviors as strategies. Each time I combed through the list of categories, I found ways to collapse them into more manageable numbers. Finally, key phrases were chosen, which I felt best represented the values, beliefs and teaching strategies of the informants.

The statements displayed in Table 10 are not direct quotes, but crystallizations of the intent of the many quotes displayed in previous tables. Therefore, Table 10 shows the crystallization of the 380 pages of interview transcripts into the essence of *The Values and Beliefs That Shape the Teaching Strategies of Middle Level Music Educators*. The value statements are written so that they can be prefaced with the phrase "We value . . . " The belief statements are written so that they can be prefaced with the phrase "We believe . . . " The teaching strategies are written so that they can be introduced with the sentence "These are our teaching strategies."

In Table 10, *existential beliefs* represent the most enduring and unchangeable personal beliefs held by these 18 middle level music educators. The *shared beliefs* represent those beliefs which are almost universally considered to be important in the field of music education. The *derived beliefs* represent beliefs acquired during teacher training and actual teaching experiences. These beliefs are subject to change and adaptation as the teachers progress in their careers. *Matters of taste* are not listed as beliefs in Table 10 because they are more appropriately represented as teaching strategies. Teaching strategies are subject to change as the derived beliefs change. Teachers learn about current trends and current research, and, consequently, they try new and different teaching strategies to help them reach their ultimate goal of motivating and educating their middle level music students.



Table 10

Values, Beliefs and Teaching Strategies

<b>We value . . .</b>	
	a good work ethic
	adolescent students
	aesthetic musical experiences
	artful living
	artistry
	beauty
	camaraderie
	change
	community involvement
	competence
	confidence
	creativity
	deep faith
	deep learning
	empathy
	expression of feelings
	fun experiences
	growth
	happiness
	hard work
	health
	helping people
	humor
	intellect
	knowledge
	learning
	literacy
	music
	music education
	patience
	perseverance
	personal musicianship
	personal security
	reaching the students in a spiritual way
	respect for one another
	seeing the light bulbs go off
	self confidence
	self esteem
	self worth
	sensitivity

Table 10, Continued

Values, Beliefs and Teaching Strategies

<b>We value . . . (Continued)</b>	sharing knowledge singing for self esteem socialization students as individuals students unconditionally success teaching tenacity the arts the spirit of love variety what is best for the students where they are
<b>We believe . . .</b>	<b>(Existential Beliefs)</b> everyone needs music. music can fill our souls. music education is important. music helps our spirits. music identifies heritage. music is a lifelong joy. music is essential. music is magic. music is number one. music makes us human. music permeates society.
<b>We believe . . .</b>	<b>(Shared Beliefs)</b> content is important. crafting is important. ear training is important. music education requires discipline. music education should be child centered. music education should be communal. music education should be fun. music is based on culture. music keeps us young. music needs to be performed to be understood. music skills should be assessed.

Table 10, Continued

Values, Beliefs and Teaching Strategies

We believe . . .	(Shared Beliefs)	(Continued)
	music teachers should be excellent musicians.	
	repetition is important.	
	students are full of life.	
	students are malleable.	
	students are to be valued.	
	students feel things deeply.	
	teaching expression is important.	
	theory is important.	
	theory is not enough.	
	there are no limits.	
	they should practice.	
	we are developing educated musicians.	
	we are developing the concert audiences of tomorrow.	
	we are not all the same.	
	we should be developing student leaders.	
	we should build competency in adolescents.	
	we should have high expectations.	
	we should keep them engaged.	
	we should laugh at ourselves.	
	we should love what we do.	
	we should make the work challenging.	
	we should motivate our students.	
	we should offer a wide variety of musical experiences.	
	we should take care of ourselves.	
We believe . . .	(Derived Beliefs)	
	daily grades are important.	
	eighth grade is the sorting-out year.	
	gifted students need attention and challenges.	
	great music is a motivator.	
	middle school students have high intellect.	
	movement is important.	
	music education helps brain development.	
	music education needs to be global.	
	music teachers should be able to play piano.	
	music teachers should be good singers.	
	music teachers should be well trained.	
	obnoxious students need attention.	
	pop music is our mother tongue.	
	quality literature motivates them to practice.	
	some music classes should be "tracked."	
	structure is key.	

Table 10, Continued

Values, Beliefs and Teaching Strategies

We believe . . .	(Derived Beliefs)	(Continued)
	students have different musical tastes than teachers.	
	students should feel safe in our classrooms.	
	there are no monotones.	
	there are no non singers.	
	they are sponges.	
	they came to play.	
	they need routine.	
	they need varied opportunities.	
	we are a good fit for teaching middle level music.	
	we should admit our mistakes.	
	we should always offer something new and different.	
	we should be prepared.	
	we should be sequential.	
	we should be thorough.	
	we should be visible in the community.	
	we should bridge the gap between pop music and other music.	
	we should continue to learn and study about music.	
	we should give them opportunities for success.	
	we should help boys through the voice change.	
	we should not take anything personally.	
	we should teach "in the moment."	
	we should teach basic music skills.	
	we should teach sight reading skills.	
	we should teach them how to behave.	
	we should teach to all learning styles.	
	we should teach to all levels of intellect.	
	we should teach to the top.	
	we should use high quality musical literature.	
<b>These are our teaching strategies. ("Matters of Taste" Beliefs)</b>		
	We are always "on."	
	We are competent musicians.	
	We are flexible.	
	We communicate with students and parents.	
	We dance.	
	We demonstrate artistry.	
	We develop their interest in singing.	
	We display positive sayings on posters.	
	We divide and conquer.	
	We do voice checks.	

Table 10, Continued

Values, Beliefs and Teaching Strategies

**These are our teaching strategies. ("Matters of Taste" Beliefs) (Continued)**

We encourage solos.  
 We get them hooked on music.  
 We give homework assignments.  
 We grade our students.  
 We have a boys' choir.  
 We have a composer of the month.  
 We have a sense of humor.  
 We have exploratory music classes.  
 We have good classroom management skills.  
 We have good rapport with our students.  
 We have good recruiting skills.  
 We have high energy levels.  
 We have jazz bands/jazz choirs.  
 We have students evaluate themselves.  
 We have them listen to each other.  
 We have them listen, sing and move.  
 We have them write in journals.  
 We involve parents in our classes and performances.  
 We learn about the parents and community where we teach.  
 We learn cooperatively.  
 We learn from experienced teachers.  
 We let them discover the value of the literature.  
 We like to get them hooked on music.  
 We listen.  
 We model beautiful singing.  
 We plan my concerts carefully.  
 We plan.  
 We retreat when necessary.  
 We review.  
 We say "I am sorry."  
 We select positive texts (lyrics).  
 We select quality literature.  
 We sell our program to the community.  
 We shake their hands.  
 We sing and dance at the same time.  
 We speak their language.  
 We take them to honor choir festivals.  
 We teach music theory.  
 We teach students to compose music.  
 We teach them about good vocal production.

Table 10, Continued

Values, Beliefs and Teaching Strategies**These are our teaching strategies. ("Matters of Taste" Beliefs) (Continued)**

We teach them about the master composers.

We teach them to improvise.

We teach them to sight read.

We teach them to sing.

We teach to all learning styles.

We understand and follow the National Music Standards.

We use assessment strategies.

We use attractive music literature.

We use canons.

We use outstanding music.

We use performance as a motivator.

We use positive comments.

We use technology in our music classes.

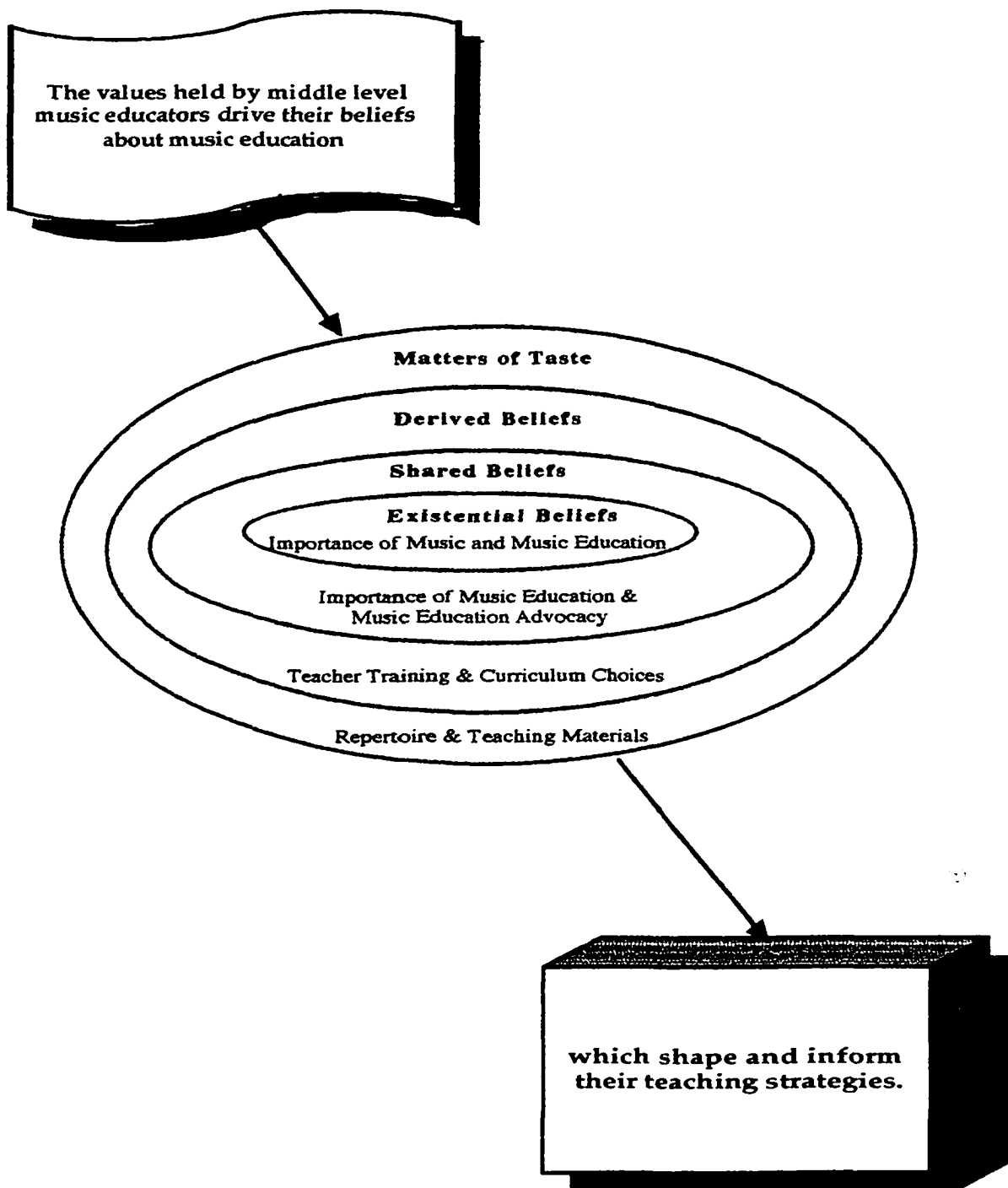
Table 10 leads to Figure 22, which represents an even deeper crystallization of the values and beliefs shape the teaching strategies of middle level music educators. This process has been very comparable to that of Schenkerian analysis, wherein complex tonal musical compositions are systematically reduced by revealing and removing layers of embellishments, decorations and variations until the most basic organic structure of the composition is revealed. Forte and Gilbert (1982) summarize Schenkerian analysis as follows:

Schenker viewed every well-composed tonal piece as being reducible to one of essentially three patterns, all based on the tonic scaled and triad. . . . While these patterns and the ability to recognize them are important, so are the details and the working-out of motivic and thematic ideas. These occur at the middleground and foreground levels - as the terms suggest, closer to the surface of the composition. The progression from background to foreground moves from the basic idea to its realization; conversely, analysis involves the progressive reduction of a finished work to its fundamental outline. Foreground events are taken directly from the piece itself, one or more levels of middle ground are derived from the foreground, while the final state of reduction represents the background. (p. 131)

For this study, the statements and teaching strategies of the informants have been systematically reduced to show what it takes to be an effective middle level music educator. The most basic fundamental structure, that is, the crystallization, is shown in Figure 22 (*The Grounded Theory: The Values and Beliefs That Shape the Teaching Strategies of Middle Level Music Educators*).

Figure 22

The Grounded Theory: The Values and Beliefs That Shape the Teaching  
Strategies of Middle Level Music Educators





## **METHODS OF VERIFICATION**

During the analysis of the data, the researcher must look for evidence that supports the emerging concepts and statements of relationships. "It is just as important in doing grounded theory studies to find evidence of differences and variation, as it is to find evidence that supports our original questions and statements" (Strauss & Corbin, 1990, p. 109). The researcher must also report instances where the relationships do not hold up.

The difficulties of verifying qualitative procedures can be overcome through triangulation. For example, an "audit" trail of key decisions can be examined by another researcher, who would be able to validate the quality of the decisions. Thus, the researcher seeks to support the trustworthiness of the emerging relationships.

Objectivity asks whether or not a test or observational instrument measures what it purports to measure. Strauss & Corbin (1998) define objectivity as follows:

The ability to achieve a certain degree of distance from the research materials and to represent them fairly; the ability to listen to the words of respondents and to give them a voice independent of that of the researcher. (p. 35)

In this study, the instrument of observation was the interview. During the process of analyzing the data of these interviews, the categories developed had to be objectively conceived in order to be impartial. They had to be free from the personal preference, bias or past experience of the researcher. Every effort was made not to judge the quality or acceptability of the values and beliefs which emerged from the data.

The following sections will focus on the uses of mottoes, metaphors, soapboxes, feelings, advice to principals and advice to new teachers as means of verifying the grounded theory conclusions. For example, the informants often used mottoes and metaphors to summarize their beliefs about themselves, their students and their teaching. When informants were asked if they would care to comment on their favorite soapbox or some other issue which had not been covered in the interview, they focused on issues that reflected their core beliefs about music education. The same happened when asked what advice they would give to principals and new teachers. A search of the documents was done with the stem word *feel*. Statements regarding feelings were found in all 18 documents. These statements corroborate the beliefs and values discovered through the searches conducted in Chapter Three (Data Presentation) and the conclusions found in Chapter Four (Analysis).

### Mottoes and Metaphors

This section will present a collection of mottoes and metaphors used by the informants as a means of verifying the objectivity of the grounded theory. Richardson (2000) uses a metaphor to define the term *metaphor*:

Metaphor, a literary device, is the backbone of social science writing. Like the spine, it bears weight, permits movement, is buried beneath the surface, and links parts together into a functional, coherent whole. As this metaphor about metaphor suggests, the essence of metaphor is experiencing and understanding one thing in terms of another. (p. 926)

In Table 11 (Mottoes and Metaphors), the informants themselves crystallize their values and beliefs about music education. I have added columns in the table to show how these quotes support the grounded theory set forth in this study.

Table 11

**Mottoes and Metaphors**

<u><b>Mottoes</b></u>	<u><b>Cue</b></u>	<u><b>Grounded Theory Category Supported</b></u>
You certainly have to be prepared and over-prepared. (Debbie)	prepared	be prepared
You need to practice how ever much it takes for you to be prepared for class and for your lessons. (Donna)	practice	be prepared
Competence builds confidence. (Kay)	competence	confidence
And any teacher who can lift consistently self esteem and instill confidence doesn't need a lot of other tools. (Phil)	self esteem	confidence
Pick your battles. (Rose)	battles	high expectations
It's about keeping them engaged and very busy. (Kay)	busy	keeping them engaged
You're gonna construct your knowledge based on voices-on, hands-on and minds-on, hearts-on, it's all in the brain, activity. (Kay)	activity	knowledge
And also be prepared to continue to play your instrument. (Jerry)	continuc to play	lifelong enjoyment
Sound before symbol. (Maggie)	sound	literacy
It's easier to tame the wild than raise the dead. (Ted)	wild	motivation
Repetition is the key to mastery. (Maggie)	repetition	practice
I feel that things should be repeated and repeated and repeated. (Carrie)	repeated	practice
I really try to instill a "do unto others" atmosphere in the classroom. (Debbie)	do unto others	respect
Put on a good act, and carry through, and do as if you can. Believe in yourself. (Sam)	believe in yourself	self esteem
If you don't have time to do it right the first time, when are you gonna have time to do it . . . you know, to correct it?" (Maggie)	do it right	success
Just love what you do! (Rose)	love	teaching
Hey, fool, remember they came here to play! (Emil)	play	they came to play

Table 11, Continued

Mottoes and Metaphors

<u>Metaphors</u>	<u>Cue</u>	<u>Grounded Theory Category Supported</u>
I love instrumental music and the fact that we've got so many instruments to blend and . . . it's like an artist with a painting with so many colors. (Maggie)	artist	artistry
But in 6th grade it becomes very apparent, because they're the top rung in the ladder (Brendan)	ladder	be prepared
But I know that they're gonna turn into a sheep one day and from that to a bird and into something that I can identify. (Maggie)	sheep	change & growth
I want to change things, you know. And sometimes, not even change. It's just, you know, it's like arranging a room full of furniture. You want to arrange it the way you want to arrange it. (Carrie)	furniture	change & growth
They'd set up the band room and they'd help me do this, that and the other and, you know, always hanging out. They were true "band buzzards." (Maggie)	band buzzards	communal
I think the arts are giving our kids beauty, that they're not getting any other place in the world. We're giving them a cocoon to hold 'em, through music or drama or singing or painting or whatever. (Maggie)	cocoon	communal
If I'm not careful, I can sense that I could lose them very quickly. I have the feeling sometimes that I'm walking on eggshells when I'm around those kids. (Jerry)	walking on eggshells	empathy
So as long as I don't put the carrot too far out of reach, and I keep patten' 'em on the head, they tend to keep working and they will work hard. (Brendan)	carrot	high expectations
I believe intellectually, the 7th grade year, that's the year they're the sponge. (Maggie)	sponge	intellect
. . . and that's a pretty tough thing for adolescents to do, I think more so today than ever before. So jazz can help them kind of shed some of those bindings and loosen up a little bit. (Jerry)	shed bindings	jazz
But mainly, I'm there to nurture what talents they have, and give them enough opportunities to expose them to things that are possible in music, to maybe just light that little candle, so that they can go on. (Julie)	candle	motivation
Kids can be a lot like a donkey . . . you've got to leave the carrot just out of their reach, so that they think they can reach it and every once in a while, you give them a nibble of it, and it tastes good and they want more. (Brendan)	donkey	motivation
I think for me the main focus or the main furnace that constantly is burning is . . . what I had missed in growing up through elementary school and high school. (Brendan)	furnace	motivation
I just about step out of my office putting on patience like it was a sport coat. (Phil)	sport coat	patience

Table 11, Continued

Mottoes and Metaphors

<u>Metaphors (Continued)</u>	<u>Cue</u>	<u>Grounded Theory Category Supported</u>
And for me teaching is kind of like swimming. You just keep putting one hand in front of the other. You just keep doing one lap after another. No matter what, you just keep on till you get your mile swam. And so I'm just gonna keep on going. (Sam)	swimming	perseverance
The school year is very much like a meal. Your fall concert is your appetizer, and your holiday concert is getting into it a little bit, and your main dish is your contest music in March and your dessert is the pop show at the end of the year. (Sean)	meal	planning
So trying to select a menu and groceries, or whatever, for all of those for a well balanced, you know, dinner to say. (Sean)	menu	planning
I gather a lot more flies with sugar than I do with salt." And so every positive, or every negative that I give them would probably take about ten positives to sort of rectify. (Brendan)	sugar & salt	positive comments
So if I watch their emotional status and try to "pamper and prune their positive image of themselves," even though the positive steps they're taking might be very, very slight, they'll still . . . they keep working for me. (Brendan)	pamper & prune	positive comments
Little acts of kindness, especially to traveling music teachers is a big forgotten thing, and principals who do that are kissed. Maybe not physically, but are verbally kissed by almost every traveling music teacher I've ever met. (Brendan)	verbal kisses	positive comments
And there's your Math chapter and there's your English chapter and there's your Phys. Ed. chapter and there's your Music chapter. (Brendan)	chapters	students as individuals
A friend of mine talked about at one time, and sort of classified it as "hormones and hairdos," . . . is a good term for that level of kids. (Brendan)	hormones & hairdos	where they are
And in elementary, they're still pretty much an open book. And you can pretty much set the type and the font and how big everything is going to be in that book. And there are different chapters in that book. (Brendan)	open book	where they are

## Soapboxes

Table 12 presents the topics brought up by the informants when asked if they had a favorite "soapbox," or if there was something they wanted to say to music teachers in general that had not been covered in the interview. A column has been added to indicate which category of the final grounded theory is supported by each quote.

Table 12

## Soapboxes

<u>Soapboxes</u>	<u>Grounded Theory Category Supported</u>
The boy's changing voice is a big thing with me. (Debbie)	boys' changing voice
I guess we can all arrange if we have to . . . rearrange, rewrite. (Debbie)	boys' changing voice
I just think it's really important to have music in your life, and to come to an appreciation of performing it, of creating it, of listening to it. (Donna)	importance of music in life
You can't really describe it with words what that does for you, but you can somehow just expose your students to that. You can let them know, share with them how important music can be in their lives. That I think would be number one. (Sam)	importance of music in life
More time in the arts and not as much on . . . emphasis on our test scores. . . . Are we trying to find the scores to make the schools look good, or are we looking for what that student has found success in? (Sean)	importance of the arts
I believe that music literacy is the key, because if you teach the kids how to read music, they can continue, they can go ahead on their own. So to me that's the key. (Sam)	literacy
And how many people don't have an appreciation for it, and, as a result, what's happened to some of their spirits, some of their souls because they don't have it. And I think we have a part in helping that part of society. (Donna)	music can fill our souls
I don't know if we have to convince teachers how important music is in the lives of their kids. But I think it's the number one thing that you have to remember. I mean, what has music done for you? (Sam)	music education is important
So I guess, the art, the idea of performing, the idea of being on a team, social, multi-cultural, realizing that there are other styles, recognizing that, being able to appreciate that throughout your life. (Sean)	music education needs to be global
Make sure you make the classes enjoyable. . . . Kids will dive into music if they feel that they know a little bit about it. If they feel that they can take ownership of it, and know something, they will respect it a lot more. (Brendan)	music education should be fun
But as a music community, I just don't think we're out there enough yet, to where our society buys into the fact that it's part of your "being" . . . it's essential to our existence. (Rose)	music is essential

Table 12, Continued

Soapboxes

<u>Soapboxes (Continued)</u>	<u>Grounded Theory Category Supported</u>
I believe that the fact that music is absolutely everywhere and always has been is a value system which says that it is something very important to people. (Phil)	music permeates society
I think sometimes we're not looking at the test scores, really, in the correct area. (Sean)	music skills should be assessed
It's very important to me for the students to be able to perform well. The concerts are very important to me. . . . I want the kids to feel good about it, but it has become more of a tool than a goal now. (Phil)	performance as a motivator
"First of all, I want to say, 'Hang in there!'" (Donna)	perseverance
I think you need yearly lesson plans, so that you know you can fit it all in and then break it down, so that you do hit the theory, the appreciation and the performing, because if you don't hit those three, something else gets out of whack. (Carrie)	planning
By the time they get to 8th grade, they generally know who's better, and I don't have to tell them. In 7th grade and 6th grade, that's very difficult for them to handle. And I just really like staying away from that almost entirely. (Phil)	self esteem
Teach sight reading from day one to the last day, 'cause it's a life skill we're teaching. (Debbie)	sight reading
I think my goals for music would be 30 percent skills . . . sharps, flats, pitches . . . 70 percent enjoyment in a diverse way. . . . as wide an experience as they can get. (Vaclav)	skills & enjoyment
I think that performance groups are really missing the boat, because so many of them are not getting outside of the choir and relating to everybody else in the school. (Julie)	socialization
Are we looking to help him to be a better student, a better human being, a better member of society? And things like choir, sports, those team concepts . . . I think that's what it's all about. (Sean)	socialization
It just concerns me that everybody . . . that scores just kind of happen to be the big thing that's kind of driving everybody to measure success. (Sean)	success
Success is everything. I think you've gotta be successful at it if it's gonna carry over and enrich your life and give you something that you can use for your life. (Vaclav)	success
First of all, I think it's real important for teachers to take care of themselves, 'cause I think we are a care taking profession, and we do a lot of feeding, and we need to be fed. (Donna)	taking care of self
So I think it's important to develop other interests. (Donna)	taking care of self
I think that one of the things that we're missing the boat on almost totally, and it's because of money, is not using technology. (Julie)	technology
I just think we need to be out there even more than we are. Here we are, a performing group, but we're not really visible enough to make a difference. (Rose)	visibility in the community
I try to give my kids the widest possible experiences. I do a lot of group things. Since I'm both band and chorus, I can do things at concerts with everybody I have. And people like it. (Vaclav)	wide variety of musical experiences

## Feelings

I employed several different ways of revisiting the interview material in order to verify my conclusions. One of the more fruitful searches was realized by using the stem word *feel* to search the documents. Table 13 (Feelings) shows at least one "feeling" statement from each informant. A column has been added to indicate which category of the grounded theory is supported by each quote.

Table 13

## Feelings

<b>Feelings</b>	<b>Grounded Theory Category Supported</b>
He singled me out by name, but that made me feel kind of good in that he noticed and that they value my participation in the community. (Sam)	community involvement
I feel comfortable with my skills matched to what the Kodály expounds. (Angie)	competence
Then the fun is really coming now in my 6th, 7th and 8th grade kids, because they're reading music, they're getting competent on their instruments, and they feel darn good about it. (Vaclav)	competency
I'm sensitive to the feelings of kids this age. (Phil)	empathy
There are times when you can feel sorry for people for certain, extenuating circumstances, but I learned empathy is much better, a much better way to think of our kids, especially that age. (Rose)	empathy
I could empathize with you if I were in that situation and maybe I could understand why you were feeling that way. But I think empathy versus sympathy gives them strategies to deal with what they're going through. (Rose)	empathy
Empathy is damned important. You have to be able to put yourself in their shoes a little bit. If you've got it, then there's some fantastic things . . . wonderful feelings. (Vaclav)	empathy
The week after the bombing, the texts somehow all fit into the healing, and when they realized what music could actually do to make them be able to express out what they were feeling there, and to relate to each other, it was just . . . (Julie)	expression of feelings
So when we talk about the emotions, they're in the brain. We talk about the heart and the feelings. It's another part of the brain. (Kay)	expression of feelings
See that's where music holds it over any other art form, because it is the closest thing to the forms of feeling. (Kay)	expressions of feelings
I feel like I've inspired several to study foreign language along with music. (Debbie)	global



Table 13, Continued

Feelings

<u>Feelings (Continued)</u>	<u>Grounded Theory Category Supported</u>
It's a whole different feeling when the audience is there and the spotlight's on you, and I think we have to be really aware of that. (Phil)	importance of performance
As far as the middle level, I think the main reason that I'm attracted to it is because I still feel like that middle school kids can be shaped a little bit. (Jerry)	likes adolescent students
So I remember those feelings, those mutational feelings. But I guess that's why I stay there . . . because I enjoy them. (Rose)	likes adolescent students
Maybe the dancers feel this, but I think music is something that can just fill your entire soul, and you can feel it deeply. (Maggie)	music can fill our souls
I also feel like presenting it in that way, in a fun way to the kids . . . (Debbie)	music should be fun
And I feel like when they come into choir and sing they have a momentary release from that. And that is almost the most important thing for me, because it's their health. (Rose)	music helps our spirits
A lot of musicians won't even talk about how they do things, because they feel to talk about it is to lose the magic. (Emil)	music is magic
And if music and all of the arts, the performing arts, can help keep us human, then it's going to be our life line. To having survival without it, I can just see it disintegrating, because people don't feel anybody cares anymore. (Sherri)	music makes us human
I feel that things should be repeated and repeated and repeated. (Carrie)	repetition
And so the kids feel safe in my room. (Brendan)	safe classrooms
But I like for them to see it as a place where they're going to be part of a family when they're coming into middle school for the first time, a place that they're gonna have to go to feel safe. (Debbie)	safe classrooms
They need to feel important. (Debbie)	self esteem
Cooperative learning experiences, something that they can feel good about, an accomplishment that they did when they were up on stage, that they were proud of what they had done, what they felt that was a very positive experience for them. (Sean)	self esteem
I want that concert to be strong. I want the kids to feel good about it, but it has become more of a tool than a goal now. (Phil)	self esteem & competency
And they always are a valued person, and it doesn't matter what they do, they are a valued person . . . They have to know that that's how I feel about them. (Phil)	students are valuable
They're feeling things very passionately, very deeply. They're able to deal with it mentally and cognitively. But sometimes those two things don't link up. (Ted)	students feel deeply
I want them to feel success. I want them to feel good about it. (Donna)	success
Cause I know I teach to the center, and the ones, they further back they are, and the further off to the ends, I feel like they get left out. (Wilma)	teach to all levels of intellect
I think if we don't teach to the top, number one, we're ripping off those on the top. That's gifted education to me. And that's why I feel I'm a gifted educator. (Emil)	teach to the top
And I think often in our quest for the humane middle level, and keeping everyone feeling good about everything, our top end kids are often the victim. (Ted)	teach to the top
Where do you come in and how do you use their feelings about music to go the direction you think they should be going? (Debbie)	where they are
In terms of my feelings about music in general, I try to share with them that although I think popular music is important, I don't think it's the only kind of music . . . they need to try to expose themselves to as many kinds of music as they can. (Jerry)	wide variety of music

### Advice to Principals

The informants were asked to give advice to middle level principals, who wanted to hire the best possible music teachers for their schools. Table 14 (Advice to Principals) reflects these responses. A column has been added to indicate which category of the grounded theory is supported by each quote. Table 14 has been arranged alphabetically according to the grounded theory category supported.

Table 14

### Advice to Principals

<u>Advice to Principals</u>	<u>Grounded Theory Category Supported</u>
Being able to relate to where they are physically and emotionally is number two. (Rose)	empathy
Do you have classroom discipline? Do you have classroom management? (Sean)	good classroom management
Somebody that seems upbeat and happy to want to do the job, not using it as a temporary thing. (Debbie)	good fit
I guess you'd want to do the old "where do you see yourself in five years?" question to see if they're planning on being a happy middle school teacher. (Debbie)	good fit
They want somebody who can, I believe, motivate. (Sean)	good motivator
The first thing if they're in music is they've got to be a good musician. (Rose)	good musician
What's their training? And what have they done musically themselves? What kind of musician are they? What are they doing actively? (Kay)	good musician
I think I'd look for a damned good performer, somebody that's competent in their field, and has experienced some success at it. (Vaclav)	good musician
I think they'd also have to look at the person's ability as a musician. I think that's real important that the person really is an expert at either choral music or playing an instrument or whatever. (Sam)	good musician
Then when they've already checked, they know they can sing, they know they can conduct, they know what they're somewhat like, what their personality is like in the classroom. (Julie)	good musician
Well, I think the person should be able to perform in some respect. (Carrie)	good musician
And then they need to be a people person. (Vaclav)	good rapport
Another thought that pops into my head is the general demeanor and disposition of the person. (Brendan)	good rapport
I think you pick somebody with good references that you can check on. (Brendan)	good references
I'd have to look at their skills first. (Rose)	good skills

Table 14, Continued

**Advice to Principals**

<b><u>Advice to Principals (Continued)</u></b>	<b><u>Grounded Theory Category Supported</u></b>
I think they need to pick somebody with a high energy level. I think teaching music takes a high energy just to . . . you've gotta be up all the time. (Sam)	high energy
You want somebody with energy, for sure. (Debbie)	high energy
Do you have ideas for concerts? (Sean)	ideas for concerts
A good knowledge of the literature that we've got to use. (Donna)	knowledge of the literature
Having some kind of piano background is really important if it's a choral position. (Rose)	piano background
What kind of goals do you have for recruitment? (Julie)	recruitment skills
And then having standards . . . being willing to work with standards. (Donna)	standards
Are you someone who works well with a variety of style of students? (Sean)	teach to all learning styles
I would tell them to review what's on the electronic portfolio. (Julie)	technology
Have they taken Orff or Kodály training? And Dalcroze would be helpful also. (Kay)	well trained
Knowledge of all the instruments, because of the lessons. (Donna)	well trained
How skilled the person is. (Brendan)	well trained

### Advice to New Teachers

Some of the informants were asked to give advice to new teachers about their first jobs as middle school music educators. Their responses are shown in Table 15 (Advice to New Teachers). A column has been added to indicate which category of the grounded theory is supported by each quote. Table 15 has been arranged alphabetically according to the grounded theory category supported.

Table 15

### Advice to New Teachers

<u>Advice to New Teachers</u>	<u>Grounded Theory Category Supported</u>
I know some teachers have a hard time saying they're wrong or they messed up or whatever. I don't agree with that. I'll say, "Hey, I messed up on that." (Rose)	admit mistakes
I think they should really know what do they want the kid to know when they're done. . . . The object is to make sure that at the end the kid knows at least something about what you hoped he would. (Carrie)	content is important
And just be willing to learn. Be willing to learn what it's like working with these kids. (Donna)	continue to learn
You know, some boy looked at 'em the wrong way in the hall on the way to their class, and they came in and told you your shoes are stupid. You just have to back it down and go, "O.K. She's upset about something. What happened?" (Debbie)	don't take anything personally
Empathy is damned important. You have to be able to put yourself in their shoes a little bit. If you've got it, then there's some fantastic things that . . . wonderful feelings. (Vaclav)	empathy
It takes energy. I mean, I've heard people say they never worked as hard as they did when they taught middle school. So, I mean, it definitely takes a lot of energy to stay on top of things. (Debbie)	energy
Just the middle level, to me, just the energy, I guess for lack of a better term, and, it's just kind of an exciting time in the kids' life and a time of change and it's fun to kind of be there. (Sean)	energy
Middle level teachers are very flexible. They're very flexible. (Ted)	flexibility
Having the skills necessary to change on a second's notice, having the musical skills necessary to quickly adapt music, to quickly adapt the instructional strategy to get the job done, because of their emotional ups and downs. (Ted)	flexibility
Having enough games and materials ready that if you see a class just going bonkers, you can whip out a beach ball with rhythms written on it and throw it around the classroom. (Ted)	flexibility

Table 15, Continued

Advice to New Teachers

<u>Advice to New Teachers (Continued)</u>	<u>Grounded Theory Category Supported</u>
You gotta be flexible. (Donna)	flexibility
I think that middle level teachers must be absolutely top cut musicians, because you cannot be restricted by your own lack of musicianship. (Ted)	good musician
Having the vocal skills necessary to not have to worry about your own production. (Ted)	good musician
You might tell 'em the same thing ten times before it sinks in, but they do have great energy, and they can do a lot. (Wilma)	high intellect
I think they have to know themselves, what they feel is important. Sometimes I think people can tell them what's important, but they have to really believe it's important that they teach something. (Carrie)	importance of music education
They have to know what they're doing is important. And not just teach something because you've got to fill the time in somehow or other. (Carrie)	importance of music education
I would say having the necessary bag of tricks, keyboard skills at a very profound level, being able to improvise and being able to sit down and dash something off is something very, very useful. (Ted)	keyboard skills
Don't be afraid to laugh at yourself. I think that's important that they see you're human. (Rose)	laugh at yourself
But if you come with some openness and are willing to really get into the community and find out how the kids are raised, what their grandparents think, where does their philosophy come from, then, boy, I'd just encourage them to do it. (Vaclav)	learn about parents & community
Well, first of all, if they could observe all kinds of good middle school teachers, I just think it would be real helpful. (Donna)	learn from experienced teachers
They better love kids! . . . That's the motivation. That's the only one that works. (Vaclav)	love kids
Love kids. You really need to love kids a lot. (Vaclav)	love kids
Just love what you do! You know, I guess that's the first thing that comes to mind. (Rose)	love of teaching
You need to be open to the possibility that culturally they're different than you are. If you come in with White values and put them on those kids, you're gonna fail. (Vaclav)	music education should be global
If they don't like something you're doing, or don't even like what you're wearing, they will tell you. And they're not really the ones to hold the deep seated grudges, 'cause they'll get right in your face and tell you about it. (Debbie)	obnoxious students need attention
I've seen people run from that, that they're too out of control, they're too mean to each other. I've seen teachers in tears because kids have said mean things to them. But when you realize it's just this whole concept of "misplaced anger." (Debbie)	obnoxious students need attention
I think also middle level music teachers need to find their musical satisfaction in another place than in their middle school classes. (Ted)	personal musicianship
If you don't have the right kids in the right places being leaders, it can be a mess. (Carrie)	student leaders

Table 15, Continued

Advice to New Teachers

<u>Advice to New Teachers (Continued)</u>	<u>Grounded Theory Category Supported</u>
They just need to go out and spend some time in school with them. Even go and spend lunch for a week, just in the lunch room. They run everywhere. They never walk. They always run. (Wilma)	students are full of life
I feel like the middle school kids still want to be influenced and can be so strongly influenced. And you can still intimidate them, and really change and make a difference. (Debbie)	students are malleable
The don'ts would be: Try not to get so totally absorbed in those students' lives where you take a lot of it home. And if you can, learn how to detach. (Rose)	take care of self
And it sounds kind of cold, but yet you've got to protect your own mental health and physical health. (Rose)	take care of self
And it can be so totally all absorbing that you've got to get some healthy outlets for yourself, too, so you can really do a good job and enjoy your job, too. (Rose)	take care of self
You cannot turn your middle level choir into your musical gratification and be successful. You've got to be there to teach and to facilitate their learning. (Ted)	what is best for the student
When they ask you what your philosophy is, when you put in for a job, my philosophy is "always do what is best for the student - number one." (Rose)	what is best for the students
I think there needs to be opportunities for every kid, some kids are going to be best suited in exploratory, some are best suited in select performing ensembles. (Ted)	wide variety of musical experiences

### Documentation Outside of the Interviews

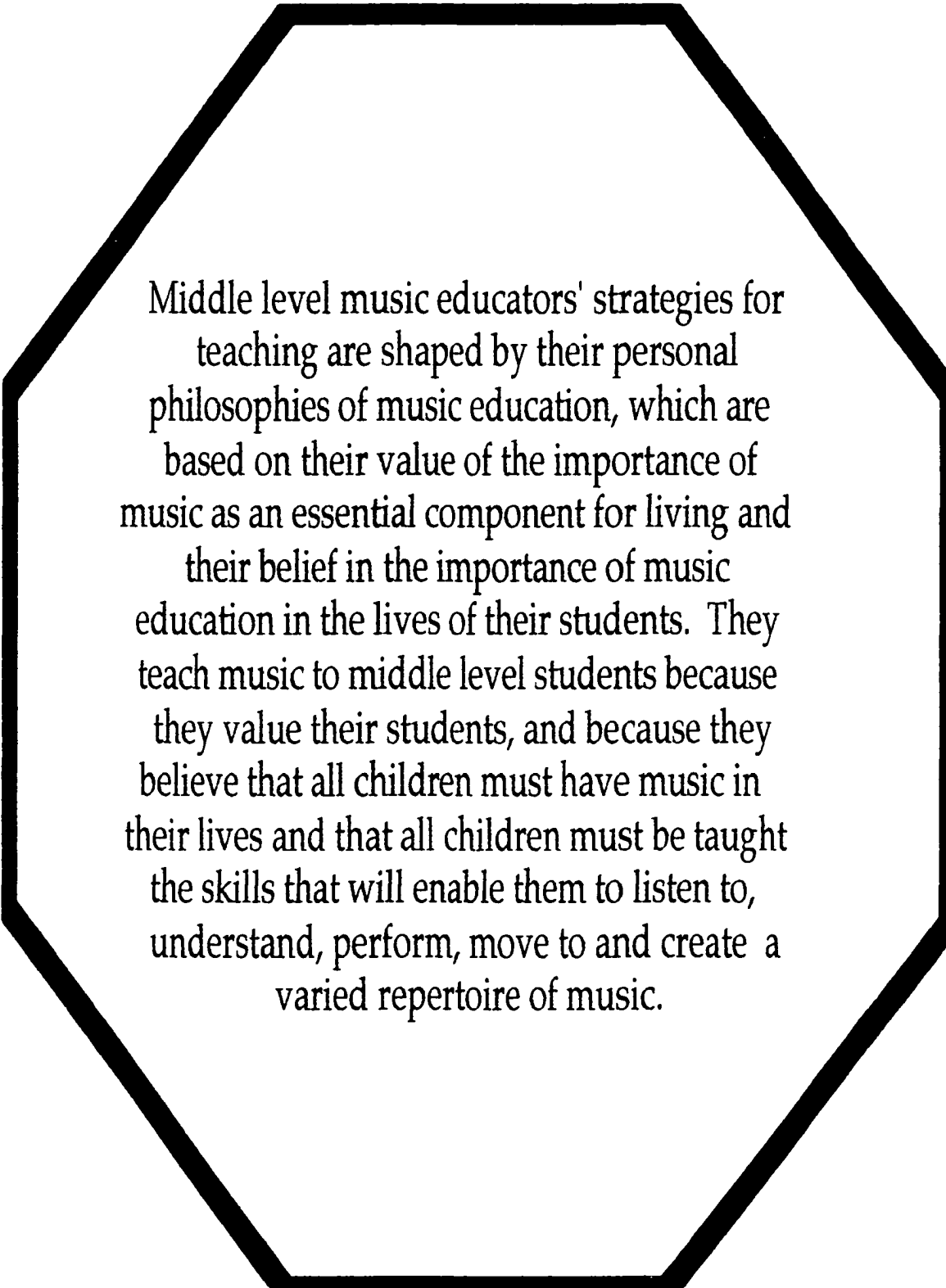
During my visits with the informants, I collected documentation whenever possible that could be used as instruments for triangulation. Sometimes I wrote down sayings that the informants had posted on the walls of their classrooms and offices. Sometimes, I literally described the classroom and its contents. Occasionally, I was able to observe the informants teaching a class or directing a rehearsal. I collected letters to the editor, messages from the president, band and choir handbooks, mission statements and handouts that the informants had written for workshops they had given and courses they had taught. This extra documentation has not been quoted in the displays and analysis of the data. It does, however, corroborate and support the conclusions drawn here. I opted not to display the contents of this documentation in yet another table.

In grounded theory research, the time eventually arrives when a point of saturation is reached. That time has arrived. I feel, almost viscerally, that crystallization has taken place. I must admit here that the process involved in creating Tables 11 - 15 (p. 203-216) in the Methods of Verification section surprised me. At the same time, it convinced me that I had finally covered all the bases, so to speak. During the verification process, I discovered that Table 10 (The Grounded Theory) was missing a few key phrases needed to more authentically reflect the values and beliefs that shape the teaching strategies of middle level music educators. Table 10 (The Grounded Theory) really came into full bloom after Tables 11 - 15 (Methods of Verification) had been completed. It was one last time of constantly comparing the categories chosen with the verbatim texts of the interviews.

When Table 15 had been completed, there were 35 new categories scribbled in red ink in the margins of Table 10 (The Grounded Theory). After adding these 35 additional categories, I felt that I had a solid and complete theory grounded in the thick, rich data of those 380 pages of interview transcripts. I had lived with this data since that first interview on June 16, 1998. It was now Feb. 6, 2002. I had had so many experiences that added richness to the analytical process during the 44 months of “incubation.” I had given poster sessions and workshops on my preliminary findings. I had incorporated the developing concepts into my university music methods classes. I had read several books on grounded theory, value systems and beliefs systems, and I had learned to use sophisticated software to help me manage all of the data and reference materials. Thanks to NUD•IST™, EndNote™ and MacFlow™ I have been able to present my grounded theory in a format that I believe will allow me to effectively communicate with others in the field of music education about *The Values and Beliefs That Shape the Teaching Strategies of Middle Level Music Educators*.

In summary, I will repeat what I said at the beginning of this chapter: Everyone involved in middle level music education must understand and be able to advocate for a system capable of delivering high quality music education by highly qualified instructors to one of our most “at risk” student populations - namely, middle schoolers. Therefore, the grounded theory about *The Values and Beliefs That Shape the Teaching Strategies of Middle Level Music Educators* can be summarized as follows:





Middle level music educators' strategies for teaching are shaped by their personal philosophies of music education, which are based on their value of the importance of music as an essential component for living and their belief in the importance of music education in the lives of their students. They teach music to middle level students because they value their students, and because they believe that all children must have music in their lives and that all children must be taught the skills that will enable them to listen to, understand, perform, move to and create a varied repertoire of music.

## CHAPTER FIVE

### RELATED LITERATURE

In qualitative research, the review of related literature happens in stages. In the beginning the researcher must determine the need for the study. Once the research is under way, one periodically refers to other studies to clarify definitions of terms, design strategies and outcome reporting techniques. When the analysis has been completed, a final survey of the current research is undertaken to determine if any one else has completed similar research. If similar studies are discovered, then comparisons can be made in the final summary.

For this study, I integrated the appropriate research references into the preceding chapters in the places where they were most needed. Now this chapter presents studies that were 1) instrumental in determining the need for my study; 2) instructive models for designing and executing a grounded theory study; and 3) helpful in corroborating key elements in my data presentation and analysis. These are the studies that lived “behind the scenes,” but may not have been cited in the previous chapters. They were nonetheless important and integral to the completion of this research.

Delaying the chapter on related literature until after the analysis has been presented is common in grounded theory research. The effectiveness of this practice is supported by Charmaz (1990):

Reading and integrating the literature later in the research process is a strategy to prompt *exploring* various ways of analyzing the data. But it means only *delaying* the literature review, not overlooking it, or failing to use it. Delaying the

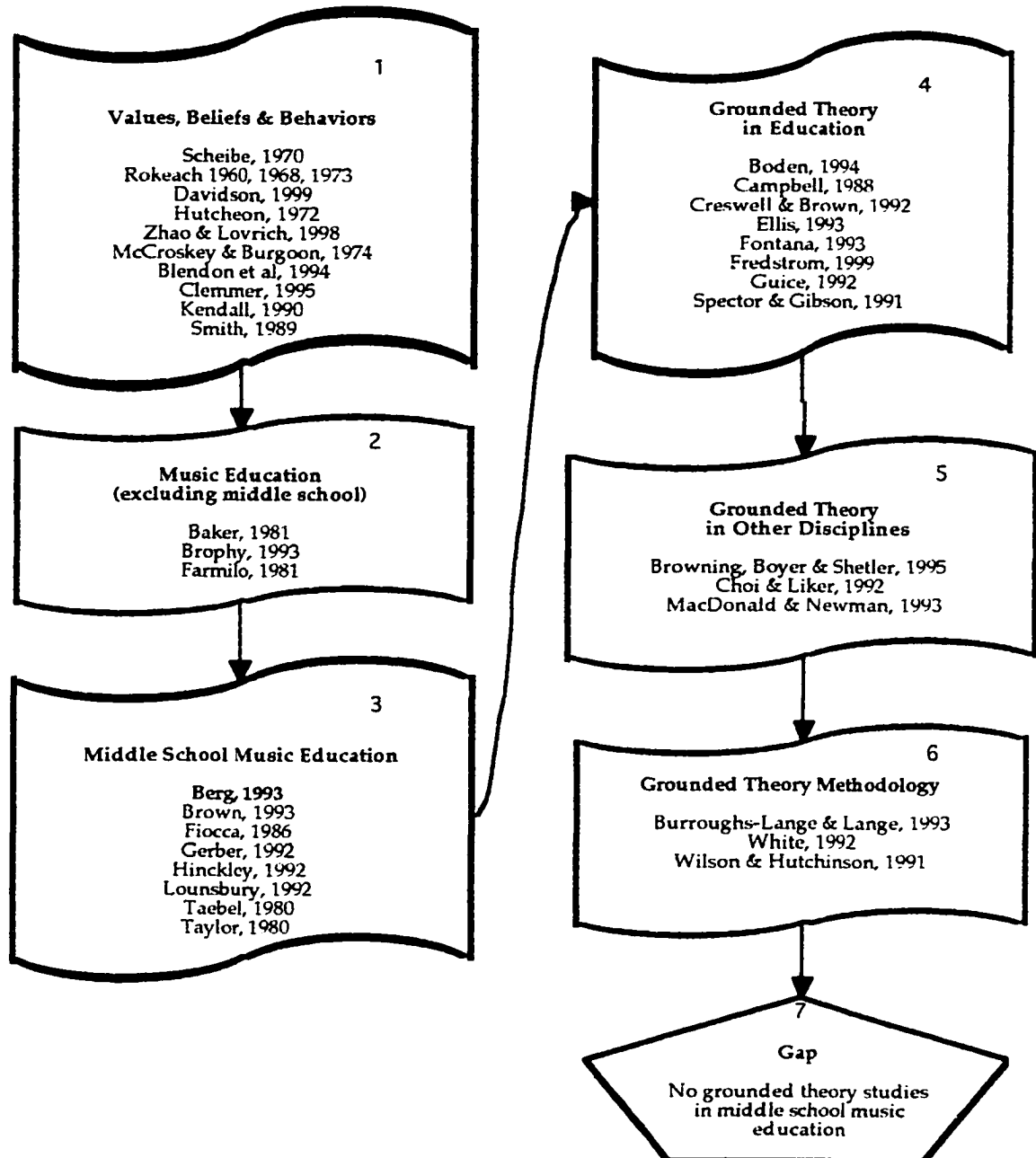
literature review decreases the likelihood that the researcher will already be locked into preconceived conceptual blinders upon entering the field and in interpreting the data. Once the researcher has developed a fresh set of categories, he or she can compare them with concepts in the literature and can begin to place his or her study appropriately within it. (p. 1163)

The importance of revisiting the past and current research upon completion of the grounded theory presentation is clarified by Glaser (1992):

For grounded theory first we collect the data in the field and then start coding, constantly comparing incident to incident and incident to codes, while analyzing and generating theory. When the theory seems sufficiently grounded in a core variable and in an emerging integration of categories and properties, then the researcher may begin to review the literature in the substantive field and relate the literature to his own work in many ways. Thus scholarship in the same area starts after the emerging theory is sufficiently developed, so the researcher is firm on his discovery and will not be forced or preconceived by preempting concepts. (p. 32)

The rest of this chapter contains a thematic review of related literature. Organizing themes used were: values, beliefs and behaviors; music education (excluding middle school); middle school music education; grounded theory in education; grounded theory in other disciplines; and grounded theory methodology. Figure 23 on the following page shows a map of the literature review.

Figure 23

Map of the Literature Review

## STUDIES ON VALUES, BELIEFS AND BEHAVIORS

The two theoreticians who most influenced me as I constructed a grounded theory about the values and beliefs that shape the teaching strategies of middle level music educators were Karl Scheibe (1970) and Milton Rokeach (1960, 1968 & 1973). It was Rokeach's belief system based on a central-peripheral dimension that I found most useful in organizing the large number of beliefs generated during the analysis of data. This concept evolved into a key concept of my final grounded theory paradigm. Rokeach (1973) also theorized about values in The Nature of Human Values. He identified values as relating to both what we want to become and how we believe we should get there. Instrumental values are our preferred end-states of being (It is important to be . . . ) and terminal values (It is important to attain . . . ). Further refining of my grounded theory in the future could possibly include this differentiation in conceptualization of values.

Rokeach did not use graphic models to display his theories. I designed a concentric circle diagram to show how I used his central-peripheral dimension of existential, shared, derived and matters-of-taste belief relationships. I discovered another researcher (Davidson, 1999) who constructed a diagram on "The Point of Value Interaction" in his study Value Mapping: Improving Human and Organizational Performance. Davidson also developed a "Periodic Table of Values" based on Rokeach's definitions of values. Dr. Davidson's web site (CedarCreek VRC, 2001) is an excellent resource for research about values. The CedarCreek Values Survey is the foundation of the consulting and research work performed by CedarCreek Values Research Center. The CedarCreek Value Survey provides a method of quantifying operative individual values.

Pat Duffy Hutcheon (1972) examined Rokeach's research in her article "Value Theory: Toward Conceptual Clarification." She conceptualizes values more as cultural ideals. This article examines many other researchers' ideas about value theory, and I would recommend this article and other writings by Dr. Hutcheon to anyone doing research on values. Her web page (Hutcheon, 2001) is an excellent resource for value theory study.

In the paper "Value Preferences Among Police Officers: Rokeach Revisited in the Era of Community Policing," Zhao & Lovrich (1998) utilize Milton Rokeach's theory of human values to investigate the following three issues: 1) What is the value orientation of these police officers today?; 2) Have these value orientations among police officers changed since Rokeach's original study of American police officers?; and 3) Is there evidence of a consensus on values among officers? A primary finding of this paper was that value orientations among police officers have remained relative stable. There was also a high degree of consensus on value priorities among police officers which transcended years of service, education and gender. This study supports Rokeach's contention that some values are more stable and resistant to change than others.

McCroskey and Burgoon (1974) attempted to compare and contrast the Social Judgment Theory and Rokeach's less flexible assumptions concerning a dogmatism scale free of political ideology. They concluded that the factor analyses indicated that people have relatively invariant widths of latitudes of acceptance and rejection across topics and sources. Absolute intensity of attitudinal position does not appear to be topic-specific but remains a constant marking behavior across topics and sources. People who have wide latitudes have them on all topics; conversely people with narrow latitudes exhibit this

marking behavior across topics and sources. This study supports Rokeach's theory that beliefs can be organized on a central-peripheral dimension according to stability and resistance to change.

Blendon, Marttila, Benson & Shelter (1994) used a survey to collect data for "The Beliefs and Values Shaping Today's Health Reform Debate." The results suggest that Americans hold a set of core values that shape their response to various proposals for national change. These include: (a) a moral commitment to the uninsured, (b) a desire to achieve personal peace of mind, (c) a lack of self-blame, (d) a limited willingness to sacrifice, (e) reasoned self-interest in what changes are enacted, (f) a distrust of government, and (g) a healthy cynicism about the behaviors of major institutions. This list of beliefs and values was used as a model for the type of characteristics appropriate for consideration as beliefs and values in my study.

"Our Values are the Lens Through Which We See the World" (Clemmer, 1995) explores a hierarchy of values that sets people's priorities. The following statement supports Rokeach's concept of the intensity of shared beliefs:

Every organization, team and person has a set of principles, beliefs or values. And whether they're optimistic or pessimistic or filled with hopefulness or helplessness, we "magnetize" and pull those same people and circumstances toward us. What we get is what we are. (Clemmer, 1995, p. 4)

Another study that suggests models for identifying beliefs, values and attitudes is The Significance of Innovative Ideas and Enduring Values in Music Education (Kendall, 1990).

In A Content Analysis of Music Educators' Attitudes Toward Mainstreaming in Middle School Music Classes (Smith, 1989) used discussion transcripts from videotapes of 10 participants in a music education workshop to create a post-hoc content analysis in the following three areas: (a) factors contributing to the positive and negative mainstreaming; (b) factors that might affect mainstreaming into performance classes, especially at the middle school level; and (c) agreement between issues addressed in workshop discussion and previous research findings. This study fits into several categories, but I used it mainly to observe how Smith defined and categorized the attitudes of the participants.

### **MUSIC EDUCATION STUDIES (EXCLUDING MIDDLE SCHOOL)**

This section discusses elementary and high school music education studies (Baker, 1981; Brophy, 1993; and Farmilo, 1981). I will reserve the discussion of studies about middle school music education for the next section.

Baker's (1981) study The Development of Music Teacher Checklists for Use by Administrators, Music Supervisors and Teachers in Evaluating Music Teaching Effectiveness was based on defining the teaching competencies characteristic of effective music teaching. She gathered her data through 119 questionnaires sent to music educators and general administrators. The most crucial competencies found were (a) having enthusiasm for teaching coupled with a caring for students, (b) maintaining strong yet fair discipline, and (c) observing student enjoyment and interest in music. Baker's study gave me the idea that I could use some of the belief statements from my grounded



theory to develop a checklist or set of criteria which might be used by administrators desiring to hire outstanding middle level music educators.

In his study Evaluation of Music Educators: Toward Defining an Appropriate Instrument, Brophy (1993) reviewed relevant literature from 1989-93. He concluded that an appropriate evaluation instrument for in-service music educators would include: (a) personal characteristics, (b) musical competence and performance skills, (c) effective use of nonverbal strategies, (d) effective use of verbal strategies, (e) classroom management, (f) effective planning for concept learning and aesthetic appreciation across a wide age span, (g) an objective assessment of teaching style based on empirically supported criteria, and (h) relevant and appropriate professional development activities. Brophy's study gave me the idea that I could use belief statements from my grounded theory to develop a teacher evaluation instrument.

Farmilo (1981) studied The Creativity, Teaching Style and Personality Characteristics of the Effective Elementary Music Teacher. The purposes of the study were to (a) provide a theoretical basis for understanding the relation of creativity and teaching style in the effective elementary music teacher, (b) to discover personality characteristics of different types of elementary music teachers, (c) to assemble the results of relevant literature from the arts and sciences, (d) to use the findings to compile a personality profile of the elementary music teacher who is creative, who has a creative teaching style, and who is effective, and (e) to develop curricula for elementary music teacher training programs. The Omnibus Personality Inventory (OPI) was administered to 53 teachers. Questionnaires were used to place the teachers in creative and non-creative groups, and effectiveness ratings by

administrators and the teacher's peers aided in placing subjects in two effectiveness groups. The results were submitted to the Chi-square and Fisher Exact Probability Tests. The results suggested that the creative elementary music teacher (a) enjoys pondering ideas, (b) enjoys a wide variety of music and art, (c) enjoys complex, many-faceted problems, (d) enjoys ambiguity, (e) is independent, (f) is sometimes anxious, (g) is highly ethical and enjoys helping others, (h) is not pragmatic, (i) is artistic as opposed to scientific, (j) is not insecure. These results helped me think about ways of categorizing and coding the belief statements of my informants.

### **MIDDLE SCHOOL MUSIC EDUCATION STUDIES**

A relatively small number of qualitative studies have been done in the area of middle level music education. Middle level provides a transition between elementary and secondary education, and is therefore worthy of special attention by researchers and teacher training institutions.

This section reviews eight studies and articles focusing on middle level music education (Berg, 1993; Brown, 1993; Fiocca, 1986; Gerber, 1992; Hinckley, 1992; Lounsbury, 1992; Taebel, 1980; and Taylor, 1980). These studies provided background and opportunities for comparing the issues of defining beliefs and values and describing effective teaching strategies of middle level music educators.

In Believe in Yourself: A Case Study of Exemplary Music Teaching, Berg (1993) studied an elementary general music teacher with 23 years of experience. Berg observed this teacher instructing 6th graders for 10 weeks. In addition to the observations, the teacher was interviewed before and after each session. Patterns in teaching were compared to elements found in a

musical composition style called the fugue. Two implications were highlighted for the potential to inform current and future research. First, studies originating from a musical context have the potential to make unique contributions to a growing body of research in teaching; and second, as a result of multiple years of experiences with students, arts educators can build upon past learning to provide essential experiences for students. Berg's (1993) section on "Directions for Future Research" gave support for my study:

Instead of attempting to define expert teaching, researchers might attempt to investigate the unique qualities of each expert teacher. What are the major elements that these teachers use? How do a teacher's beliefs inform his/her teaching? How might a practicing teacher's or prospective teacher's teaching be affected by examining the various components of his/her teaching such as beliefs, stance, and representation of the content? Continued research into these questions could inform prospective and practicing teachers about the integrated nature of the teacher and content area. (p. 31)

I found this study to be one of the most compelling arguments in favor of my research topic.

On issues concerning middle level students in particular, studies such as Capture the Portfolio: Episodes of Student Music Learning (Brown, 1993) proved useful. Brown's study discusses the portfolio as an evaluation tool for middle school music students. Mission statements and learning goals recommended by Brown for these portfolios aligned with many of the beliefs and strategies outlined in my grounded theory.

Fiocca's (1986) study, A Descriptive Analysis of the Rehearsal Behaviors of Selected Exemplary Junior High and Middle School Choir Directors, relied on a panel of experts to review and rate video taped rehearsals of 12 directors. A Likert scale was used to evaluate the 82 behaviors on the Rating Form. Each director also filled out an Interview Questionnaire. Frequency counts and percentages for each behavior were subsequently determined. The results were quite general in nature: (a) directors collectively maintained an appropriate rehearsal atmosphere and demonstrated thorough preparation for class, (b) each rehearsal began with warm-ups, (c) each director used quality literature in relation to proper voice ranges and student age, (d) healthy vocal usage was emphasized, (e) director non-verbal communication was generally positive, (f) discipline action was generally unnecessary, (g) conducting patterns were clear, (h) directors behaved in a business-like manner, (i) there was very little sight reading done, and (j) directors did not play the piano during rehearsals. This list of strategies helped me think about categories I might be able to use when coding the statements of my informants.

In "Meeting the Challenge of Middle School Teaching," Gerber (1992) outlines his beliefs about what it takes to be successful with middle school students based on his own research and experience:

Successful music teachers are those who know and are well liked by a large segment of the student population. They treat all students as individuals, reaching out in particular to those whose achievement and motivation levels are low. They create organized and stimulating classroom environments that enable students to foster friendships through musical problem-solving

activities. They give clear directions and then build in enough repetition to iron out musical mistakes. They deliberately avoid opportunities to criticize, looking instead to encourage students to see themselves as musically perceptive and capable learners. And they genuinely like what they do, consistently showing their students that they respect and care for them while supporting and accepting their musical and academic efforts. (p. 38)

This quote alone generated many ideas about conceptualizing my informants' values, beliefs and teaching strategies. Reading this article was akin to conducting another interview, because it was so full of Dr. Gerber's statements concerning his beliefs about middle level music education.

In "Blocks, Wheels, and Teams," Hinckley (1992) states her philosophy and beliefs concerning the new trends in middle level music education. She believes that every student should have a reasonable opportunity to excel at something. She also supports exploratory experiences, but emphasizes that care must be taken not to dilute the instructional time with advisory periods and interdisciplinary units. This article explored the obstacles and frustrations encountered when attempting to deliver quality music education in the block scheduling environment.

In his article "Music: Universal Language, Universal Curriculum?" Lounsbury (1992) discusses middle level music from a general education perspective. As a former social studies teacher and well known proponent of the middle level concept, Lounsbury states his beliefs concerning the role of music education at the middle level. He argues that music can add emotion to social studies and promote learning in all subject areas through rhythm,

rhyme, and repetitions. He calls for student opportunities to explore instruments and composition.

Taebel's (1980) study, Public School Music Teachers' Perceptions of the Effect of Certain Competencies on Pupil Learning, employed a competency list designed as a questionnaire. A population sample of 201 teachers, representing general music, instrumental music, and choral music at the elementary, middle and secondary levels, were asked to rate each competency in relation to its impact on learning. Teachers were instructed to base their ratings on their own teaching experience rather than on an ideal or highly desirable situation. Taebel concluded that for each competency, the ratings given by the three groups of teachers were more similar with teaching competencies than with musical competencies. His recommendations to teacher training institutions were (a) music education majors need strong preparation in aural skills, particularly in such areas as intonation, articulation, and expression, (b) more emphasis should be given to sight-reading and improvisation, and (c) differentiated programs based on a student's intended teaching area should be considered.

Taylor (1980) found that "the musical behaviors of sight singing, accompanying, analysis of musical form, arranging and adapting music to the needs and ability levels of students, and the teaching behaviors of recognizing each music student by name" (p. 2990) were important competencies for choral-general music teachers. This was another study that helped me formulate categories for coding data concerning teaching strategies.

## GROUNDING THEORY IN EDUCATION

This section summarizes eight grounded theory studies in education (Boden, 1994; Campbell, 1988; Creswell & Brown, 1992; Ellis, 1993; Fontana, 1993; Fredstrom, 1999; Guice, 1992; and Spector & Gibson, 1991). It was extremely helpful to explore the ways in which other grounded theory researchers had designed and executed their studies and reports.

In A University Libraries Faculty Perspective on the Role of the Department Head in Faculty Performance: A Grounded Theory Approach Boden (1994) examined the perceptions that university library faculty members hold regarding the role of the department head in promoting faculty growth and development.

In Adaptive Strategies of Experienced Expert Teachers: A Grounded Theory Study, Campbell (1988) interviewed twelve experienced outstanding teachers at three suburban high schools located in two cities in Nebraska. The grounded theory discovered in this study indicated that the core variable associated with adaptive strategies of experienced expert teachers was their personal norms. The grounded theory was presented as three propositions. The data presentation and conclusions were all done in prose with no figures or tables to assist the reader.

How Chairpersons Enhance Faculty Research: A Grounded Theory Study (Creswell & Brown, 1992) applied grounded theory methods to a corpus of 33 interviews with chairpersons. This study resulted in a topology of chair roles, then assessed the process of assistance for faculty at four career stages.

Ellis (1993) used a grounded theory approach to describe the background to the development of qualitative approaches to information

studies in the United Kingdom. The results of four studies of the information-seeking patterns of researchers are outlined.

In the focus group study Doctoral Students' Experiences and Perceptions of the Graduate Program in Education Leadership in the Center for Excellence in Education at Northern Arizona University, Fontana (1993) used the grounded theory approach to develop recommendations for improvements in the graduate program. Each member of the study group prepared a short, subjective statement summarizing the essence of their experience as a participant in the project. These summaries were then used to generate a grounded theory.

I had a difficult time trying to decide where to place the Fredstrom (1999) grounded theory study Musically Gifted Students and Promoted Vigor: A Grounded Theory Guiding Instructional Practices for Teachers of Musically Gifted Students in School Music. I almost placed it with the other music education studies, but decided to include it here, because it is the dissertation I most closely studied as a model for writing a grounded theory document. Twenty-one musically gifted high school and college students were interviewed and were asked to describe (a) their musical life, (b) things that motivated them in school music, (c) things that frustrated them in school music, and (d) their ideas about what would make a perfect school music experience for them. The central phenomenon centered around the fact that the informants' satisfaction in school music was greatest when vigor was promoted.

Data in the form of field notes, interviews, and written samples of children's work were collected and analyzed using the constant comparative method for the study Readers, Texts, and Contexts in a Sixth-grade



Community of Readers (Guice, 1992). An emerging grounded theory of the nature of this community of readers was formulated based on the participant's own points of view.

In A Qualitative Study of Middle School Students' Perceptions of Factors Facilitating the Learning of Science: Grounded Theory and Existing Theory, Spector & Gibson (1991) explored middle school students' perceptions of what factors facilitated their learning of science. Students participated in a 12 day enrichment science program led by eight specially trained teachers. An assignment toward the close of the program asked students to reflect on their experiences in residence at the university and write an essay comparing learning in the university program to learning in their schools. Document review, participant observation, and open-ended interviews were used to gather and triangulate data in five phases. The resulting information was used to generate a series of hypotheses which were woven into a theoretical model. This model suggests that middle school science teacher education would be enhanced by helping prospective and in-service teachers develop and implement strategies that build trust, provide immersion in learning, and use inductive reasoning.

### **GROUNDED THEORY IN OTHER DISCIPLINES**

Several grounded theory studies in other disciplines were examined during the proposal writing stage of this research. That was necessary because there were so few grounded theory studies available in the field of music education. Only three of these studies from other disciplines were revisited during the coding and data presentation phases of my research. These studies served as models to see how core categories were derived from the data

(Browning, Boyer & Shetler, 1995); how value-laden models were developed (Choi & Liker, 1992); and how data was organized and given meaning (MacDonald & Newman, 1993). I reviewed these studies looking for ideas about analyzing grounded theory data and presenting the analysis and conclusions in ways that would have practical applications for other professionals in my own field. The ideas I discovered are summarized in the following paragraphs.

Browning, Boyer & Shetler (1995) collected data at SEMATECH, a research, development, and testing consortium in the semiconductor manufacturing industry for their study "Building Cooperation in a Competitive Industry: SEMATECH and the Semiconductor Industry." The results of this grounded theory analysis of observation, review, and archival data describe three core categories of events and behaviors: (a) the factors underlying the consortium's early disorder and ambiguity, (b) the development of a moral community in which individuals and firms made contributions to the industry without regard for immediate and specific payback, and (c) the structuring that emerged from changing practices and norms as consortium founders and others devised ways to foster cooperation. The results are interpreted in terms of complexity theory, a framework for understanding change that has not been previously explored with detailed empirical data from organizations.

Choi & Liker (1992) used a grounded theory approach to build an overall process model that encompassed the processes of implementation of workplace ergonomics in 13 automobile manufacturing plants. Based on the model, ergonomics adoption was viewed as a value-laden process. The internal organization consequences were then discussed in terms of

contrasting types of internal goals, strategic structures, and implementation approaches. Theoretical as well as practical implications of the model were presented.

MacDonald & Newman (1993) used a grounded theory approach to explore the methodology of interpretation of qualitative data, examining the construction of categories in particular. The focus was on ways of organizing data and attaching meaning, as research problems embedded in cultural context were explored. The data for analysis came from 4 groups with a total of 27 individuals who offered their interpretations of comic strip culture.

In the end, it was a mixture of looking at other researchers' grounded theory studies combined with guidelines suggested in research textbooks that I used to construct my own grounded theory display. The studies cited in this chapter gave me ideas about how to choose categories, define terms and build theoretical models, but once I started the analysis process, I used my own creativity and theoretical sensitivity to develop what I believe is a unique grounded theory, which reflects my discoveries set in frameworks suggested by the two theoreticians I most resonated with, namely Scheibe and Rokeach.

### **GROUNDED THEORY METHODOLOGY**

I have also included studies which were helpful in designing and executing my grounded theory study (Burroughs-Lange & Lange, 1993; White, 1992; and Wilson & Hutchinson, 1991). However, they have not been cited specifically in the preceding chapters.

Burroughs-Lange & Lange (1993) evaluated the effects of using the NUDIST (Non-numerical, Unstructured Data Indexing, Searching and Theorizing)<sup>TM</sup> computer program to organize coded, qualitative data.

NUDIST™ was employed to analyze data in order to develop a theoretical understanding of the challenges faced by new teachers regarding students who fail to learn. This study outlined the ways in which NUDIST™ was effectively used. They concluded that NUDIST™ enabled them to test out emerging theories and to be able able to express them with more data-based confidence than ever before. It was helpful to see how other researchers employed this software, which I used extensively during the analysis and verification phases of my research.

In Themes to Theory: A Data Analysis Process (White, 1992), the focus was on the data analysis process, the development of conceptual maps leading to an emergent grounded theory, and writing the dissertation. Although this was an ethnographic study, it was helpful to read about how someone else found it necessary to change procedures as she got deeper into her study, and how she had to confront her beliefs, biases and subjectivity. It was comforting to read the following words, which describe the agony of the rewriting process:

I rewrote Chapter Two over a dozen times. Each time I thought it was completed a new piece of data emerged which added another dimension to the study which needed to be reflected in the literature review. (White, 1992, p. 11)

She discussed maps and models and ways of organizing data that inspired me to let go of preconceived notions and be creative with my data displays.

Wilson & Hutchinson (1991) propose the triangulation of two qualitative research methods, hermeneutics and grounded theory, to illuminate clinical realities that elude alternative approaches. The study also discusses how hermeneutics reveals perceptual information about the

uniqueness of shared meanings and common practices, and how grounded theory provides a conceptual framework useful for planning interventions and further quantitative research. Although I did not combine these two research methodologies, it was helpful to read about the way they processed interview data for the grounded theory portion of their data analysis.

## **SUMMARY**

The major themes represented in this review were studies about values, beliefs and behaviors; music education (excluding middle school); middle school music education; grounded theory in education; grounded theory in other disciplines; and grounded theory methodology. There were no other studies found that closely resembled my study. There were essentially no other grounded theory studies addressing middle school music education.

The review of related literature took place before, during and after the research, data analysis and grounded theory generation. Studies included in the literature review were used to help make decisions about designing and executing the research. They informed the process, but were not necessarily cited in the first four chapters. The most important resources were the texts by Karl Scheibe (1970) and Milton Rokeach (1960 & 1968) and the dissertation by Timothy Fredstrom (1999). The theories of values and beliefs put forth by Scheibe and Rokeach were integral in the design of my grounded theory paradigm. The format and integrity of the Fredstrom grounded theory study became a model for the general outline of my dissertation.

## **CHAPTER SIX**

### **CONCLUSIONS AND IMPLICATIONS**

#### **THE PURPOSE AND PROCESS**

The need for this research arose out of the desire to know and understand the values and beliefs that shape the teaching strategies of effective middle level music educators. I wanted to understand why we teach the way we teach. When confronted with difficulties and unacceptable levels of success, teachers ask themselves, "Why am I doing this? Is there a better way to do this? What are other teachers doing to help their students grow and progress as musicians? What do the experts say about this aspect of music education?" Teachers are overwhelmed with the amount of material they have to manage and the large number of students they have to educate.

One of the purposes of this study was to present the data gathered about the beliefs and values that shape the teaching strategies of middle level music educators in a way that would have practical applications for both current and future middle level music educators. Therefore, I asked 18 veteran music educators what they thought about middle level students and what they thought and believed about middle level music education. Those interviews generated 380 pages of transcripts.

The software package QSR NUD•IST™ was an extremely powerful data indexing and sorting tool. I performed over 400 keyword searches. The reports generated by those searches were used to develop the many tables of direct quotes used in Chapters Three and Four. These direct quotes from the informants were used to develop the final grounded theory. Essentially, I took a mountain of data and reduced it to a manageable number of

statements with accompanying diagrams that I could use to communicate my findings with my music education colleagues and my music education students. I used MacFlow™ and Power Point™ to create the diagrams that would present the crystallization of the data.

The process of analysis spanned a period of 44 months from the first interview until the grounded theory had been formulated. Every time I gave a poster session or a workshop on what I was discovering, I was actually processing the data in new and different ways. Living with the data for an extended period of time enables the researcher to make complex and deep connections with the data. In a grounded theory study, the researcher develops a theory rather than tests a theory. I wanted to develop a theory that could eventually be packaged for consumption by middle level music educators with a title something like “Seven Key Beliefs of Successful Middle Level Music Educators.” For now, however, I will use this chapter to present some ideas for practical applications of my grounded theory, and reserve the “Seven Key Beliefs” idea for a later time. On a personal level, doing this research has made me a better teacher and a better teacher educator.

## CONCLUSIONS

The values held by middle level music educators drive their beliefs about music education. A few of the concepts that middle level music educators value are artistry, beauty, camaraderie, change, competence, creativity, music, what is best for their students and the students themselves. The beliefs that emerge from these and other values can be categorized in a central-peripheral dimension according to their stability and resistance to change. The most stable and enduring beliefs are called *existential beliefs*.

These central beliefs cluster around the importance of music and the importance of music education.

*Shared beliefs* comprise the next ring of intensity in this central-peripheral dimension. Middle level music educators seek others who share their beliefs about music education. Networks of dedicated music educators, who believe in the importance of delivering high quality music instruction to all students, come together to share strategies for implementing these beliefs. They also work together to advocate for the betterment of music education in their communities.

The third ring of intensity in this belief system contains *derived beliefs*. Through trial and error over many years of experience music educators develop beliefs about teaching that remain strong because they are effective and result in musical growth and progress for their students. These derived beliefs about curriculum are learned in teacher training environments and through personal experience and research. They are subject to change only when they can be replaced with something better.

The least stable and most subject to change are *beliefs concerning matters of taste*, such as repertoire choices and teaching materials. New experiences coupled with the need for variety make this outer ring of the belief system the most colorful and ever changing. All of these varying intensities of belief in this central-peripheral dimension interact with each other to shape the teaching strategies of middle level music educators. A sampling of these teaching strategies includes being flexible; communicating with parents; demonstrating artistry; having the students sing, move and play instruments; assessing student progress; having students evaluate themselves; having students listen to and analyze music; teaching theory,



composition, sight reading and ear training; and teaching music of the masters from many different cultures. These examples serve to highlight the common themes found in the responses of the 18 informants.

### **IMPLICATIONS FOR MIDDLE LEVEL MUSIC EDUCATORS**

While generalizations and implications of qualitative research are the responsibility of the reader, it does seem prudent to suggest some possible implications for the benefit of the profession. Nevertheless, for research to be valuable, it has to be presented in a manner that is easily understood by the intended target audience. The target audience for this research includes current music educators, future music educators and the administrators who hire and hopefully support these teachers. The tables included in Chapters Three and Four were designed to provide not only direct quotes from the informants, but also to provide key ideas for thinking about and using these statements of belief. The following section suggests some possible uses for the grounded theory study of “The Values and Beliefs That Shape the Teaching Strategies of Middle Level Music Educators” along with its supporting tables and diagrams.

#### **Teacher Education**

The information presented in this grounded theory may have the greatest value in the area of teacher training. This would apply to both undergraduate training and inservice training. Since these ideas for teaching strategies are grounded in the thick, rich data of the 18 informants’ words, there is a certain resonance for middle level music educators in general.

Teacher training institutions could use this grounded theory to enrich their undergraduate and graduate programs. Middle level music educators must be able to articulate their philosophies of music education. If they do not value students and if they do not believe that music is essential in the lives of all children, then they will not be a “good fit” for middle level music education. the university training programs must require music education students to think about and write about their personal philosophies of music education. if their philosophies resonate with the ideas presented in this grounded theory then they are perhaps well suited to becoming effective middle level music educators. Some may argue that these behaviors are necessary for music teachers at any level. While this may be true, there is an unusually wide range of developmental levels and musical abilities in the middle level classes. Music teachers at the middle level need to believe that what they are doing is important. Unlike the high school teacher who can sometimes find satisfaction in the quality of the product he/she is producing with the group or the elementary teacher who experiences the comfort of the admiration of a young child, this study would support the view that the middle school teacher must often find rewards from within the framework of their own values and beliefs about teaching music. Otherwise, they soon fall victim to the rigors of teaching at this level. Middle level music educators need to be clear about what needs to be accomplished in the curriculum, and how the appropriate lessons can be taught so that all students will feel successful in their personal musical development. Those teachers who remain and succeed as middle level music educators are those have stable, enduring beliefs about the importance of music and music education in the lives of all of their students.

This grounded theory further suggests that cultivating teachers as musicians is another extremely important goal for teacher training institutions. Only the best musicians should be encouraged to go into the teaching profession. Aspiring teachers need to learn how to develop a child-centered, discovery driven curriculum. They need to understand the importance of the child's music education in relationship to the family unit and the community culture. Teachers need to teach the musical skills which will enable their students to become expressive, independent musicians capable of achieving all the goals outlined in the National Music Standards. However, the students must first be motivated to learn and then challenged appropriately, so that growth is constant and rewarding. Teachers must have good rapport with their students. How do you teach rapport? How do you teach empathy? How do you teach assessment and diagnostic techniques? Middle level music teachers must know their students' current ability levels and be able to design strategies for fostering growth towards their full potential as musicians.

University professors, who want to understand the complex underpinnings required to develop effective middle level musician-teachers, may find the the values, beliefs and strategies presented in Table 10 to be useful. Music educators must be prepared to create safe, structured environments for learning and teaching. They must know how to teach to all intellectual levels and all learning styles. They must be flexible. They must understand the changing voices of both boys and girls. They must use inventive ways of involving parents and community members in the globalization of their curriculum. They must possess the energy and drive needed to take their students out into the world and bring the world to their

students. They must encourage and provide opportunities for a wide variety of creative musical experiences for all ability levels. They must be prepared to stay abreast of technological advances, such as music writing programs, computer assisted instructional programs, recording and editing devices, web searching techniques and many other uses of technology. In short, the next generation of teachers will need to hold the importance of music education so valuable that they will not tire from the enormity of their mission to motivate and educate their students. They must be fine musicians who are energized by confidence in their ability to make it possible for students to realize their full musical potential. The teacher training institutions should, therefore, develop instructional curricula containing the above stated goals and objectives for the next generation of middle level music educators.

### Teacher Evaluation

For principals who need to evaluate their music teachers, an appropriate assessment tool could be developed from this grounded theory. Middle level music educators should be asked about their philosophies of teaching music. Do they value all of their students equally? Are they delivering high quality instruction to students of all ability levels? Do they believe in the importance of music in the lives of their students? How are they demonstrating these beliefs?

This grounded theory further suggests that middle level music educators should also be evaluated based on their success in teaching basic music skills to their students. Are they using quality literature of many different styles and genres to teach listening, analyzing, reading, improvising, composing, performing and movement skills? Are they using a variety of

techniques in order to reach all levels of intellect and various learning styles? Are they assessing their students fairly and consistently? Are they communicating their expectations and evaluation criteria to the students, their parents and the school administrators? Are they visible to and in touch with the community in general? A closer look at the grounded theory could yield other pertinent questions, as well.

Often when principals evaluate teachers, the same form or grid is used for all teachers. Guidelines for evaluating music educators should be designed with the unique goals of music education in mind. The instruments used for evaluation should have the capability of showing strengths and weaknesses in a way that will assist the music educator in developing appropriate goals for improving his/her teaching skills and teaching/learning environment. The evaluations conducted by principals should include observations, collection of documents, and conferencing with the teachers to discuss and plan goals and document achievements. Administrators should examine and be familiar with the organization of equipment in the music classroom, the grading procedures, the curricular goals and objectives, the devices in place for student self-evaluation, examples of communication with parents, and lists of print and human resources being used. The evaluation should include teaching strategies that are observable by the administrator as well as supporting materials provided by the teacher. We need to go beyond noting appropriate attire, punctuality and the ability to be a "team player." We need to state the music education goals and objectives supported with reasons why those goals are important. The means for achieving those goals and the methods for evaluating student progress along the way must be part of the evaluation process. Only when the

music education goals are clearly defined can plans for improvement be developed. The bottom line must be focused on what is best for the students. Have we chosen music education goals and objectives that will lead to the development of independent, competent and creative musicians?

### Teacher Hiring

For administrators who want to hire the best possible music teachers for their schools, they could find guidance in Table 10 (The Grounded Theory) and Table 14 (Advice to Principals). The most frequently mentioned criterion for hiring an outstanding middle level music teacher was hiring someone who was above all else a fine musician. The informants felt that schools could provide training for teaching deficiencies more readily than for musicianship deficiencies.

There are many indicators of good teaching potential to be found in the grounded theory statements. These ideas could be used to formulate interview questions and requirements for application to the position of middle level music educator. This application process should include demonstrations of musicianship, the ability to teach and the ability to conduct a performing ensemble.

The application interview should include questions regarding the prospective teacher's philosophy of music education. Applicants who articulate a strong belief in the importance of music in the lives of all children should be asked about the strategies they would incorporate in order to deliver high quality music instruction to all students. Do they mention strategies for all ability levels and all interest levels? Do they mention strategies for teaching the skills of listening, understanding, performing,

moving to and creating music? Applicants who can clearly articulate their beliefs about music education, along with strategies for motivating and educating students towards these ends, are good candidates for becoming effective, successful middle level music educators.

In order to hire the best possible teacher for a middle school music education position, the following questions should perhaps be addressed:

- 1) What are some of your classroom discipline strategies?
- 2) Describe middle school students emotionally and intellectually. What do you expect them to be able to accomplish in your class?
- 3) Why do you want this job?
- 4) How long do you plan to stay here if you get this job?
- 5) What are some of your strategies for motivating students?
- 6) How would you rate yourself as a musician? Tell me about your music training and performance experiences. How well do you sing? How well do you play piano?
- 7) Tell me about these people who wrote reference letters for you.
- 8) Tell me about any prior experiences you have had working with middle level music students.
- 9) Tell me about any prior experiences you have had working with middle level faculty and administrators.
- 10) Convince me that you have the energy and drive needed to succeed as a middle level music educator.
- 11) Convince me that you are flexible and able to change a lesson plan in midstream. What would cause you to change your plan during the class period?

- 12) Name some composers, arrangers and musical styles and genres that you would like to program on your concerts. What would be the educational goals of your concert planning procedures?
  - 13) What do you know about the National Music Standards? How important would they be in your curriculum planning? How would you use the National Music Standards to develop your music education curriculum at our school?
  - 14) Do you have any Kodály, Orff, Dalcroze or other specialized training?
  - 15) What technological applications would you use with our students?
- There are, of course, many other options, but these particular questions emerged from the responses of the informants when they were asked about what principals should look for when hiring a middle level music educator.

### **IMPLICATIONS FOR MIDDLE LEVEL STUDENTS**

It is also important to consider the impact of this research on the students themselves. If the teachers are better trained and better supported by their administration, then the students will be the obvious beneficiaries. If the educators have well defined personal philosophies of music education along with the knowledge and skills needed to bring high quality music instruction to their students, then the whole of the community and eventually society will benefit.

Middle level music educators who strive to teach to the standards presented in this grounded theory may find that their students will rise to their expectations. Middle level students whose music teachers engage them in skill-based instruction will learn to be independent musicians capable of



reading, composing, listening to, analyzing, describing, moving to and performing a wide variety of musics.

There is an increased awareness of our need for music in these troubled times. Music reflects society, and society expresses itself in music. Students need to be totally present in their musical activities. Educators must be diagnosticians, who are able to assess their students' current level of musical knowledge and ability. They must also be curriculum developers, who are able to define goals for their students based on an awareness of their values and beliefs about music education. Once they know where their students are in relation to where they would like their students to be, then music teachers need a vast array of effective and appropriate strategies for bringing their students through this process of musical growth and learning.

Middle level music educators who desire a guideline for fostering maximum growth and learning for their students may find the concepts in this grounded theory and its supporting materials to be a valuable resource. Teachers can decide for themselves which beliefs resonate with their own, and in so doing they may also be able to crystallize for themselves beliefs that do not appear in the presentation of the data from this study. This theory is more than just a laundry list of values, beliefs and strategies. It is a model for thinking about values, beliefs and strategies. For example, you might ask yourself if you feel strongly about the values listed. Do you value a good work ethic, aesthetic musical experiences, deep learning, expression of feelings, literacy, perseverance, tenacity and variety to name a few? Do you hold these same existential beliefs? Do you believe that everyone needs music, that music can fill our souls, that music identifies heritage, that music is magic? Do you agree with any of the shared beliefs? Do you believe that

content, crafting, ear training and sight reading are important? Do you believe that music education should be child-centered, communal, fun and based on culture? Do you believe that music needs to be performed to be understood, and that music skills should be assessed? Do you believe that music teachers should be excellent musicians, and that teaching expression is important? Based on your experience as a music educator do you resonate with any of the derived beliefs listed? Do you believe gifted students need attention and challenges, and that obnoxious students also need attention? Do you believe that moving to music is important? Do you believe that quality literature motivates them to practice? Do you believe that they are “sponges” and that they came to play? Do you believe that we should be sequential, prepared and thorough? Do you employ any of the teaching strategies listed under matters of taste? Do you encourage solos and give homework assignments? Do you believe in the benefits of the exploratory music class? Do you teach your students about the master composers and use quality literature for instruction? Do you include music from other cultures in your curriculum? Do you use technology in your classroom?

As you were reading through these lists of questions, did they bring to mind other things that you are doing that you consider valuable for your students? Music teachers who stop to think about what they are doing and why are they doing it are those who are most open to improving their own musicianship and teaching along with the musicianship of their students. I do not suggest that this is the way to teach middle level music. I do suggest, however, that this is a way to begin thinking about how to teach middle level music. I know that I have become a better teacher by thinking about and then acting on my decisions about what is best for my students. I can only hope

that others will study this grounded theory and adapt it for themselves. Hopefully, by so doing middle level music educators will be able to rejuvenate themselves by realizing all they are doing well and making decisions about how to become better teachers based on their own interpretation of this data.

## **FUTURE RESEARCH**

Future studies on this same topic should include a more ethnically diverse group of informants. This particular group of informants was comprised of ten Caucasian women and eight Caucasian men. The only other ethnicity represented was Native American. One of the male informants not only claimed his partial Native American heritage, but was also deeply involved in the preservation of his traditional culture. Future studies should also include a more diverse sampling of school settings in the United States.

It is assumed that the results of a qualitative study will not be generalizable to the population at large. However, this study presents a model that can be adapted to help music educators formulate their own variation on this theme as it pertains to their teaching environment.

A grounded theory protocol requires a set of open ended questions designed to attract a large amount of data in which to ground the theory. Now that this process has been completed, I would like to suggest that a next step might be to ask many people one basic question: What is the one driving value at the center of all you do for your students? I tried a short "pilot study" with a couple of friends and received two quick responses. One said

“success” and the other said “fun.” I asked them this question after a lengthy discussion about my emerging grounded theory. Therefore, I recommend that this question be preceded by a discussion of the values and beliefs that shape the teaching strategies of middle level music educators. In this study, the final question was “Do you have a ‘soapbox’ or a message for middle level music educators in general?” For this future research project, then, perhaps a focus group discussion on middle level music education issues could be concluded with the question “What is the one driving value at the center of all you do for your students?” Each informant’s response would, in essence, represent a total “crystallization” in a single word of that person’s system of values and beliefs about music education. The ensuing analysis of data could then set these responses in the context of the preceding focus group discussion.

Another research idea might be to investigate parents’ perspectives on what should be included in the musical education of their children. One might immediately react by asking, “What do parents know about music education?” However, our job as music educators must also include communication with parents and community (as suggested by several of my informants), so the idea has merit.

I recently discovered a couple of survey instruments that are designed to reveal a person’s ranking of the relative importance of a list of values. While the survey does not allow for people to define their own values, it does allow for them to rate the listed values in order of importance to them. The instrument is called the Rokeach Value Survey (Jopie van Rooyen & Partners, 2001). It’s primary function is to help people make career choices that best fit their personalities.

CedarCreek Values Survey (2001) provides a method of quantifying operative individual values. This survey is currently being used most often in the health care and information technology fields. If I were to do another study focusing on values, I would certainly investigate using an adaptation of this survey.

In the end, future research in middle level music education should seek to answer the question, "What is best for the students?" Well-trained and well-prepared music educators, who understand why they teach music to middle level students, and who can make informed decisions about what to teach and how to teach it are perhaps at the center of what is best for our middle level music students. Future research should delve more deeply into the philosophies of successful, effective middle level music educators to discover reasons for their success in motivating and educating students in the art of music.

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**APPENDIX A****Institutional Review Board Permission**





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Informed Consent Form

IRB # IRB APP#98-05-375EX

A GROUNDED THEORY STUDY OF HOW VALUES AND BELIEFS SHAPE THE TEACHING  
STRATEGIES OF MIDDLE LEVEL MUSIC EDUCATORS

You are invited to participate in this research study. The following information is provided in order to help you make an informed decision whether or not to participate. If you have any questions please do not hesitate to ask.

You have been chosen for this study because you are (or have been) an exemplary middle level music educator.

The purpose of this study is to develop a grounded theory about how values and beliefs shape the teaching strategies of middle level music educators.

Participation in this study will require a personal interview of an hour to an hour and a half in length. During the data analysis phase of the research, you will be asked to participate in a phone conversation regarding the analysis of your interview.

There are no risks or discomforts associated with this research.

The information generated from this research should benefit both preservice and inservice middle level music educators as they seek to improve their effectiveness with their students.

Any information obtained during this study which could identify you will be kept strictly confidential. The information obtained in this study may be published in scholarly journals or presented at scholarly meetings, but your identity will be kept strictly confidential. The audio tapes made of your interview will be erased following transcription to further protect your identity.

There will be no compensation for participating in this research.

You are free to decide not to participate in this study or to withdraw at any time without adversely affecting your relationship with the investigators or the University of Nebraska. Your decision will not result in any loss of benefits to which you are otherwise entitled.

You may ask any questions concerning the research before agreeing to participate or at any time during the interview and data analysis phases of the study.

You are voluntarily making a decision whether or not to participate in this research study. Your signature certifies that you have decided to participate having read and understood the information presented. You will be given a copy of this consent form to keep.

If you have any questions about your rights as a research participant that have not been answered by the investigator, you may contact the University of Nebraska-Lincoln Institutional Review Board, telephone (402) 472-6965.

\_\_\_\_\_  
Signature of Research Participant

\_\_\_\_\_  
Date

Jeannette R. Young, M. M., Principal Investigator  
Glenn Nierman, Ph. D., Secondary Investigator

Phone: (402) 291-4762  
Office: (402) 472-2040

## **APPENDIX B**

### **Interview Protocol**

This study seeks to discover the teacher-held beliefs and values that shape the teaching strategies of middle level music educators.

Time of interview:

Date:

Place:

Interviewer:

Informant:

Position of informant:

Questions:

1. What is the role of music education in the life of the middle level student?
2. What do you believe about the intellectual and emotional development of middle level students?
3. What do you believe about the ideal musical curriculum for middle level students?
4. What instructional strategies do you use for your students' musical development?
5. Why do you use these particular strategies?

(Thank the individual for participating in this interview. Assure him or her of confidentiality of responses and potential future interviews.)

(Modeled after Creswell, 1998, p. 127)

## APPENDIX C

### Information Sheet for Participant

Dear \_\_\_\_\_,

You have been selected to participate in this study, which seeks to develop a grounded theory based on the beliefs and values that shape the teaching strategies of middle level music educators. You will be asked to discuss your beliefs and values concerning middle level students and your role in their music education. You have been chosen based on your reputation as an effective middle level music educator. It is estimated that approximately 20 informants will participate in this study.

You will be asked to participate in an interview of approximately one hour in length. As the study progresses, follow-up phone calls will be made to discuss ideas which may emerge after interviews with other informants.

You may withdraw from the study at any time, and you may ask that certain materials not be used in the final report. You will be given a copy of the final report concerning your interview, and you will be allowed to ask for revisions and deletions of any material that you find inaccurate.

The purpose of the final report will be to hypothesize about the beliefs and values that shape the teaching strategies of effective middle level music educators. It is expected that this information will be useful to both preservice and inservice teachers.

**APPENDIX D****Informed Consent Form**

Permission for researcher (Jeannette R. Young) to use data collected during interview for the final reporting of "The Beliefs and Values That Shape the Teaching Strategies of Middle Level Music Educators"

I, \_\_\_\_\_, grant permission to the researcher, Jeannette R. Young, to use information collected on audio tape and by field notes in the final reporting for the above study.

I understand that I may withdraw from the study at any time, and that I may ask for information to be deleted or revised.

Participant's signature

Date

**APPENDIX E**

**Auditor's Evaluation**



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February 28, 2002

To Whom It May Concern:

It has been my pleasure to review the research process undertaken by Jeannette Young to ensure that her study of middle school teachers followed best practices and procedures for excellent qualitative research. Unlike quantitative research in which measures for determining validity and reliability are well established, qualitative inquiry must follow different procedures for establishing rigor in a study. Following the advice of recognized qualitative scholars such as Yvonne Lincoln, guidelines for establishing *trustworthiness* in a qualitative study is critical to an inquiry of this type. Jeannette was very attentive to these issues and carefully determined a plan to ensure her research was done in a rigorous way. These procedures are detailed in chapter one of her study.

Having met with Jeannette and having reviewed her procedures, documentation, and results, I am more than satisfied that the extensive steps Jeannette followed to insure rigor in her research have rendered a trustworthy study. These steps include:

- An extensive, well-organized, and reflective paper-trail that gave evidence of the careful attention to detail, precision, and thoughtfulness with which this inquiry was conducted.
- Extensive use of frameworks and models in the process of developing the theory, as suggested by Strauss in his standard texts on grounded theory.
- Frequent review of grounded theory procedures and examples already determined to be trustworthy.
- Use of standard protocols for interviews and data collection.
- Verbatim transcription (done by the researcher herself) of all tape recorded interviews.
- Prolonged immersion in the field.
- Clear evidence of thick, rich description.
- Compliance with all IRB requirements.

Jeannette has gone to great lengths to assure the trustworthiness and rigor of her study. Her attention to these issues are evident throughout all aspects of her, and it is my opinion that this study is exemplarily qualitative research.

Sincerely,

A handwritten signature in black ink, appearing to read 'Tim Fredstrom', written in a cursive style.

Tim Fredstrom, Ph.D.  
Lecturer in Music Education