

Article URL:

http://topics.maydaygroup.org/articles/2021/Regelski_2021.pdf

The 'Teacherly' Self of Music Teachers

Thomas A. Regelski

University of Helsinki

ABSTRACT

Dramaturgy, a specialization of *microsociology* (the study of face-to-face interactions) describes the social action of *the Self impression presented to a public*. The 'teacherly' Self, is engaged, in "social actions" with different "publics," each of which calls for a somewhat different "role" governing relevant impressions given. Students in schools are the main public, but so are the professional impressions gained by their parents, colleagues, and administrators. Surveyed here are a range of generalized teacherly roles music teachers "script" (or accept) for their teaching praxis: for example, *recipe* and *delivery* teaching of "what works" and "best practices," *Pied Pipers*, *lead* and *push* teachers, teachers as *coaches* (not *maestros*), *praxicalists*, and more. This application of dramaturgy to music education critiques some common 'scripts' as neither in the best interest of students nor of music in the lives of graduates and describes easily understood models for pre- and in-service teachers.

Keywords: Dramaturgy, methodolatry, microsociology, curriculum, social action, musicianism, aesthetics, helping profession, Erving Goffman

INTRODUCTION

Abundant research exists on "teacher identity," particularly on the binary of "teacher" and "musician."¹ However, the particular manifestations of Self by a music teacher are central to the 'teacherly'² impression given to students, administrators, colleagues, and parents. The particular social 'role' adopted in working with students in a particular teaching assignment helps determine the effectiveness of instruction in important ways, and the

related professional Self a teacher presents to colleagues and parents. For example, many music teachers exhibit a *teacherly* Self that clearly conveys that they value students at least as much as music. Others can demonstrate a *musicianly* Self keen only to put on concerts with students, with few or no concerns about whether such experiences result in any effective independent musicianship after graduation.

A "CALLING"

In the sociology of professions, a "calling" is the *altruism* to join a profession for the good it provides for others. For music teachers concerned only to put on concerts rather than to open up a lifelong praxis of musicing, the calling is more to music than to planning for and pedagogically insuring musical benefits provided for students as adults.³ They enjoy making music with students, but their intention of bringing music to students is limited only to carrying out certain music-based routines (rehearsals, lectures, activities, performances, etc.) in places called schools. This might be compared to clergy who perform their usual activities in church unconcerned with the spiritual lives and fates of parishioners in the world outside of church. Similarly, music teachers with a weak calling for promoting *student musicianship* fail to prepare graduates for musicing into adult life. Concern *beyond* simply making music with students takes curricular planning and pedagogical practices that insure carry-over beyond graduation. The *ethos* of teaching music (see praxis below) requires more than organizing the next concert.

Musicians who enter teaching after dropping out of the talent race of professional music are easily tempted to the script "I am a trained musician," "musicians make music." "Therefore, any lasting educational benefits to students, musical or otherwise, are automatic or spontaneous."⁴ This logic entails no more than planning one concert after another for 8 years. More on scripts follows.

HELPING PROFESSIONS

"Helping professions" are recognized by sociology as committed to helping those in society with certain needs (therapy, medicine, clergy, social work, teaching, etc.). They typically rely for their effectiveness on the practitioner's sense of a 'calling' to the profession (see

above). This *altruism* is the commitment serve a need—e.g., human (medicine), social (law enforcement), religious (clergy), or other under-recognized service (welfare provisions)—*that amounts to why the profession exists at all*; one people cannot or do not provide for themselves. Providing a music education in school is such a service.

The altruism of the teaching profession occasions a selflessness or self-sacrifice that foregoes other options in life, such as earning wealth. As a result, many of the helping professions have only modest earning-power. New entrants realize that and look to the pleasures of successfully fulfilling the ‘calling’ for their dedication to professional praxis.⁵

VERSATILE COMPETENCE

Most professions typically serve a variety of ‘clients’ and their different needs, and the practitioner must take care to give them equally effective treatment. For the same reason, a practitioner must be competent in dealing with the range of needs served by a particular professional assignment. In music teaching, for example, music teachers often work at multiple levels or across several specialties. A case at point are instrumental teachers who are assigned by building (often starting in middle school). In addition to instrumental lessons and ensembles, then, they usually also must teach general music.

Certification laws typically specify “music teacher” not “instrumental teacher”; but the reality is that teacher preparation often leaves instrumental teachers unprepared to teach general music, and piano and voice teachers unprepared to offer instrumental lessons classes.⁶ Some take the change of venue with integrity (i.e., professionally) and even come to enjoy the variety.⁷ One band teacher I formally observed over three periods as part of a state mandated music curriculum review, however, filled his allotted general music assignment by playing media (films, DVDs, YouTube, etc.) for forty-five minutes five days a week for ten weeks (while he read a magazine); then presumably the same thing for subsequent classes every 10 weeks for the rest of the year. Teacher?

In that same small city school system, elementary music teachers were also assigned by building and therefore in addition to their general music and choral duties, started all the beginning band and string students (thus freeing the instrumental teachers for middle

school general music and instrumental assignments). These elementary school music teachers were committed to the students. Much of the success of the instrumental ‘program’ in that system was due to their effectiveness and diligence in starting students on instruments (strings, too). It seems fair to describe their Self-identity as “music teacher,” as per the certification in that state, regardless of their primary performance means—usually voice and piano.⁸

SELECT VS. NON-AUDITIONED GROUPS.

Another common situation has an ensemble teacher directing “select” ensembles (membership by audition),⁹ that represents the best student performers a school has to offer, but who also directs one or more general-membership ensembles open to all students. The challenge, of course, is to show one’s teacherly Self as being *as* committed to and enthusiastic about the non-auditioned groups as for featured select groups. (Steel band students are as needful of a director’s full professional commitment as the jazz ensemble.) A director’s *musicianly* Self (sometimes ego) is typically on display with the select groups (which is fine, if not egotistical). But their *teacherly* Self is often seen more in the results obtained with the non-auditioned groups—and by “results” is meant not only concert entertainments, but what such non-select students learn that prepares them for musicing in life after graduation.

PROFESSIONALISM

The ‘calling’ to praxis in a profession¹⁰ typically is reflected in the sense of commitment and competency the practitioner shows in conducting that praxis. The social status of a profession is publicly determined by *all* colleagues in a particular field. In the case of teaching as a helping profession, being seen as teacherly, not just a musician, is very important. In this, what that teacherly Self amounts to is often (a) the music teacher’s critical consciousness of Self (personal and professional); (b) critical reflection in adopting an effective teacherly Self; (c) pride in being a member of one of the world’s most important professions; (c) commitment to enthusiastically carry out their professional responsibilities and thus (d) of being ‘true’ to the *ethos* of the praxis. People are naturally

outraged, for example, when a helping professional violates the trust of children or others (e.g. elderly) in their care. Many professions also have continuing education requirements to maintain a practitioner's professional competency in light of new praxical expectations.

CONSPICUOUS INCOMPETENCE

Professional altruism motivates competence. But not all lack of such 'caring' rises to the level of abuse. A sliding scale of incompetence or lack of 'professionalism' always exists that can plague any profession and its members' social status—which is to say competence is not always black and white. However, unfortunately there exist some unequivocally incompetent teachers in their subject matter¹¹ or teaching capability (disorganized, confusing lessons, directions, etc.). With tenure, these teachers are usually difficult to remove; but drag down the professional status of all other teachers. Some teachers are mediocre or struggling; schools often have programs where such teachers gain help from colleagues or in special retraining seminars. Sometimes this coaching is musical (e.g., learning new instruments), sometimes improves technical teaching skill (e.g., the difference between lecturing and teaching), sometimes addresses the teacherly Self (see dramaturgy examples below)—sometimes all three.

MALPRAXIS AND "STANDARDS OF CARE"

In some professions, such as law and medicine, rulings of *legal malpraxis* remove incompetent or unethical practitioners from further unprofessional abuse of their constituents. Though teachers prefer to consider themselves professionals, they fail to meet important sociological criteria, especially as regard removal or professional discipline. Typically, the members of a full profession¹² 'police' the professional competence and conduct of colleagues. Thus, it is the testimony *in court* of peers (e.g., other doctors) that *protects the medical profession and its public* by legally determining medical malpraxis.

Importantly, *malpraxis* is adjudicated on the failure to observe *professional standards of ethical care*, not simply incompetence. This criterion adds an *ethic* to teaching as a prospective profession, which is a trait that distinguishes a praxical music curriculum.

Praxis, by definition, is an *ethical action* undertaken on behalf of promoting ‘right results’ for others. Aside from sexual abuse of students, mechanisms for removal of incompetent teachers in public education are compromised with exceptions; in fact, teacher unions exist in part to prevent direct removal.¹³ It seems obvious that a music teacher can have a personable teacherly Self, but fail to observe relevant standards of care. For example, the student teacher who reported that her cooperating teacher selected individual students, telling them personally to move their lips with the lyrics and to smile, but not sing during the concert.

MUSIC TEACHERS’ UNIQUE TEACHERLY SELF?

Some teachers unwittingly adopt types and models of persona, behavior, attitudes, values, and modes of personal interaction that are characteristic of the subjects they teach. Theater, music, and art teachers are often motivated in professional and personal directions by their art forms and these traits can sometimes flow over into their teaching: e.g., the theater arts teacher who often seems to be ‘on stage’, art teachers who look the role. Do history and mathematics teachers adopt a similar teacherly persona based on their disciplines? If so, the themes of dramaturgy are confirmed for those disciplines, as well.

DRAMATURGY: LIFE AS THEATER

Given the many teacher-student, teacher-parent, teacher-teacher interactions, findings of sociological *dramaturgy* can be useful understanding the construction of teacherly Selves. This discipline studies social interactions of everyday life—*the Self always playing different roles according to expectations for different social stages*. They are thus *microsociological*. Instead of studying aspects of general society (*macrosociology*), dramaturgy researches every day, face-to-face interactions in observational not statistical terms.¹⁴ It shares with phenomenological philosophy *an interest in activities of ones’ inner sense of Self and reflections on the effects of those activities*.¹⁵ Among many interesting and useful findings advanced by this discipline (which ought to be part of teacher training) is the genesis of the already mentioned *social Self*, as opposed to *one’s self-concept* or beliefs about one’s self

that answer the question “who am I?,” but not necessarily “what am I?” The latter answer for music teachers entails further reflection on their social or professional Self.

Self-presentation theory

A key finding regarding the social Self relevant to professional teacherly impressions is a theory of Self known as *self-presentation theory*. It considers that people seek to control the impressions that other people form about them; that *the Self you present to a particular public varies* according to impressions given in social interactions with different publics.¹⁶ This comes as an uncomfortable premise to those who believe they have a ‘true self’,¹⁷ a ‘real me’ and that their personal Self is fixed at some point in life. But for dramaturgy, that is a mistake! And the mistake, *unobserved*, almost always creates socio-personal difficulty in *social actions*, for example, in families or teaching.

Social actions

A social action is one that takes into account the behavior of others in its fulfillment, usually changing or strengthening it based on feedback. An *asocial* action, then, is one carried to conclusion with no adjustment for the reactions or behaviors of others. Teaching is a social action and should take into account, on the moment and in the long run, the behavior of the public in question: students, peers, parents. The different “publics” for interpersonal social actions often demand different criteria for giving impressions relative to the success of those actions. School students, then, are a *public* of key concern regarding the teacherly Self presented in school for instruction. So are students’ parents, colleagues, and school administrators. Social impressions count! Teachers whose Self ignores the responses of students fail to follow up on problems, such as students who don’t practice, those who act out, or talk during rehearsals.

Examples in everyday life are copious due to their frequency. For example, social interactions of a wife with her mother and her mother-in-law usually calls for the “presentation” of a somewhat different Self.¹⁸ The individual who wields authority as “boss” on the job creates troubles when presenting the same bossy Self at home, ordering around spouse and children. The fact that this happens creates a sometimes troubling

difference between the social actions typical of home and those of school; some children run wild at home, or are not used to being *reasoned* with, only given orders. And vulgar language used at home isn't allowed in school (or 'good' society).

Teacherly Selves and the "hidden curriculum"

The music heard daily in the home also is sometimes resisted by the *hidden curriculum* of music teachers who have limited views about "good music" and what is or is not worth including in a music curriculum. The "hidden curriculum" is the unspoken (tacit) or implicit curriculum that, in effect, is "soaked up" informally (inductively) by students, all day, in every class. It is the attitudes, values, and certain other kinds of learning, habits, and behaviors that result from the institutional structure of formal schooling itself: the norms, beliefs, rules, routines, and social structures of daily school life. It sends implicit messages to students about socially legitimated or 'proper' behavior, language, differential power (e.g., students are to teachers as teachers are to administrators), social evaluation, proper social actions, what kinds of knowledge exist, and which kinds are valued by whom. What *isn't* included in the explicit curriculum is the hidden curriculum *teaching* students that 'their' music from the streets, home, or ethnic group is not good music, perhaps not even music.¹⁹ For example, large numbers of immigrant Puerto Rican children in a school may typically go without any attention to the rich musics of their ethnic heritage. Non-Puerto Rican students also miss out on a valuable fund of musicing.

In sum, the social Self a teacher will present to different "publics" varies as mother, wife, daughter in law, church organist, scout leader, and conductor of the community choral group. For success with each "public" and its musical needs and interests, a somewhat differently functioning Self needs to be presented. One geared to important differences between "publics" and the "social actions" characteristic of most publics.

Roles/Scripts.

Given the above, the socially generated Self is exposed to and learns (or not, to its regret) from family, community, and society, a wide variety of *social scripts* or '*roles*' to be '*played*' (or *uncritically accepted, sometimes created*) in the conduct of social actions. Many children,

depending on age, have not yet learned these at home, from grandparents, in church, (etc.) or internalized them for appropriate social use. Teachers who tend to being censoriousness and who are professionally unprepared for age-typical behavior may remark in the faculty room on the *behavior* of young students as being like untrained animals²⁰ This makes as much sense as blaming a pilot for turbulence.

Lion Tamers and drill sergeants.

To begin with, teachers whose expectations are for a smooth flight are likely to fashion a *lion tamer* Self (“Never turn your back,” the new teacher is advised; “Don’t smile until Christmas”). Those ignorant of developmental and educational psychology (e.g., Piaget, Vygotsky) and the “constructivism” of cognitive psychology are too likely to ‘script’ themselves as *drill sergeants* leading training models of instruction. Such *trainer-teachers* excel with routine, repetition, memorization, tests, oblivious of more professionally enlightened methods and materials. Their students may come to see such teachers as a threat, and concentrate mainly on behaving, following directions, and pursuing rare rewards (“Who will be quiet enough to play the hand drum?”). Non-music administrators are likely to see well-ordered classes according to local standards. But it may be that most dogs have more ‘affection’ for their trainers than do the students of these teachers. Such a regimented Self does not promise lasting results or positive student memories, only orderly lessons. Such teachers are unwilling to explore formats where students explore and engage with music, and produce musically creative results.

Delivery methods, pre-fab curriculums, teaching modules

Some teachers thrive on “delivery methods”²¹ of “pre-fab”²² curriculums. Preplanned (“*pre-fabricated*”) lessons and materials of previous generations are often still in use, or have been replaced with a succession of other lessons that are ‘delivered’ to class after class year after year with insignificant or no variation. In the U.S.A., “teaching modules” have become commonplace (c. 2021). Issued by authorities in some state education departments, and by textbook publishers, often for each course at each level, these provide the ultimate to date in pre-fab curriculums. Crammed with activities, information and ‘concepts’ to be

“covered,” teachers end up struggling to complete the modules in the delivery times claimed— since the realities of classroom instruction, schedules, vacations, snow days, learner differences (etc.) cannot be realistically calculated for each teacher.

Coming from state education departments, these modules seem to represent a deep cynicism about teachers’ professionalism. Sociologists of education describe such developments as “*deprofessionalizing*” teaching. So far, music education seems to have evaded such prescribed, module-based teaching. However, instrumental “methods series” can tend to have this appeal *as often used*;²³ thus instrumental faculty will often spend considerable time deciding which will be the basis of their uniform ‘delivery’ of instruction.

“What works”

Such ‘*delivery*’ teaching depends on a teacherly Self easily comforted by how-to *recipe* and *prescriptive teaching* implementing lessons they feel assured have the supposed certainty of “what works.” “What works” is always false advertising!! Whatever succeeds (i.e., in producing valuable learning) varies according to a host of variables, not the least of which are the different situations of individual communities, their students, school systems (resources, schedules, etc.) and even geography (as I learned from music teachers who teach Lapp (Finland) Inuit (US and Canadian) students above the Arctic Circle). Closer to home, consider the differences between urban, exurban, sub-urban, rural, and remote residential schools. It is a lie and pure folly to make any pragmatic claims that such lessons “work” everywhere they are ‘delivered’ or that results are in some way automatically ‘good’.

Best practices

The same is true for the industries and groups promoting “best practices,” “music learning theory,” and the like. In all cases, it is not the “what works” claims or “best recipes,” but *the teacher’s design and execution of instruction in consideration of locally situated curricular needs*. That involves curricular planning and a lot of philosophical and educational thinking—for which too many music teachers are unprepared. An insecure teacherly Self, especially of many beginning teachers, rather than risk pondering themselves *what of all*

that could be learned is most worth teaching, how to teach it and judge its success by pragmatic criteria for its contribution to their students' musicianship, judge the success of their pre-fab lesson by how successfully it was 'delivered'—though criteria of "success" can mean students simply followed directions or found the lesson appealing. A supposedly "best practice" that is 'delivered' with no complications or surprises is, without further concern, thus automatically regarded as a valid contribution to students' musical growth. Whether the learning supposedly at stake in that lesson ever positively carries over to future musicing in graduates' lives is taken for granted—a professional cop-out.

The litany for following 'delivery' scripts is believing that good methods, *judged 'good' (by someone, but who?) in advance of use* (e.g., by action research?²⁴) automatically promote 'good' results when 'delivered' competently. Proper action research in education studies the effectiveness of methods or materials for benefitting a *situated* educational context. It does not usually make claims to "best practices" or "what works." It uses *standard research techniques* and *experimental controls* to 'test' what is most advantageous, given the everyday situatedness in a particular school, community, age-group, budget, and so on—not as though for conditions applying everywhere. This research base is rarely if ever the case with "what works" or "best practice" recipes.

Methodolatry

Unfortunately, student teaching practicums usually imprint this *methodolatry*²⁵ by judging how well a practicum student's planned lesson is delivered, with little no interest in whether anything was taught of useful or lasting value. A related problem is that practicum students quickly catch on to the fact that if they teach "a la mode" of their cooperating teacher, lessons are most successfully 'delivered' with those same students—especially when the supervising professor or music administrator visits. In comparison, a practicum student who tries to rehearse a chorus used to being taught by rote from the piano stands little chance of succeeding with more enlightened approaches to teaching music reading and other musicianship basics.

If the cooperating teacher was oriented to recipe and prescriptive teaching, the first month of teaching in the beginner's professional position quickly exhausts their repertory of "what to teach" and starts a career of endless variations on inherited lesson plans, searching for ever-more recipes, attending workshops featuring "what works" demonstrations and hand-outs, combing the Internet for lessons to trade or for sale, and similar options.²⁶ Neither the supervisor nor student teacher are usually aware of where the lesson, even if delivered successfully, fits into a curriculum, if one exists, leading to independent musicianship and musicality that can serve students after graduation. The possibility arises that a *lesson plan is being taught* not music!

Curriculum

Any lack of a curriculum suggests the possibility that lesson plans are being taught, as though for their own sakes! Teachers prefer to believe teaching their pre-fab lessons and materials somehow *automatically* accumulates into a meaningful curriculum. Instrumental teachers prefer to believe that the cumulative concert literature over eight years **is** the curriculum. Both beliefs are wrong. Curriculum is not a random collection of musical "experiences," but a *guided path* (literally, "a course run") by which particular learning outcomes are pursued.²⁷

Fun vs. criteria?

Nonetheless in the eyes of administrators, these teachers have their classes under control, students look productively busy, and are smiling.²⁸ Students may remember such teachers according to how pleasant they were (an important plus) and whether or not the activities were fun or criterion-based and thus demanding of progressive results (an important distinction). If demanding, did they lead to embarrassment at not correctly fingering a note on the recorder or not keeping a steady beat in a rhythm exercise? To being accused of shouting, not singing? Action learning and teachers of praxical curriculums regularly consider individual student needs, changing times, and other important variables and, in turn, criteria for developing functional independent musicianship that can serve students into adulthood.²⁹

Pied Pipers' activities

An even more disconcerting kind of 'delivery' methodolatry is the *activities approach* teacher or the teacherly self crafted as a Pied Piper³⁰ who has no curriculum and offers only "fun activities" one after the other. These classes are, in effect, musical entertainments for students, at most an affective release from their regular classes. Pied Piper teachers, of course, assume their *one-shot*³¹ lessons actually teach something but what that is they often cannot demonstrate next week.

Such lessons are 'self-sufficient' lessons that, aside from engaging with music somehow, have *no directly productive effect on learning activities that follow*. In other words, that result in no progress from or connection to other lessons; only are concerned with singing a seasonal song, for example. One-shot lessons also are characteristic of 'delivery' teachers. Teaching a rote song, mounting a rhythm activity, organizing an Orff activity, all usually qualify as one-shot lessons—at least to the degree that the lessons for which they are supposedly *readiness* do not directly profit from effective carryover or *transfer of learning* from the original (preceding) lesson.

Readiness and Transfer of Learning

"Readiness" in educational psychology is learning that is needed for a new lesson to succeed in producing progressive learning; something already known or a beginning-level skill that can be advanced (e.g., already knowing a fingering that will be in a newly assigned song). "Transfer of learning" is the predictable capacity for learning from one lesson to continue to function effectively in support of (relevance to) one or more subsequent lessons (e.g., having learned use of that fingering in a previous lesson, without the need for re-teaching). These two staples of educational psychology are regularly ignored by one-shot teaching (and much of music teacher preparation). For Pied Pipers, students thus need only to be engaged in 'fun' activities, one after another, week in and week out. These activities rarely have any criteria by which *actual learning progress* can be judged! Students judge them and the teacher according to enjoyment provided. These teachers are often

remembered fondly, though musical learning as such is hit or miss and unpredictable as far as its usefulness is concerned for future musicing.

A school concert also can be considered one-shot to the degree it does not *directly* promote readiness and transfer to new literature and more advanced skills. Progressive literature that gradually challenges and advances every section requires curriculum planning. Even then, knowledge and skills are limited to that particular ensemble literature.

Recreational musicing

Closely related to Pied Pipers are teachers who script their role as *recreational music leaders*, similar to summer camps—presenting a Self pleasantly offering mainly sing-alongs, rhythmic, movement, dancing, and other ‘fun activities’.³² In fact, more than a few teachers admit to career interest in music education based on their experiences in summer music camps. This choice may not exactly be a ‘calling’; since surveys of first-year music education majors frequently reveal that such summer experiences influenced their decisions about pursuing a music career that *avoids* the competitive world of professional musicians (often their parent’s criterion and choice!), more than they show a calling for pursuing the social and personal power of music through musical schooling.

Purveyors of Pied Piper and recreation Self-scripts have not have noticed that school properly has institutional structure and purpose dictated by its distinct social role in society, which is (or should be) different than summer or other out-of-school musicking (the importance of which, by the way, shouldn’t be discredited). However, while making music with students *is* enjoyable, making music with students guided by a curriculum that promotes long-lasting skills, knowledge, and personhood benefits is different—and more challenging, and all the more rewarding! However, it requires methods and materials guided by a well-conceived curriculum, not just the next concert or seasonal song.

Multiple scripts

This often requires several scripts (or variations on one or more), that specifically include scripts as (a) a curriculum planner (including edgy social negotiations with colleagues), (b)

action researcher,³³ (c) accountability judgments (for both students and teacher), (d) adjudicator (of contests, festivals), (e) psychological counselor (for troubled students or needy colleagues), (f) mediator of contested issues (e.g., scheduling conflicts), (g) fund-raising capitalist, (h), budget negotiator, and usually more (plus family). All this, assuming a competent musician.

Consider the instrumental music teacher in a small school who starts all students on their instruments, conducts a band, fields a football marching band, directs the jazz curriculum, the after-school steel band, and the pit band for the school musical. It is folly to contend these different contexts do not require at least a somewhat modulated Self-scripting appropriate to the different musics, age groups, curriculums, and probably other teacherly duties—like greeting the school buses in the morning. No summer camp!

Concerts

As mentioned already, ensemble directors are too likely to fall into the mistaken belief that somehow the simple accumulation of concert literature from elementary to high school *is* their curriculum. These teaching scripts pretending to *accumulate* ‘aesthetic experiences’ make a good public show of their musical capability by putting on several concerts a year for parents. Both parents and directors wrongly assume that the ‘meaning’ of the music—its ‘aesthetic’ benefits³⁴—is found in the relations of notes on the page.

Furthermore, the belief is that somehow music’s ‘meaning’ just washes off *automatically* on students who have labored to learn those notes under the total (sometimes totalitarian) control and musical acumen of the teacher. Parents and administrators, at least, are pleased to assume that such passing contact with the school concert literature by their children overcomes the ‘aesthetic deprivation’ of the home or music industry, or renders the students as ‘cultured’—if not possessing *autonomous musicianship*, which would take a lot more than just playing the notes according to the director’s critical ear.

It would take, instead, promoting plenty of musical decision-making on the part of students to develop such autonomy, suitable for musicing in the world outside of school.

Why not breathe there? What's a phrase and who cares about its 'shape'? What other ways can this passage be phrased? Which might be best, and why? Why care about instrumental tone quality or vowel production? Over time, regular attention to such questions and their answers builds self-regulating musicianship that can be used after graduation.

As for the musical growth potential of concert literature, concerts are too infrequent to develop a wide enough range of musicianship skills to promote effective independent musicianship—for all students' growth! Not just first chair students! Don't forget the second trombone player? Or the tuba player who spends a lot of time counting rests.

Concerts most usually demonstrate the director's musical training and how well, to parent's and administrators' ears the results sounds. But they may not be sure of the quality. Thus contests and festivals exist where school groups are adjudicated by experts and graded or given written evaluations. Directors often publish these in the local news as evidence of . . . what? One teacher exclaimed, "I've got the best band in the state," as though that or getting an "A" in festivals/competition was the point of an ensemble. However, students and parents *do* appreciate accomplished ensembles. It is difficult to say what students in less than accomplished school ensembles think about their musicing³⁵ and even more worrisome to consider what of lasting musical learning they have accomplished.

Drop outs

One continuing and seldom admitted problem, however is that a significant number of students typically drop out along the way in the conveyor belt "feeder system" from elementary to high school. These are often referred to with the euphemism "attrition," as though a natural and expected process of losing membership. Significant numbers of drop-outs should not be natural; steps should be taken to minimize such loss of interest created by the later stages of preparing for concerts when students must really practice their parts and be musically accountable. And it is impossible to account for any useful or lasting music learning on their parts along the way, other than that they didn't like the literature (could not connect it with their lives), didn't like the rehearsals (boring, too much

repetition), and aside from socializing with friends (forbidden in rehearsals), didn't see any point to it in their lives, now or the future.

Some instrumental directors in fact are pleased to see these students drop out, supposedly so they don't drag down the musical results of the better students. And their rehearsal approaches are typically authoritarian, correcting this or that without any rationale for furthering students' musical understanding. (How is a *fermata* different than a whole note? Why would a composer use one rather than the other?). The abiding concerns are to dictate and strictly monitor musical criteria.

Musicianists

I coin the term *musicianist* to describe these teachers: teachers who *put musical criteria and results before student interests and benefits*.³⁶ These “no pain, no gain” teacher-Selves typically teach as though to *protect music from students* who are expected to sacrifice themselves to it. Musical results are more important to musicianists than the student's musical growth or musical personhood. Embarrassment and fear often are used to produce the results that come closest to comparisons with the teacher's collegiate ensembles. Singling students out for not knowing their part or being out of tune (etc.) establishes the *extrinsic motivation* of practicing: not *intrinsic motivation* to improve learning and musical pleasures, but to avoid humiliation in front of peers—the single most damaging psychological consequence for the developing self-concept of pre-teens and adolescents.

Students in such school ensembles may develop pride in continuing a tradition—as they are often reminded during rehearsals (“Don't be the first in 20 years to get a B”), while administrators and parents welcome the result, which is not much more than the pleasures of the literature covered for those students who connected with it and endured any teacher callousness in order to achieve those pleasures. Dropout rates tend to be high for musicianist scripts! And they fail to observe any relevant differences between the *training* of professional musicians in higher education and the musical *education* of students as part of their “general education” in schools. They may even be tempted to relive their personal musical history through each student.

Critics of high-performing groups attained by musicianist authoritarianism are not impressed with the *theory* that ‘aesthetic experiences’ are even at stake in such ensembles (at least as described by leading aestheticians), are cumulative (how could you know since they’re covert and thus unobservable), or directly promote or improve ‘aesthetic’ responding in the adult lives of today’s students (a hidden curriculum based on ‘good taste’). Furthermore, they can point out that the literature of school music is rarely deemed “good music” (i.e., ‘aesthetically’ valuable) in comparison to the standard concert literature. Simplified arrangements of that literature don’t fill the criterion for ‘aesthetic’ as these critics define it.

Praxical music education

In contrast to ‘aesthetic’ claims for school music, the recent trend to *praxical music education* progressively engages students in valid and valuable musical *doings*, at all ages and levels of instruction, not with ‘aesthetic’ this and that. At whatever age or stage, students are musically engaged in becoming future *amateur* musicians—lovers of music who can experience a life well-lived through musicing.³⁷ Thus, a curriculum of knowledge and skills in addition to simply performing the concert literature (or at least directly addressed through that literature, however narrow) is needed to effectively promote autonomous musicianship that serves intelligent and regular musicing. At whatever level of expertise, their musicing is always musically valid and valuable.

With such a paradigm shift, all praxical musicing in schools is pedagogically and musically valuable for its contribution to the evolution of musical selves, not “child’s play” for falling short of mature artistry. Such praxis also exemplifies, for example, the progressive learning of language acquisition, building over time to mature competency and independence. Praxis-focused teachers still allow plenty of leeway for student independence, creativity, and choice. They are seen as *authoritative* in reaching the student’s next stage of musicing, not *authoritarian* in marching students to the tunes of the director’s musical interests.

Push and Lead Styles

This brings this analysis of the teacherly Self to the difference between ‘*push*’ and ‘*lead*’ teachers. The two scripts concern entirely different *action ideals*. An action ideal, like good parent or good health, is something we aim at daily, knowing fully well that no perfection is possible. It is the process that distinguishes the two contrasting mind-sets. *Push* teachers are constantly manipulating their audience of students to accept and sacrifice their own interests to the musical goals and outcomes the teacher values and plans (Q: “Why do we have to play this boring stuff?” Ans: “Because it is good for you.”). Teaching with this in mind usually stimulates student dropout rates (mentally with misbehavior in general music classes). There is little concern for musical needs, interests, and goals of student.

Lead teachers, in contrast, *tempt* or entice their student audiences with interesting and challenging musical paths and destinations that the teachers then help the students to reach. “Why can’t all music be loud? What good is soft music if you have to strain to hear it?” is a great student-generated opening to a wealth of learning ‘form’, ‘expression’, repetition, contrast, ‘development,’ relevant to student performing groups and classroom compositions and listening lessons.

The difference can be described in terms of a youth mentor organizing a hike. But to what end, beyond exercise? The push director decides on the destination and the route, and off they go—with the director at the rear motivating stragglers to stay with the plan. The lead director’s script, in contrast, entices the students with possibilities and choices for possible destinations. Some of these may be intended to interest students in reaching the same ends as a push teacher, but the choices—especially the lure of the route and the promise of an outstanding musical result—are consequential. The teacher is at the head, and the students respond to the teacher’s directions; they not only follow, but notice all the intriguing aspects of the route to which they had been drawn by their own choices. The trek may even allow for interesting detours along the way based on students’ choices along the way.

The lead model scripts a musical exploration, even sometimes adventure, not marching orders. And students typically respond enthusiastically to such inducements. They are impressed that the teacher allows them, even encourages, leeway to pursue their own goals and interests. A very simple example is the teacher who demonstrates (personally or via recordings) a selection of new solo literature from which a student can choose what seems most appealing. Teachers who scaffold sound compositions are willing to let students arrive at their own conclusions about the premise of the creative experience (“What is the role of silence in a composition?” or “Of fast vs. slow?”). The structure of this teacherly Self is fluid enough to allow such latitude without feeling pedagogical and music integrity have been compromised. In fact, the music chosen by a student will contain plenty of musical growth potential no matter the choice! However, in truth, a successful ‘role’ for such a teacherly Self often requires resolving the tensions between push and lead teaching.

Coaching Self & Chamber Groups

The lead script describes the role of the director as a *coach* more than *maestro*. This role can take two options. The first³⁸ is to arrange student performers in the large ensemble into chamber size groups (in the case of instruments, according to typical instrumentation: brass quartets, flute trios, etc.). These chamber groups then choose and rehearse music largely on their own (at their homes, practice rooms, etc.). They may have to have some *teacher scaffolding*, however, to locate music from files and get started learning it.

In educational psychology, *scaffolding* is done by a teacher to organize a task into productive *steps* or *stages*, just like a scaffold in the building industries is stationed first at a working level (in music, according to the present level of student ability), and with progress is moved to the next higher level, and so on. At first the teacher may do or model steps for solving new tasks (e.g., how, where to find literature; how to use a fingering chart); after a while, students should become independently able to scaffold for themselves (e.g., learn a new piece).

Once rehearsing is underway, the teacher listens periodically to the progress of each group—scheduled live or recorded sessions (video recordings also show technical flaws of

embouchures, hand position, etc.)—making suggestions, and moderately tutoring as needed. Ideally, these groups can perform their ‘finished’ selection for the larger group, thus providing a badly needed *listening experience* and chance to discuss a performance, not just give one.

Performing may contribute to audience listening, but is not the same as holistic audience listening. Listening lists for students to use in the school or local library and to acquire for home listening are simple enough to arrange. In fact, students can be assigned the task. Local libraries may be especially interested in a music teacher’s recommendations for acquiring CDs and DVDs, thus engaging the teacher in community music.³⁹

The teacherly scripts of coaches heavily commit them to accumulating literature for various chamber combinations, making arrangements, scaffolding students to transpose their own selections (e.g., a Bach chorale for their brass quartet), encouraging students to make their own arrangements, and attending to the concert literature which will be easier to polish due to learning from students’ chamber ensemble learning. One high school chorus teacher sacrificed his scheduled five times a week rehearsal period and used it for voice lessons (5 groups of 12, per 5 periods a week, 60 singers) and chamber literature. He found with that readiness, rehearsal of the large group only two times a week during the activity period, was needed to reach the group’s best results with the concert literature. Meanwhile, he also had solos and chamber groups to add to concert programs.

A second possible script is also valuable for the large ensemble. Selected segments of a piece are performed and recorded. The recording is listened to with only the direction for students to “listen for what can be improved.” Then perform it with hoped for improvements. Discuss pros and cons, especially what student’s may have been missed.

Similarly, direct the ensemble in contrasting styles (e.g., *marcato* versus *legato*). Then discuss the differences or benefits of one over the other in general and regarding the music being performed. Where and why to choose one or the other throughout the piece or section? Rehearse the music applying the student’s choices. Having made choices enhances students’ attention to and recall of those passages. Discuss. For concert literature, if no

student consensus emerges, the teacher decides (and explains the choice). Obviously, the coaching-Self is not authoritarian or pushy. This is a vastly different script for a “director” and infers a totally different scripting of the teacherly Self than the authoritarian maestro model.

CONCLUSIONS

In each of the scenarios described, the Self the teacher presents to students (administrators, parents, other teachers) will be oriented to different effects and purposes. Whether or not the descriptions given here seem realistic, it is clear that a teacher can be seen as a dictator, an authoritarian, a source of musical delight, a leader of musical adventures, and a coach who knows that in the end the students must do the performing, just as in sports. Scripts that create a fearful atmosphere or rely on embarrassment, for example, show an insecure musical and teacherly Self.

In general music, “Today, we’re going to ...” (pushy, authoritarian) can be re-scripted by an adventuresome and confident teacherly Self to explore intriguing questions: “How can you tell the music is fast? What makes it fast? Does fast music get over faster? Let’s [let us] see if we can make a composition with two parts of 15 seconds each where one sounds fast and the other slower. Then scaffold the doing of the sound composition observing in particular the variables students explore for fast and slow. A related listening lesson might be Bach’s “Little Fugue” (in G minor, BWV 578) where the fugue subject begins with quarter notes, then eighth notes, then sixteenth notes, all within a constant tempo (an important difference from changing tempo) that gives the aural impression of the musical time moving progressively faster, a momentum continued by each subsequent entrance and appearances of the fugue subject.⁴⁰

Shakespeare wrote that all “life is a stage” on which we play out our lives. For teachers, consider that the classroom is always a stage and the students (and others) your ‘audience.’ Your role is to connect with them, just as the theater actor does with each audience, and where the success of the play depends on how effectively the scripted roles are enacted. In fact, we usually care relatively little (beyond fame) about actors’ personal

lives when appreciating their professionalism. Best understood, the scripting of a teacherly Self is not an *acting* 'role' but thoughtfully adjusting, controlling, framing, or orienting social impressions as benefit the needs of teaching at hand.

Similar orienting of the social Self happens all the time in life. The new wife adjusts her new social Self to relations with, now, her husband's mother; the husband's mother will now orient relations to the new wife other than those when she was his girlfriend; the husband will re-orient social actions with his mother that now takes into consideration his new wife; and so on. In schools, such re-orientation of scripts happens when a former colleague, an equal, becomes an administrator. And the new administrator will need a somewhat new script in dealing firmly and fairly with former equals. Teaching assignments often change—the elementary school ensemble teacher inherits the position of a retired middle school director and now has to deal with what was accomplished previously (or not) in the former years, but now with the important changes between pre-pubescents (grades 4-5) and early adolescents (6-8). There may well be some nexus of consistency between the old and new Self, but some new scripting of Self usually will be needed.

Scripting a teacherly Self as "music teacher" above all depends on a thoughtful consideration of the musical needs at stake in particular educational settings, then deciding the kind of teacherly 'role' needed to meet them most successfully. It may well be that the scripted Self is not greatly different than the presentations of Self in certain other social situations. But life in fact often requires a never-ending re-scripting of Self as it occasions ever-new social opportunities. For example, becoming a grandparent means scripting new aspects of Self (indulging grandkids) and not continuing others (cursing or smoking).

One important factor in scripting a Self (in teaching or life), is being attentive to whether a scripted 'role' is successful. In real life, a wife's dealings with her mother-in-law and vice versa are social actions both should carefully cultivate. The consequences of a good impression, well-suited to the teaching and learning needs of students is no less important. Remember, we learn a lot from our failures in life, so be attentive to the Self you have scripted when, for example, your students don't practice, or are dropping out of your

ensembles, are uninterested and act out in general music classes, and the long list of other challenges facing music teachers.

Among challenges facing all teachers, I would be remiss not to mention scripted roles of a teacherly Self that include dimensions for confronting social inequality, racism, poverty, sexism, LGBTQ prejudices, bullying and other social blights that are occasions for comprehensive remediation in all classrooms. The student having to use a well-worn school instrument is at a disadvantage (musically and socially) in comparison to students whose family furnishes their child with a quality instrument. This inequality is worth addressing with care. Others may be more difficult to help attenuate in classes. However, be alert to the possibilities.

Will yours be a Self, scripted to be a *change agent*, using your music classroom to protest and progress against these social disorders? Is your scripted Self prepared not just to undertake change but with the strength of conviction and resourcefulness to cope and deal effectively with *predictable resistance to your efforts* by defenders of the social and educational status quo in school, often resulting in insults and attacks against the integrity of that Self? Or will the teacherly Self you script, adopt, follow, and defend be satisfied just to put on the next concert or teach a new seasonal song?

Notes

¹ See for references and a framing of relevant concepts that follow, e.g., Thomas A. Regelski (2007) "Music Teacher–Meaning and Practice, Identity and Position," *Action, Criticism, and Theory for Music Education*, 6/2: http://act.maydaygroup.org/articles/Regelski6_2.pdf. The other articles in that issue, and the original article by Rhoda Bernard that the authors in 6/2 were critiquing. Research on the topic of identity, of course, has continued, though to what useful ends may be questioned, given the binary of identifying as teacher or musician. The present article, however, seeks to inform pre-service and in-service music teachers to pragmatic ends.

² Single quotations throughout mean “so-called” or “supposed,” to avoid giving the word too much authority. Such words are typically vernacular (‘teacherly’), or so often casually used (e.g., ‘caring’) that they have lost some of their luster. School music ‘programs’, for example, refer at most to the ‘feeder system’ for ensembles rarely to anything much more programmatically systematic. But “teacherly” appears so often in this essay that for the sake of typographical simplicity it will not take single quotes at each mention. **NB:** This article is a short monograph; thus, citations are mainly to several of the author’s publications that document the issues at stake, usually with copious references to other authors and their research. Self will herein be capitalized to convey the dramaturgical Self—the “role”—as opposed to one’s self-concept, which is much broader.

³ Thomas A. Regelski, “Ethical implications of music education as a helping profession,” in Sven-Erik Holgersen, Siw G. Nielsen and Lauri Vakeva, eds. *Nordic Research in Music Education Yearbook*, Vol. 13 (2011): 221–232.

⁴ With no apologies to Aristotle for the faulty syllogism.

⁵ Thomas A. Regelski, “The good life of teaching or the life of good teaching,” *Action, Criticism, and Theory for Music Education*, 11(2), 42–78; 2012: http://act.maydaygroup.org/articles/Regelski11_2.pdf.

⁶ An instrumentalist in my graduate class exclaimed, “I’d rather eat dead rats than teach general music.” Another gem from the same source called drop-outs from band the “cream of the crap” that drag ensembles down and their departure should be welcomed without special remediation efforts. This individual went on to become the president of his state music teacher organization!

⁷ One, a saxophonist who taught general and vocal music, was awarded the first Music Education Grammy in 2014.

⁸ I must also mention the old aphorism that we don’t teach *music*, we teach *students*—which can be eye opening if you examine the differences. Good topic for a term paper. The same thing goes for the differences between, say, a *piano* lesson and a *music* lesson. Consider that the teacherly Self needed to teach *music* is different than simply a *technicism* of teaching musical instruments or the decoding of notation. Teaching for results lasting into adulthood requires much more than typically preparing 8 years of concert programs.

⁹ Acceptance in select ensembles often requires private study. This can be an ethical problem when study needed for acceptance is with school instrumental faculty outside of school for pay. Students whose parents can afford lessons or buy quality instruments for their children have an advantage over those who cannot and who rely on instruction in school on school-owned instruments. This can amount to a meaningful ethical inequality.

¹⁰ The discussion here is not of, e.g., ‘professional’ plumbers or baseball players—i.e., specialties of employment expertise—but rather of the “liberal professions” that meet, for example, the *European Union's Directive on Recognition of Professional Qualifications* (2005/36/EC), “those practiced on the basis of relevant professional qualifications in a personal, responsible and professionally independent capacity by those providing intellectual and conceptual services in the interest of the client and the public.”

¹¹ My wife and I had the honor of having two Japanese sisters, aged 7 and 9, live with us for a year and attend the local American school. At a certain point, the elder sister observed that her 5th grade mathematics teacher was teaching the metric system wrong (she already knew it well as the norm in Japan) and didn’t know how to answer on tests—with the right answer or the teacher’s mistaken answer. She gave both, which led the teacher to re-examine her knowledge. Ensemble directors who can’t discern students’ errors of notes and rhythms are also examples.

¹² Teachers, nurses, etc., are not independently employed, as are lawyers, doctors, therapists, etc. The latter come under legal criteria (i.e., can be sued and judged by professional colleagues)), the former are responsible to their employers who judge competence and care. The latter determine membership in the profession (e.g., disbarment of a lawyer).

¹³ In some university departments, faculty observe a professor’s teaching as part of periodic evaluation or for continuing appointment, to preserve the status of the department. See, also, Thomas A. Regelski, “Ethical dimensions of school-based music education,” in W. Bowman, A. L. Frega, eds., *The Oxford handbook of philosophy in music education*; 284–304 (Oxford University Press, 2012).

¹⁴ Thus the observations herein, postulated on 35 years of supervising practicum students.

¹⁵ See especially Erving Goffman, *Presentation of Self in Everyday Life* (a 1958 classic republished by many publishers). Such research is also very useful in understanding students’ developing a school-relevant self-concept; and importantly the relation of music to a student’s self-actualization—to a personhood that adopts a strong *musical self*. Sadly, this sociology is rarely included in the preparation of music teachers.

¹⁶ Discussions with an administrator vs. faculty-room banter.

¹⁷ Music education misses the boat for not studying the multiple origins of a musical sense of Self in youth and the role of music and music education in their self-actualization into adults whose self is regularly connected with musicing of some form. But, for an extensive study, see Hildegard Froehlich, *A Social Theory for Music Education: Symbolic Interactionism in Music Learning and Teaching* (Edwin Melon Press, 2015).

¹⁸ The Chinese pictograph for “trouble” is a wife and her mother-in-law under the same roof! “Contentment” is one woman in the house. Has it changed?

¹⁹Such omissions in US public schools are offset by schools of a native American reservations, including the music of that Nation. A Seneca Chief once counseled a group of university music professors that he appreciated the jazz his son was learning in the local public school, but “you’ll never know the sorrow of our song to the [extinct] Carrier Pidgeon” taught in the tribe’s own schools—a song reflecting the tribe’s religious pantheism. He preferred it be excluded from the public school curriculum.

²⁰I’d be rich if payed for every time I head this association, in different faculty rooms during my supervisory journeys. The faculty room itself a cauldron of social actions related to schooling, especially the hidden curriculum, its management and perpetuation, preferably unchanged.

²¹‘Delivery methods’ deliver lesson plans of recipe ‘method’ that can in effect be like cold pizza in their datedness and deadness. See, Thomas A. Regelski, *Curriculum Theory and Philosophy for Music Education Praxis*, Oxford University Press, forthcoming 2021.

²²‘Pre-fabricated’ by someone who presumably had the interest and time the teacher doesn’t have or is unwilling to expend. Such lessons, however, always presume to have arrived from Mars, with no connection to any situated school context. Success is judged by efficacy of delivery, not by new learning.

²³They don’t have to be ‘delivered’ tune by tune as published. They can and should be supplemented with other music, other skills, other ordering of skills, etc. Some instrumental teachers assemble their own materials, more related to the musics of the community and interests of students than those in the methods series.

²⁴The findings of action research are applied in the future to that same situation (vertically); e.g., to future guitar classes with two on a guitar. If the situation changes to instruction for one student per guitar, or to future contexts where students can take their school guitar home to practice, with each change of conditions, new investigation of the methods and materials are needed. Action research is rarely published because it is rooted in the situatedness of the original study and not easily generalized (horizontally to other schools). This, at root is the fallacy of “best practices” and “what works” claims for general application anywhere. Application to other situations (such as middle school guitar classes in other schools) depends on the comparability of the two conditions and possibly the adjustment of the intended application situation. Thomas A. Regelski, “Action research and critical theory: Empowering music teachers to professionalize praxis.” *Bulletin of the Council for Research in Music Education*, No. 123 (Winter 1994–95): 63–89.

²⁵“Methodolatry” is the reliance on a particular teaching ‘method’ as a kind of a *false god*—“the” one and only or best *ritual* for successful teaching. See. Thomas A. Regelski, “On ‘Methodolatry’ and Music Teaching as Critical and Reflective Praxis,” *Philosophy of Music Education Review*, Vol 10/2 (Fall 2002); 102–124.

²⁶ We can hope that eventually some of these teachers will turn to the basic curriculum question of “what is worth teaching of all that can be taught” and why or how is it worthwhile for students to have learned.

²⁷ Regelski, *Curriculum Theory and Philosophy*, forthcoming. 2021.

²⁸ A non-musician Superintendent of Schools admitted to me that he mainly looked for smiling student faces during music teacher evaluation visits—though we may wonder what that might do to wind players’ embouchures.

²⁹Both curriculum orientations are described in Regelski, *Curriculum Theory and Philosophy*, forthcoming. But for more detail on action learning, a sub-species of praxis theory, see (Thomas A. Regelski the following):

“Action Learning: Curriculum and Instruction as and for Praxis.” In, *Music Education as Praxis*, ed. Marie McCarthy, University of Maryland, 1999; “Music and music education as and for praxis: An action learning model.” In *Music Inside and Outside the School*, eds., A Liimets and M. Maesalu, *Baltische Studien zur Erziehungs-und Sozialwissenschaft* 21, 35–56 (Frankfurt: Peter Lang, 2011); *Teaching General Music in Grades 4–8: A Musicianship Approach* (New York: Oxford University Press, 2004; “Concept-learning and action learning in music education,” *British Journal of Music Education*, Vol. 3/2 (July 1986): 185–216; “Action learning,” *Music Educators Journal*, Vol. 69/6 (February 1983); 46–50; “Action learning versus the Pied Piper approach.” *Music Educators Journal*, Vol. 69/8 (April 1983); 5–57.

³⁰ Regelski, “Action Learning versus the Pied Piper approach.” *Music Educators Journal*, 5–57.

³¹ One-time; one-off.

³² Consider: the word “worthwhile” literally means “worth-while”, “worth the time” (“while” means “time.”) “Fun” may occupy or pass time amusingly, but is not necessarily “worth-while” in the sense that infant play in all species is important to the development of each individual and, to the species.

³³ Regelski “Action research and critical theory;” 63–89. See note 24 again (and the connected text) for details. It’s too bad that “show and tell” demonstrations at conferences are not presentations of action research that offer the situated conditions of the modeled lessons, not just a de-contextualized ‘how to’.

³⁴ See, for the problems with ‘aesthetic’ premises for music education, Thomas A. Regelski, “Praxialism and ‘aesthetic this, aesthetic that, aesthetic whatever’.” *Action, Criticism, and Theory for Music Education*, 10(2): 61–99;

http://act.maydaygroup.org/articles/Regelski10_2.pdf Regelski, *Curriculum Theory and*

Philosophy, forthcoming, *passim*; Thomas A. Regelski, *A Brief Introduction to Music and Music Education as Social Praxis*. New York: Routledge, 2016.

³⁵ This can be the case in some small schools that lack enough students or resources. Music teachers in such situations still need to provide individual lessons. But, instead of struggling to mount a large ensemble, can start a variety of *chamber groups* that rehearse and present recitals for parents and peers. These are usually more musically and educationally superior than a weak large group. Similarly, when a school is too small to offer an orchestra, start interested string students who will eventually play duets, trios, and quartets. Leave the brass and percussion for band.

³⁶ Thomas A. Regelski, "Musicianism and the ethics of school music," *Action, Criticism, and Theory for Music Education*, 11/1 (2012), 7–42.

³⁷ The Latin "*amat*" or "lover" is the root meaning of *amateur*, a fact often lost on musicianist teachers whose musical appetites exceed their caring for students. Thomas A. Regelski, "Amateurism in Music and its Rivals," *Action, Criticism, and Theory for Music Education*, 6/3 (2007), 22-50: http://act.maydaygroup.org/articles/Regelski6_3.pdf. See, Virginia Held, *The Ethics of Care: Personal, Political, and Global*. New York: Oxford University Press, 2007; Nel Noddings, *The Challenge to Care in Schools: An Alternative Approach to Education*. New York: Teachers College Press 2005.

³⁸ In addition to a careful selection of literature for the large group

³⁹ The truth is, however, that the number of CDs for band and winds is limited—probably due to lack of demand, itself a comment on the appeal of that literature in society and culture despite their heavy presence in schools. String and vocal/choral recordings are of course plentiful.

⁴⁰ Sound compositions can be programmatic or not; e.g., the "soundscapes" of R. Murray Schafer. A two-part piece contrasting fast and slow is not programmatic, but the attempt will contribute important musical gains. See, for details of scaffolding sound composition classes, Thomas A. Regelski, *Teaching General Music in Grades 4-8: A Musicianship Approach*, Oxford University Press, 2004. They are adaptable to any level and even for adventuresome instrumental teachers to initiate improvisation.