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Inspired Practice: The Values of High School Band Directors

By

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Abstract

This study addresses how high school band directors operationalize their values for music education in their band programs. High school band directors described that their values developed from a variety of influences, namely their educator identity, and the experience of their own participation in high school and collegiate music. I employed a qualitative methodology to determine emergent themes and compare participant responses and band program curricula. Findings from this study indicate these values inform many band directors' decisions regarding high school band curricula, which they operationalize in curricular outcomes, and through a variety of artistic and educational opportunities for students. These values may also conflict with the realities and expectations of school administration, community influences, and the norms of regional curricular practices. This article discusses the key findings and recommendations for preservice and current music educators.

Keywords: high school, band director, values, operationalization, formative experiences

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The classroom is a microcosm of the world: it is the chance we have to practice whatever ideals we cherish. The kind of classroom situation one creates is the acid test of what it is one really stands for (Weimer, 2013, p. 33).

High school band directors serve as musical architects, designing and constructing their band programs according to their educational values. The high school band director position is multifaceted, as these music educators serve as conductors, artistic directors, music administrators, chief development officers, community liaisons, student advisors, parents, and teachers. High school band directors need to have the ability to teach musicians across a wide spectrum of performance skills, effectively administrate a music program, sometimes with thousands of dollars in equipment, and teach a full academic load. They enter the classroom on the supposition that the educational experience they are providing for students is meritorious and well-intentioned. It is the underlying influences that ground the classroom experience that is of interest in this study.

This study investigated the value systems of high school band directors. To do this, I examined how participants *operationalized*, or manifested, their values with musical experiences, artistic opportunities, and curricular goals for their students. For the purposes of this study, I use the term *values* to describe those ideas and principles concerning what is of central importance in instrumental music education. Music educators' artistic and educational decisions are in many ways guided consciously and subconsciously by assumptions and explicit values for what they do. How do band directors form these values? Who or what justifies and inspires these values?

Review of Selected Literature

Before investigating the ways in which high school band directors' values inform pedagogy, it is important to understand the artistic and educational position high school bands

hold in school settings. Siverson (1990) endeavored to parse the curricular instrumental music (band) experience at the high school level into two divergent paths determined by directors: aesthetic or utilitarian. Siverson's research highlights the characteristics and artistic and education goals of these two paths and explored the influences that led high school band directors down a particular path. He found that pressure from administrators, parents, and community leaders was generally centered toward a utilitarian approach.

Advocating for a more aesthetic educational path, Koopman (1998) described that music (and music education) is an aesthetically rooted discipline that may contain practical elements. Haack and Smith (2000) found that the high school band director is one of the most visible and difficult teaching positions in K–12 education due to the pressure to perform at a high level, stating, “One’s work is open to general evaluation at PTA meetings, concerts, and community events—assessment circumstances far broader than a visit from the assistant principal every other month” (p. 24). The visibility and unofficial evaluation of one’s work faced by music educators can create downward pressure that can influence what curricular direction they choose for their program. Jorgensen (2003), explored the historical values of the larger music education profession, finding these historical values to be antiquated and deficient in many ways. Jorgensen challenged music educators to become more reflective in their approaches to their work.

Further highlighting the importance of music educators in developing the curriculum for their music programs, Teachout (2007) stated that twenty-first-century music education has fallen short of creating an environment that fosters the whole student. Teachout’s (2007) research highlighted a case study of a high school band director who advanced from the typical experience of preparing for competitions and concerts to developing a student-centered

curriculum that allowed for more than just rehearsals and reiteration. The director who was the participant in Teachout's (2007) study expanded his curriculum by deeply investigating his own educational values. The typical high school band director teaches in a professional environment in which the pressure of developing, growing, and maintaining a band program is the underlying impetus for many of the curricular decisions made (Edwards, 2011).

How high school band directors situate themselves personally as music educators can inform their values. Elliott and Silverman (2015) asserted, "Personhood is the *raison d'être* of music and education" (p. 15). The connection between music educator identity development, the emergence of a director's own values for music education, and the understanding of how identity and values affect student experience in the classroom is important. "Music and music education is the interrelationship between music, education, and personhood" (Elliott & Silverman, 2015, p. 1). Accordingly, there is an expectation that music educators will have, "clear perspectives, thoughtful answers, and knowledge of the values of music and music education that guide them" (Elliott & Silverman, 2015, p. 9). High school band directors' formative experiences as students can inform the experiences they create for their own students.

Regelski and Gates (2010) urged music educators to consider the ways in which their experiences as students inform their practice, stating:

Individual teachers are too often unaware that their own teaching practice is strongly rooted in that of collective practice. Their formative experiences as music students, for example, often lead to uncritical acceptance of the practices of their music teachers. As music education students, they are subject to the strong socializing influences of their music and music education professors and, later, by their cooperating teachers, and by formal and informal mentors and models during their beginning years of teaching. Of

course, all these figures were themselves influenced by their experiences with music education as a social practice and institution. Thus, while society, music, and schools are undergoing rapid and often major changes, music education in schools continues largely in the well-worn paths inherited from the past (p.v).

Referring to these worn practices in music education as “default settings” (p. ix), Regelski and Gates (2010) advocate that music educators employ “action ideals” as a means of improved cognizance and mindfulness about their teaching habits, ultimately seeking a higher form of current music education practice—which Regelski and Gates (2010) refer to as “praxis” (p. ix).

Allsup (2010a) also spoke to the concern of teaching in the manner one was taught, stating:

If real music learning resembles a “cultural internship”, then the music teacher in a given classroom may be “culturally licensed” to teach only the musical style he grew up in.

Students in such a scenario will experience only what the music teacher knows, likes, and is good at (p. 57).

Allsup and Regelski implore music educators to move beyond the well-worn strategies of a “hand-me-down” pedagogical approach, becoming cognizant of what is influencing their teaching. Carter and Anders (1996) outlined a “personalized teacher education” (p. 561) that focuses on coming to terms with oneself, highlights self-efficacy, defines a teacher’s values, and allows educators to come to terms with their own meanings and teaching styles. The approach outlined by Carter and Anders (1996) establishes the importance of preservice teacher education programs in assisting aspiring educators to realize their educational identities and values.

Teachout (2007) implored preservice and early-practice music educators to think beyond how they were taught and consider an evolution in their values to expand the artistic opportunities for

their students beyond the traditional rehearsal.

In surveying the literature, much has been written concerning the best practices, curricular aims, and effective teaching strategies of music education. However, a discussion that centers upon the values (both in formation and operationalization) that inspire the curricular and pedagogical decisions made by music educators is an area yet to be fully realized in the discussion about the classroom practice of music educators.

Theoretical Framework

I drew upon a constructivist perspective described by Wiggins (2007), who postulates that knowledge is a human construct, and one can only know and understand the larger world through the viewpoint of their own prior experiences. These experiences are situated both physically or socioculturally. Wiggins (2007) further states these prior experiences can inform beliefs and an appreciation of a variety of viewpoints. Wiggins (2007) also suggests that the power of these prior experiences and their subsequent interpretation, “has implications for philosophy, psychology, and the practice derived from these understandings” (p. 39). Additionally, since the human learning process is complex, a constructivist perspective asserts that learning is manufactured socially. Describing the constructivist worldview, Creswell (2014) stated:

Social constructivists believe that individuals seek understanding of the world in which they live and work... These meanings are varied and multiple, leading the researcher to look for the complexity of views rather than narrowing meanings into a few categories or ideas. The goal of the researcher is to rely as much as possible on the participants’ views of the situation being studied. (p. 8)

As teachers and their values are the focus of this study, teacher education will be part of this

investigation. Kang (2008) found that teacher education programs should espouse the role of teacher as facilitator, responsible for creating a learning environment that acknowledges and accommodates students' individual needs. These programs prompt teachers to discover and articulate their personal epistemologies and connect those beliefs about knowledge to their teaching practices for increased student learning.

Purpose

This investigation aimed to go beyond Siverson's (1990) work, which focused around the larger binary utilitarian or aesthetic outcome of high school band programs. Centralized in this investigation is the operationalization of high school band directors' values, while simultaneously studying the origins and experiences that initiate these values, as well as how these values evolve over time informing pedagogy and practice.

This study sought an understanding of how high school band directors' values are formed through an analysis of the following topical areas:

1. The high school band experience of the high school band director;
2. The collegiate band experience of the high school band director;
3. Identity establishment and development of high school band directors;
4. The band program curriculum designed by high school band directors;
5. Educational and artistic opportunities within a high school band director's program;
- and
6. Significant moments in the teaching experience.

The research questions examine the relationship between the inherent values of high school band directors, and the degree to which these values inspire and inform the curricula and artistic experiences for participating students. Each research question was supported by an

interview protocol designed to investigate each research question. Through connecting the responses to the questions of the interview protocol, along with a comparative investigation into each participant's band program, evidence of connection surfaced regarding the participant's values for music education and how those values are operationalized. The research questions for this investigation were:

1. How do Southern California high school band directors describe their values for music education?
2. How do Southern California high school band directors operationalize their values into educational and artistic experiences for their students?
3. What are the factors that shape, guide, and influence a high school band director's values?
4. How do high school band directors maintain these values against the expectations of school administration, parents, and community members?
5. How do these values evolve over time?

Methodology

Referring again to Creswell's (2014) posit regarding social constructivism, the foci of this research are the views of the participants pertaining to the band programs they have created for their students, and the underlying implications of the values in operation to create said band programs. I employed an exploratory approach based in qualitative research methodology for this study, searching for emergent themes amongst the participant responses to a designed interview protocol (See Appendix for interview protocol). It is important to note that the interview protocol did not ask specifically for the participants in this study to speak explicitly to their values in a direct sense.

Data Collection and Sampling

Data collection took place via 26 hours of in-depth, semi-structured interviews with 13 active high school band directors in Southern California. The first interviews were held in the winter, and final interviews were held in late spring. Having two segments to the interview process allowed time for participants to think deeply about their responses and give well-informed answers to the research questions.

The interview approach was based on a methodology outlined by Kvale (2007), in order to capture participants' "lived everyday world" (p. 11). Following the methodology of Kvale (2007), the interview protocol was designed to uncover insights into the participants values for music education through requesting the participant to *describe* their thoughts regarding a particular subject or topic within music education, as opposed to asking for a specific answer to uncover a specific value. Connecting to Wiggins's (2009) posit concerning the primacy of prior experiences towards informing beliefs, areas of the interview protocol featured inquiries into the prior experiences of the participants including their initial experiences with music in their upbringing, their K-12 and collegiate student music experience, and their experience as pre-service music educators.

Through purposive sampling, the 13 high school band directors participating in this study were educators who have been active in the field between 7 and 28 years. As additional criteria for selection for participation in this study, I selected high school band directors whose high school band programs fit four types of band programs common to the Southern California region: (a) band programs that are overtly competitive in curricular design, (b) band programs that are more community or student-oriented in curricular design, (c) band programs that resemble a collegiate music conservatory in curricular design, and (d) band programs that are a

blend of these. Participants were not compensated for their participation, and each was given a pseudonym to protect their identity. Of the participants, 11 were men and two were women. Following Elliott and Silverman's (2015) conception of personhood, the first set of participant interviews focused mostly on aspects of personhood for each participant, including their formative experiences as student musicians. The second set of participant interviews focused entirely on participants' band programs and their subsequent values regarding pedagogy and music education. Feiman-Nemser (2001) posited that an initiation of established educator practices occurs after five to seven years of experience in the profession. To gain a deeper understanding into the operationalization of each participant's music education values, I investigated each participant's band program, studying curricula, concert programs, artistic experiences offered, and ensembles available to students. See the Appendix for the data tables containing this information.

Analysis

Data analysis involved informant validation and open coding following a methodology described by Tesch (1990):

1. To gain a universal view of each interview, I performed an initial, general study of each transcript, looking for significant information that initially emerged.
2. I performed an in-depth study of each interview transcript in search of large emergent subjects/themes spanning the responses given by the participants. As themes emerged, I categorized and listed them with descriptive headings. I merged similar topics and ordered them by importance.
3. Following thematic analysis, I reorganized and coded the list of themes and explored the possibility of new codes.

4. I performed a second in-depth reading of the interview transcripts. This second reading provided the opportunity to search for any missed large themes or for new themes, while I also assigned specific classifications under the listed themes to the responses given by the participants. During this step, I created classification summary charts that allowed me to place participant responses under specific categories and to see connections and tabulate recurrences of specific responses across the data spectrum.
5. Weeks after the second reading, I performed a third in-depth reading of the transcribed interviews to confirm that I had correctly categorized specific responses to interview questions.
6. I finalized categories, alphabetized codes, and performed a cross-case analysis to find similarities among participants and to glean insights of shared values and operationalizations.

Researcher Bias

As a music education professor and college band director, I spend a considerable amount of time in high school band rooms. I am continually struck by the diversity in instructional methods each director applies to their program. Additionally, I note that one of the established commentaries of qualitative research is the potential for research findings to be negatively influenced by overt subjectivity and bias on the part of the researcher. This concern is underscored given my proximity to the subject matter being studied. Additionally, a potential area of deficiency in this study is the relationship I have with some of the participants who were interviewed. It is possible that the participants in this study find the realization of their colleague now functioning as a researcher problematic—a phenomenon Maxwell (1996) defined as

participant reactivity. To address these issues: (1) I clearly stated my goals and objectives for this study, and their implications for music education to each participant prior to each participant agreeing to participate in the study, (2) I clearly explained to each participant that they possessed the power to abstain from any question that they may object to, (3) I explained that each participant would be given a pseudonym which carried through the data collection and coding process, (4) I asked the participants to see me not as a colleague, but as a researcher working to learn more about the participants and their contributions to the profession.

Participant Background Information

Band Director #1 – Sam Drews

Having taught for over 28 years, Drews has been director at his school for 10 years. The music program that Sam Drews leads features instrumental music (band and orchestra). The instrumental program is a Grammy Signature School. The music program features a performing arts academy, which is led by a music specialist, as well as a commercial music program, which is also led by a specialist in the profession. The Wind Area of the instrumental music program features three concert bands between 50 and 80 students in size. The band program features a competitive marching band, which competes in parade competitions, as well as a competitive percussion program (indoor percussion).

Band Director #2 – Mark Carper

Mark Carper has been teaching at his school for three years, arriving from another high school in the metropolitan area, and has been teaching cumulatively for over seven years. Carper's band program is a comprehensive program that features a competitive marching band (over 120 students) with competitive percussion (winter drumline) and colorguard programs (winterguard). Carper's band program offers a jazz band that often performs in the community,

as well as a percussion ensemble (specializing in concert percussion). The center of the band program are the 50-member Concert Band and the 55-member Symphony Band. The Symphony Band has performed in some of the great concert halls both domestically and internationally. Students in the Symphony Band take private lessons as a compulsory component of participation in the ensemble.

Band Director #3 – Dave Tosh

Tosh has been teaching at his school for three years and has been teaching for over 15 years. The high school band program Tosh leads consists of a 30-member concert band, a marching band of about 50 members, a jazz band, and a colorguard program of about 15 members. In his current post, Tosh is slowly re-introducing his marching band students to competition, and the colorguard program is also returning to competitive events. The concert band only recently has returned to performing at local concert band adjudicated festivals.

Band Director #4 – Bob Mace

Bob Mace has been teaching at his school for 11 years and has been a high school band director for 11 years. Mace oversees a thriving band program that consists of three jazz ensembles. A non-competitive 120-piece marching band is also a component of the program, as is a percussion ensemble of 10 members. Two large concert bands center the program. All the concert bands perform wind band literature of highest artistic merit and participate in yearly adjudicated band festivals.

Band Director #5 – Betty Doyle

Doyle has been teaching at her school for three years and has been teaching for a total of 14 years, many of those years out-of-state. Doyle's high school band program consists of a 50-piece marching band, one 40-piece concert band, a jazz band, and a 30-piece wind ensemble that

is selective and seated by audition only. Doyle also conducts a small orchestra that is a part of her academic load. Students in Doyle's program do not study privately, and only in the past year has the wind ensemble begun to participate in adjudicated concert band festivals for ratings. The marching band performs for local sporting events (football), community events, and at local amusement parks.

Band Director #6 – Donald Vewis

Donald Vewis is in his third year as Director of Bands at his school and has been a music educator for nine years. Donald Vewis oversees an active high school band program that consists of a jazz ensemble of 20 members, a percussion program (consisting of a percussion ensemble, and a competitive winter drumline), a 60-member concert band (open to all interested student in the program regardless of ability), and a 40-member wind ensemble (seated by audition only). The marching band and colorguard program are both highly competitive. The wind ensemble is comprised of the top players in band program, and the ensemble performs regularly in adjudicated band festivals for ratings.

Band Director #8 – Brian Rogers

Brian Rogers has been teaching at his school for 15 years and has been teaching for 21 years. Rogers oversees a high school band program that offers a 17-piece jazz ensemble, a large 80-piece concert band, a marching band of 130 members, a percussion program, and a large colorguard program. The marching band, drumline, and colorguard aspects of the program are highly competitive, winning multiple championships and awards. Additionally, the marching band has performed at the Macy's Thanksgiving Day parade.

Band Director #9 – Mark Harrison

Mark Harrison has been teaching at his school for three years and has been teaching as a music educator for 12 years. Harrison is teaching at a school that is in its third year of existence, and is one among four existing high schools within his school district. Harrison's program consists of a 50-member concert band, a 35-member wind ensemble, a jazz band, music appreciation classes (for all students on the high school campus), as well as a 60-member marching band and colorguard (both aspects are competitive).

Band Director #10 – Ben Treco

Ben Treco has been teaching for 11 years and has been teaching at his school for seven years. Treco's high school band program consists of a 45-member wind ensemble, a jazz band, a concert percussion ensemble, a 100-piece marching band (that competes both in parade and field show competitions and is the central facet of the program), and a colorguard program that performs in conjunction with marching band, as well as a stand-alone competitive group in the winterguard season.

Band Director #11 – Clare Darnes

Clare Darnes has been teaching at her current high school for 16 years and has been teaching for a total of 27 years. Darnes's band program offers a marching band and colorguard, which compete in parade competitions only, and is very active in support of community and school events. Additionally, Darnes also conducts the 30-piece school orchestra (seated by audition only), and the concert band (which is the marching band in the fall). Additionally, Darnes also teaches piano, guitar, and world drumming.

Band Director #12 – Mark Fisher

Mark Fisher has been teaching at his school for six years and has been a music educator for a total of 14 years. Fisher's band program consists of a 60-member concert band, a 40-

member wind symphony, a 90-member marching band and colorguard program (both competitive), a big band jazz ensemble and jazz combos, a percussion ensemble and winter drumline. The wind symphony has recently completed performance tours of Chicago, Illinois, and New York City – performing at Symphony Hall, and Carnegie Hall respectively.

Band Director #13 – Carl Mix

Carl Mix has been teaching at his school for 14 years and has been a music educator for a total of 25 years. Mix’s band program features two concert bands, an entry-level ensemble for students who are new to music, a 60-member group (Concert Band) that is seated by audition for developing students, with the most prestigious of these being the 40-member Wind Symphony. Students can perform in jazz ensembles (all seated by ability level), as well as a pit orchestra. The marching band is the largest ensemble in the program, which competes on a limited basis in field show competitions in the fall semester.

Findings and Discussion

The Power of Experience

Findings of this study indicate that the lasting effects from the formative experiences high school band directors have as music students themselves serve to inform those directors’ values once they enter the field. These individual values are inspired, forged, sculpted, and refined through each director’s student experience in the school music and collegiate ensemble/classroom settings, the pre-professional experience as student teachers, as well as through their own life experience in and out of the profession. Of these experiences, the majority of the participants in this study indicated they recognized the *initial* impulse to become music educators themselves (high school band directors) during participation as students in their middle school band programs (seventh or eighth grade). This finding is connected to research question

three.

Based on the participants' own accounts of this realization and the deeper reasons for this impulse, there appears to be a connection between the richness of the musical experience (socially, artistically, and educationally) in the middle school years, and the depth of interaction, example, and influence of the participants' music educators. As participant Ben Wales stated, "By the end of my eighth-grade year, I realized I wanted to be a band director. I'm positive that experience my last year in middle school was probably what influenced me the most." Betty Doyle asserted:

[spoken emphatically] Yes! And I remember also, being a percussionist in 8th grade, we didn't have a lot to do all the time. I remember that day we were working on a piece: It was *Fall River Overture*. The band director was rehearsing by taking apart all the pieces of the music and then putting them back together again. I was sitting there processing that like, "This is really cool." [big smile] That was one of those moments where I'm like, "I think I really want to be a band teacher."

Participant Mark Fisher stated:

I knew in fifth grade. I'm really not joking. I knew [determined look on his face]. In fact, in sixth grade at our school, all the sixth graders who were about to go to middle school, we got a little spot in the yearbook, and one of the questions was, "What do you want to be when you grow up?" I had forgotten about this. I came across it [the yearbook] recently, and pop it open, and it says, "Band director." I knew that very early on, and my elementary band director was a cool guy. He had a huge impact on that. Then also my high school band director.

Research by Pulkkinen (2001) on Finnish children established that vocational

development and occupational realization by students was a direct result of constructive behavior, emotional control, and social activity. Participation in band draws upon these factors. A study by Holland (1981) found that sixth grade elementary children with a high concept of self connected positively with thoughts and ideas pertaining to career development. Connecting to Holland's (1981) study, many of the participants stated they saw being a band director as something *they themselves* could do. It is important to note that this initial realization towards a career as a high school band director is further reinforced via later experiences (artistically and educationally) as well as future exemplars in a high school band directors' journey. That the majority of participants in this study recognized a desire to undertake a career in music while still in middle school underscores the importance of the middle school band experience artistically and educationally. It is likely that students are members of their middle school ensembles as engaged observers as well as active musicians and that this observation is occurring throughout their middle school band careers. It is possible students become aware that a career in music is an option as they observe their teachers.

Allsup (2010a) presented the idea of a value incubator, in which music educators' formative experiences with music serve to inform the band experiences they provide for their own students. In addition to their student experience in the middle school band, participants spoke of how other collaborative opportunities they were afforded as students (e.g., ensemble conducting opportunities, student-director collaboration, and student input into curricular decisions) as compelling them to provide similar experiences for their own students. This finding is significant in that many of the participants spoke about this in their responses. Participant Carl said:

I think I originally wanted to be a writer—a composition major. However, I got a chance to conduct the band. My high school band director had a program every year where he allowed students to conduct a concert, and a bunch of us would audition. We had to prepare the music ourselves, and he would select one or two of us. I think that whole experience—I just loved it, and I realized it's what I wanted to do. I think that's how it started.

Dave Tosh stated:

By the end of my freshman year [of high school], I realized I wanted to be a band director. I'm positive that experience my senior year where I was running the program basically was probably what influenced me the most. In my school yearbook, it says, "What's your future goal?" I said, "Be a band director." [pumping fist on desk]

St. John (2010) asserted that at the center of both teaching and learning lies the significance of relationships and the quality of educator–student interaction. It is probable that the quality of the relationship between the middle school or high school band director and student is of utmost importance as this relationship initiates the building of music educator values and establishes those experiences, ideals, and thought processes that make music education as a profession a possibility. Many of the influences of these music educator exemplars still hold sway in the teaching habits and core values of the participants in this study.

Of his high school band director, Sam Drews stated:

He was a very honorable—very hardworking. Understood music but kept it in balance with what the kids needed. Was a great role model to all my friends. Had the ability to get us to work hard and push us beyond what was expected, I guess. Where it never felt like a chore to us. He was very understanding of outside influences. He allowed kids to be very

well rounded. A lot of us were able to play sports and be the editors of the newspapers and do all those kinds of things while still fully committing to the music program. I modeled what I do here after that. A lot of kids went on to be music majors or teachers and stuff like that. It was a very positive experience while still being competitive in terms of pushing yourself through to high levels. There was an artistry that we had. That was the priority over everything else. It made us successful, though.

Of his high school band director, Brian Rogers stated, “I remember him very well. Tom Smith [pseudonym] is his name. He's now retired, and I mean as a musician he could get up, he was a drummer. He made it cool because his bands were always cool.”

The interaction with faculty at the collegiate level were also mentioned by participants in this study, again with a connection to participant values. Mark Harrison stated:

My college band director was an amazing human. He was a great communicator, and his ability to bring out the emotion of a performance and appeal to people's desire to get better, and in some ways just lay some of the biggest guilt trips when that wasn't happening, was amazing to me. The way that he approached music was such out-of-the-box thinking for me that it really did influence my teaching. I rehearse my band some of the same ways that he had us rehearse, you know, sitting in circles and everybody just switching seats, putting the low brass in the front row and the woodwinds in the back row, or making everybody just sit in random configurations.

In Mark Harrison's statement, we see the influence of his rehearsal pedagogy left by his collegiate professor.

Betty Doyle spoke about the impact of her collegiate professor accordingly:

He's the one who really brought home this concept that you can make fine music and beautiful music at any level. He's like, "It comes from the teacher, it comes from the conductor, first. If you're up there conducting in a non-musical way, being a time beater, how can you expect your students to make beautiful sounds?" He himself was a fabulous conductor and played high quality literature, and right away had big connections to all the school districts around us had connections to that school, whether he had alumni there or not, because he felt strongly that there needed to be a connection between the schools and the colleges.

Just as with Mark Harrison, Betty Doyle mentions the ways in which her educational values have been inspired by her college band director.

Ensemble Literature Programming and Music Educator Identity

Within their formative student musical experiences, participants in this study spoke of remembrances with specific compositions they performed as students. In Betty Doyle's comments citing the initiation of her thoughts of becoming a high school band director herself, she highlights a piece of music *Fall River Overture* as a vivid part of her recollection. Betty also highlights that her collegiate band director would often program, "high quality literature" and how that has informed her own teaching values. In a journal article discussing the merits of ensemble literature as the curriculum, Reynolds (2000) asserts his belief that as music educators, a principal job is to guide students to a quality music education through experiences and quality literature. In support of this assertion, Reynolds (2000) underscores his belief in the primacy of selecting only the finest repertoire possible for one's ensemble. Of particular interest in this article is Reynolds's (2000) statement, "For only through immersion in music of lasting quality can we engage in aesthetic experiences of breadth and depth" (p. 31). For the purposes of this

study, “high quality literature” can be deemed to be compositions containing a depth of artistic compositional craft and educational merit.

The majority of the participants indicated that there is a tendency toward programming wind band literature that is of educational and artistic merit within their curricula. This was a recurring theme among the majority of the participants. Participants typically operationalized this value during a summer planning and selection process during which they consider the educational and artistic outcomes of the rehearsal process, and the depths of the learning experience each programmed piece offered students. In responding to this inquiry, Sam Drews said:

We want to do great things through the literature we select. We want to do something that is life changing. The last piece we did, we did Maslanka’s *Fourth Symphony* which was so much fun to do. I sat and said, "Damn I want to be able to play that." [looking serious]...Although in the pops concert this time we're doing five concertos with the orchestra. The wind ensemble piece is *Godzilla Eats Las Vegas*. It's not like we're low balling it.

Drews comments highlight the educational and artistic intent that grounds his programmatic choices for his students. Most of the participants similarly emphasized the educational aspects of their programming. Participant Donald said:

I think to make things work out, I try to structure music from the beginning of the year to the end of the year, so that I could have ... okay, I really want to play this piece at the end of the year, but in order to do that, I have to introduce this concept through this piece, and I work my way backwards. Or I'd really like to play this piece in 2 years, so what do I need to do to make sure that my students are ready to accept that piece?

Of interest in Donald's comments is his desire to grow and develop his students musically through the literature his programs for them. Crochet (2006) investigated the repertoire selection practices of band directors as a larger function of experience, teacher training, and degrees of success. Through this study, Crochet (2006) found literature quality, external elements, literature appeal, cost, and educational content were all factors in band directors' programming choices.

Regarding his repertoire selection process, Mark Fisher stated:

I think that every decision I make, whether it's on the podium, or preparing for rehearsal, is I have to give my kids what they need to be successful. Now, I do think about difficulty, and instrumentation, and those types of things, but ultimately, I think that there are band pieces that are genuine pieces of music and genuine pieces of art. I just think that there must be balance. I'm really big on having way more doable literature at the beginning of the year, so you can focus on skills, and pitch, and balance, and style, and getting those skills in place, and getting the ensemble structure, system, however you want to call it taught so that the rest of the year goes really well. I know it's popular, but I hate holiday literature! [voice raised]!

Mark Fisher seems to connect directly to the considerations Crochet (2006) highlights pertaining to repertoire selection. The reasons highlighted by participants in this research regarding literature programming are highlighted in Reimer's (1989) statement:

To be successful teachers of music through performance, we must use as the core study material a rich array of pieces of music at graded levels of difficulty and in a wide variety of styles within the particular performance medium with which we are dealing. That literature is what we teach, including the expressive experience each piece offers, general musical learning each piece fosters, skills of performance each piece helps develop, and

understandings about performance itself as an essential artistic role that arise from creating each piece (p. 92).

For the participants in this study, the repertoire they choose to place before their students is the curriculum through which they teach. As has been mentioned, most of the participants see the educational and artistic caliber of the literature they select as a top priority. Yet the ways in which the participant's values pertaining to repertoire selection have been affected by previous educators/experience and external elements is informative.

How professional identity informs high school band director values was another emergent theme in this study. Most of the participants indicated that their professional identities are multifaceted. However, participants further indicated that their identities are established within the locality of instruction (i.e., a Southern California band director), and this can inform their values for music education. Based on participant responses, the uniqueness and most prominent feature of the Southern California band director's curriculum is the primacy of the ensembles and events in the marching band area, especially the competitive elements—even when this conflicts with participants' own values for their band programs. To this, Bob Mace stated:

I have a hard time with that. I think the marching band focus is the most obvious trait, especially in Southern California that's the thing, because of that, that's one of the reasons I feel like I'm on the outside looking in, because we don't really do that piece of it.

Dave Tosh stated:

I educate the kids to what I understand it is they're supposed to learn to be successful as a professional musician later in life. What I did to become successful ... In the beginning,

my bands were not received very well because they weren't in the cookie-cutter form of whatever bands in this area are supposed to be.

Aligning within the normative experiences of Southern California bands has proven difficult for both Bob Mace and Dave Tosh. Bob Mace struggles to align his values for music education with the primacy of the marching band in most Southern California band curriculum, leaving him to feel like an educational misfit. Of interest in Tosh's statement is his assertion that his ensembles (as structured by his curriculum, which is informed by his values), are also outside the regional norms for high school bands in his area, and thusly were not deemed as acceptable.

Karlsen (2011) advocates for the investigation of agency in music education as a lens through which to better understand the implementation of pedagogical practices that affect the student experience. Karlsen (2011) states, "musical agency seems first and foremost to be connected to the aesthetic faculty and to music's potential for identity formation" (p. 109). The aforementioned quotes from Mace and Tosh demonstrate the way a music educator identifies (and the values they implement based upon that educator identity) can lead to conflicting ideas about what the student experience should entail.

To ascertain how the participants viewed themselves within the music education profession generally, I asked each of them to state how they self-identify within music and music education, given the labels of music educator, educator, musician, or conductor to choose from. This area of the study draws inspiration from Ballantyne (2005), who investigated the perceptions of identity in Australian, American, and Spanish music educators through their self-identification. As this portion of the research progressed, some participants selected one of the four responses that best fit how they viewed themselves; others ranked the four responses from most descriptive to least descriptive of their self-image. Responses to this question provided

further insight into how the participants self-identified according to their professional identities in music education. When describing his responses Sam stated, “I’m a music educator, musician, educator, conductor. I’m only saying conductor last because that’s an obvious one. For me it is. It was never a high priority.” Sam’s self-identification as a music educator first, and a conductor last highlights what he sees as his pedagogical priorities.

DeNora (2000) found that music can assist in the creation of, “the thread of identity” (p. 62). Describing his responses to his musical self-identity, Bob Mace stated, “I feel like I would have to say an educator first ... I think a conductor, then a musician and then a music educator.” Mace’s self-identification as a conductor first, followed by musician, and lastly followed by music educator suggests his “thread of identity” (DeNora 2000, p.62) and how he views himself as a performer primarily, and a music educator only after that. Investigating the construction of music teacher identity in instrumental music teachers, Dolloff (2006) stated that the identity of the music educator is an evolving and dynamic paradigm forged in many ways through both artistic experience and personal relationships. The primacy of music educator identity is the common denominator that both shapes the values and informs the curriculum a music educator will put into practice within their music program. As evidenced by the participants in this study, the values that ground their work can lead them to develop a band program that casts them as either an “insider” or an “outsider” compared to regional norms. Additionally, the lens through which a music educator self-identifies (music educator, artist, conductor, educator), can inform their classroom practice, and what aspects of their curriculum are prioritized.

Competition: It’s Complicated

It is important to situate what the term “competition” entails and means within this research. The normative experience for most high school band students in Southern California is

to participate in some type of competitive marching band experience, it is an established and dominant part of the band curriculum. Within the marching band area, there exist many “circuits” (marching band competition schedules) organized by local marching band competition organizations that allow for both drum corps style field-show marching band competitions, and marching band parade competitions (typically held in conjunction with local civic events). In Southern California alone, there are over seven different circuits available in which high school bands can compete as a marching band unit. These circuits are organized by area and performance-type, and all require a significant financial expenditure to participate per event. The traditional marching band field show season lasts from September through November, but parade competition season lasts from September into the Spring. Additionally, after the traditional marching band season ends, robust competitive circuits for Winter Guard (colorguard only competitions held in gymnasiums without any musicians), Winter Drumline (drumline/percussion only competitions held in gymnasiums without wind players), and Winter Winds (marching band wind player only competitions held in gymnasiums without percussion and colorguard) begin. Music program recognition and school/civic pride often accompany “winning” (placing in the top three positions) in an event, with highly competitive programs often moving on to circuit championships. The depth and overall level of involvement a high school band director chooses to undertake in competition is open to their own individual values about the educational importance and relevance of competing. Twelve of the participating high school band directors feature some type of competition in the marching area of their band program.

Regarding competition, participants were asked to, “Please describe your thoughts about competition in music education.” Most of the participants indicated that certain elements of competition can galvanize a band program in a positive way. To this point, Brian stated:

Growing up in a very competitive marching band, I really ... think there’s a place for it. I think there’s a place for competition as long as it is treated as fun and it’s treated as something extra that you do, but it’s not treated as what you do. I have a really big problem when people treat music education as marching band. I think marching band has a place inside music education, but I don’t think a student has had a real music education if all they did was marching band.

Another participant, Donald, spoke about how he emphasized competition:

I feel like, and I tell my students this, I feel like if we are working as hard as we can and we’re doing the best we can every day then, we’ll be good with wherever that is. That’s our competitive philosophy too. It’s not about trophies, although personally, I am very competitive. And some of our staff are. And as long as we’re improving and getting better, then, if that’s fifth place, that’s fifth place. If that’s this score or whatever, that’s this score. That philosophy has worked well. I think I’ve kind of evolved and changed my mind over the last 7 years. Now, I’m more in line with what I’ve said before. It’s really about our individual improvement.

Donald’s comments demonstrate an understanding of competition as a means to collectively motivate his students to a common goal of ensemble improvement. Also of note is the evolution in Donald’s values away from a mentality of competing with a sole emphasis on “winning”.

A follow-up question asked participants, “Does competition surface in your program in non-traditional ways?” Sam Drews stated:

Competition in and of itself is a good thing. Kids are goal oriented. Especially in a place where there's so many pressures and influences that they have to prioritize things that being competitive about something gives them a sense of purpose, gives them goals to achieve. Competition, life is competition. It has to be the right type of competition though. For me it's the individual competition. What are you doing to be the best you can on your instrument and that type of thing.

Sam Drews believes fervently in what competition can positively offer his students. Sam's thoughts about competition are also interesting in that he advocates for the "right" type of competition, which seem to follow Donald's comments about the use of competition as a means to foster musical improvement in his students. Also describing the inclusion of non-traditional forms of competition in his band program, Mark Fisher mentioned:

I love pitting my children against each other. We have chair placement tests, and we have ensembles, and I think that kids understand a certain pecking order. I openly say that no matter what I will put people where they belong with regards to their talent. That changes a few times throughout the year. I think we do about six playing tests, which I'm in the process of creating right now. Every time I will put up a new list, and those kids get competitive with each other. You hear about it, and it's good. It's healthy. I also make sure, "You guys can be as competitive as you want, but we're all going to be friends at the end of the day, so just keep that in mind."

Mark Fisher's "love" of pitting his students against each other is note-worthy, as it highlights a traditional competitive curricular element found in band (chair playing tests). However, despite the overt competitive elements that Mark Fisher employs, he also instructs his students that they will be "friends" upon conclusion of the competition.

Thirty percent of participants viewed competition unfavorably. Clare Darnes stated:

I don't like competition. I don't feel like we get ... I just don't feel like it's fair in general.

When you go to a competition you're up against schools where all the kids take lessons and everybody has their own excellent horn. The programs have so much money and they have coaches every day that the kid ... You know? It's just so uneven, the resources.

Clare's comment highlight a common complaint /concern against competition amongst musical groups, that complaint being a lack of equity in adjudication, and the concern of creating an equitable competition experience for band programs of all resource levels.

Highlighting another issue that can arise from emphasizing competition in a band director's curriculum, Ben Treco stated:

A lot of guys that I interact with especially at the high school level, they want to be known. It's about them. The program is not about the kids, it's about them and I think for me it's about the kids; it's not about being competitive, it's just about having good performances. You can't just be ... You can't just make music. You've got to go out there and be showing everybody what you are doing and competing and it's annoying, but the best band directors in Southern California have always had the most competitive programs.

Ben's comments highlight the conflict he has with the primacy of competition in Southern California band programs, yet also demonstrate the conflict in values he has with the expected normative regional music education experience. Offering another viewpoint regarding the negative aspects of participating in marching band competition, Betty Doyle stated:

We used to compete in the local parade competition, for example. We just get crapped on year, after year, after year. I took a poll of my students, because we're always

competing against these other bands and that's all they do out in the fall. One piece of music, and the next. We talked about it, and I let my students make the decision. They chose. They're like, "We do not need to compete." Competition with the students against each other in terms of chair placement and things like that, and I think that that's healthy to an extent, but I also try to rotate parts.

Doyle's comments about competition offered one of the more unique insights, as she empowered her students to choose the path that the program would take regarding future participation in marching band competition. Doyle's direct involvement of the student voice in the decision making process was unique amongst the participants in this area of the investigation.

The prevalence and balance of competition in Southern California was a notable area of conflict in values for the participants in this study. For many of the participants, the primacy towards marching band competition in the Southern California region proved a "necessary evil". There were notable areas of conflict pertaining to participant values for music education in this area. Of note were the ways in which the participants included individual participation in their programs, in some cases utilizing very competitive elements of chair placement tests to directly motivate students. Interesting areas of discussion also surfaced regarding band director ego, equity, and parity within the competitive experience.

Another element emerged within the discussion of competition. Most of the participants indicated that a covert form of interpersonal competition exists that is felt by band directors in the many interactions between music educators that can inform both curricular and artistic decisions. Band directors most often feel this covert competition in non-musical settings (conferences/symposia, social outings, professional development) and have stated that this can

affect the way band directors interact with one another. Speaking about this covert competition, participant Carl stated,

I find myself doing this, and I honestly, I hate that I do this, but we have the typical, when band directors get together, we have the typical, “Yeah. How is it going? How is your program? What are your kids playing?” That happens, and I find myself, I try and be very humble, because I know in some of these programs, I don’t know if this is my own ego, but I know that my kids are playing better than their kids. I think they are. I really do. I try to be humble about it, but at the same time I kind of catch myself saying some things, it’s like, maybe I was a jerk for saying that. I feel like I am very careful, I have to be very careful about what I say around other band directors. I feel that other band directors kind of push their own egos through what their students are doing. I think we got a lot of issues. I think we have a lot of ego issues. I think a lot of us are very egocentric. We define ourselves by our program’s success. We only give program success based on what a judge behind a tape tells us is good or bad. I don’t know if that is healthy. I don’t think that’s necessarily valid. I think that we try to legitimize ourselves by flaunting the accolades of we played this piece, and we went here, and we did that, and I guess there’s a fine line between just telling the story of your program, and kind of saying, “I’m better than you, because we’ve done this.”

Carl’s aforementioned statement is of particular interest in that he not only acknowledges the issue of this covert interpersonal competition, Carl acknowledges his own participation in it (although he regrets participating). Noting how band directors often perceive the quality of their colleagues’ programs, Sam stated:

For the most part, how you present your band and how your band is perceived by others has a lot to do with the personality of the band director. Band directors I think sometimes think that way, too. Well, if your band isn't that good then you must not be that good of a teacher. Even without knowing, there's competition.

As we have noted with Carl, Sam both acknowledges the problem, and further states how those within the profession (including himself) are willing participants, what is of note is the connection of the perception of a band program's quality to that of band director leading said program.

Speaking generally about characteristics and the effects of including competition within music education curriculum, Allsup (2010b) offered the following:

- Competitions occur in almost every music discipline; they are an established aspect of the educational landscape.
- No one knows exactly when this tradition started, or why it has become so popular.
- The majority of music teachers participate in competitions; the minority who don't seem odd to the majority that do.
- There are many hardships associated with competitions, not the least of which is time and expense; their pedagogical value is dubious.
- [Participants] endure the hardships of competing – possible taking shortcuts and making compromises – because they believe it is the right thing to do; some participants win, but many more lose.
- Normal, commonsensical, and with few realistic alternatives, the tradition continues; meanwhile an operational system evolves around the practice, supporting its continuance (p. 219).

All of the issues created by the aforementioned characteristics of competition mentioned by Allsup (2010b) are evident in the comments of the participants of this study. Allsup's (2010b) statement regarding the perception of those band directors that choose not to feature competition in their curriculum seeming strange to those band directors that choose to feature competition in the curriculum offers insights into those elements of the interpersonal competition that emerged as a result within this study. While this interpersonal aspect to competition was a surprising relevance within the larger investigation of competition, the primacy with which competition exists in the participant's programs, and the degree to which pedagogy is effected by the inclusion of competition was not unexpected.

An Evolution in Values?

All of the participants in this study underwent some type of evolution in their values throughout their educational careers. The evolution of these values falls into five areas: (a) an evolution in values away from competition, (b) an evolution in values toward increased student-centered educational experiences, (c) recognition of evolved educator personality traits, (d) evolved practices regarding literature programming for their ensembles, and (e) recognition of the influences of the school and community. All of the educators in this study said their values had moved away from competition. Participant Dave Tosh's statements supported this:

Competition is not everything. It used to be everything. I'd push to rehearse a lot extra or do whatever I could to make sure that the kids were on top. Now we still push, but it's different. Right. It's about the process and what they're learning. It's about the education now.

Sam sounded in concert with Dave:

I'm less competitive and more concerned with the outcomes of the students. When they leave this program, what did I leave them with? Are they going to walk away still loving music, or did I burn them out?

It appears that this evolution away from competition entails a recognition of the need for a more inclusive and well-rounded curriculum that makes the needs of students the central focus.

Additionally, it is possible that the directors have lessened the need to do what best reflects upon them as educators, considering what will best benefit their students. Dewey (2014) stated, "Unless a philosophy is to remain symbolic—or verbal—or a sentimental indulgence for a few, or else mere arbitrary dogma, its auditing of past experience and its program of values must take effect in conduct" (p. 338). Following Dewey's (2014) posit, participants in this study who have undergone an evolution in values have at some point completed an examination of their educational values, and made a determination following that examination about the ways in which there has been an evolution in their values and the manner in which these newly evolved values are operationalized.

Participants in this study further cited an evolution in their values that reflect changes in personality traits and their own educator character. Dave stated the following about his own evolution in this area, "It used to be about me in my previous jobs. It's not about me anymore, it's just it is more about the process and the education that the students are getting." Similarly, Betty mentioned the following about her evolution in this area, "I think I've softened in terms of... I was pretty hardcore in terms of discipline when I started. I think I've definitely softened." Both Dave and Betty demonstrate the recognition of how they as educators have evolved in their personality. While this evolution is recognized as a change in personal comportment over time,

there is a connection to the operationalization of this evolution to the manner in which the student learning experience is impacted.

The participants of this study stated that there was an evolution in their values towards a more student-centered approach to curricular experiences. Participant Bob stated, “I realize now, I’m not teaching music I’m teaching the kids. I think it’s about bringing them into the learning experience. It validates their contributions. It accepts that they have a lot to offer.”

The comments above support Elliott and Silverman’s (2015) views on philosophy and values of music education:

Being philosophical about music teaching and learning doesn’t mean daydreaming or making utopian, pie-in-the-sky pronouncements. It means basing our actions on warranted decisions, practical and ethical judgments, compassion for “learners” (in the broadest sense of the term), and careful considerations of student’s ideas, needs, desires, and dreams (p. 29).

Elliott and Silverman (2015) implore music educators to base their pedagogical actions around the consideration of their students. Bob’s evolution in his values to a more student-centered approach, going so far as to invite student contributions, accepting student suggestions, and placing students at the center of his decision making is in agreement with Elliott and Silverman’s (2015) assertion.

How participants in this study discussed the evolution in the way that they program for their ensembles also supports the aforementioned idea of bringing students and their educational experience to the forefront of educational decision-making process: 23% of the participants noted an evolution in the way that they program for their ensembles. The comments of Mark

Harrison best underscore the comments above, while also demonstrating a marked evolution in music educator values:

I have tried to follow the tenet of not programming what I liked in high school and college. In fact, I did the *English Folk Song Suite* for the first time in my 11 years of teaching this year. I like finding old classics that I didn't know, or didn't give a chance to before, and then I like having a stable set of pieces that I can then give to the students.

Ben Treco also highlighted a level of evolution in this area:

The biggest thing that I've evolved in and learned is programming, music programming. I used to choose music that was way too hard for the kids and then I've learned over time as a musician that programming music and knowing where your strengths are in the program is evolving. I think that's the thing that's evolved the most is just choosing the right music and being musical about it and knowing how to sell that program through music.

Ben Treco's evolution sounds in concert with the other participants in this study. Namely, the evolution away from a teacher-centered programming practice to a student-centered approach. In Mark Harrison's comments concerning his evolution in programming, we see an additional evolution in his programmatic values away from those influences that he once experienced in his own high school and collegiate student experience. The evaluation of the ways directors operationalize their values is an important aspect of teaching. Elliott and Silverman (2015) stated the following about this process:

Critical thinking and critical reflection are abilities and dispositions that music educators can and must develop through practice, study, and experience. Critical thinking and

critical reflection are central to linking the theoretical and practical dimensions of teaching, music making, music listening, and creativity (p. 11).

There is evidence of the critical reflection that Elliott and Silverman (2015) postulate in the evolution of programming practices mentioned by Mark Harrison and Ben Treco.

Lastly, several of the participants in this study highlighted how their values have evolved against the pressures of their community and school site. Less than half of the participants in this study noted that they had had to change or alter their values in response to the influences of the school or community. Sam said,

There are still rough patches even now. Today we were talking with our top orchestra because we have all these concerts coming up. We're not as well prepared as we need to be. We have a ton of kids that are preparing for their AP testing because our school is so academically oriented. We've always allowed them in situations like that to miss rehearsals and things like that. My initial reaction used to be, "No, we've got to do these rehearsals." I actually have to go back, look at my philosophy. "Okay, we've decided that in these situations, under this circumstance they can miss this rehearsal for this thing." I had to fight through that. I hope that they have the integrity that they will come through with what they need to musically. It's very difficult sometimes.

The "difficulty" Sam mentions in recognizing that his educational values have shifted against the pressures of his school site offers insight into the ongoing collision between the artistic desire to want to stage an ensemble in "top form" and the educational need to create a music program that is centered around the needs of his students and the academic culture of his school site.

Feiman-Nemser (1990) mentioned that the process of teaching is, "learning to understand, develop, and use oneself effectively" (p. 4). Participants' evolution in values

underscores Feiman-Nemser's posit and allows further observation of the process of becoming more effective in the music classroom through the investigation of what informs and inspires a music educator's practice.

Recommendations For Change & Opportunities for Future Research

This research examined the values of high school band directors as evidenced by the operationalization of those values through the musical experiences, artistic opportunities, and curricular goals created for participating students. Advocating for music educators to interrogate their work and be wary of the traditions of artistry and pedagogy found through formative musical experiences, Allsup (2011) stated, "Since no art form exists apart from tradition, and no artist exists independent of past accomplishments, the challenge that faces music educators is not what to hand down, but *how*" (p. 20). By pondering and critically challenging these values, music educators can assess the effectiveness of the operationalization (the *how*) of the values that guide their practice and whether these beliefs and values are authentic and effective in their connection to curriculum.

In answer to one of the original research questions (viz., What are the factors that shape, guide, and influence a high school band directors' values?), I return to the constructivist perspective described by Wiggins (2007) regarding the power that prior experience holds to inform beliefs and one's understanding of the larger world. I also harken back to Carter and Anders (1996) "personalized teacher education" (p. 561) to offer a proposition to current music educators and music-teacher educators who look to positively change their pedagogy and that of future music educators: Fully account for and deliberate upon past experiences as students in instrumental music at all academic levels and how those experiences and the lasting impact of former teachers inform pedagogy and curricular choices.

Dewey (1904) advocated for a similar investigation of music educator practice, leading to new forms of pedagogy, practice, and student experience:

The thing needful is improvement of education, not simply by turning out teachers who can do better the things now necessary to do, but rather by changing the conception of what constitutes education (p. 30).

Just as Dewey advocates for us to consider changing the idea of what comprises education; there is a need for music educators to be aware of just how much of their pedagogy is being “passed down” from their own past experiences. These “passed down” curricular approaches and experiences disallow the initiation and growth of new pedagogical ideas and approaches.

One area that did not emerge in this research was the specific idea of *eudaimonia*, or the ideal of human flourishing, within music education. Elliott (2020) discusses *eudaimonia* as a connection to “well doing” (p.107) that is led by a sense of ethics. Elliott (2020) stated, “So, ethically-guided doing is centrally related to personal and/or interpersonal projects and related groups that children and young people engage in and with which they may decide to identify” (p. 109). Elliott (2020) cites the famous ensemble conductor Herbert von Karajan as an example of unethical musical action in programming of the music of anti-Semitic composer Richard Wagner. In contrast, Elliott (2020) cited the ethical actions of conductor Erich Kleiber’s rejection of his contract with La Scala for the institution’s anti-Semitic position. Elliott (2020) stated:

When music making is carried out with careful attention to (1) musical expressiveness and many social, cultural, political, and other contextual factors that affect music making and listening, and (2) respect for the people involved in making, listening to, and learning music in specific situations, then music and music education are valuable sources of ethical insight.

Retuning to Weimer (2013), “The classroom is a microcosm of the world: It is the chance we have to practice whatever ideals we cherish” (p. 33). The “ideals” Weimer refers to are those values the high school band director has formed/constructed through lived experience, brought to the classroom for their students to experience. However, this research has shown that values are not fixed, as the music educators in this study reflect an evolution from a teacher-oriented value system to an inclusive student-centered perspective. Participants Bob and Dave make mention of this evolution in their own pedagogy. Harkening back to Elliott and Silverman (2015), music educators are encouraged to consider the educational needs and experience of the student as they develop their philosophy of music education, and craft their pedagogical approach

As a response to research question five (viz., How do these values and biases evolve over time?), I offer a second proposition to current music educators and music-teacher educators who look to positively change their pedagogy and that of future music educators: Consider one’s evolution as a music educator. How have one’s educational values evolved, and due to what influences? Are students receiving a high school band experience that may in some ways be deficient to their needs? Thinking back to Elliott and Silverman (2015), could music educators’ actions and educational decisions as informed by their values be deemed “ethical”? How so? Is there a recognition of the student and a compassion for their voice in the artistic experience of the school band program?

Shulman (1995) also speaks of the role the inherent values a music educator possesses play in designing and shaping their curriculum. However, Schulman (1995) offers an additional postulate in the connection of “how we teach” and the reason “why” we teach the way we do:

The professional holds knowledge, not only of how the capacity for skilled performance – but of what and why. The teacher is not only a skilled master of procedure but also of

content and rationale, and capable of explaining why something is done. The teacher is capable of reflection leading to self-knowledge, the meta-cognitive awareness that distinguishes draftsman from architect, bookkeeper from auditor. A professional is capable not only of practicing and understanding his or her craft, but of communicating decisions and actions to others (p. 132).

Shulman implores music educators to communicate with students and other stakeholders the underlying reasons behind their pedagogical decisions, allowing students to, “see behind the curtain” into those reasons that are informing their student experience.

Implications for Future Research

This study was centered around the perspective and experiences of the high school band teacher, without the student voice present during the investigation. Teachout’s (2007) research found that 21st-century music education has fallen short of creating an environment that fosters the whole student. Music education researchers and educators in music teacher preparation could consider future studies to include the investigation of the *student* perspective in interpreting and understanding high school band director values. Specifically, an investigation into students’ views pertaining to the significant impact, interactions, and experiences they are provided as participants in music education, and what students interpret as the underlying values of their high school band director—compared with what students deem as important for their education—could be of interest. This could serve to instill current and future music educators with a deeper understanding of the impact of the operationalization of values in the classroom.

This study found that the collegiate music experience can inform music teacher values. I harken back to Carter and Anders (1996) “personalized teacher education” (p. 561) that focuses on coming to terms with oneself, highlights self-efficacy, defines a teacher’s values, and allows

educators to come to terms with their own meanings and teaching styles. Music teacher educators could consider further investigation and assessment of collegiate level pre-service music education program curriculum to investigate where and if there are areas for inclusion of discussion and deliberation regarding the construction of pre-service music education student identity and subsequent values, and the impact developing identity and values have impact upon the construction of music education philosophy.

Connecting to Ballantyne's (2005) work in music teacher identity, pre-service students should be asked to investigate what they perceive as their professional identity within the spectrum of musician/teacher—as well as if this identity determination is deemed to be dynamic or static. This could allow music teacher education programs to fully account for the impacts of the entire pre-service student experience and assist music teacher education programs in the design of curricula for students matriculating into the profession. I concur with Allsup's (2016) suggestion that pre-service music programs expand the curriculum for students enrolled beyond the development of skill acquisition, and into the central aims of music education – which can include the investigation of what motivates curricular choices. As research by Feiman-Nemser (2001) found that an initiation of established educator practices occurs after 5 to 7 years of experience in the profession, music education researchers could consider future studies to include an investigation into the implementation of a study that tracks a cohort of burgeoning music educators as they enter the profession (year one), assessing their past experiences as students at all educational levels, including tracking their values for music education, and how these newly minted educators plan to operationalize their stated values within their high school band programs. This same cohort of high school band directors would return after five years in the profession to assess how their pedagogy and their values have evolved, and what that evolved

operationalization looks like. The methodology employed in this study could be expanded to include a focus group of the cohort for group-wide discussion amongst the participants to discuss their experiences.

Conclusion

Music education is education in and through music. Teaching is a transitive verb (Elliott & Silverman, 2015, p. 18). Teaching is action, which for the Greeks brought philosophy, from *philos* (loving) and *sophia* (wisdom), out of abstraction and into the practicality of reality (Elliott & Silverman, 2015, p. 26). This study found inspiration in the dynamic and artistic educational work of high school band directors and the meanings behind the reality that their students experience on one side of the music stand. *How* and *why* have been the binary agents of this investigation, in hopes of inviting current and future high school band directors to look upon their pedagogical practices with fresh eyes and new ears, listening past the way their ensembles merely sound to the values that advocate why a certain type of performance exists at all. Looking beyond the activity of high school band program curricula allows a view of the true source of inspiration and direction for an improved pedagogical practice.

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Appendix

Interview Protocol

Objectives	Questions
Introduction	<p>Thank you for your willingness to discuss your band program today with me. My name is Gregg Whitmore, and the purpose of my project is to learn about your values regarding music education.</p> <ol style="list-style-type: none"> 1. Please describe your upbringing. <i>Follow-up Question: Please describe a significant moment early in your life that still affects you.</i> 2. Please describe how your upbringing may inform your teaching. 3. How did you get involved in music? <i>Follow-up Question: Did you believe you would be making music as a profession?</i> 4. How long have you been teaching? 5. Where do you teach? How long have you been at that institution? 6. Is this your first job? How many other schools have you taught at prior to this one? 7. Please describe your journey into music education. <i>Follow-up Question: How would you say that this journey affected your current teaching?</i>
The High School & College Band Experience <i>(Research Question Number 3)</i>	<ol style="list-style-type: none"> 8. Describe your high school band experience as a student. 9. Please describe your high school band director. 10. Please describe an experience that was significant experience for you in your years as a high school band student. 11. Please describe your college band experience as a student.

Objectives	Questions
<p>Identity Establishment (Research Questions Numbers 3 and 4)</p>	<p>12. Please describe a collegiate music educator that was a significant influence for you.</p> <p>13. Please describe an experience that was significant for you in your college years as a student.</p> <p>14. What challenges or expectations do you feel from your collegiate music education experience? <i>Follow-up Question: How do you address these challenges or balance these expectations?</i></p> <p>15. Do you still communicate with those educators that had a significant impact on you as a high school or college student? <i>Follow-up Question: Please describe that interaction. Follow-up Question: How has your relationship changed, and how has the new relationship had an impact on you?</i></p>
	<p>16. Please describe how you see yourself within the music education profession.</p> <p>17. Discuss your decision to become a music education major in college. <i>Follow-up Question: Please describe any concerns in that decision, and how you resolved those concerns.</i></p> <p>18. Please describe what makes you unique as a music educator.</p> <p>19. Please describe any pressures you feel in your current post. <i>Follow-up Question: Where do these pressures originate? How do you address these pressures?</i></p> <p>20. Describe the challenges you feel in your current identity as a music educator. <i>Follow-up Question: Why do you feel that this is so? How do you alleviate these challenges?</i></p> <p>21. If you could go back to your undergraduate experience what would you do differently?</p>

Objectives	Questions
<p>The Band Program of a High School Band Director (<i>Research Questions Numbers 2 and 5</i>)</p>	<p>22. Please select one of the following descriptors, or rank them from most important to least important to you:</p> <ol style="list-style-type: none"> A Musician. A Music Educator. An Educator. A Conductor. <p><i>Follow-up Question: Please elaborate on your answer.</i></p> <p>23. Is there a difference between each of the roles mentioned above? Please describe.</p> <p>24. Please describe your high school band program.</p> <p>25. Please describe the structure of your band program.</p> <p>26. Please describe your literature programming process for your ensembles. <i>Follow-up Question: Why do feel it is important to play the literature you play?</i></p> <p>27. How do you feel about marching band/pep bands? <i>Follow-up Question: How much of a role do these ensembles have in the overall structure of your program?</i></p> <p>28. How would your colleagues describe your band program? <i>Follow-up Question: Why do you believe that they have this impression about your band program?</i></p> <p>29. Please describe what makes your band program unique.</p> <p>30. What would you say are the student opinions of their experience in your program? <i>Follow-up Question: Why do you believe that this is so?</i></p> <p>31. Please describe your thoughts about competition in music education. <i>Follow-up Question: Does competition surface in your program in non-traditional ways?</i></p> <p>32. Is the band program where you currently teach different then it was when you arrive? <i>Follow-up Question: How and why did you make the changes that you made?</i></p>

Objectives	Questions
<p>Educational & Artistic Opportunities Within a High School Band Director's Program (<i>Research Question Number 1, 4, and 5</i>)</p>	<p>33. What are some of experiences you believe are important for the students in your high school band program? <i>Follow-up Question: Why do you believe that these are important?</i></p> <p>32. What do you think your band program does best?</p> <p>33. What can be improved in your band program?</p> <p>34. Please describe a significant experience that you have had with your students. <i>Follow-up Question: How has that experience shaped or changed your teaching practice?</i></p> <p>35. Please describe the challenges of begin a music educator in the 21st century. <i>Follow-up Question: How do you navigate these challenges?</i></p> <p>36. Please describe how your beliefs about music education have evolved from the beginning of your career until now. <i>Follow-up Question: Please describe why this evolution has occurred.</i></p> <p>37. What makes your high school band program unique? <i>Follow-up Question: Why is this so?</i></p> <p>38. How would you colleagues describe your program? <i>Follow-up Question: Is this description accurate? Please elaborate.</i></p> <p>39. Describe the expectations and pressures of your parents, community, and administration.</p> <p>40. How do you balance the expectations and pressures of your parents, community, and administration with your own value system? <i>Follow-up Question: Can you give me an example of each scenario?</i></p>

Objectives	Questions
Closing	<p>41. Please describe a dream performance or educational opportunity that you have for your students. <i>Follow-up Question: How are you working to bring this opportunity to fruition?</i></p> <p>42. Thank you for your time, and for all that you do for your students as a music educator!</p>

Table 1
Band Program Comparative Summary Data Table

Directors	Features Competitive Marching Band	Participates in Band Festivals	Ensembles Travel Regionally	Programs Quality Literature	Offers Private Lessons
Sam Drews	Parade	X	X	X	X
Mark Carper	Field	X	X	X	X
Dave Tosh	Field	X	X	X	X
Bob Mace	Field	X	X	X	X
Betty Doyle	None	X	X	X	
Donald Vewis	Field	X	X	X	
Ben Wales	Field	X	X	X	
Brian Rogers	None	X	X	X	
Mark Harrison	Parade	X	X	X	
Ben Treco	Field	X	X	X	X
Clare Darnes	Field		X	X	
Mark Fisher	Field	X	X	X	X
Carl Mix	Field	X	X	X	X
Totals		92%	100%	100%	54%

Table 1, continued
Band Program Comparative Summary Data Table

Directors	Offers Sectional Coaches	Membership in SCSBOA	Program Offers Significant Travel Opportunities	Curriculum Features Character Education Elements
Sam Drews	X	X	X	X
Mark Carper	X	X	X	X
Dave Tosh	X	X		
Bob Mace	X	X	X	
Betty Doyle		X		
Donald Vewis	X	X		X
Ben Wales	X	X		
Brian Rogers	X	X		
Mark Harrison	X	X		X
Ben Treco	X	X		
Clare Darnes				X
Mark Fisher	X	X		
Carl Mix	X	X	X	
Totals	84%	92%	31%	38%

Table 2
Participant Interview Protocol Response Comparison

Directors	Recognized Music Ed As Profession In Middle School	Conducting/Teaching Experience in High School	Educational Process In Programming	Primacy of Programming Quality Literature	Identity Selection/Ordering: Musician (M) Educator (E) Music Educator (ME) Conductor (C)
Sam Drews	X	X	X	X	E
Mark Carper		X	X	X	M
Dave Tosh	X	X		X	M
Bob Mace	X	X	X	X	E
Betty Doyle	X	X	X	X	M
Donald Vewis	X	X	X	X	E
Ben Wales	X			X	M
Brian Rogers	X				ME
Mark Harrison	X	X		X	M
Ben Treco	X	X	X	X	E
Clare Darnes	X			X	ME
Mark Fisher	X	X	X	X	M
Carl Mix	X	X	X	X	C
Totals	92%	77%	62%	92%	

Table 2, continued
Participant Interview Protocol Response Comparison

Directors	Competition: Positive Or Negative Outlook	Covert Internal Band Director Competition	Challenged By Music Association	Positive Experience In High School Band	Negative Experience in High School Band
Sam Drews	Positive	X	X	X	
Mark Carper	Positive	X			X
Dave Tosh	Positive	X	X		X
Bob Mace	Negative	X	X	X	
Betty Doyle	Negative	X		X	
Donald Vewis	Positive			X	
Ben Wales	Positive	X	X	X	
Brian Rogers	Positive	X		X	
Mark Harrison	Positive	X		X	
Ben Treco	Positive	X		X	
Clare Darnes	Negative	X	X	X (Orchestra)	X (Band)
Mark Fisher	Positive	X	X	X	
Carl Mix	Negative	X		X	
Totals	70% Positive 30% Negative	92%	46%	85%	31%

Table 2, continued

Participant Interview Protocol Response Comparison

Director	Marching Band/Pep Band Thoughts	Challenged To Balance Community/School Pressure	Challenged by Internalized Pressures	Challenged by Socio-Economic Status of Community	Evolution of Values Away From Competition
Sam Drews	Positive		X		X
Mark Carper	Negative	X	X	X	
Dave Tosh	Positive	X			X
Bob Mace	Negative		X		X
Betty Doyle	Negative	X			
Donald Vewis	Negative	X	X		X
Ben Wales	Negative	X			X
Brian Rogers	Positive	X	X		
Mark Harrison	Positive	X	X	X	X
Ben Treco	Positive	X	X		
Clare Darnes	Positive	X		X	
Mark Fisher	Positive		X	X	X
Carl Mix	Negative				X
Totals	54% Positive 46% Negative	69%	62%	31%	62%

Table 2, continued
Participant Interview Protocol Response Comparison

Directors	Evolution of Values Towards Increased Educational Experience	Recognition of Personal Evolution	Evolution of Programming	Evolution of Values Due to School/Community Influences
Same Drews		X		X
Mark Carper	X	X		
Dave Tosh		X		X
Bob Mace	X	X		
Betty Doyle		X		
Donald Vewis	X			
Ben Wales			X	X
Brian Rogers		X		
Mark Harrison	X		X	
Ben Treco	X		X	
Clare Darnes				X
Mark Fisher				
Carl Mix				X
Totals	38%	46%	23%	38%

Table 2, continued

Participant Interview Protocol Response Comparison

Directors	Desire to Travel As Extension of Curriculum	Desire to Collaborate with Professional Musicians or Composers	Desire to Connect Students to Music Post High School	Externally Competitive High School Band Experience	Internally Competitive High School Band Experience
Sam Drews	X	X	X	X	X
Mark Carper	X		X	X	
Dave Tosh	X			X	
Bob Mace	X			X	
Betty Doyle	X	X			X
Donald Vewis	X			X	
Ben Wales				X	X
Brian Rogers	X				X
Mark Harrison	X		X	X	
Ben Treco	X			X	
Clare Darnes				X	X
Mark Fisher				X	X
Carl Mix		X		X	X
Totals	69%	23%	23%	85%	54%

Table 2, continued
Participant Interview Protocol Response Comparison

Directors	Significant Influence Of High School Band Director	Significant Influence Of College Band Director/Instructor	Pressures Felt By Collegiate Pedigree	Chief Challenge Is Fundraising
Sam Drews		X	X	
Mark Carper	X			X
Dave Tosh	X		X	X
Bob Mace	X	X		X
Betty Doyle	X		X	X
Donald Vewis			X	X
Ben Wales				X
Brian Rogers		X	X	X
Mark Harrison	X	X		X
Ben Treco		X	X	
Clare Darnes				X
Mark Fisher	X		X	X
Carl Mix	X	X	X	X
Totals	54%	46%	62%	85%

Biography

Gregory X. Whitmore (gwhitmore@fullerton.edu) is an Assistant Professor of Instrumental Music Education at The California State University Fullerton School of Music; and is Music Director of the Pacific Symphony Youth Wind Ensemble. Dr. Whitmore has conducted ensembles in concert venues of cultural significance in the United States and Europe. Dr. Whitmore is the Second Place Winner of the 2017 American Prize in Conducting. Dr. Whitmore

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