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The Music Teacher Education Triad and the Role of the University Faculty

Michelle Thomas

ACCEPTANCE

This dissertation, THE MUSIC TEACHER EDUCATION TRIAD AND THE ROLE OF THE UNIVERSITY FACULTY, by MICHELLE AMOSU THOMAS, was prepared under the direction of the candidate's Dissertation Advisory Committee. It is accepted by the committee members in partial fulfillment of the requirements for the degree, Doctor of Philosophy, in the College of Education & Human Development, Georgia State University.

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THE MUSIC TEACHER EDUCATION TRIAD AND THE ROLE OF THE UNIVERSITY FACULTY

by

MICHELLE AMOSU THOMAS

Under the Direction of Dr. Patrick K. Freer

ABSTRACT

The purpose of this qualitative hermeneutic phenomenological study was to better understand and support music teacher educators (MTE) by investigating their course content and pedagogical choices. I conducted, transcribed, interpreted, and gleaned meaning from a total of eight 60-minute interviews. Study participants were six university MTEs and one MTE doctoral teaching assistant from a Southeastern area institutions that offer an undergraduate program leading to teacher certification in music. The research questions that guided this study were focused on the content and pedagogical choices of MTEs. Through an interpretative phenomenological analysis (IPA) technique, I identified six sets of findings and implications that can help guide future MTEs' preparation of music preservice teachers (PST). 1) MTEs need

support, both financial and administrative. Like novice music teachers, MTEs need content-specific professional development, not on their own time or financing. 2) Some of the support and resources MTEs need could be taught and discussed in a “How to Teach Teachers” course for graduate students. 3) Academic freedom for MTEs is necessary to fill gaps in the literature and education of PSTs, but MTEs must be held academically accountable to maintain consistency and quality in music teacher education programs. 4) The MTE, PST, and cooperating teacher relationship is a unique collaboration that can uplift or discourage a novice music teacher. MTEs need university specific investigations into their graduates’ perspectives on their teacher preparation experience to better facilitate future MTEs’, PSTs’, CTs’ relationships. 5) The goal of a music teacher education program is agency and efficacy not independent teachers. 6) Attrition of early-career teachers will occur, despite the efforts of MTEs. These findings led me to an ultimate implication that MTEs are doing the best they can with what they are given, but content-specific professional development provided by institution administration and recent graduate perspective research are necessary for the MTE, PST, and CT triadic relationship to thrive.

INDEX WORDS: music education, music teacher education, preservice music teachers

THE MUSIC TEACHER EDUCATION TRIAD AND THE ROLE OF THE UNIVERSITY FACULTY

by

MICHELLE AMOSU THOMAS

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DEDICATION

I am dedicating this dissertation to the Black female role-models in my life. First my mother Bertha R. Amosu, who was the first example of a strong Black professional woman who never let anyone's opinions define her. Second my big sister Dr. Melinda O. Amosu, who was my small but mighty example of a strong Black woman who thrived in other's underestimation. Third is my friend and first mentor Barbara S. Baker, who showed me what a Black female band director in a White male dominated field could accomplish with God and GRIT on her side. Fourth are my university music education professors Dr. Renee Baptiste, Dr. Patricia Corbin, and Dr. Myrtice Collins. These women showed me what it was like to teach, protect, and take no one's mess as their own. Each one of these women hold a special and life-changing position in my life and heart. I do not know where I would be with out them. I am truly thankful.

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1 INTRODUCTION

In music, a triad at its basic form is a chord made up of three tones sounding simultaneous that make up the foundation of all music. In music teacher preparation the triad referred to in this research are the three people collaborating simultaneously to prepare a novice music teacher for independent teaching and who serve as the foundation for all novice teachers. The preservice teacher (PST), their university supervisor/music teacher educator (MTE), and cooperating teacher (CT) form a unique team that must work in tandem to transition the PST from a student to an independent educator. There are three critical times during a teacher's career and education that can encourage or discourage a teacher from continuing in the field; their teacher preparation program coursework, their student teaching, and their first few years of teaching known as their induction period. During PSTs' preparation coursework and student teaching, the collaboration of these three figures is initiated and progressed by the university supervisor and/or MTE. In a triad, in music, each note has a role in the classification or quality of the chord, likewise, each member in the music teacher education triad has a role in the transition of the student teacher to independent teacher.

The teacher preparation program includes the undergraduate education of music PSTs, including general and music-specific education coursework. Research has been conducted about PSTs during this period and their student teaching. Even the perspectives of CTs have been collected, researched, and investigated. After conducting research for my master's thesis on field-specific new teacher mentorship in music education, I concluded that there has been extensive research on teacher induction and mentoring collected from the perspective of first-year music teachers (Conway, 2015). However, there is limited research on the role of the university supervisor and MTE throughout these stages. Although researchers have begun investigating aspects

of the MTEs' experiences, such as professional development and teacher identity (Pellegrino, et al., 2017), there is still not much research on the MTE's involvement in the PST and CT collaboration. This study aimed to gain curricular, pedagogical, and logistical insight into how to improve a music PSTs' transition from student to independent teacher. For this study, pedagogy is defined as the teaching techniques and methods used to achieve curricular goals.

The Society for Music Teacher Education (SMTE) was created in 2005 and its focus is research into music teacher education. In their very first meeting, the SMTE membership created the Areas for Strategic Planning and Action (ASPA) concerning teacher education (Conway, 2015). However, it is not apparent how these areas were assessed and decided on but there is no evidence preservice educators were consulted (P. Freer, personal communication, January 28, 2022). Using the ASPA items, the SMTE members formed 12 special action groups whose "purpose is to develop and implement the action plans related to current critical issues in music teacher education" (ASPA, 2021). Despite the formation of groups such as the SMTE with a focus on novice music educators and their intended action items, the music teaching field continues to suffer from a perpetually increasing teacher turnover rate (Hash, 2021). The teacher turnover rate is the rate at which teachers are leaving schools, including those who migrate to other schools, retire, and leave the field of education entirely (Gardner, 2010). How is the education system going to combat this trend, and should we not ask those closest to the problem their perspective and recommendations for change?

Purpose of the Study

The purpose of this study is to better understand and support MTEs as they teach PSTs and assist in their transition from being students to active independent music educators. I collected descriptive data through a total of eight 60-minute interviews with seven university faculty

members and doctoral teaching assistants directly involved in the education of music PSTs on how or if research informs or influences their course content choices and pedagogical practices. Most articles reviewed for this manuscript ended with an implications section directed to MTEs. However, how can the music teacher education research community know this research is reaching the MTE that these studies are intended for? I hope this study launches a new body of research into the course content and pedagogical choices of MTEs in the hope of better supporting them as they teach, mentor, and support novice music teachers through their journey to and through their first few years of full-time teaching. Per my participants, independence is not the end goal, just stability, the ability to maintain teacher agency and efficacy, and to seek help when applicable.

Background of the Problem

For decades our nation has been continuously faced with the overwhelming task of filling teacher vacancies from teachers who are either migrating to another school or leaving the education profession completely (Baker, 2011). However, after a demanding and discouraging two years that included a transition into, out of virtual schooling, culture wars, shootings, and school bomb, and other threats, a Gallup Poll in February of 2022 showed that K-12 teachers were the most burned-out segment of the U.S. labor force (Querolo, et al., 2022). The US is seeing teachers walking out by the hundreds; a study by the NCES (National Center for Education Statistics) found that 44% of public schools reported teaching vacancies in March of 2022 (Querolo, et al., 2022). This teacher turnover is a problem in music education as well, with 11% to 27% of music teachers planning to leave the profession annually, the music education graduates are not enough

to fill the void (Baker, 2011). These statistics were reported in 2011 before the pandemic, considering the conditions of today's schools there is sure to be an even larger negative effect on the music education workforce.

Through the national survey of Educator Preparation Programs (EPPs) (N = 203) and public-school districts (N = 339) during the 2019-2020 academic year, Hash (2021) discovered a demand for music teachers in the West, Northwest, and Alaska. A shortage of music teachers in 32 states, the District of Columbia, Guam, Puerto Rico, and the US Virgin Islands was reported in the 2020-2021 academic year (Hash, 2021). Researchers have discovered most teachers who leave the profession do so in their first five years of teaching (Krueger, 2000). Due to this discovery many of the studies on music teacher retention focus on the needs of the new teacher; from new teacher mentoring and induction to music education-specific professional development opportunities. This research is needed and imperative to the retention of music teachers. Results from a 2011-2012 NECSs Schools and Staffing Survey concluded that music teachers are receiving lower-quality mentorship and less induction support than non-music faculty and staff (Klingner, 2021). Through perception and various other methods, music education researchers imply that if novice music teachers find their mentoring and induction experiences unhelpful or problematic it directly affects their instructional and job effectiveness, increases feelings of isolation, and decreases self-efficacy leading to increased risk of attrition and burnout (Gallo, 2018; Klingner, 2021). Although researchers have cited field-specific new music teacher mentorship and specialized professional development as a possible solution to combat the growing novice music teacher attrition rates, can more be done before entering their first full-time teaching experience?

Research has been focused on the first few years of music educators' teaching, but few recent studies have considered the teacher preparation programs and student teaching experiences that occurred prior (Hash, 2021; Juchniewicz, 2018; Qin & Tao, 2021). In-service and pre-service music teachers consider the student teaching experience the most valuable part of a music PSTs' education (Draves, 2013). In conjunction with informative and appropriate undergraduate coursework, student teaching demands the integration of life experiences, formal educational activities, observations of master teachers, musical content knowledge, and pedagogical methods all while trying to navigate a classroom of students (Draves, 2013). The factors that lead to a successful student-teaching experience can only be achieved when all the participants of the music teacher education triad work in tandem. The PST, university supervisor/MTE, and CT must work together to encourage and facilitate a positive and beneficial student teaching experience. Through the research of previously conducted studies and this current study, I have discovered that the supervising MTE is often not directly responsible for the curriculum of the PST. I have also discovered gaps in the literature directly citing music education-specific practices to better support PSTs' learning during their K-12 school teaching field experience (Barry & Caravan, 2020), but am unsure of the receptiveness.

A high rate of "burnout" among music teachers is linked directly to music-specific challenges (Ballantyne & Packer, 2004). These challenges include extra-curricular music involvement and music teacher isolation, just to name two of the most cited issues (Ballentyne & Packer, 2004). When not adequately prepared, novice music teachers can experience "praxis shock", where the teachers' expectations of school life do not match their realities of teaching (Ballentyne & Packer, 2004). When praxis shock occurs, teachers turn their focus to maintaining their teaching responsibilities and away from learning to teach more effectively (Ballentyne &

Packer, 2004). So how do MTEs improve the PST coursework and student teaching experience for novice music educators when much of the most recent music teacher education research is focused on the inclusion of marginalized populations and tips and tools for teaching diverse learners? Despite this literature being necessary, I believe the needs of PSTs to successfully transition into the field and the information MTEs need to meet those needs should be found in the literature being published. Through this research, I believe I have discovered what information is needed and how we as a music education community can better support MTEs and music PSTs.

Statement of the Problem

As stated, teacher turnover is a serious concern for the American education system, and research has been conducted on why music teachers leave the profession (Gardner, 2010). However, this line of research is only half the narrative for novice music teachers, leading me to question, what happens during the transition from student teacher to inservice educator. Researchers have used various research designs to explore a variety of topics regarding student teaching in the music education field, including student teachers' skills, pedagogical content knowledge, reflective practice, the triad members, teacher identity, and beliefs about teaching (Draves, 2013). However, little research has been conducted where researchers are asking currently practicing MTEs about their perceptions of the student teaching experience and music teacher preparation programs they provide or how they can better be supported.

First-year, preservice, and cooperating music teacher perspective studies have been conducted however, there seems to be a voice that is missing in the research. I indent this study to be the beginning of a series of research studies to investigate the perceptions and the pedagogical choices of the music education university faculty members. These MTEs are being tasked with

educating PSTs. The music teacher education community must learn how they can help to improve the music student teaching experience and PST coursework in the hope to combat the music teacher turnover rate. Through this hermeneutic phenomenological study, I hope to begin a conversation and line of research focused on MTEs and their role in the advancement of the music education field through the nurturing, teaching, and mentoring of preservice and novice music teachers.

Research Questions

This study involved university and college music education professors and student teacher supervisors from institutions in the Southeastern part of the United States that offer an undergraduate program that leads to teacher certification in music. The following research questions were used to guide my interview protocol.

1. How and through what process do MTEs create their music teacher preparation program's course content?
2. What types of research help (influence/inform) MTE music teacher preparation's course content?
3. How do MTEs utilize a hermeneutic circle approach in their course content development if one exists?
4. How do MTEs teach, develop, and encourage preservice music teacher self-efficacy and agency?

Theoretical and Conceptual Framework

Through the conceptualization of this research project and dissertation, I have been confused about the concept and difference between theoretical framework and conceptual frame-

work. I often found resources that almost used the terms interchangeably. So, I did more searching and decided to include both my interpretation of my theoretical framework and my chosen conceptual framework. Kivunja (2018) identifies a theoretical framework as "not a summary of your thoughts about your research. Rather, it is a synthesis of the thoughts of giants in your field of research, as they relate to your proposed research or thesis, as you understand those theories, and how you will use those theories to understand your data" (p. 46). Choosing one theoretical framework was difficult, but I believe I found one used in general teacher education that well summarizes a culminating theory involving the three members of the music teacher education triad. Triadic Reciprocal Determinism (TRD) is where I landed and will discuss it further in this section of the chapter.

Kivunja (2018) goes on further to describe the conceptual framework as "the logical conceptualization of your entire research project" (p. 47). A researcher's entire project includes the research topic, problem investigated, research questions, related literature, theories to be applied, methodology, methods, procedures, instrumentation, data analysis, interpretation of the findings, recommendations, and conclusions made. Thus, the conceptual framework is the umbrella term used to relate all the parts, concepts, and plans in my mind used to plan, implement, interpret, and conclude my research project (Kivunja, 2018). My conceptual framework is the product of my thinking about my research study and my theoretical framework comprises other people's theoretical perspectives that I interpret as relevant and helpful in my data analysis and interpretation (Kivunja, 2018). Understanding the difference, I have chosen to unpack and explain my theoretical framework for my research in this introductory chapter and let my conceptual framework continuously develop throughout my finished project and dissertation.

Triadic Reciprocal Determinism

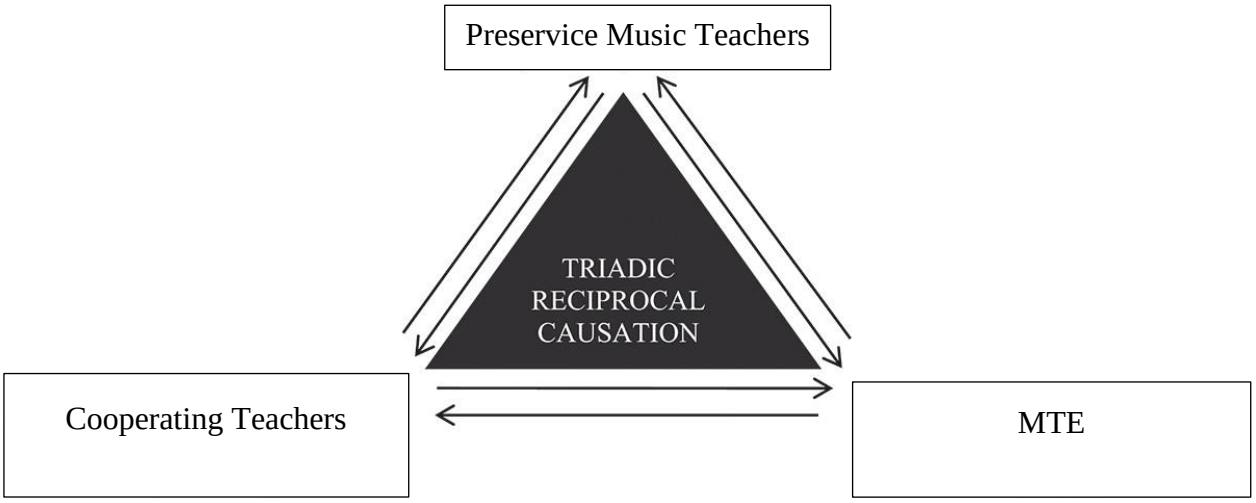
Triadic Reciprocal Determinism (TRD) is a phrase coined by Albert Bandura when explaining and discussing his Social Cognitive Theory (SCT) (Bandura, 1989). To explain this phrase, it is necessary to first define and address each word individually. Triadic means three and reciprocal is used to mean a relationship between multiple people or groups who agree to do something similar or mutually (Merriam-Webster, 2023). Determinism is a philosophical view that all events are completely determined by previously existing causes (Merriam-Webster, 2023). So TRD is the mutual relationship between three factors, groups, or people that coexist and causally interact. Little research outside of Bandura's SCT research focuses on TRD specifically, but one study I found gave a clear explanation. Lo Schiavo, et al. (2019) utilized a deterministic dynamical system approach to Bandura's TRD to explain human adaptation to environmental challenges to create applicable model parameters to future experimental data, mathematical or otherwise. The authors simplify the complexity of TRD, first from a conceptual stance to a more mathematical one. These authors define TRD as a model to describe "how a person regulates relative to changing environmental circumstances in order to gain desired outcomes" (Lo Schiavo, et al., 2019, p. 19).

Determinism is utilized by Bandura to refer to the "assumption that a person's behavior both influences and is influenced by personal factors and the social environment, as opposed to a behavioristic perspective in which the individual's behavior is solely controlled by the environment" (Lo Schiavo, et al., 2019, p. 19). Bandura coined the term TRD to explain his SCT where "reciprocal causation, behavior, cognition and other personal factors, and environmental influences all operate as interacting determinants that influence each other bidirectionally" (Bandura, 1989, p. 2). These factors all interact, some stronger than others and often not simultaneously but

in a causational (the relationship of cause and effect) way. Thus, the use of reciprocal determinism. For this study specifically, I chose to use the TRD theory to frame my research because it is a theory that can best explain the effects of the correlational and collaboration relationship between the music teacher education triad members on preservice and novice music teachers. I also utilized TRD research where researchers emphasize the development of self-efficacy and agency in humans and specifically in music PST.

Figure 1

Music Teacher Education Causational Triadic Relationship Model



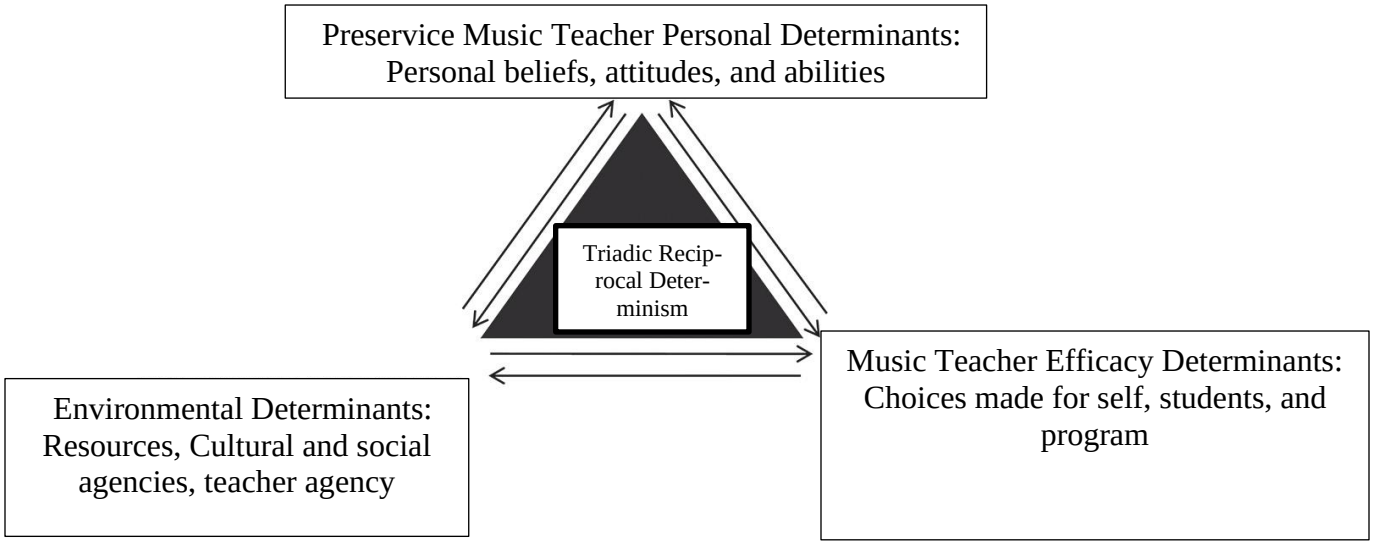
MTEs, CTs, and music PSTs form a unique triadic causational relationship (see Figure 1). Each role has a purpose in the relationship, but they all can affect the preservice/ novice music teacher in a way that can lend to their success or failure. TRD can be utilized as a framework for the building of a successful music teacher education triad relationship that leads to a secure first few years of teaching for the music PST. Looking at the larger picture of this research, music teacher attrition, through the lens of TRD can allow MTEs a possible avenue for continual teacher preparation course content change. For this study, I focused my investigation on the role of MTEs. As outlined in my literature review, the voices and perspectives of MTEs and their

course content and pedagogical choices are missing from the music PST education research. Combined with the research already published on music PSTs, this line of inquiry could also show what has been working in music PST education and why.

As stated before, Bandura uses TRD as a model to explain his SCT. The bi-directionality of influence, he speaks of, is illustrated through TRD to show that people are both products and producers of their environment (Wood & Bandura, 1989). Using Bandura's SCT, researchers explain human psychological choices and behaviors with terms like personal agency and self-efficacy (Bergman, et al., 2019). Both terms are needed when MTEs discuss desired attributes obtained through PST education. I utilize Bandura's TRD to illustrate and explain a causational relationship between music PSTs' development of agency, self-efficacy, and their determinants (see Figure 2). Personal agency refers to an individual's ability to deliberately formulate unique events and different courses of action while choosing to execute one of them (Bergman, et al., 2019). Music teachers need a sense of personal agency that aligns with their educational philosophy and music program/ classroom goals. However, PSTs are not likely to enter their teacher education program with these established.

Figure 2

Preservice Music Teacher TRD Model Causational Relationship Visual



Personal agency, more specifically teacher agency, “represents the decisions and actions music teachers make and take on behalf of their students, programs, and selves in practical areas of music teaching such as curriculum, instruction, repertoire selection, and performance” (Tucker, 2019, p. 25). Many of the common hindrances to teacher agency in music education are large class sizes, performance preparation, and the expectations placed on novice teachers by administrators, parents, students, and colleagues (Tucker, 2019). MTE can help build teacher agency in PSTs through their course content and pedagogical choices (Tucker & Powell, 2021). Using a researched and developed TRD model for music teacher education, I believe I discovered a mailable blueprint for a process to develop course content for PSTs already in place and utilized by MTEs. Through this TRD model, MTEs discover ways to teach and nurture teacher agency in PSTs, thus building a strong foundation before they enter their first years of full-time teaching.

Self-efficacy is another attribute MTE researchers have shown is needed for PSTs to transition to full-time teaching successfully and remain in the profession. In Bandura’s TRD model for SCT, the relationship between cognition and behavior is moderated by self-efficacy (Avsec & Jerman, 2020). Self-efficacy is the “belief in one’s ability to accomplish a specific task, motivates individuals to persist despite setbacks, become more actively involved in a task, and work harder and long toward attainment” (Hendricks, 2016, p. 32). In Bandura’s self-efficacy theory, the environmental and personal influences on self-efficacy can be divided into four sources: (a) performance accomplishments or past task-based achievement (enactive mastery), (b) examination and observation of peers and other role models (vicarious experience), (c) verbal or social persuasion from others and, (d) physical or emotional conditions (emotional cues) (Hendricks, 2016). For this study, I saw how MTEs use their course content to either combat or utilize these

four sources of influence on music PSTs' development of self-efficacy, using classroom discussions, self-reflective activities, and well-planned assignments.

Sander (2020) identified their study's participant's four sources of influences on their music PST self-efficacy as (a) readiness from curriculum served as her participants' enactive mastery experience, (b) surrounding challenges were their vicarious experience, (c) constructive criticism was their verbal/social persuasions, and (d) stress coping and hindering mechanisms (self-expectations and social settings during student teaching) were their emotional cues. Sander's research into music student teachers' self-efficacy levels can be utilized by MTEs and CTs to better nurture PSTs. For example, a major influence on the music PST's self-efficacy in Sander's study was constructive criticism from their CT, which affected their ability to reflect on their student teaching experience. Using this information, MTEs can focus on teaching PSTs how to utilize constructive criticism for their reflection on their teaching. However, is this research reaching the MTE? Are they utilizing what research has been done to inform their course content and pedagogical choices? My participants in this study, show that they are mostly aware of the research available, but they have difficulties weeding through and finding the time to read, comprehend and apply.

Self-efficacy and personal/teacher agency are two abilities to consider when conducting research about and designing instruction for music PSTs. Previous studies have been conducted where the researchers discovered the importance of self-efficacy and agency to a novice music teacher's development and potential to remain in the field of teaching (Conway, et al., 2010; Hendricks, 2016; Sanders, 2020). However, I have yet to uncover any evidence to show that these are concepts at the forefront of MTEs' PST course content choices, outside of my study. I believe I uncovered an unspoken TRD-type model process utilized by MTEs that focuses on the

collaboration of all members of the music teacher educational triad and the development of PSTs' self-efficacy and agency to help the development of music teacher education program course content and pedagogical choices. More emphasis on TRD as a model framework for music teacher education curriculum development will allow for MTEs to account for the multiple perspectives and influences between music PSTs' personal, behavioral, and environmental factors that all play a role in the PSTs' journey to independent teaching (Hui, Halili & Razak, 2021).

TRD as an investigative and research framework has helped me narrow my relevant literature search parameters. Looking for research that specifically addresses the collaboration between the members of the music teacher education triad and the development of PSTs' self-efficacy, and teacher agency has helped me narrow down what prior studies are relevant to my study. The TRD framework has also helped me narrow and specify what I was able to perceive through my data collection. Focusing on the relationship of this unique triad and how MTEs work to develop self-efficacy and agency in PSTs, informed my choice of interview prompts for this study's participants. Finally, through my initial research, I chose to narrow my focus on the MTEs' portion of the music teacher education triad because their voice appeared to be missing in the music teacher education research.

Significance of the Study

Unfortunately, I have found that comprehensive national data on teacher turnover is not readily available because the federal government does not seem to keep a record of teacher attrition, retention, or turnover. However, there continues to be progress made in the efforts to investigate teacher turnover, specifically music teacher turnover (Hancock, 2015). Baker (2011) found that 11% to 27% of music educators are predicted to leave the profession annually, and with the scare of the COVID pandemic, the statistics of teachers planning to leave may have changed.

With the growing number of music teacher vacancies, there is also an inadequate supply of music teachers coming from teacher preparation programs (Hash, 2021).

Research about music teacher attrition is often focused on the various aspects of beginning teachers' experience including but not limited to student teaching; PSTs' perceptions and reflections; teaching skills and abilities of PSTs; and the effects of the CTs and college supervisors on student-teacher learning (Abramo & Campbell, 2019). However, there is a much smaller body of music teacher attrition research from the perspective of MTEs. Surveys and various other techniques have been used to research the perceptions of music PSTs and their CTs (Barry & Caravan, 2020; Bartolome, 2017; Duling, 2000; Palmer, 2018; Snell, et al., 2019). However, again not much has been conducted on the perspective, course content choices, or pedagogical practices of the educators in charge of the music teacher preparation. The role of each teacher education triad member has been investigated except the teacher educator. Even the various stages of music teacher development are investigated including, undergraduate music teacher curriculum development/reformation; field experience/ student teaching; new teacher induction; new teacher mentorship; and first several years of full-time teaching. Nevertheless, the voice or perspective of the MTE is absent.

MTE researchers recognize the importance of field experience for PSTs. However, simply placing a PST in a music classroom does not guarantee learning, growth, or increased pedagogical knowledge (Barry & Caravan, 2020; Palmer, 2018). Many factors can affect the success or impact of the field experience on a PST's plan to stay in the profession. The effectiveness of the undergraduate coursework, skills, and pedagogical knowledge of CTs, frequency, and quality of the supervision of music PSTs can lead to an unpredictable field experience (Palmer, 2018). This unpredictability during student teaching is inevitable, but further investigation into

the music PSTs' preparation for student teaching is needed. Each music teacher education triad member has a place in the preparation of music PSTs before and during their field experience. However, MTEs are vital during all phases of a music teacher's educational journey. I hope to emphasize through this study, the necessary role of MTEs.

Bullough and Draper's (2004) study on a general education teacher triad found that each member's need to make sense of their experience and desire to accomplish their aims interfered with their position in the triad. How each member positioned each other in the triad therefore negatively impacted the PST field experience (Bullough & Draper, 2004). These researchers ultimately discovered a lack of communication to be at the heart of the triad breakdown (Bullough & Draper, 2004). This line of research into the collaborative interaction between PSTs, CTs, and university supervisors is imperative to improve the education and field experience of future teachers. With my study, I have begun the investigation into not just the university student teacher supervisors but the teacher educators. The figures that are responsible for facilitating the flow and communication between the triad members are the MTEs. Researchers have shown the importance of the field experience, highlighting the willingness of CTs and university personnel to support their PSTs through their transition, however, the voices still missing in the research are the teacher educators (Snell, et al., 2019).

Despite the encouraging results of the Snell, et al (2019) study and others that show the willingness of CTs to mentor PSTs, we as MTE researchers still need to better understand what is needed in the content of the teacher preparation coursework for the music PSTs. Knowing this can help MTEs create programs that equip our novice teachers with the self-efficacy needed to sustain them through their first five years of full-time teaching (Fisher, et al., 2021). The body of research on preservice and first-year music teachers is often coming from what some researchers

call “the ivory tower” of academia, which refers to the MTEs teaching the PST curriculum (Draves, 2013). However, if these MTEs are doing the research, how does anyone know that these studies are being utilized by other MTEs?

Whether insights are coming from researchers and/or professors in universities or undergraduate students not yet in their field experience, the information must come from the *front line* (Bell & Robinson, 2004). The *front line* is the preservice and first-year music teachers that are currently experiencing the beginning years. These teachers, who teach in this current environment of racial turmoil, political unrest, and the ever-changing landscape of society, are influential and vital to the development and reform of the MTE curriculum. Who better informs the course content of the professors in academia charged with imparting knowledge to future music educators than those who are experiencing the teaching field currently as in-service or preservice music teachers? So, researchers study the perspectives of first-year, preservice, and CTs currently teaching and preparing to teach. This research is to assist MTEs, but there is no research into if or how it is being utilized. Thus, the need to investigate the pedagogical and content choices of MTEs.

Definition of Terms

1. Agency (teacher agency)– terminology used to represent the choices and actions made by music teachers on the behalf of their students, programs, and themselves in the areas of performance, music selection, instruction, and curriculum (Tucker, 2019).
2. Field experience - also known as student teaching; where the PSTs are co-teaching, observing, and being observed.

3. Music Education Cooperating Teacher (CT)- the inservice music educator (band/ chorus/ orchestra director or general music teacher etc.) who is paired with a PST to observe, co-teach, and collaborate.
4. Music Education Preservice Teacher (PST) - music education undergraduate student currently in their field experience (student teaching).
5. Music Teacher Educator (MTE) - anyone who teaches preservice music educators.
6. Music teacher education triad - the music education triad collaboration between PSTs, CTs, and university supervisors or MTEs.
7. Triadic reciprocal determinism (TRD) - is a term coined by Bandura to mean when two or more events, people, or behaviors influence each other simultaneously (Joseph & Padmanabhan, 2019).
8. Self-efficacy – the ability to determine whether a reaction to stimuli is positive or negative based on abilities and experiences.
9. Social cognitive theory (SCT) - the theory that "the development of people's cognitive, social, and behavioral competencies through mastery modeling, the cultivation of people's beliefs in their capabilities so that they will use their talents effectively, and the enhancement of people's motivation through goal systems" (Tucker, 2019, p. 25).

2 REVIEW OF THE LITERATURE

MTEs have been researching the experiences and education of novice music teachers as early as 1978, with a questionnaire returned from first-year instrumental teachers discussing their challenges (Conway, 2015). From the recruitment of music education undergraduate majors to the student teaching experience in the field and the hopeful development of self-efficacy and agency to the final transition to full-time teaching, all levels are researched, whether extensively or surface level. However, as stated in Chapter 1 of this dissertation, the role of MTEs and their content and pedagogical choices is minor or missing from this body of research. The broad focus of my research is music teacher attrition. I began by narrowing my investigation into the music teacher education triad. I focused this investigation by focusing on MTE pedagogy and course content choices.

When researching for this literature review, I focused my investigation on the most recent studies, including those conducted between 2000 and 2023. For this dissertation, I eliminated past studies that repeated themes in more recent studies. I separated this literature review into topics related to the problem, topics related to theory, and topics related to research studying the life of preservice and first-year teachers. The topics related to the problem for this literature review include teacher and music teacher attrition and shortage, MTE; SMTE, ASPA, and NASM concerning music teacher attrition and shortage. The topics related to theory include self and teacher efficacy; personal and teacher agency; TRD (Triadic Reciprocal Determination) in education; and hermeneutic phenomenological research in education. The topics related to the research of the life and journey of preservice and first-year music teachers include music teacher preparation programs and curriculum; student teaching/ field experience; first-year music teachers; music PST; and new music teacher mentorship.

Topics Related to the Problem

Teacher and Music Teacher Attrition and Shortage

Merriam-Webster (2022) defines attrition as "a reduction in the number of employees or participants that occurs when people leave because they resign, retire, etc., and are not replaced" (n.d.). Teacher attrition, specifically music teacher attrition, is a very complex issue, and shortages of teachers are often assumed (Gardner, 2010). Gardner's 2010 study aimed to build a profile of K-12 music teachers in the US and possibly develop a model to predict retention, turnover, and attrition (Gardner, 2010). Gardner (2010) used the 1999-2000 Schools and Staffing Survey (SASS), the 2000-2001 Teacher Followup Survey (TFS), and information from the National Center for Education Statistics (NCES) as their data sources. Hancock (2008 & 2009) also used the SASS, TFS, and information from NCES for several years to predict, investigate, and assess music teacher retention, turnover, and attrition. As discussed later, several reasons and indicators exist for teacher and music teacher attrition, migration, or retention. Regardless of this, music teacher attrition can be the cause of a series of problems in music education, including (a) a decline in the quality of schooling, (b) a decline in the continuity of student learning, (c) a negative impact on the school community stability, and (d) impact school and district fiscal costs (Qin & Tao, 2021).

Gardner (2010) suggested investigating "teacher attrition rates and the reasons why teachers leave their positions" rather than improving the supply of new teachers. Gardner's view is not that of all music education researchers, but many studies have been directed to this side of the teacher attrition problem (Gardner, 2010; Krueger, 2000). In his 2021 study on the supply and demand of teachers in general and specifically music teachers, Hash chose to investigate both the recruitment of student teachers and the maintenance of the inservice music teaching workforce

(Hash, 2021). For this section of my literature review, I will briefly discuss both sides of the music teacher attrition and shortage dilemma: the recruitment of preservice music teachers and the maintenance and retention of in-service music teachers.

Researchers have discovered that most teachers who leave the profession do so within the first ten years of teaching (Hancock, 2008; Krueger, 2000; Qin & Tao, 2021). The novice music teacher attrition can be attributed to many reasons. Still, studies commonly include: "low pay, inadequate mentoring and administrative support, poor working conditions, and a perceived lack of appreciation for teachers by society" (Hash, 2021, p. 4). Music teachers have many circumstances that warrant considerable investigation, some unique to music teachers and others not, including but not limited to heightened levels of professional burnout due to job stress, insufficient administrative support, work isolating conditions, unsatisfactory mentoring practices, and job role conflict (Hancock, 2008). These reasons for departure occur not only in music teachers but are also mentioned as primary reasons for novice and seasoned teacher attrition. These reasons researched for teacher attrition have not changed, but more have been added since the COVID-19 pandemic (Querolo & Ceron, 2022). Teachers are leaving the field by the hundreds and thousands, planning never to return, so much so that NCES found that 44% of public schools reported teaching vacancies (Querolo & Ceron, 2022).

The attrition rate can be highest among music PST when they make career choices because of the lack of occupational identity and agency (Qin & Tao, 2021). Although Qin and Tao's 2021 questionnaire study conducted in vocational colleges took place in China, the information applies to American music education research. These researchers administered a questionnaire to 218 music PST and found evidence supporting previous studies' results; the lack of

preparation, quality of music teacher education programs, teacher agency, identity, and early career support can be critical to a preservice and first-year music teachers' decision to remain in the field (Qin & Tao, 2021). The research on preservice music teacher attrition is lacking but worth investigating. Qin and Tao (2021) examined preservice music teachers' intentions to remain in the profession. They found that policymakers and administrators can help retain novice music teachers by emphasizing and providing content-specific resources and opportunities for professional development that cater to their specific needs (Qin & Tao, 2021). They also suggested MTEs should find ways to encourage music PSTs to have a positive attitude toward a teaching career and clearly emphasize the importance, value, and significance of being a music teacher (Qin & Tao, 2021). These scholarly researched ways include "reinforcing commitment and self-efficacy regarding music teaching and developing professional identities of PSTs during teacher preparation (Qin & Tao, 2021, p. 367). Qin and Tao's 2021 study is one of few that focus on the music teachers that stay rather than those that choose to leave and why (Baker, 2011).

More often, music teacher research focuses on the teachers who leave rather than those who stay. Paetz's (2021) narrative inquiry study focused on the story of a secondary ensemble teacher who, despite experiencing burnout, chose to remain in the profession. The burnout she experienced during her first teaching position simply turned out to be a poor job fit (Paetz, 2021). Through three semi-structured interviews and two observations, Paetz recognized the importance of recognizing burnout, seeking and finding support systems, and "identifying hegemonic assumptions about teaching emerged as critical points" in her subject's narrative (Paetz, 2021, p. 77). Even though Qin and Tao's study focuses on Chinese educators and Paetz's study focuses on American educators, both researchers and others have discovered burnout negatively impacts self-efficacy and job satisfaction (Paetz, 2021; Qin & Tao, 2021). Specifically, many music

teacher attrition studies identify high workload, unclear goals/ expectations from administrators, lack of cooperation from teaching colleagues, lack of professional development opportunities, and low salaries as factors responsible for leaving (Hancock, 2015; Paetz, 2021; Qin & Tao, 2021). Despite these reasons, there are still many other reasons for teacher attrition.

In a study conducted on the retention, migration, and attrition of music teachers, those who left the profession to attend college were more than 28% of the former music teachers studied, which surpassed those who retired or went to work outside of education (Hancock, 2009). The idea that former music teachers are working on advanced degrees suggests a pool of returning music teachers who are now more qualified and ready to face classroom challenges (Hancock, 2009). Hancock (2015) found that former music teachers who left the field for personal reasons to attend college or work another job were more willing to return to teaching music. Through Hancock's ongoing analysis of national data collected since 1987 by the National Center for Educational Statistics with the SASS and the TFS, more music teachers are migrating rather than leaving the profession (Hancock, 2015). These migrations have been attributed chiefly to "personnel actions, desire for a better assignment, and dissatisfaction with administrators and school conditions, while former teachers credit leaving to personal reasons, personnel actions, college enrollment, and retirement" (Hancock, 2015, p. 431). Unfortunately, I have not found any other studies like Hancock's that focus on the reasons and conditions that cause music teachers to leave nationally.

Despite the lack of numerical data, researchers have found that music teachers are likelier to leave the profession than general education teachers (Gardner, 2010). Gardner (2010) used 47,857 K-12 public and private school teachers' (1,903 were music teachers) responses to the Schools and Staffing Survey to construct a profile of K-12 music teachers in the US to predict

retention, turnover, and attrition. Gardner (2010) found a significant difference between music teachers and teachers of other disciplines: music teachers are more likely to hold itinerant and part-time positions, despite being fully certified. Music teachers uniquely are more likely to teach in multiple buildings within the district, carry several responsibilities outside of their daily teaching schedule (including performance ensembles, fundraising efforts, sports performance demands, transportation requests for offsite events, instrument maintenance, etc.), be more sensitive to a lack of administrative support, and lack but need content-specific professional development opportunities (Draves, 2012; Gardner, 2010; Paetz, 2021). There are many reasons why music teachers may leave the profession, but even this is not a complete list. The studies examined for this literature review did not mention the plethora of non-school environmental issues people face, including childbirth, illnesses, injury, family obligations, etc. Researchers have also noted that the highest rate of music teacher attrition is from teachers at urban schools, yet the body of evidence supporting and combatting the poor working conditions of these teachers is lacking (Baker, 2011; Hash, 2021; Hancock, 2008). More research is needed into the retention and recruitment of music teachers for urban schools.

Baker (2011) received 357 K-12 elementary, choir, band, and orchestra teachers from Texas responses to an ASPA survey on music teacher retention and attrition. This study resulted from growing concerns about music educators' retreat from the field, but still, many music educators stay in the field, and the reasons they stay are rarely studied (Baker, 2011). If MTE knew the reasons music teachers remain, they could better work to help PST develop the qualities needed to combat the trials and tribulations of being a music teacher. Baker (2011) found that 84% of music teachers remain in the teaching profession despite the growing attrition and migration rates of music educators. One of the overarching self-reported attributes of Baker's (2011)

participants was their student-centered approach to education. The participants rated their organizational skills higher than their musical knowledge. They were more focused on making a difference in their students' lives and inspiring them to accomplish their musical goals (Baker, 2011). These intrinsic motivational reasons can be critical in retaining preservice and first-year music teachers (Qin & Tao, 2021). Finding ways to build these internally motivating feelings in music PST could encourage the retention of novice music teachers. Paetz (2021) noted similar implications when they used narrative inquiry to explore the story of a secondary ensemble teacher experiencing burnout but choosing to stay in the profession. The discussion and conclusion sections written for this study were directed to MTE to stress the importance of helping PST develop realistic expectations to alleviate praxis, unpack hegemonic assumptions about the teaching field and the act of teaching, recognize the necessity of finding good mentorship in and out of the field of music education, and understand the difference between everyday first-year teacher struggles and incompatible job placement (Paetz, 2021). I ask myself, are these studies getting to the MTE? If so, are these results being implemented?

The other side of the music teacher shortage is recruiting future teachers. Hash considers the ultimate solution to the music teacher shortage to "correct the circumstances contributing to inequalities in P-12 education," and then "the demand for new teachers [could] begin to dramatically outweigh the supply" (Hash, 2021, p. 9). He accompanies this belief with strategies for music educators, teacher educators, and policymakers to implement and recruit future music teachers. He elaborates on each strategy, including (a) identifying pre-college students who would be good candidates (mainly from urban and rural schools), (b) utilizing music education organizations to assist in recruitment, (c) teacher preparation program coursework including how to teach and develop music programs in schools with limited resources, (d) music teacher education

coursework that focuses on overcoming obstacles specific to urban and rural settings, (e) focusing on a wider variety of musical genres that are less Western-centric, (f) offering courses and inservice workshops for un/under-licensed music teachers and P-5 generalists assigned to teach music in the classroom, (g) universities and colleges offering an alternative certification in music, (h) building the partnership between universities and P-12 school districts (Hash, 2021). His compiled list of suggestions to solve music teacher attrition and shortage are each their extensive research topics for future research. Are these suggestions getting to MTE? Do these implications inform the content choices for music teacher preparation coursework? Only the MTE would know.

Music Teacher Educators (MTE)

To create a proper funnel of related literature focused on MTEs and their course content and pedagogical choices, we need to investigate research about general teacher education curriculum, course content, and pedagogical development and choices. When pulling my focus out more to include general teacher educator research, I found a 2015 article about preparing novice teacher educators in the pedagogy of teacher education. Unlike many novice teacher educators (NTEs), the author had formal coursework teaching them to teach PSTs. However, prior researchers imply that it is more frequent that NTEs have little to no guidance, and when teaching PSTs, NTEs must rely on their skills and existing knowledge as K-12 educators (Conklin, 2015). As I also discovered through my research of relevant literature, most training and professional development for teacher educators have focused on teacher educators studying their practice through self-studies, collaborative self-studies, and the formation of professional learning communities focused on improving teacher education practice through discussions (Conklin, 2015).

Through my conversations with my participants and this prior research, we need more investigation into teacher educators' training and curriculum development to fully prepare NTEs to teach, develop course content, and reform the PST curriculum (Conklin, 2015). The researchers of another study I found focused on the education of teacher educators. They also noted that recent researchers focused on the quality of teachers and thus need to focus on the quality and education of their teacher educators (Goodwin et al., 2014). These researchers asked, what should teacher educators know and be able to do? They, too, found through previous literature that there is minimal attention given to what teacher educators should know and be able to do to serve PSTs (Goodwin et al., 2014). Through a two-phase data collection comprised of an online survey and interviews, the authors found that their participants perceived no curriculum for or even attention to the preparation of teacher educators or even a coherent nor organized pedagogy of teacher education (Goodwin et al., 2014).

I intended to find research on how teacher educators develop their course content and make the appropriate pedagogical choices to teach their PSTs. Still, I continued to see teacher educators' lack of cohesion and education for this type of research to happen. Like my own participants, these researchers' participants described their transition and learning process as "knowledge-in-practice," "learning through doing, sinking, or swimming, trial by fire" while on the job (Goodwin et al., 2014). No matter the level of participants, all felt they lacked pedagogical expertise relevant to teacher education (Goodwin et al., 2014). So as I zoom out to zoom back into the pedagogical and course content choices of MTEs by researching the choices of general teacher educators, I find that "the teacher education field has minimal attention on what teacher educators should know and be able to do, on how they should be deliberately prepared to know it, and on how they must be supported, mentored, and appropriately inducted into the profession

as scholar-practitioners" (Goodwin et al., 2014). If the perception of this support is lacking in the general teacher education profession, then it's no wonder I have found the same perception in the music teacher education community.

The remainder of this literature review portion is shorter than other sections due to the lack of studies focused on MTEs and their course content and pedagogical choices. However, there are studies focused on the development of MTEs. During the Symposium on Music Teacher Education in September of 2005, MTEs began to explore, discuss, and offer innovative approaches that revolved around teaching independence to music PSTs (Teachout, 2005). In 2005 David Teachout was the chair of the SMTE, where he wrote his address to the symposium focused on the preparation of MTEs. The music teacher preparation program is most effective when PSTs take responsibility for their professional development early and throughout their program (Teachout, 2005). However, MTEs are there to help the next generation of music teachers through quality professional service (Teachout, 2005). Teachout (2005) suggests a closer examination into the Professional Development School (PDS) model where K-12 teachers, university MTEs, and music PSTs can mutually benefit from involvement. However, how do MTEs facilitate this type of model or any collaboration if there is no research literature on the training or development of MTEs (Conway et al., 2010)?

Dr. Conway et al. (2010) investigated the role of formal and informal graduate and undergraduate interactions in developing PSTs and MTEs. This teacher education self-study data included questionnaires from 34 sophomore, junior, and senior undergraduate students, a Ph.D. student's journal, a teacher education faculty journal, 12 undergraduate student interviews, an undergraduate student focus group, and six self-study team focus group meetings (Conway et al., 2010). These researchers found this unique relationship mutually beneficial. Graduate students

can help bridge theory and practice for undergraduates, and the PST can highlight what they can provide to future students (Conway et al., 2010). Little research has investigated this interaction or the development of MTE and their transition to independent teaching. Although researchers have examined the socialization of graduate students and first-year faculty in other fields, few studies have focused on the socialization of MTE (Pellegrino et al., 2014). Pellegrino et al. conducted a heuristic phenomenological inquiry into the lived experiences of five women in the process or in their early career as MTE who participated in a year-long, online, group-facilitated professional development community (Pellegrino et al., 2014). This study's doctoral students and early career professionals all describe struggling with self-doubt, fear of failure, and establishing life-work balance but found mentoring can be used as a way for them to assimilate into a community of practice that can help to ensure their professional success just like first-year K-12 music teachers (Pellegrino et al., 2014). However, this avenue of support has not been investigated or supported. The research supports the idea that MTEs are doing their best with what they are given.

The other small body of research on MTEs comprises studies and investigations into how MTEs teach their various course content. Studies have focused on how to conduct an assessment, social justice, and changing music education standards. Regarding the music education standards, researchers emphasize that MTEs must first be thoroughly familiarized with the national music education standards and how they can be implemented in the music classroom before attempting to guide music PST in using the standards effectively (Johnson et al., 2017). Johnson et al. examined the familiarity and usage of "Understanding by Design" (UbD), a curricular approach for the revised national music standards as part of the National Coalition for Core Arts Standards, among MTE (Johnson et al., 2017). They surveyed 300 NAfME members to discover

a low level of understanding of UbD, a high level of frustration with the communication about the standards, and finally, a desire for a UbD resource network for music educators (Johnson et al., 2017). They followed up with 13 semi-structured interviews that yielded four themes: "curricular modeling, awareness and advocacy, teacher mindset, and pedagogical disadvantages of UbD" (Johnson et al., 2017, p. 1). The UbD is just one resource for MTEs researched, but even then, flaws were discovered, and concerns raised but no evidence of resolution. One primary concern seen through the eyes of these participants was the lack of practice to theory examples for music educators, leaving MTE to build content and ways to bridge this gap.

Finally, most recently, educational researchers have focused on teachers' role as leaders in social justice change and building personal and teacher identity. Regarding social justice, researchers identify that MTEs must see themselves as vehicles for social change before teaching music PST how to be culturally responsive teachers (Salvador & Kelly-McHale, 2017). Salvador and Kelly-McHale surveyed 361 MTEs on their perspectives on social justice, music education, and music teacher education (2017). Many participants discussed and shared methods for addressing social justice topics in music teacher education but also discussed the limitations that stunted the extent of what they did. Salvador and Kelly-McHale remind music educators, "If music education is for everyone, then those who hold the responsibility of teaching education must prepare music teacher candidates who are ready to teach all students" (Salvador & Kelly-McHale, 2017, p. 21). Other researchers emphasize that MTE must be the first example of proper music pedagogy for music PST. Kastner et al. conducted a self-study exploring their MTE identity as they transitioned from K-12 music teachers to early-career MTE (Salvador & Kelly-McHale, 2017). The results from this study left the researchers calling for professional development and support through the careers of teacher educators (Salvador & Kelley-McHale, 2017).

MTEs seem to be the missing piece for first-year music teachers by being the examples they need while navigating their first jobs, but the MTEs need support.

SMTE, ASPA, and NASM

The Society for Music Teacher Education (SMTE), founded in 1982, is one of the Societies of the National Association for Music Education (NAfME) (2021). This society focuses on music teacher education. A critical feature is its Areas for Strategic Planning and Action (ASPAs), 12 action groups focused on developing and implementing action plans related to critical issues in music teacher education. At the 2005 biennial Symposium on Music Teacher Education, the society decided on 12 action items: a critical examination of the curriculum; cultural diversity and social justice for music teacher education; MTE recruitment, preparation, and professional development; music teacher health and wellness; music teacher identity development; policy; professional development for music teachers; program admission, assessment, and alignment; school/university partnerships; supporting beginning music teachers; and teacher recruitment. I have searched the SMTE website, handbook, and ASPAS sections. Still, outside of research articles, resources, and publications, I have yet to find documentation or perception of any direct impact of these action groups for MTE.

The National Association of Schools of Music (NASM) has approximately 633 accredited schools, conservatories, colleges, and university members (2023). The purpose of this organization, according to the NASM website on their Purpose page and articulated in its Constitution, is "to advance the course of music in American life and especially in higher education and to establish and maintain threshold standards for the education of musicians while encouraging both diversity and excellence." During the NASM accreditation process, they review institutions fo-

cused on educational quality and institutional integrity. NASM holds an annual meeting, provides professional development programs to music program leaders, and regularly collects and publishes institutional research. The NASM accreditation process is very public and explained thoroughly on its website, including general information, the comprehensive review process, the standards and guidelines, procedures for the complete review, any accreditation materials, and the responsibilities of accredited institutions.

Studies into music teacher education programs have focused on improving the personal and professional needs of those entering the music education profession. As seen in this literature review, the research has shown the importance of the student teaching experience, so much so that Juchniewicz (2018) focused on examining music student teaching practices across institutions accredited by NASM. Student teaching practices seem to vary from state to state and institution to institution. Still, it would be reasonable to assume a governing body like NASM or the Council for the Accreditation of Education Preparation (CAEP) would have some curricular structure for the baccalaureate degree in music education (Juchniewicz, 2018). However, CAEP's structures are broad recommendations rather than specified guidelines, and according to NASM, student teaching is not considered a required component of the music education curriculum (Juchniewicz, 2018). Even in 2023, there are no guidelines for what NASM refers to as laboratory experience. Either one of these organizations, NASM or CAEP, could generate specific guidelines to create some sort of consensus across music teacher preparation programs in the student teaching experience and coursework (Juchniewicz, 2018).

Juchniewicz (2018) surveyed 160 respondents at NASM-accredited music education institutions across the United States on their student teaching practices. The result of this study

overall reveals more similarities than differences concerning student teaching practices (Juchniewicz, 2018). However, still a need to standardize PST's student teaching practices and course curricula across institutions. Researchers have shown that despite NASM's purposes MTEs believe the profession, not NASM, should determine those competencies expected of future music educators (Forsythe, Kinney & Braun, 2007). Even though there has been no study of the opinion of MTE concerning the standards set by NASM and there has been no investigation into how NASM's standards influence the MTE curriculum, researchers see the discrepancies and need (Forsythe, Kinney & Braun, 2007).

Forsythe, Kinney, and Braun (2007) surveyed 27 MTEs and 52 PSTs across the Big Ten athletic conference universities (the University of Illinois, University of Minnesota, University of Michigan, University of Wisconsin, University of Iowa, Northwestern University, Indiana University, Pennsylvania State University, Michigan State University, and The Ohio State University) to determine the views of MTEs and PSTs concerning the NASM standards for music education. These researchers created a survey to determine if the respondents thought each standard was essential and if they were learnable because of the teacher education program (Forsythe, Kinney & Braun, 2007). Through the results, these researchers were able to show that NASM succeeded in identifying a set of expectations that MTE and PST consider essential for a successful teacher; however, the most disagreement between students and faculty occurred in the ratings of learnability of these expectations (Forsythe, Kinney & Braun, 2007). Despite this study taking place as far back as 2007, it is still very relevant to show the gap in MTE understanding and the lack of belief in PST about their learnability of the content taught—more studies like this need to occur to give a complete picture for MTEs.

Topics Related to Theory

Self and Teacher Efficacy

The social cognitive theory defines self-efficacy as "a personal belief in one's ability to succeed in specific tasks" (Sander, 2020). Researchers theorize the importance of focusing pre-service teacher education on teachers' self-efficacy and what has influenced it for decades (Wagoner, 2015). Self-efficacy in music education has been researched for decades; however, more recent studies have focused on increasing music teacher efficacy as a possible avenue to retain novice music teachers (Fisher et al., 2021; Hendricks, 2016). Music teacher efficacy "centers on the beliefs of teachers to perform actions that will positively impact student learning even when there are difficulties to be overcome" (Fisher et al., 2021, p. 395). Specifically, music teacher education researchers have studied music-teacher self-efficacy regarding (a) general teaching self-efficacy, (b) the transition from preservice music teacher to in-service music teacher, (c) its relationship to attribution theory, or (d) retention issue (Wagoner, 2015).

The above studies had various outlooks on music teacher efficacy. Sanders (2020) examined the factors that affect self-efficacy in music PST through their student teaching to possibly improve the curricular plan of MTEs. Interview data of seven music PST and the researcher's observations of the PST seminar classes found four physiological factors that affect the self-efficacy of the PST: 1) readiness from the curriculum, 2) surrounding challenges, 3) stress and coping hindering mechanisms, and 4) constructive criticism (Sander, 2020). Wagoner (2015) designed an instrument to measure the construction of music teacher identity, measuring music teacher self-efficacy and commitment. 392 responses from NAfME members who identified as K-12 music teachers with one to 31 plus years of experience yielded a reliable instrument to measure music teacher efficacy and commitment (Wagoner, 2015). Fisher et al. (2021) surveyed

124 music PST from six mid-South universities in the US to explore the factors that influence PST efficacy. Through self-reporting on the Preservice Music Teacher Efficacy Scale (MTES), the researchers saw low efficacy scores but also had to account for most of their participants being first-year students with little to no student teaching experience (Fisher et al., 2021). These findings contrasted with previous studies, leaving one to assume a possible difference is due to the participants having less classroom experience.

Various studies have extensively researched the influence of teacher efficacy on student achievement and other positive educational outcomes (Fisher et al., 2021). Higher teacher efficacy has been shown to impact and influence (a) instructional time, (b) types of instructional activities chosen, (c) teacher feedback patterns and techniques, (d) teacher persistence, (e) teacher stress, (f) classroom management strategies used (g) instructional behavior (h) and teacher expectations (Fisher et al., 2021). Teacher efficacy affects student success in many ways but also affects the music teacher's self-image and view of their success (Fisher et al., 2021). Higher levels of self-efficacy have been shown to increase teacher confidence in their pedagogical and management abilities and lead to positive classroom interactions (Sander, 2020). Hendricks's (2016) review of general education and music research concerning Bandura's four sources of self-efficacy and how they can impact music teacher education curriculum and pedagogy can also show the impact of higher self-efficacy.

Researchers have discovered that music teacher education coursework and field experience strongly impact teacher efficacy in general education teachers of various fields; however, the literature on preservice music teacher efficacy is minuscule (Fisher et al., 2021). Researchers have found that music PSTs' efficacy increases through years spent in undergraduate coursework and field experiences that incorporate observation, teaching experience, and mentoring (Fisher et

al., 2021). Prichard (2017) hypothesized that understanding preservice music teachers' efficacy in introductory-level music education courses could facilitate the structuring of the music PST education curriculum to provide opportunities for personal and professional growth, encourage goal setting, promote persistence amid classroom challenges, and increase longevity in the profession. Researchers have also seen the "importance of individualized feedback from a knowledgeable mentor in the development of strong teaching efficacy beliefs" (Prichard, 2017, p. 251). These mentors for music PSTs could come in the form of the CTs during field experience and the MTEs responsible for the coursework experienced before student teaching (Bergee & Grashel, 2001). Addressing music teacher efficacy early in the education of music PST can significantly positively impact the preservice teacher's career success and longevity (Prichard, 2017).

Positive belief in one's self-efficacy is perceived to be one of the essential elements of a thriving teaching environment (Kaleli, 2020). This positive belief "affects the quality of teaching, methods and techniques, student participation and success and therefore determines the success of students" (Kaleli, 2020, p. 581). Researchers suggest that teachers with greater self-efficacy can cope with change in their schooling environments (Ballantyne & Retell, 2020). Other researchers have found a link between praxis shock and self-efficacy, where self-efficacy is the keyway to managing anxiety and stress associated with praxis shock (Ballantyne & Retell, 2020). As mentioned in an earlier section of this literature review, one way to build preservice music teachers' self-efficacy is to reinforce positive beliefs about their role in the profession (Kaleli, 2020). Although music teacher training has been researched, little has been investigated about preservice music teachers' self-efficacy beliefs regarding the development of their teacher-efficacy (Kaleli, 2020). MTE can investigate, encourage, and help develop preservice music teachers' self-efficacy beliefs to support them as teachers better.

Personal and Teacher Agency

With continuous field experience and music teacher education coursework, music PST may have a better chance to develop teacher agency. Agency is simply the potential to act (Espeland et al., 2021). Specifically, teacher agency is the "decisions and actions music teachers make and take on behalf of their students, programs, and selves in practical areas of music teaching such as curriculum, instruction, repertoire selection, and performance" (Tucker, 2019, p. 25). Using this definition, researchers have begun to emphasize and theorize about the importance of working to develop music PST agencies to push the boundaries within the field of music education through innovative forms of music teaching and learning and increase access to school music programs by underserved students (Conway et al., 2010). Espeland et al. (2021) conducted in-depth interviews and repeated observations with eight experienced teachers and student teachers at different stages in their teacher education programs. The results showed the researchers that experienced teachers could achieve agency and improvise professionally more than the PSTs. The third-year PSTs versus the first-year PSTs were more likely to attain improvisational skills and achieve agency (Espeland et al., 2021). These results are in alignment with previous literature. The link between teacher agency and professional improvisation skills in the classroom is a line of inquiry that could benefit MTEs' course content and pedagogical choices.

Teacher education researchers have theorized that the focus on teacher agency could fill the gap between student teachers' content knowledge and practice competencies (Espeland et al., 2021). To encourage and increase PST agency, one set of researchers suggest (a) rehearsing frequent reflection and practice actions hand in hand, (b) teaching and learning improvisational and agentic skills that focus on pedagogical situations within practice, and (c) emphasizing the scaffolding and progression of improvisational and agentic skills (Espeland et al., 2021). Concerning

music PST agency, music teacher educators have pinpointed some essential qualities to fostering teacher agency within the preservice teacher's experience

> (a) the preservice teacher's agentive design of one's own educational experiences; (b) safety in making pedagogical mistakes; (c) a caring and emotionally equitable relationship between professor and preservice teacher; and (d) both professor and preservice teacher serving as teacher-learners or learner-teachers (Hogle & Bramble, 2020, p. 5).

Through a collaboration of PST and MTE, both serving as co-researchers of teaching practices can serve as a tool to enrich teacher agency in both parties, regardless of generational and authoritative differences, while enhancing the literature on music teacher education (Hogle & Bramble, 2020).

Tucker (2019) uses Emirbayer and Mische's chordal triad to represent a temporal-relational view of agency utilized in facilitating class discussions and designing field experience and curricula by MTEs to create a framework for understanding and supporting the development of PSTs' agency across music teacher education coursework and student teaching. Tucker theorizes that greater agency in PST can provide them with a means to be more innovative in finding means to modify school music education for a more inclusive and diverse environment (Tucker, 2019). Hogle and Bramble used duoethnographic dialogue journaling to explore themselves as seasoned and new music teacher educators to understand the development of their agency (Hogle & Bramble, 2020). They investigated curricular approaches, theories, and research methods throughout their process. They dialogued to move towards a combined position on positively changing MTE practices and heightening music teacher agency (Hogle & Bramble, 2020). Their self-analysis and discovery should encourage researchers to delve deeper into how to increase and maintain music teacher agency in PST and novice music teachers.

Triadic Reciprocal Determination in Education

TRD in educational research is not utilized often. When mentioned in academic research, TRD is in reference to Bandura's social cognitive theory and remains a simple mention. However, I have found one study published that utilizes the TRD model to discuss teacher self-efficacy. Woodcock and Tournaki (2022) surveyed 154 Australian PSTs using two familiar teacher self-efficacy scales that assessed one's factors and the impact that they can have on teacher behavior but loosely attempted to capture the effect that the environment can have on one's beliefs. As stated in Chapter 1, TRD is the reciprocal influence or causational relationship between three factors. In Bandura's social cognitive theory, those three factors are personal, environmental, and behavioral. In Woodcock and Tournaki's (2022) study on teacher self-efficacy, they attempt to see which factors of TRD are measured using the Teacher Efficacy Scale (TES) and the Teachers' Self-Efficacy Scale (TSES). Even though Woodcock and Tournaki's (2022) study only surveyed PST, they utilized the TRD model as their guiding principle. They found that the two tests, TES and TSES, are not complete ways to assess teacher self-efficacy and thus need to be altered or utilized with an additional measurement tool (Woodcock & Tournaki, 2022). MTEs could use the TES and TSES tests to assess self-efficacy in PSTs and CTs when navigating the music teacher triadic collaboration.

The only other relevant educational research literature that I found utilizing a TRD model was a 2021 study conducted to analyze the students' learning needs in Malaysia primary school active learning based on the conceptualization of theorists' ideas (Hui, Halili & Razak, 2021). What these researchers did was not as relevant as what analysis framework they utilized. Hui, Halili, and Razak used Bandura's TRD to indicate "that people are neither driven by inner force

nor automatically shaped and controlled by external stimuli; rather, human functioning is operated in which behavior, cognitive or other personal factors and environmental events interacting with each other" (Hui, Halili & Razak, 2021, p. 307). They theorized that a holistic focus on the triadic relationship of behavioral, personal, and environmental factors on students' active learning is the best way to help a diverse group learn effectively (Hui, Halili & Razak, 2021). Like MTEs navigating the music teacher triadic relationship, these researchers determined that all three factors must operate as interacting determinants of each other to maintain effectiveness.

Hermeneutic Phenomenological Research in Education

Hermeneutic phenomenological research seems to have had a place in education and teacher education more recently in the last few decades (Friesen, Henriksson & Saevi, 2012). As Risser noted in 1997, "the last word for philosophical hermeneutics is not the communication of meaning as such, but the open-mindedness of communication in which we continually gain access to the world in which we live" (Risser, 1997, p. 17). In 2012, Friesen, Henriksson, and Saevi edited a research-based book on hermeneutic phenomenological research in education. In this book, they compile a sampling of hermeneutic phenomenological studies and methods from different perspectives about educational research to show how and why phenomenological research can encourage additional knowledge and a possible deeper understanding of pedagogical practices (Friesen, Henriksson & Saevi, 2012). I used this book to better understand the underpinnings and methodology for hermeneutic phenomenology. Hermeneutic research emphasizes the researcher's openness and willingness never to finish searching, examining, exploring, or theorizing about the infinite information continually uncovered (Ezzy, 2002). This continual investigation technique is ideal for music teacher education research only if teacher educators use the lived experiences of their students to reform their teaching practices continually. I will explain

my reasoning for conducting a hermeneutic phenomenological study in chapter 3, but here I will discuss some background literature.

Phenomenology is the study of experience, and hermeneutics is the art and science of interpretation or meaning-making; thus, hermeneutic phenomenology is the study of experience coupled with its meaning (Friesen, Henriksson & Saevi, 2012). Max van Manen, one of the leading promoters of hermeneutic phenomenology as a research method, has stood out as having developed a type of phenomenology overtly hermeneutic with a primarily educational focus (Friesen, Henriksson & Saevi, 2012). Without going into each chapter in the book, I believe the most relevant information comes from the editors' introduction. Hermeneutic phenomenology focuses on lifeworld and lived experiences, allowing researchers to bridge a gap between what theory and educational literature says takes place in the classroom and what happens in everyday pedagogical practice (Friesen, Henriksson & Saevi, 2012). Like these editors, I use hermeneutic phenomenology to present educational research data and information in a language that makes the world of pedagogical practices easily recognizable and understandable to practicing MTEs and K-12 teachers (Friesen, Henriksson & Saevi, 2012).

Sloan and Bowe (2013) described examples of hermeneutic phenomenological research that investigated the lived experiences of lecturers on the topic of curriculum design. The article focused more on their methodology than what they discovered through it. The most common research methodology for qualitative research has been open and in-depth interviews carried out in a conversational manner that produces reflective interview transcripts (Sloan & Bowe, 2013). Van Manen believed that reflective interview transcripts require interpretive analysis by the researcher, utilizing their background knowledge, to produce a human science (phenomenological)

explanation of the experiences of the interviewee/ participants (Sloan & Bowe, 2013). Hermeneutic phenomenological educational research and analysis aims to describe teachers' or students' actions, behaviors, intentions, and experiences as they might see and experience them in the world (Sloan & Bowe, 2013). For my study, I aimed to describe MTEs' experiences and pedagogical and course content choices when teaching and supporting PSTs to keep them in their future full-time teaching better.

Any line of investigation that allows researchers to continually modify and reimagine the results of the perceptions, experiences, and interpretations of student teachers and first-year teachers is beneficial for the continued gathering of the information and knowledge needed for change. If the education system we currently function in were perfect, further research would not be required. Students would not be failing, teachers would not leave the field entirely, and music education programs would not suffer to thrive. This is not the situation; hermeneutic phenomenological research of this nature could provide the *reality check* needed for MTEs to find a way to apply what is going on moment-by-moment in the various music classrooms to their course content (Henriksson, 2012, p. 134). Investigating the use of research from the K-12 music classrooms through the eyes of preservice and first-year teachers by MTEs can help bridge the gap between theory and practice for future music educators through MTE curriculum reform.

Topics Related to Research Studying the Life of Preservice Music Teachers

Music Teacher Preparation and Curriculum

One study in this literature review mentioned the relationship between MTE, PST, and first-year music teachers (Duling, 2000). This relationship warrants more investigation. The first commonality between the most recent studies on music teacher preparation programs is that

there is not enough research on the training of music teachers (Groulx, 2016). The research conducted on music teacher preparation focuses on course value during the program and university student persistence (Gavin, 2012). Music PSTs' perception of their music teacher education curriculum showed that music PSTs believe the most value is found in any field experience. However, they saw little value in education courses and courses focused on performance and not pedagogy (Groulx, 2016). Research continues to point toward field experience as the most valuable experience during student-teacher; some PST noted they felt "some professors were out of touch with the realities of public schools" (Groulx, 2016, p. 15). Due to the importance placed on student teaching, further research also emphasizes CTs' involvement in the effectiveness of the student teaching experience (Valerio et al., 2012). It is evident through these studies that most music PST do not see the value in their undergraduate education methods and pedagogy courses or what these courses could do for them.

Gavin (2012) noted that 40 years before 2012, university student persistence was among the most highly researched areas of higher education. However, Gavin's (2012) literature review studies focused on music education students' persistence from 1978 and 1983 and not recent years. Not much has been investigated into the persistence of music education majors to remain in the teaching field. In an earlier study, a group of researchers suggested that the profession should examine undergraduate music education majors' immediate and long-term goals more closely, especially considering the shortage of certified music teachers (Schmidt et al., 2006). As mentioned in the previous section of this literature review, MTE should focus on specific positive reasons to pursue a career in music education (Schmidt et al., 2006). In the past, MTE researchers utilized quantitative inquiry methods to investigate undergraduate music education majors' persistence and attrition (Gavin, 2012). However, MTE curriculum designers and mentors

of future music teachers need more specific research concerning the career motivation and aspiration orientations of music education students to provide the necessary support to retain more music teachers (Schmidt et al., 2006).

By investigating undergraduate music education majors' persistence, researchers have seen the impact on their self-confidence of a negative experience in the majors' applied and ensemble classes and their music PST course content (Gavin, 2012). This impact may cause a negative perception of undergraduate music education course value. With this lack of value seen in the education of music PST in the undergraduate classroom, these researchers suggest much-needed reform to the music teacher education curriculum (Kladder, 2020; Valerio et al., 2012). However, most music teacher education curricular reform literature is theoretical, philosophical, sociological, or ethnographic (Kladder, 2020). Despite this, the topics include:

> (a) methods for increasing student agency and choice; (b) offering vernacular music-making experiences and expanding student musicianship beyond Western-European art traditions; (c) creating a curriculum that is individualized and designed around student interests; (d) offering opportunities for students to make mistakes and learn in social settings; (e) the inclusion of music beyond Western-European paradigms; and (f) expanding pedagogy (Kladder, 2020, p. 143).

Even with this body of suggestions from previous literature, reform is complex, and change is slow, but university MTEs significantly influence the problem of music teacher attrition (Kladder, 2020).

Researchers have given MTEs many suggestions on reforming the music teacher education curriculum, but there have also been specific recommendations for MTEs’ course content

and pedagogical reform. Researchers suggest that PST need more feedback and better supervision during various teaching opportunities and continued mentorship and partnership with university faculty from student teaching into and through their first years of independent teaching (Abrahams, 2011). These suggestions emphasize the importance of the role of the MTE. PST education program teachers need to focus on the development of specific pedagogical content knowledge and skills required for teaching secondary and elementary general music and the practical aspects of running a music program, including extra-curricular programs, budgeting concerns, legal issues such as copyright and communication skills (Ballantyne & Packer, 2004).

Many studies selected for this literature review section discussed the daunting task of combating the growing issue of music teacher attrition (Baker, 2011; Roulston et al., 2005). Despite mentioning the teacher attrition rate, Baker (2011) focused on why music teachers stay in the field rather than the popular topic of why they leave. Focusing on those who remain in the field was a unique and surprising perspective considering the various other studies on music teacher attrition and shortage. Her investigation showed that of most of the participants (96%) who reported continuing to teach until retirement, almost half were nearing retirement. This fact did highlight the importance of the need to recruit and keep more music PST. Researchers in teacher attrition, both in music and general education content, indicate that urban schools tend to have the highest attrition rates, meaning that recruitment efforts need to focus on possible PST from urban schools (Baker, 2011; Hash, 2021).

A final note to MTEs from researchers is the need for further research and attention to the "recruitment, support, and graduating students with non-traditional musical backgrounds, hiring diverse music faculty, and transforming K-12 music education in ways that address the pervasive inequality and injustice that exclude the majority of students" (Powell et al., 2020, p. 17). As

stated before, music teacher attrition is highest in urban schools. One way to combat that is to recruit, maintain and support music teachers of color and with non-traditional musical backgrounds (Hash, 2021). Suppose music education professionals genuinely desire to increase diversity in music programs in higher education and K-12 settings. In that case, music teacher education programs should begin to offer more diverse ways for students to engage in musical experiences that are personal and meaningful to them (Powell et al., 2020). Music PSTs are not adequately prepared to teach in ways that are responsive to the identities of their students (Culp & Salvador, 2021). More research and investigation are needed to describe to MTEs what it would mean or look like for music education programs to meaningfully address teaching diverse populations (Culp & Salvador, 2021). PSTs of all diversities need adequate education on teaching music to students of varied backgrounds and identifications. As seen through my experience as an African American music educator, diverse students and students with non-traditional musical backgrounds have a higher potential to be reached when their backgrounds and diversities are utilized effectively in the classroom. MTEs need the research to support this claim and others suggested in these previous studies. Still, few studies have been conducted, and the research community is unaware of the reach of this information to the MTE. No matter the PSTs' field experience setting or first full-time teaching job, MTEs have the unique opportunity to facilitate a successful student teaching experience that can lead to a smooth transition to full-time teaching.

Student Teaching/ Field Experience

There is a large body of literature on the field experience of music PST. Participants in these studies range from active music PSTs to first-year music teachers and CTs. Previous literature and the studies reviewed for this study all describe student teaching as the most critical time during PSTs' teacher preparation program (Barry & Caravan, 2020; Bartolome, 2017; Draves,

2013; Kelly, 2015; Kim, 2019). PST and first-year music teachers express the critical value of working with students and observing and comparing different teachers (Barry & Caravan, 2020; Bartolome, 2017). However, researchers have deduced that PST left their field experience able to describe and list the hows of music teaching but lacked the ability or focus on the why of music teaching (Barry & Caravan, 2020). Student teaching should allow music PSTs to integrate educational theory with practice. PSTs still believe there is a disconnection between the university theory and the required teaching tasks (Shin, 2019). This lack of philosophical understanding or the lack of seeing the value of philosophical understanding was also present when music PSTs were asked about the importance of their various undergraduate coursework (Barry & Caravan, 2020).

Music PSTs often express a disequilibrium during their student teaching, a "conflict between what they experienced in their field placements and their expectations about what music teaching should look like based upon personal experiences" (Barry & Caravan, 2020, p. 94). This disequilibrium and many other factors can explain why field experience alone does not ensure a smooth transfer of skills obtained through coursework to classroom practice (Barry & Caravan, 2020). Despite the unmet expectations of the student teaching experience and the lack of value seen in their teacher preparation coursework, PST seems to know the value and importance of their seminar classes during their student teaching (Baumgartner & Councill, 2019; Barry & Caravan, 2020). Baumgartner's and Councill's (2019) study participants saw their student teaching seminar course as a "(a) learning community, (b) support group, and/or (c) place to apply their knowledge" (p. 16). This community created inside a larger community was essential to these PSTs, just like the triad members appear to be necessary to all music PSTs.

Researchers have noticed a gap in music PSTs, between their teacher preparation program class and the P-12 school music classroom (Baumgartner & Councill, 2019; Draves, 2013).

Unfortunately, there is a lack of research literature, including the MTE. Still, they are considered vital members and factors of the PST preparation that needs "more research devoted to all aspects of cooperating teachers' selection, preparation, and work with student teachers" (Draves, 2013, p. 59). However, Draves does make a great point that the "remarkable lack of research with university supervisors may be explained by the fact that the researchers themselves are often also supervisors" (Draves, 2013, p. 59). Although the research is limited, the need is there. Pellegrino's (2015) study gave a unique MTE triad experience. Two sets of cooperating and student teachers met weekly during the field experience with one university supervising teacher to participate in a chamber music experience. This interaction highlighted and met the student teachers' desire to balance teaching and music-making, which previous studies noted was a music PST concern (Pellegrino, 2015). From a university supervising teacher's perspective, this line of inquiry has not readily been utilized in MTE research. Pellegrino's study is one example of a triad using their relationship to form a community of music educators who mutually support each other and enjoy interacting musically to break the cycle of isolation often felt by teachers in music education (Pellegrino, 2015).

Another more recent area of research for music student teaching is the co-teaching model for student teaching. Some MTE researchers believe that the co-teaching relationship between CTs and PSTs can alleviate some of the stress of transitioning from student to full-time teacher (Kim, 2019). Older studies on music education's student teaching have mentioned a co-teaching atmosphere without labeling it such (Kim, 2019; Snell et al., 2019). Now the body of research on co-teaching in music teacher education is growing, encouraging other music teacher education triads to let the student teachers take the lead to develop better their "understanding of the curricular, classroom management, and instructions leadership skill set" (Kim, 2019, p. 23). Through

the student teaching process, whether co-teaching or not, the beliefs, values, and theories of the music teacher preparation program should be communicated to all members of the music teacher triad (Shin, 2019).

The primary purpose of student teaching is for all PST to get a taste of the real-world experience before entering their classrooms as the lead teacher. However, there are other benefits seen through research: (a) building habits of self-reflection through seminar classes during student teaching, (b) building knowledge and skills for future interview situations, and (c) increasing comfort with the observation process through cooperating and university supervisor observations (Bartolome, 2017; Barry & Caravan, 2020). Despite these promising additional learning opportunities, music PSTs, like those in Bartolome's 2017 study, felt unprepared to navigate interpersonal relationships with fellow faculty members, navigate the varied school cultures they will encounter, combat the “disequilibrium" they felt during student teaching, and teacher evaluation procedures during their first years (Bartolome, 2017; Barry & Caravan, 2020; Kelly, 2015). Despite these challenges, Kelly (2015) showed that those PSTs committed to the music education field before student teaching remained so years later. This may be why many MTE researchers are encouraged to find ways for music teacher preparation programs to incorporate P-12 teaching field experience throughout the process (Barry & Caravan, 2020; Baumgartner & Councill, 2019; Draves, 2013; Kelly, 2015). Allowing opportunities for music PST to begin building relationships with CT and other music educators through earlier P-12 teaching experiences could help MTE in facilitating smooth transitions to independent teaching through early mentorship.

First-Year Music Teachers

Where does the MTE fit into the lives of first-year music teachers? Studies focused on the transition of music PST to first-year music teachers stress the importance of a constructive

student teaching experience, new teacher induction that includes mentoring, and continued support and collaboration with university personnel (Abrahams, 2011; Roulston et al., 2005). An overarching theme in PST transition is the uphill battle of first-year challenges, including "classroom management, students' comparisons with former teachers, and organizational issues" (Roulston et al., 2005, p. 63). According to surveys and data collected from the perspectives of preservice and first-year music teachers, they "(a) valued preservice preparation that was 'hands-on'; although some reported missing learning about crucial aspects relevant to their work; (b) had been assisted by formal and informal mentors; (c) described their first-year experiences as difficultly yet rewarding; and (d) described professional needs as largely contextually driven" (Roulston et al., 2005, p. 67). These are all running themes in the research specific to music teacher transitions from student to teacher.

For this section of the literature review, I decided to focus on the most recent literature review I have found, conducted on the experiences of first-year music teachers supplemented by a few more recent studies. Dr. Conway conducted this review and has extensive research and work focused on PSTs, their preparation, first-year teacher experiences, and the mentorship of both. Conway begins her literature by simplifying the ASPA (Areas for Strategic Planning and Action) group created at the 2005 Society for Music Teacher Education Symposium (Conway, 2015). Through the ASPA, MTE researchers are focused on beginning music teachers, the variety of challenges they face, and "their ability to meet the trials they encounter," which is contingent on the effectiveness of their preservice teacher preparation programs (Conway, 2015, p. 65). Using these challenges beginning music teachers face, she outlines the extensive body of research collected and conducted on first-year music educators before 2015.

The research collected on first-year music teachers during Conway's 2015 literature review is extensive. Still, she condensed the researchers' findings to a few themes specific to the challenges and successes of this unique population that I will briefly address. She identifies some of the same challenges music teachers face, as stated in previous sections of this literature review. Still, she emphasizes the management of students in the actual classroom as a number one concern for first-year teachers. Isolation and administrative concerns were also high-ranking challenges. Some of these challenges of first-year music teachers could be addressed during their preservice preparation programs. Many MTE researchers focus on the field experience during the teacher preparation program that usually occurs at the end of the student's education and for a limited time (Bell & Robinson, 2004).

First-year music teacher research also includes studies on the benefits of observing experienced teachers, first-year music teachers' perceptions of their preservice education, and teacher induction and mentoring (Conway, 2015). Many researchers mention novice music teachers' need for content-specific professional development, mentorship, and administrative attention (Conway, 2015). The studies that focus on first-year music teachers' perceptions mention their participants' concerns concerning what Conway calls "the melding of theory and practice concerning content" (Conway, 2015, p. 68). This melding encompasses most of the research on the music teacher transition from student to inservice music teacher. To address the PSTs' connection of theory to practice, MTE researchers have and are looking into preservice teachers' self or teacher efficacy (Fisher et al., 2021). First-year teachers need self-efficacy and agency when learning to navigate their first independent teaching jobs, and MTE can nurture, teach, and work with them to be successful.

Even with particular attention to the connection of theory to practice, there are some other obstacles first-year music teachers face that MTE can address during their music teacher preparation programs. For example, current literature suggests that teacher turnover can be related to workplace incivility, which has become an area of interest for music education more generally (Stringham & Snell, 2019). Another obstacle specific to first-year music teachers is the possible battle with the issue of hierarchical norms found in instrumental music education (Stringham & Snell, 2019). These hierarchical norms in instrumental music education range from the Eurocentric musical traditions to the dominating ideas and practices of music education designed by and for men (Shaw, 2018; Stringham & Snell, 2019). MTEs must consider these issues when formulating their course content and pedagogy for music PSTs. Stringham and Snell (2019) conclude their study of a first-year music teacher with some important questions for MTE to consider. To what extent are music PSTs prepared to combat or deliberate on workplace incivility, power struggles, gender inequalities, and tensions between traditions and change, and to what extent are mentors? Are music teacher supervisors aware of the appropriate ways to share feedback with mentees to positively affect their induction (Stringham & Snell, 2019)?

As mentioned in this literature review, music teacher attrition and general teacher attrition are incredibly high in urban schools. As documented in previous literature, the first year of teaching comes with obstacles and trials. However, specific challenges are associated with urban music teaching, including funding, "concentrated poverty, cultural heterogeneity, bureaucratic organizational structures, transient student populations, and community safety concerns" (Shaw, 2018, p. 25). With these in mind, researchers have focused on three learning needs for first-year music teachers in all settings, but especially relevant to urban teachers: (a) developing

knowledge of specific urban contexts, (b) becoming culturally responsive teachers, and (c) developing as social justice educators (Shaw, 2018). Considering the historically Eurocentric perspective in music education, all music teachers at any stage in their career can benefit from an increased understanding of pedagogical practices that help them teach to reflect the culture of the student body population they teach and develop a way of becoming culturally responsive teachers (Shaw, 2018).

No matter the school setting, MTEs can continue mentoring and encouraging first-year music teachers and facilitating professional development opportunities tailored to their needs (Shaw, 2018). MTEs, as mentors and facilitators, can provide a non-evaluative role in first-year music teachers' support teams where they can feel comfortable sharing their concerns (Shaw, 2018). The role of the MTEs during music teacher preparation programs, student teaching, and through the first years of a music teacher's career is essential to the success of any music teacher. However, through this literature review, I have seen suggestions given to MTEs but not much research into applying these studies. Theories are proposed to MTEs through research, but are they involved in the content created and taught in the music teacher preparation coursework?

PST and New Music Teacher Mentorship

Mentorship has been a long-standing possible solution to music teacher attrition (Duling, 2000). Most recent studies on music teacher mentorship focus on the perspectives of CTs, PSTs, and first-year teachers (Snell et al., 2019). The research studies on PSTs and first-year music teacher mentors show that these relationships follow traditional mentoring patterns (Duling, 2000). In these mentor relationships, most first-year music teachers are mentored by their secondary music teachers, CTs, and MTEs (Duling, 2000). PSTs and first-year music teachers know

the potential and necessity of mentorship while student teaching and during their first years of teaching, as seen in previous research (Abramo & Campbell, 2019).

In Abramo and Campbell's 2019 study, they gleaned that student-teacher participants held two main views about educative mentoring, "they see cooperating teachers as coaches who… hold the keys to a normalized sense of practice [and] nurturing mentors" (p. 20). CT and MTE desire to create a nurturing environment but also see the opportunity to collaborate and have "a mutually beneficial and cooperative relationship" with their student-teacher (Snell et al., 2019, p. 93). Researchers have emphasized the importance of mentorship for developing music PSTs, but access is one major factor that hinders providing this opportunity to all (Reese, 2015). One way to combat this issue of access to face-to-face mentorship is virtual mentoring. Before the COVID pandemic that shut down face-to-face learning, the availability of educative mentoring and professional development experiences for music educators via the internet and other technologies had existed and seemed to be increasing (Reese, 2015). Technology-based mentoring experiences can be beneficial and provide valuable and necessary professional development to all music educators, no matter the stage of their career (Reese, 2015).

Many researchers have emphasized the importance of mentoring music PST and have placed that burden on CT during their student teaching. However, few researchers have mentioned the role of the MTEs as mentors before, during, and after student teaching. The mentoring relationship can be mutually beneficial for CT and PST, but the MTE should have a place in facilitating this relationship (Palmer, 2018). The studies chosen for this literature review section highlight the importance of a collaborative and nurturing relationship between PSTs and CTs (Abramo & Campbell, 2019; Duling, 2000; Palmer, 2018; Snell et al., 2019). MTEs should communicate how the PSTs have been prepared, their musicianship, personality traits, and work ethic

with the CTs to facilitate a positive mentor-mentee relationship (Palmer, 2018). Whether the mentorship occurs during the PST's preparational coursework, student teaching, or first-year teacher induction period, the relationship formed can be beneficial if appropriately facilitated. The link between music teacher recruitment, teacher preparation coursework theory to practice, student teaching, and mentorship can all be best facilitated through the collective guidance of informed MTEs. However, I have found no evidence to show the direct utilization of research by MTEs in the music teacher preparation course content development or pedagogy in the literature. Do MTEs know the power of their potential influence?

Conclusion

The amount of research on the various contributors and stages of a music PST journey from student to first-year teacher is plentiful. However, as shown through this review, there is often something missing. Whether it be the ways to connect theory to practice for the PSTs, alleviate the praxis shock of unmet expectations, methods of recruiting future music teachers who will stay and teach in the needed areas, or the perspective and research on the MTEs charged with encouraging, teaching, and fostering teacher agency and efficacy in future music teachers, there is still a lot of work ahead. Through this study, I hope to move the conversation towards addressing the gap by investigating MTE's music teacher preparation course content and pedagogy choices.

Music teacher educators can be a connecting presence for music PST as they journey through education, student teaching, and their first few years of full-time teaching. However, the body of research into the development and role of the MTE throughout all stages of first-year music teachers' development is lacking. The investigation into MTE's music teacher course con-

tent and development is seemingly non-existent. What role do music teacher preparation program course content and pedagogy play in preparing music PST for the reality of the K-12 classroom? How are MTEs structuring their course content to cater to the needs of preservice and first-year music teachers? These answers, I believe, have been found through my research. Despite being a small population of MTEs, the answers are there, but the support for MTEs is lacking.

3 METHODOLOGY

This study aims to better understand and support MTEs as they teach and guide PST through their education and transition from students to active full-time music educators. I collected descriptive data from MTEs in the Southeast region of the United States about their perceptions of the effectiveness of their institutions' music teacher education degrees. Participants were asked about their course content and preparation for the music teacher education coursework, student teaching experience, and guidelines. As stated in the previous literature, teacher attrition is a significant problem the education system has faced for years (Hash, 2021). Much of the research on music education PST and novice music teachers focuses on individual members of the triad and the different stages of a teacher's preparation and transition. However, not much research looks at the collaboration of these triad members or the perspective and role of the MTE throughout the development of novice music teachers, from their undergraduate teacher preparation programs to their first few years of full-time teaching.

In this study, I investigated the course content and pedagogical choices of MTEs by asking them to reflect on their course content and classroom teaching choices. Considering that most teachers teach how they were taught or in a way that emulates their past teachers (Conway et al., 2010), I asked the participants to consider their teacher preparation program journeys. Finally, I asked the participants to reflect on their role in their music PSTs' student teaching, undergraduate coursework, and the development of music PST agency and self-efficacy as they journey to full-time teaching. Most previous investigations into music education PST and their transition into the field have resulted in qualitative studies utilizing interviews, focus groups, journal writ-

ings, observations, and surveys. These methods have been used to answer the various researchers' questions. However, these previous studies seem to only scratch the surface of the issue of music teacher attrition through the eyes of PST and CTs.

As seen through this study's literature review, the perspective of music PST and their CT point to a lack of connection from coursework to practice. The voice of the MTE is missing from the research. By investigating MTE, I believed the focus on developing teacher agency and self-efficacy throughout the music teacher education coursework and field experience was a hidden key to successfully transitioning PST to full-time teaching. However, the voices of my participants showed me the music teacher education curriculum needs more than just an agency and efficacy focus. Through this chapter, I will explain my chosen methodology as follows: (a) research questions, (b) research design (rationale for my choice of hermeneutic phenomenology), (c) research plan (discussion of population, sampling, and the instrumentation), (d) data analysis, and (e) brief concluding remarks. The following chapter discusses the results.

Research Questions

1. How and through what process do MTE create their music teacher preparation program's course content?
2. What types of research help (influence/inform) MTE' music teacher preparation course content?
3. How do MTE utilize a hermeneutic circle approach to their course content development if one exists?
4. How do MTE teach, develop, and encourage preservice music teacher self-efficacy and agency?

Research Design

I chose to use a hermeneutic phenomenological research design for my study. The music education field, like many fields, is ever-changing with time and the environment. The 21st-century student does not look or often function the same as the 20th-century student. The student demographic has now started to reflect the "growing racial, cultural, and ethnic diversity in the United States" (VanDeusen, 2021, p. 121). Beginning with the No Child Left Behind Act and current COVID precautions, students are more technologically aware and expectant of technology integration in the music classroom (Thomas, 2021). Despite these differences, students still require nurturing and invested relationships with their teachers (Parks et al., 2021). Novice music teachers must learn the skills and agency to make appropriate pedagogical choices in their classrooms to combat increased technological integration in music education and the continued need for relationship-building with their students. It is up to the MTEs to teach the music PSTs how to adapt and make the appropriate content and instructional choices to succeed in the classroom and return to research and various data to re-evaluate their choices constantly. How do MTEs encourage this sense of agency and efficacy? How are they deciding what is included in the music PSTs curriculum, and is it enough to keep these novice educators in the field?

Music teacher education curriculum reform has recently become a discussion topic across the literature (Kladder, 2020). With the creation of the 12 special action groups of the SMTE, there should be more evidence that MTEs are receiving and utilizing the tools needed to help bridge the gap between PST coursework and in-class instruction during their first year of teaching. One way to improve the music teacher education field, thus improving the music education experience for students, is to continue attempting to identify standards for the music PST education curriculum and establish adaptable lines of investigation into the transitions of students to

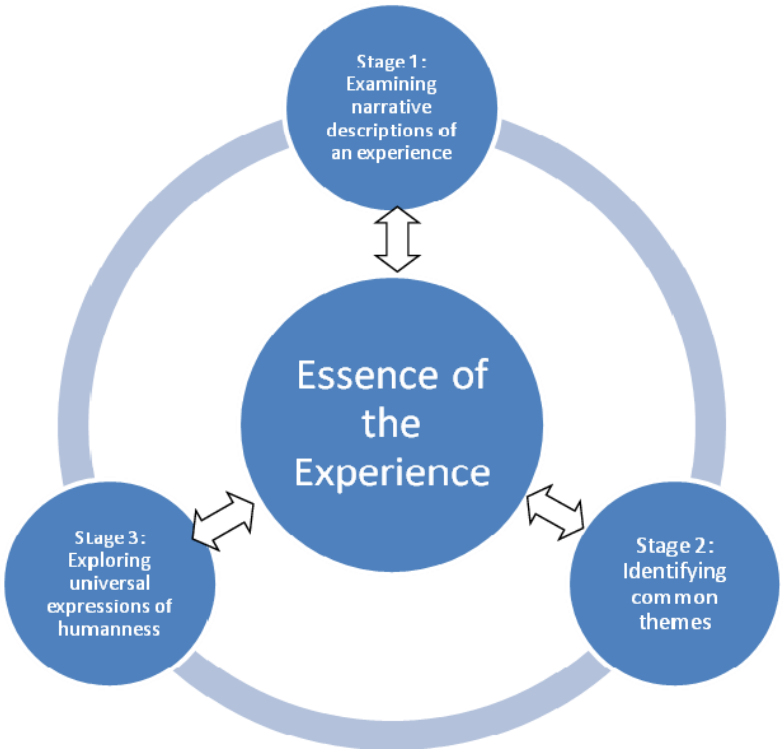
teachers (Gavin, 2012; Groulx, 2016; Kladder, 2020; Powell et al., 2020; Schmidt et al., 2006; Simones, 2015). Some previous investigations of institutions that have changed their curriculum can provide insight into the search for curriculum changes for music teacher education (Kladder, 2020). However, more research into specifics from the perspectives of the MTEs is needed. Once their views are gathered, meaning can be gleaned from their course content and instructional choices. Further support and research can be provided to continue the reform of the education of future music PSTs.

My goal for my study is not to end this research after my dissertation defense but to continue as I investigate MTEs' learning and interpretation of the experiences of PSTs, first-year, and CTs and how they apply what is learned from this research to inform music teacher education pedagogy and course content. I believe through this hermeneutic phenomenological line of inquiry, we, as a teacher education research community, can use the interpreted meaning-making process to inform music teacher course content and pedagogy, put it into practice, return to a new population of teachers, and continue to modify music teacher education as time changes. The results of my study helped me identify a music teacher education hermeneutic circle, where MTEs are constantly going back and forth from theoretical to practical. However, I initially theorized that the only data would be research on student teachers and new teachers to inform their TRD model curriculum. Still, I discovered a missing part that was far more important. The use of personal experience and intellectual collaboration were pieces I did not consider. The personal experiences of the MTEs and their collaboration with their students, CTs, and colleagues at their institution and others is perceived to be invaluable.

The TRD model curriculum (see Figure 3) is based on the reciprocal causal relationship between the music teacher education triad members (PSTs, CTs, and MTEs) and their perspectives. This model is also based on the reciprocal causal relationship between personal beliefs, social/ personal agencies, and teacher efficacy of music PSTs. Through my study, I have seen that the personal beliefs, social/personal agencies, and teacher efficacy of the MTEs play a much more significant role in their TRD model curriculum. The major impact on MTEs' pedagogy and course content are their lived experiences, student teaching, and PST teaching of PSTs. My initial assumptions revolved around the perspectives and lives of the PSTs, just like past and recent research. Still, according to my interpretation of my participants' words, I found that I was not entirely wrong but not fully correct. My results and conclusions will be discussed further in Chapter 5.

Figure 3

TRD Model Curriculum Hermeneutic Circle



Rationale

So why choose hermeneutic phenomenology? A hermeneutic analysis is like a dance in which the interpretations of the observer and the observed are delicately interwoven to develop an understanding, thus the movement from the whole to the part and back again. (Ezzy, 2002). This paraphrase of Douglas Ezzy and Hans-Georg Gadamer's words beautifully sums up why some educational researchers choose a hermeneutic phenomenological methodology. The hermeneutic circle is often seen as a "vicious" never-ending process with no practical, applicable benefits (Ezzy, 2002, p. 25). However, as both Ezzy and Gadamer express, the hermeneutical method is a highly beneficial dance-like back and forth that allows researchers to merge individual participant understanding with holistic interpretation continuously.

Through this study, I used the participants' application of previous research on the music teacher triad members, music teacher agency, and self-efficacy, as well as their own lived experiences as PSTs and MTEs, to inform an implied mailable TRD model curriculum. The music teacher curriculums discussed by my participants were either state-imposed, self-created, or tangibly nonexistent. I discovered my participants' processes that utilize the continual investigation into the perspectives of all those involved in the education of music PSTs and the development of music teacher agency and efficacy. MTEs use this process to inform the teaching and support of preservice and first-year music teachers.

As initially conceptualized and theorized by Edmund Husserl, phenomenology allows researchers to seek an understanding of a particular lived experience of a group of participants and the meaning of their experiences (Alase, 2017). However, with the added hermeneutic aspect of not removing the researcher and their background knowledge from the interpretation process, the

result of the phenomenological inquiry is not an *ultimate* truth that can be generalized and applied to all similar situations, thus creating some definitive solution. Instead, the result of a hermeneutic phenomenological investigation is an ongoing, ever-evolving theory "developed through a continuous movement between preexisting interpretive frameworks, both theoretical and popular, and the data of observation, collected during both intentional observation and everyday life" (Ezzy, 2002, p. 25). Thus, this investigation has not solved music teacher attrition or shortage. These results are not a cure-all for the trials and tribulations faced by preservice, in-service, and novice music educators but a hopeful model for a holistic curriculum development methodology that can be made adaptable specific to any music teacher education triad. I hope these results can, optimistically, be utilized by MTEs to inform their course content and pedagogical choices. They can help facilitate MTEs in providing an encouraging, supportive, and thriving music teacher preparation experience for future music educators that helps them develop agency and self-efficacy.

Hermeneutic phenomenological researchers ask what these participants feel happened during their experience, and what does that mean? Through this research, I believe MTEs can use the researched understood meaning of music PSTs' experiences to make informed and grounded course content and pedagogical choices. A hermeneutic phenomenological approach yields theories based on data that can account for the complex fluidity of people's lives versus general inquiry and data analysis, which does not. Hermeneutics is the art of interpretation, an ongoing action that never lands on an ultimate or finite truth (Ezzy, 2002). I hope by creating a data collection and analysis narrative where each step of this study is transparently noted; I will help maintain a level of validity for this study. This study is a starting place for the search for a

practical way to apply meaning through the lived experiences of various researched PSTs, first-year music teachers, and CTs to inform general MTE course content and pedagogical choices.

Procedures

This study, designed to investigate music PSTs' education, is explained through the eyes of a sample population of MTEs. In this procedure section, I will discuss (a) IRB and data collection, (b) instrumentation, (c) participant recruitment, and (d) study population and sampling. Institutional Review Board (IRB) approval was achieved on June 6th, 2022. During June and July, I used university websites and office contacts to collect the names and email addresses of the institutions' music education department chairs. The recruitment letter (see Appendix A) asked for study participation and any suggestions for additional contacts. I emailed a total of 34 MTE. I requested they forward my information and the recruitment letter to their colleagues that meet the study's participation parameters. I began receiving responses and began scheduling and conducting Zoom interviews immediately after the first email went out. Two weeks later, I sent emails again to those universities I had not received any communication from. I received communication letting me know two institutions no longer had music education degree programs, and five of my contacts were no longer employed at the listed university. Despite these setbacks, I secured my desired participation number of seven.

My ideal number of participants was seven; hermeneutic phenomenological research calls for anywhere from two to 25 participants (Alase, 2017; Creswell, 2013). I originally wanted to have a breakdown of participants as two music education department chairs and five supervising and/or practicing MTEs of music PSTs in the Fall 2022 semester. However, as responses began to thin, I broadened my population to MTEs teaching or supervising PSTs in the Fall 2022 semester. Each respondent was asked to participate in one informal interview and if they would be

willing to have a second interview if requested. Upon scheduling, I provided them with the interview protocol (Appendix C) and participation consent form (Appendix B). The interviews took place via Zoom for ease of scheduling and to account for possible COVID concerns. To better accommodate the participants' schedules, I arranged for a substitute at my school when needed to conduct the interviews. I used my premium Zoom account to record the interview sessions and allowed each participant to turn off their camera. I saved the recordings on my password-protected laptop rather than the Zoom cloud storage system and saved secondary audio recordings on my phone for backup in case something went wrong with Zoom. After completing the transcripts, I deleted the recordings on my password-protected phone.

Before the interviews, I collected written consent via an emailed form. I planned for each interview to last no longer than 60 minutes, but two went over 60 minutes. Of those two interviews, one went into a second interview due to an unexpected family emergency forcing me to cut the interview short, and another went over due to extra talking between the participant and myself. I followed the combined methodology of interpretative phenomenology analysis (IPA) according to Alase (2017) and Pietkiewicz and Smith (2012) to create the interview protocol. My purpose with the interview protocol was to give some guided talking prompts so the interviews were more like conversations with a purpose (Alase, 2017). I used the prompts to keep the conversation focused. Still, I left room for the participants to explain their course content choices, the processes they used to make these choices, and any additional information they felt relevant in their own words. I also asked each participant to provide any old or current syllabi and resources they would be willing to share. This request yielded 16 syllabi, three-course calendars, and five assignments with rubrics. I transcribed the interviews through the aid of an internet-based program called Otter.ai. I finished conducting interviews by October 18th, and transcripts

were complete by the end of October. I began cycle one of the analysis processes in December 2022 and started to cross-reference interviews with syllabi and course calendars.

Instrumentation, Population, and Sample

There was a total of seven 60-minute interviews and one 45-minute interview. Interview prompts focused on the participants' course content and pedagogical choices and were written with the hermeneutic phenomenological methodology in mind. Given the informal nature of the interviews, the questions were more prompts to help guide the conversation, and the participants received them before participating in the discussions. Refer to Appendix C for the interview prompts. I formulated the interview prompts with this study's research questions and hermeneutic phenomenological research design in mind. The goal was to have the participants describe their teaching experiences, process, content creation, and choices (Laverty, 2003).

The target population for this research was music education professors and teachers directly involved in teaching and supervising music PST. The sample frame of music education professors consists of 23 major institutions in the Southeastern part of the United States with music education teacher programs (Thomas, 2021). I discovered two universities no longer had music education degree tracks through responses from the institutions' secretaries and former professors. In conjunction with each university/college website, I used a member only music education organizational website and the National Association of Music Educators (NAfME) members' personal contacts directory to collect names and contact information for the MTE department chairs. I had access to the organization's members' directories through my membership and the member's website.

Through my search of these institutions, I collected 28 names and email addresses of music education faculty. After searching each website specifically for music education professors, I

discovered many institution websites did not identify their professors' teaching field. Thus, I began by requesting participation from the institutions' music education department chairs because they are the faculty ensured to teach the institutions' music PST. I contacted the music department secretary for the universities that did not have named department chairs. Through my initial emails to secretaries and professors, I requested their assistance in identifying and reaching other MTEs at their institution who will be supervising and/or teaching music PST students in the Fall 2022 semester. This request yielded six additional contacts, and emails went out. From the total emails sent, I secured seven participants: two music education department chairs, three leading music education professors, one general music education professor, and one Ph.D. graduate teaching assistant with over 10 years of K-12 teaching experience and student teaching supervision responsibilities.

Data Analysis Methodology: Rationale and Expectations

I used the Interpretative Phenomenological Analysis (IPA) approach for this study. The primary goal of the IPA approach is to investigate how research participants make meaning of their lived experiences (Pietkiewicz & Smith, 2012). IPA is often described as a "double hermeneutic or dual interpretation process" because the participants make meaning of their experiences. The researcher attempts to decode their meaning-making process and results (Smith & Osborn, 2008, p. 53). I anticipated finding meaning in any course content and pedagogical techniques through IPA, thus my hermeneutic emphasis and interpretation. Smith and Osborn (2008) refer to semi-structured interview protocols or "schedules" as guides rather than strict timelines that dictate the interview. With phenomenological research, it is vital to control preconceived notions or biases during the data analysis not to influence the data or participants. However, Laverty (2003) states that hermeneutic phenomenology differs from phenomenology because

"the biases and assumptions of the researcher are not bracketed or set aside, but rather are embedded and essential to interpretive process" where the researcher is needed to give thought to their own experiences and "explicitly claim the ways in which their position or experience relates to the issue being researched" (p. 28). The interview protocol focused on the participants' experiences, but my background came out during our conversations and was reflected upon during the interpretation and analysis process.

Several researchers and research educators have developed IPA processes that are easy to follow but also fluid enough to modify as needed (Alase, 2017; Pietkiewicz & Smith, 2012; Smith & Osborn, 2008). These IPA processes emphasize the role the researcher's background plays in the analysis, where "[b]oth the participants' and researchers' interpretation of phenomena is taken into account in the process of analysis" (Pietkiewicz & Smith, 2012, p. 361). I took into consideration and used my background as a future MTE, K-12 music educator, preservice, and first-year music teacher throughout the analysis process. My role as researcher and interpreter was imperative for the IPA analysis process while still trying to "step into the participants' shoes as far as possible" (Pietkiewicz & Smith, 2012). IPA and hermeneutic phenomenological research allowed my positionality and knowledge to play an important role in my research rather than being removed from the research and analysis. Throughout each process, I intended to create an entry into my data analysis log, thus allowing for transparency of my process to the readers. However, my data analysis log turned out to be far less detailed than initially intended (see Appendix D).

After transcribing the interviews, I compiled my notes and placed them in chronological order according to the date of the Zoom sessions. I inputted the transcripts into MAXQDA, where I read through and pulled chunky statement codes using the participants' words. I utilized

Alase's (2017) and Pietkiewicz, and Smith's (2012) guides to IPA to work through my data analysis. Alase describes three generic cycles for coding using IPA. I read through the transcripts in the first coding cycle and gradually coded the participants' responses "into meaningful chunky statements or sentences" (Alase, 2017, p. 16). The chunky initial statement codes I created in MAXQDA were cycle one of my IPA processes. Through cycle two, I began summarizing or paraphrasing the participants' statement codes into preliminary interpretations of their meaning-making. Through the second coding cycle, I condensed the chunky statements/sentences into fewer words to move closer to the "essence" of the participants' expressions (Alase, 2017, p. 16). The MAXQDA software allowed me to upload the transcripts, color code phrases, and words as codes that remain visible in the software as I code through the responses. The statements started as complete sentences formed using the participants' comments, color-coded to allow me to look across participant transcripts for the same or similar statements. Throughout each IPA coding cycle, I also listened to the transcripts to catch any other possible emphasis that the written transcription cannot be detected.

I condensed the sentences into chunky statements that primarily utilized the participants' words by listening to the interviews and reading around the coded sentences from the first coding cycle. After identifying these phrases and re-coding across participants' transcripts, I added any additional codes that appeared. I re-read and coded through the transcripts again before moving to the final stages of my IPA coding cycles. This categorizing phase allowed me to narrow down the codes to capture the essence of the central meaning of the participants' lived experiences (Alase, 2017). I initially expected to see more commonality in experiences between participants, which I did, but not as many as anticipated. Participants had four to five chunky statements about

their experience or course development process. Including but not excluding codes about personal experiences, codes specific to instrumental, strings, or choral MTE-specific experiences, and institutional-specific experiences. Seeing this individuality so prevalent was unexpected but pleasant. IPA aims to identify my lived experience about the phenomenon, not to force connections or over-impose my meaning-making on the participants' interpretations (Rodham et al., 2015). Seeing the different codes specific to participants forced me not to push my meaning on the participants' statements to fit other participants' experiences or statements.

To keep my experiences concerning music teacher education separate from my participants' experiences, Creswell (2013) suggests first describing my personal experience with MTE course content and pedagogy before conducting the interviews. So, I recorded myself answering the interview prompts the best I could and giving a personal narrative of my music teacher education experience. Getting my story out before conducting interviews and again before coding made me more aware of any biases or preconceptions that crept up through the cycles. Generally, I developed a list of significant statements of the phenomenon that were non-repetitive non-overlapping statements (Creswell, 2013). I then took these significant statements and grouped them into larger categories, "meaning units" or themes, which I used to describe what the participants experienced (Creswell, 2013, p. 193). In chapters 4 and 5, I will explain these coding cycles and the final steps in further detail.

The meaning units helped me write chapter 4 and cross-referenced my participants' perceived meanings with their course syllabi and calendars. I first sorted the syllabi by similar courses, despite the participants not teaching in the same focus (vocal, instrumental, string, etc.). After sorting, I crossed through the syllabi's generic institutional information to focus on the course content, course objectives, assignments, and possible grading rubrics. I ended up with two

syllabi of similar courses; all other syllabi were different. I utilized the syllabi and course calendars to fact-check participants' statements about pedagogy and course content used to teach agency and efficacy. I referenced the syllabi and course calendars throughout the interpretation process. I focused on interpreting and describing the themes into a narrative account that utilizes verbatim extracts from the transcripts to support my epiphanies gleaned through this investigation (Smith & Osborn, 2008). These verbatim extracts will allow me to use the participants' own words to illustrate the themes better to enable the reader to "assess the pertinence of the interpretations" and retain "the voice of the participants' personal experience" (Pietkiewicz & Smith, 2012, p. 368). I did not expect this process to be so complicated or personal, but I did expect it to yield realizations to incite change where applicable, hopefully.

Analytical Trustworthiness

Due to the highly debated and researched idea of the validity and reliability of the terms as they apply to qualitative research, I have chosen to use the word trustworthiness instead (Rodham et al., 2015). Trustworthiness of the research data collection, analysis, and write-up must maintain a "sensitivity to context; commitment and rigor; transparency and coherence; impact and importance" (Rodham et al., 2015, p. 60). To do this, I believed each analysis step had to be documented and described fully. However, as I began conducting the IPA coding cycles, I could not find a way to better explain what I did outside of writing chapter 4 of my dissertation. So, my initial plans of keeping a data analysis log did not happen as planned. Still, my documentation in my analysis section helped with consistency and transparency because I wrote it as I went through the analysis steps. As outlined by researchers in the field of phenomenology qualitative studies, the researcher must maintain a curious stance and continuously engage in reflexivity

while analyzing their data (Rodham et al., 2015). Active reflexivity is the continuous acknowledgment by the researcher that their actions and decisions will inevitably impact the meaning and context of the phenomenon being researched (Horsburgh, 2003). I tried to ensure active reflexivity by maintaining awareness of the factors or biases that influenced how I approached the data and reported them in my analysis and write-up of my results.

The first factor I was aware of is my prior research into content-specific new music teacher mentorship. I wrote my master's thesis on the basis that novice music educators need mentors during their first few years of teaching that are specific to music education. This research focus came from my semi-traumatic first-year teaching experience, where my informally mentored was a science teacher at my school. She was kind and helpful when dealing with the growing feeling of depression and inadequacy. Despite creating a great relationship, she was not particularly helpful with the portions of my job that were music or band-director-specific. These included fundraising, budgeting, instrument repairs, field trips, performance logistics, and more. I believe if I had more content-specific guidance during my first year, I would have felt more prepared, thus feeling less depressed and inadequate. The research that resulted during my master's program put my opinion of my teacher preparation program in both a positive and negative light. Being aware of my own experiences allowed me to maintain the distinction between my voice and the voice of my participants during the analysis process regarding the questions about their teacher preparation, student teaching, and first years and how they either differed or mirrored my own.

As a music educator myself, it is imperative that I continuously reference the experiences that I narrated throughout my interpretation of the study's participants. Their experiences are not

my own, though one mirrored my own. Constantly reading and re-reading the transcripts and listening to recordings helped maintain the participants' voices. The final bias and measure to keep my research trustworthy is my openness to see the positive in what seems to be a problem. Teacher attrition and shortage have been and will continue to be documented. However, just because teachers are leaving or there appears to be a low production of teachers to fill vacant positions does not imply all teachers leave due to a negative experience. It is possible for a music PST to feel fully prepared by their music teacher preparation program but still choose to stop teaching for a plethora of possibilities. I remained open to all the themes in the participants' interpretations and tried to saturate myself in the previous literature to maintain the trustworthiness of this study and data analysis.

Reflexivity Statement

Given the hermeneutic phenomenological nature of this study and my personal experience, it should be noted that at the time of this study, I was a PreK to 5th-grade elementary general music and private lesson teacher in the state of Georgia. My goal has been and remains throughout my doctoral studies to become a practicing MTE but maintain my P-12 public school teaching. Through my degree, I have had an opportunity to be a teaching assistant to some music PSTs; with that, I maintained a working relationship. I have witnessed them go through trials and tribulations as first-year teachers, and I have also seen my own MTE mentors and teachers go through trials, tribulations, and successes. As stated in this chapter and through previous literature, my background and experiences have shaped how I interpret the data from my participants. As suggested through other hermeneutic phenomenological dissertations, I acknowledge the possibility of my presumptions regarding my study topic, and keeping notes about my experience with the data means that I may be free to engage more significantly with the raw data (Longtin,

2020). As described above, I recorded my experiences, background knowledge, and opinions before interviewing participants and delving into the data. I continued to examine and reflect upon my engagement with the data. This type of reflexivity was continually addressed throughout the analysis process and is vital to the transparency of this process (Longtin, 2020).

Limitations

One limitation of this study is the study population. Due to time and resources, I am limiting this study to seven MTEs who teach and/or supervise student teachers in the Fall 2022 semester at an institution in the Southeast region of the United States. The population is also determined by the number of MTEs in the Southeast region I can contact. Considering I limited this population pool to include only Southeastern institutions, there was no variety of racially mixed, male, or female participants and music teacher preparation program types. Regardless of the demographic characteristics of the participants and their institutions, the data still revealed ways to support MTEs and possibly reform better or create a music teacher education hermeneutic curriculum. Another possible limitation was the Zoom format for interviews. Meeting with the participants face-to-face would have been ideal, but time, financial constraints, and COVID concerns did not permit it. The comfort and convenience of my participants were at the top of my priorities, and the Zoom platform allowed for excellent recording facilitation.

Conclusion

As stated many times before, I intend not to let this research end after this study. Reasons for teacher migration and exit from the field will change as our environment continuously changes. Before the COVID pandemic, common teachers' reasons for leaving were poor working conditions, inadequate salaries, and low regard for teaching as a profession (Hash, 2021). Even though these remain concerns of teacher attrition, the pandemic brought a plethora of new

problems for educators, including life sustainability, dangers of viral spread, and life-threatening conditions of an unseen threat. Situations like the pandemic must lead MTE researchers to find ways to investigate the music teacher shortage. This research should use the present and past experiences of the music teacher education triad members to continuously improve the transition of PSTs to full-time teaching by informing the course content and pedagogical choices of their MTEs.

Hermeneutic phenomenology, a very cyclical process, coupled with the use of IPA, allowed me to truly dive into the processes of a small sample of MTEs' pedagogical and course content choices to find ways to support MTEs in their assistance and education of PSTs and first-year music teachers. As stated before, my research is not to solve music teacher attrition but to identify a line of inquiry that can inform music teacher education. Having some research-supported advice and possible philosophical ideas can guide any music teacher education triad into successfully navigating their relationship and a successful transition for music PST into the field of music education.

4 DATA AND ANALYSIS

The purpose of this hermeneutic phenomenological study was to better understand and support MTE as they teach PST and assist in their transition from students to active full-time music educators by investigating a sample population's course content and pedagogical choices. The following research questions guided this study: (1) How and through what process do MTEs create their music teacher preparation program course content? (2) What types of research help (influence/inform) MTEs' music teacher preparation course content? (3) If one exists, how do MTEs utilize a hermeneutic circle approach in their course content development? (4) How do MTEs teach, develop, and encourage music PSTs' self-efficacy and agency? Considering these questions, I conducted semi-structured interviews with seven MTEs via Zoom software. I collected any course syllabi or resources they were willing to share. This chapter briefly describes each participant's background and journey through their experiences as MTEs at their current institutions and as PSTs. These descriptions assisted in my analysis of their words to glean meaning from their experiences and retelling of their course content and pedagogical development. Following the participant descriptions are my descriptions of my IPA coding cycles and analysis process, according to Alase (2017) and Pietkiewicz and Smith (2012). Each step for this study will be considered a coding cycle where I move from emic and etic perspectives (Pietkiewicz & Smith, 2012). After going through this combined IPA process of three coding cycles, including categorizing and theme clustering, I cross-referenced the major themes coded and checked for them in the participants' syllabi. I summarize my findings in chapter 5 into my "epiphanies" and explain these summating thoughts there.

Participant Summaries

Seven MTEs participated in this study, six participants are currently practicing music education professors at Southeastern universities, and one participant is a doctoral student and teaching assistant at a university. The summaries below are intended to give an overview of their 1) personal background, including demographics; 2) higher education teaching experience; 3) student teaching supervision experience; and 4) PST interaction. These descriptions framed their experiences and thus my interpretation of their experiences, pedagogical choices, and course content choices. All participants have been assigned a pseudonym using the name prefix Dr., whether holding a doctoral degree or not at the time of the interview.

Dr. Alligator

At the time of the interview, Dr. Alligator was an adjunct professor of music education at a small private university and in her third year of teaching higher education. Dr. Alligator is a choral MTE who taught in K-12 public schools all over the United States before returning to her alma mater to teach adjunct. She taught full-time while pursuing her master's degree at another university during the summer and continued to receive her doctorate degree. At her current institution, Dr. Alligator conducts two choirs, was the acting music education coordinator responsible for the PST field experience and observations, as well as taught methods and conducted courses. Despite Dr. Alligator being an adjunct, she was the only specific music education professor at her institution. Dr. Alligator felt well-prepared after her personal PST journey and student teaching. She had a "great mentor teacher." She graduated feeling "very prepared" pedagogically but not well prepared for the administrative aspects of music teaching, like paperwork, school duties, after-school rehearsals, and finding time to plan.

Dr. Alligator utilized old syllabi, others' syllabi, and friend collaboration for her syllabi and course content development. She felt "on my own a little bit" when asked about guidance in her syllabi and coursework development. "The department chair looked at my syllabi… but she's not a music educator as far as like degrees go, she's performance… I don't know if she feels like she could guide me as far as course curriculum development." Dr. Alligator had heard of NASM but was unsure what the organization did or what resources it could provide for curriculum or course development. Dr. Alligator did not know who designed her institution's music teacher curriculum. As for the student teaching experience at her institution, Dr. Alligator felt they prepare the students well for student teaching. She does not explicitly place students but does communicate with the institution's College of Education to try to get PST placed in the schools she feels are the best fit for hosting the specific PST. Dr. Alligator initiates and keeps communication open with CT before, during, and after hosting a PST and meets with PST after observations.

Dr. Alligator favored the co-teaching field experience model and wondered if other participants were the same or different. When discussing the PST, CT, and MTE collaboration and research guiding her interactions, Dr. Alligator recalled utilizing her "big talker" personality and experience more than research to drive her collaboration techniques. When discussing what she felt was missing from her institution's music teacher curriculum courses, she mentioned music technology, possibly a retired teacher seminar, and GACE or a certification test preparation course. Finally, Dr. Alligator and I discussed the terminology discrepancies across institutions, specifically course titles and field experience versus practicum versus observations versus student teaching. My discussion with Dr. Alligator was one of the interviews that took over an hour

due to side conversations. Dr. Alligator and I were around the same age, so we had a different bond that helped encourage side conversations through similar experiences.

Dr. Barracuda

At the time of the interview, Dr. Barracuda was the head music education professor at her public research institution. Dr. Barracuda is an instrumental MTE who taught elementary and middle school bands for 11 years before beginning her higher education teaching career. She now has almost 15 years of higher education teaching. Her undergraduate degree was at a conservatory-like institution with specialized music education and general education coursework. Dr. Barracuda spoke of taking a general education "how to teach higher education" doctoral course but felt inadequate because it was not specific to music teacher education. She felt "all the administrative accreditation certification stuff was totally hidden from me as a doctoral student. I think mostly because my faculty didn't want to deal with any of that." She spoke later about being one of a few professors responsible for bringing her institution through the NASM accreditation process, causing the department to reform and record its music teacher education curriculum. Going through the NASM accreditation process gave her unique insight when discussing curriculum, course content, and pedagogy for her institution.

Dr. Barracuda felt prepared to teach K-12 after leaving her institution but spoke to her students about contacting their mentor teachers after graduation. Dr. Barracuda never contacted her mentor teacher again, not due to a bad experience, but "it just wasn't like one of those clicking mentoring relationships that goes on and on." Dr. Barracuda came to her institution during their NASM review year, so she felt her first year was "trial by fire" and had just finished another ten-year review at the time of the interview. However, despite this NASM review process, Dr. Barracuda had no guidance on syllabi, curriculum design, or course content. She "had a lot of

freedom, which was kind of nice for me." During the recent overhaul of their institution's music teacher education curriculum, Dr. Barracuda spoke of learning about field experience norms through attending meetings at her College of Education.

As for syllabi review, Dr. Barracuda's syllabi are peer-reviewed when professors go up for promotion or tenure. She spoke about the syllabi being available and posted for deans and provosts at her institution to see. Still, Dr. Barracuda is responsible for reviewing the syllabi of the MTE faculty. Dr. Barracuda used Google, databases of syllabi, and research to develop her syllabi and course content. As for the student teaching experience at her institution, Dr. Barracuda felt good about what they could provide for students. Still, she felt that the rural area where the institution is located limited the variety of music programs PSTs could be sent into. She spoke of teachers in the area who have been around a long time with "outdated methodology or philosophical paradigm," quoting one CT saying, "he can't handle the woke philosophy, and he's afraid to have students (PST) in his classroom now because they might not like what he's doing or tweet something." Dr. Barracuda lost that site and felt the need to "shelter my students from this potentially negative experience but in sheltering them… not preparing them to deal with it." Despite these challenges, she spoke of keeping the communication with CT open and consistent throughout the PST student teaching process. She utilized Dr. Colleen Conway, Ann Clements, and various NAfME research studies to guide her CT, MTE, and PST collaboration.

When asked about thoroughly preparing her institution's PSTs for independent teaching, she brought to my attention also that independence is not the goal. The goal is "knowing when you need to contact people for help… and I think they get to that point when they're done with student teaching." As for courses, Dr. Barracuda felt her institution and PST could benefit from a special education class specific to music education, choir, band, or orchestra lab experience and a

freshman music education seminar class. Dr. Barracuda and I discussed the need for mental health discussions at all levels of higher education. We both spoke about the world being much more open about mental health being important, but these new generations of students do not know how to manage their mental health and still get the job done. “What they’re not sure how to do is say, this is important, but I also need to get this stuff done to be an adult. They tend to sit in the this is important… dig a hole and can’t get out of it.” Finally, Dr. Barracuda finished by speaking about removing the course labels and giving their courses generic method names to allow for pivoting and shifting content to reflect the changes in society and the field of music education.

Dr. Crocodile

At the time of the interview, Dr. Crocodile was a professor of music education at a public research university with over 20 years of teaching higher education. Dr. Crocodile is a choral MTE who briefly taught in K-12 public schools before teaching higher education. Dr. Crocodile conducts a choir at his current institution and is the music education director of the masters and doctoral programs. He has taught almost all undergraduate music education and vocal-specific courses, every master's and doctoral level music education course, student teaching supervision, and seminar. “I can’t think of anything I’ve not taught except instrumental methods.” After having a personal emotional, rocky student teaching experience unrelated to the student teaching process, Dr. Crocodile did feel prepared to teach on his own after graduation.

When discussing syllabi, course content, and development, Dr. Crocodile started “teaching the way I had been taught because I had no other reference point.” He utilized other’s syllabi that were posted on the limited internet resources and drew on what was found in textbooks and other methods courses, which he deemed “more complete than mine.” Dr. Crocodile, through

student-reported evaluations, found that his course content went overboard with too much content causing students to feel overwhelmed by the depth but lacking breath. At the beginning of his higher education teaching, Dr. Crocodile thought it was his purpose to impart all the knowledge he had acquired to his students, causing them to rebel. Then Dr. Crocodile did something exciting and began a semester with a blank syllabus and opened it to the students to collaboratively build the syllabus. Over time, he believes, "I've also gotten better at identifying what topics need to be… (and) seeing the students across time versus in a class and so that the content should be metered out across the entirety of the student's experience." Having taught higher education for so long, Dr. Crocodile was very reflective during the interview.

Dr. Crocodile has served as editor of two music education journals and served on national music education committees. When beginning his career, Dr. Crocodile had not heard of NASM but had gone through several review processes and found the NASM standards very broad with "lots of latitude." Despite this involvement, Dr. Crocodile says his institution has no set music teacher education curriculum. "There is a set of courses that we offer for two purposes… what are people going to teach? How are they going to fill their time? And how are we going to meet the requirements of the student's degree program?" There is some sort of curriculum through shared resources and the bare minimum meeting of course requirements, but it is not written down or explicitly discussed. Then Dr. Crocodile and I got into a side conversation about academic freedom versus curriculum being mixed up. "I think academic freedom is sometimes used as an excuse to get out of not having a curriculum." Dr. Crocodile has served as his institution's music education department chair for 20 years and has never been asked to provide a curriculum.

Dr. Crocodile also believed independence as a teacher is never the goal of a music teacher preparation program. "Rather, I think the goal, and I do think we do a good job of this, is

preparing students to not pretend to be independent, but rather, to reach out as part of (identifying) and reach out as part of a team, a web of music educators." When discussing CT communication, Dr. Crocodile has almost no prior contact with CT but spoke of recent years being asked to identify possible CTs and introduce PSTs; that process has since been eliminated. He often does not know who the CT is for music PSTs until the moment the PST is informed. During student teaching, interaction with CTs is minimal due to the lack of time despite the intention. After hosting student teachers, CTs for his institution are given a series of feedback steps but no summary feedback process from the music education department standpoint. Also, Dr. Crocodile was unsure of any College of Education communication outside of a possible survey or questionnaire focused on the process and less on the specific PST, to which the MTEs have no access. Dr. Crocodile utilized personal experience when navigating the MTE, PST, and CT relationship, not research.

Courses Dr. Crocodile desired at his institution included "Music for special learners," "World Music," "Urban Music," or popular music, and a course about leading ensembles. Dr. Crocodile also felt his music teacher education program did not require enough observations. Regarding supporting research, Dr. Crocodile must be pointed to research on motivating and teaching undergraduate students today. Dr. Crocodile and I also spoke about not having a course on how to teach in higher education or how to teach teachers, which he says, "frankly, I was angry at that because I don't think my doctoral program taught me how to do the thing that I'm doing." Our final discussions were about financial support for higher education teachers, specifically support for professional development.

Dr. Dragon

At the time of the interview, Dr. Dragon was a full-time instructor at a research university. She has been teaching higher education since opportunities to teach undergraduate courses were given to her while pursuing her doctoral degree, bringing her total year of higher education teaching to close to 20 years. Dr. Dragon's public-school experience is primarily in choral music and general music. Currently, she teaches various undergraduate and graduate-level music education courses, including K-12 general music methods, introduction to music education, music curriculum, assessment, foundations of music education, and philosophy of music education. Dr. Dragon felt well prepared to teach after her student teaching in both a middle school, part-time, and an elementary school, full-time. She looked back on her student teaching experience fondly.

Dr. Dragon had two very specialized and involved mentor teachers. She felt one of her CTs "was doing all these like really unique programs beyond what I thought general music or even school music kind of was all the stuff that you don't learn in methods courses…like what makes you a teacher with a range of interests and things that you can go after on your own, chart your own path." Her second CT had an Orff background also, so she wanted to know these things when selecting who she wanted to be student teaching under. This statement made me assume she could choose her student teaching location. During Dr. Dragon's undergraduate degree, she felt she had a diverse faculty teaching their methods courses in a way that allowed for exposure to various teaching methods, world music repertoire, and classroom activities. She did, however, express how the courses outside the required list with the diversity were courses she had to seek out independently. They were offered, but not required, "coursework was very limited, and I kind of knew it in the back of my mind, I want to know more… I want to have as much in my toolbox when I go in the classroom as I can."

When discussing syllabi, Dr. Dragon said there was no review or feedback on her syllabi, but they, as faculty, got a lot more guidance when the institution had to shift to online learning due to the COVID-19 pandemic. They were advised on their learning objectives and outcomes and were required to list them in their syllabi. She is on all the textbook publishers' mailing lists, so she uses those when making and reviewing the courses she will teach. She tries to supply the students with additional resources and research articles at each class meeting. Dr. Dragon, like Dr. Crocodile, spoke about the drawback of textbooks being "too general sort of breadth but not depth." When asked who designed her institution's music teacher curriculum, Dr. Dragon said she was unsure. However, she does speak about being under the College of Education umbrella and needing their courses to align with the teacher certification process, but not knowing who created the sequence of music teacher education courses for her institution. We then spoke about the word curriculum versus program. Dr. Dragon said, "the program, what is the coursework that is required to earn the degree, but I don't think of that as curriculum. Our curriculum, I think, is what goes into each course… I've never been explicitly directed; you need to teach this in your courses." They have some requirements for specific methods courses, like observation hours, but no direct content direction.

Dr. Dragon was responsible for student teachers during observation hours in the methods course she taught. She spoke about the observation process before the COVID-19 pandemic and how they have changed since the pandemic. There have been far more "red tape" processes she has had to go through to get PSTs in the classroom or in front of K-12 students. She no longer feels the PSTs get enough classroom leading/ teaching experience before student teaching due to the restrictions placed on them by K-12 schools. Considering the new generation of PSTs, Dr. Dragon spoke about needing to emphasize "the goal (of teaching) isn't to be perfect the first time

you step in front of the class… that's an unrealistic expectation." Throughout Dr. Dragon's interview, we spoke about the lack of elementary and secondary general music education preparation in the PST coursework at her institution. As for facilitating the PST, CT, and MTE relationship, Dr. Dragon uses personal experience. She speaks about connecting people, not necessarily relating to research.

When asked about courses Dr. Dragon wishes could be provided at her institution, she spoke about two secondary general music methods courses, one geared toward high school and one toward middle school. She also said about bringing back an assessment and curriculum planning course and providing more information about classroom management at the elementary level. In the final moments of our interview, Dr. Dragon and I spoke about the information lacking in the music teacher education curriculum specific to elementary teaching. Being a current elementary general music teacher and Dr. Dragon specializing in elementary music, we were able to talk about things I wish I knew, assignments she assigned and how they would have benefitted me now, and how the P-12 music teacher certification is entirely too broad for anyone to feel prepared to do all that this certification allows truly.

Dr. Elephant

At the time of the interview, Dr. Elephant was a full-time teaching assistant and doctoral student at a research institution. To keep with the pseudonym system I chose, I will refer to this participant also as a doctor, even though she has not yet achieved the full degree. Before becoming a full-time student and teaching assistant, Dr. Elephant taught K-12 public schools for 20 years as band director, orchestra director, and elementary general music teacher. Despite going into her undergraduate degree focused on instrumental education, she says, "Elementary music, that's my wheelhouse… my true love." Dr. Elephant felt well prepared to step into instrumental

music teaching but spoke about lacking pedagogical knowledge about elementary music teaching. Dr. Elephant's elementary methods teacher was an adjunct professor and full-time practicing elementary music teacher. Dr. Elephant talked about needing a broader experience and the value of learning about other teaching approaches. Regarding her student-teaching experience, Dr. Elephant wished she could have student-taught longer with more opportunities to observe and teach other disciplines within music education.

As part of her teaching assistantship, Dr. Elephant taught/co-taught various methods and music education courses as well as supervision of student teachers. Despite being a teaching assistant, Dr. Elephant was solely responsible for teaching several of these courses, where the named MTE was there for guidance if needed. All but one of Dr. Elephant's courses she was responsible for focused on the pedagogy of that specific specialization, and one focused on the knowledge and philosophy of music education. She speaks about aligning their lesson plan objectives with their assessment choices being a significant challenge for students. When discussing syllabi, Dr. Elephant utilized the course content and syllabi developed by her lead professor for each course except the woodwind methods course, in which she created the syllabus herself. So, we discussed her work to develop that syllabus and course content.

Dr. Elephant was also working on her dissertation at the time of her interview, and her research area is CRP. So, she interjects CRP in her course content as often as possible. Other researched subjects for her courses were "content specific." She focused a lot on connecting theory to practice because she saw this as a gap in the literature. This discussion led to, like other participants, how there just is not enough time to devote to researching course content and pedagogical techniques. She utilizes NAfME resources primarily and NASM as a secondary source of information. Even for her courses taught independently, there has been no approval or review of her

syllabi. Due to the lack of guidance, Dr. Elephant asked many questions and sought information utilizing the institution's course bulletin for course goals/objectives. She used and taught from the lead professors' syllabi for her other courses. However, she collaboratively created the syllabi for two courses with the lead professor because "he's a really great jazz player… we also need to present it from the education side." So, the professor and Dr. Elephant collaborated with her public-school education experience and his jazz knowledge on the jazz pedagogy course syllabus. The other collaboration was her elementary methods course because she had "more teaching experience than any of my professors in public education."

Dr. Elephant knew that the music education faculty developed her institution's music teacher curriculum because she took part in the redesigning that had just recently taken place. When discussing the preparation of PST for student teaching, Dr. Elephant feels good about her institution's preparation. However, Dr. Elephant had some complaints when discussing communication with CTs before, during, and after student teaching. She was convinced all communication came from the College of Education but did admit she was not positive. As a teaching assistant, she is not to contact the CT directly, she contacts the university professor of record, and they reach out to the CT. Due to her limited contact, other than observations of the PST, we did not have much to discuss on research or resources utilized to navigate the collaboration of MTE, CT, and PST. During the institution's music teacher curriculum redesign, Dr. Elephant and the music education professors discussed various courses they wished they could offer. These courses included curriculum development, assessment, and evaluation, the business of music, and professionalism. The remainder of our interview focused on MTEs' development and identity, PSTs' motivation, resiliency, agency and how to teach it, and our doctoral journeys.

Dr. Flamingo

At the time of the interview, Dr. Flamingo was an associate professor of vocal music education at a research university. Before teaching higher education, Dr. Flamingo taught high and middle school choirs in various public-school systems in the southeast region for 14 years. She has since served as an assistant professor, coordinator of a music education program, and choral director for various university choirs. Her course load has included PST supervision and various other methods courses. She felt good about her music teacher preparation coursework and mentioned that she was given early opportunities to teach through her degree program. During her student teaching, she had two CTs with very different styles of observation and feedback. Her CT in elementary general music observed her and gave feedback written down. Her CT in the high school choir felt more like a co-teaching experience, and often she was left alone due to the CT having some family obligations that took her out of school. Dr. Flamingo and her high school-level CT are still friends and colleagues to this day. The only aspect of her undergraduate experience that Dr. Flamingo wished was different was her knowledge of the mechanics/ business aspects of running a choir. So, to combat that, she makes sure to cover it in the courses she teaches.

Dr. Flamingo "searched out different syllabi from colleagues and other university professors that were NASM accredited." She began her syllabi and course content by writing out what she believed the student learning outcomes should be based on her own experience and research she had read. Then she filled gaps by utilizing "syllabi of other very well known or esteemed colleagues, and not so well known and esteemed… (and) random syllabi off the internet." Dr. Flamingo made sure to note that she ensures all her course content and pedagogical choices are in alignment with her philosophy of teaching. Dr. Flamingo felt well versed with NASM and said

the “student learning outcomes are very general and vague, in a way, is good. So, it gives us a lot more freedom.” Dr. Flamingo also added that her university has an assessment process that is peer-reviewed by faculty, a process she put in place at her current institution.

Dr. Flamingo and I briefly discussed academic freedom and the need for university faculty to be protected in that right. The research she utilizes for her courses is content specific and comes from various sources. Dr. Flamingo, like Dr. Crocodile, uses student feedback on syllabi, assignments, and course content to reevaluate during and after the course. She had no clue who designed her institution’s music teacher curriculum. She did say the curriculum had been “tweaked based on whatever faculty is there and what they see is missing” and mentioned that they had conducted a curriculum redesign the previous semester. When discussing how Dr. Flamingo felt her institution prepared students for their student teaching, she believes they do well by teaching “them how to work cooperatively and find mentors and find peer groups where they can talk and ask questions.” As she reflected on if her institution prepares PST to become independent teachers, Dr. Flamingo decided the answer was a maybe. Her goal is to “teach myself out of the job,” providing her students with multiple opportunities to practice teaching and receive feedback.

Dr. Flamingo communicates with her PSTs’ CTs before hosting a student teacher while the student teaching is happening. The research Dr. Flamingo utilizes to guide her approach to student teaching is a lot of student-teacher and novice-teacher perception research. However, when asked about research that helps her facilitate her collaboration between herself, PSTs, and CTs, she said nothing but her own experience. The courses she wished to add to her institution were a weekly lab band or choral experience utilizing the students’ secondary instruments. When discussing agency, Dr. Flamingo struggled with the term agency versus advocacy. She spoke

about designing her assessments, course projects, and class discussions, and how she intervenes in those discussions is all based on her philosophies of what she deems necessary. However, discussing student choice and voice is where her known definition of agency may differ from what was provided to her during the interview. This discrepancy led to a discussion about educational definition discrepancies and how sometimes, as educators, we are "throwing them around haphazardly," causing confusion overall. Dr. Flamingo's final thoughts were about how she and her institution are constantly "tweaking that curriculum and trying to figure out how to embed some of these things within every class in the music education curriculum."

Dr. Giraffe

During the interview, Dr. Giraffe was an associate professor and director of music education at a public university in her sixth year. Before her higher education teaching, Dr. Giraffe taught middle school strings and K-5 general music education. Along with being an MTE, Dr. Giraffe also taught applied lessons at the higher education level, which gave her another aspect of the music teacher education curriculum. At her current institution, Dr. Giraffe no longer teaches applied lessons but does teach almost all instrumental music education courses, and supervision of student teachers. Dr. Giraffe had a unique situation in her student teaching, where her CT became pregnant, and she was moved to another location where that teacher became pregnant. Then her university supervisor told her she could not find another string teacher in the county to put her with, so with the consent of her university, college of education, principal, and county, she did six weeks of supervised student teaching and then was a paid long term sub the remainder of her semester. Her experience was true "trial by fire."

Like other participants, Dr. Giraffe utilized former professors' old syllabi and course content. She mentioned utilizing research and textbooks from personal mentors and calling on

friends and colleagues in the field. She also said teaching students to look up articles in music educators' journals and learn to utilize that information in their practice, "a lot of what drives my syllabus is encouraging students to go and find their materials." Dr. Giraffe and her MTE colleagues have a group chat where they collaborate on course content and pedagogy. When asked about Dr. Giraffe's institution's music teacher education curriculum, she was unsure but knew it was in place in coordination with NASM requirements. She also expressed that, like other participants, there is no room in their curriculum for electives outside of the 120 credit hours required in the state she teaches. Dr. Giraffe has taught in other states and knows the more flexible credit hour allowance.

Dr. Giraffe believes her institution does its best to prepare its PSTs to student teach, considering the restraints they are given. We discussed the certification in her state and many states, where music education students are forced to specialize in vocal or instrumental but leave with a P-12 Music certification. This type of certification allows them to teach anything, whether they feel qualified to teach it or not. Dr. Giraffe does not believe "any undergraduate music education program prepares them (PST) to teach independently. For the sole fact that student teaching is only once." As for communication with CTs, Dr. Giraffe does not place PSTs with CTs she has not seen teach or whom she does not know through others. She thinks of PST and CT placement as "an arranged marriage because I'm trying to match personalities as best I can. Because that student teaching experience can either make or break." Dr. Giraffe reaches out to CTs before her college of education director of field experiences places the PSTs officially through the county. Before becoming director of the music education department, PSTs were placed randomly, and she changed that practice. She communicates openly with CTs and PSTs via email and phone during student teaching.

When discussing research for navigating the student teaching process, Dr. Giraffe leans on teacher identity studies by Sidney Wagner and research conducted by Dr. Colleen Conway. She focuses her research searches on PST experience studies to inform more of her "decision-making in the process, but not necessarily the material." She also mentioned reading studies and books on leadership by Brene Brown and GRIT research by Angela Duckworth. She was asked what courses she believes her institution needs, including a marching band technique and music education-specific special education course. Dr. Giraffe specializes in research on string musicians with disabilities, so her interest was specified. She does "try to work special education into every single class that (she) teaches" she also tries to include social-emotional learning in more of her classes. Dr. Giraffe tries to incorporate agency as much as possible in her methods courses but does understand that it is all hypothetical but applicable. Our final discussions were about teaching the new generation of PSTs and undergraduates, how to motivate them, and how to adapt music education course content and pedagogy as times change. Being a younger MTE, she struggled to keep PSTs motivated and focused.

IPA Coding Cycles

I used Alase's (2017) generic cycles with the flexible guidelines provided by Pietkiewicz and Smith (2012), giving me three coding cycles to follow. I used a software called MAXQDA for coding purposes. It allowed me to colorize codes, take memos, cross reference transcripts, and hear the recordings while coding. Coding cycle one: through multiple reads of the seven transcripts, I could highlight 484 sentence-length statements utilizing the participants' own words related to my research questions. Many codes were specific to participants, and others were able to be seen across participants but using different words. These 484 codes utilized participants words and not my own perceptions. Coding cycling two: I did a secondary reading of transcripts

to narrow the 484 longer statement codes to 114 composite meaning codes by merging participants' statements that, at their core, were the same as one another. I cross-referenced the initial 484 codes and searched for similar codes from other participants. After finding similar codes, I used my own words to create condensed codes that encompassed what I perceived the participants meant. For the composite codes, I tried to keep as true to the words used by the participants. Of the 114 composite codes only 28 codes were specific to individual participants and were not found in any other transcripts. In Coding cycle three: I transformed or categorized codes into emergent themes to formulate a brief phrase at a higher level of perception. Of the 114 composite codes, I identified 35 emergent themes and placed the codes into them.

The purpose of categorizing of the codes was to organize the meaning-making process across participants into shared emergent themes. It is not explicitly directed in Alase's (2017) methodology for IPA but was seen in other IPA methods (Pietkiewicz & Smith, 2012). Pietkiewicz and Smith specify trying to work more with the researchers' notes rather than directly with transcripts (2012). I utilized my notes taken during the interviews and the coding cycles. These emergent themes are still grounded in detail from the participants' accounts but no longer tied directly to their verbatim words (Pietkiewicz & Smith, 2012). To discuss the emergent themes, I returned to previous literature on MTEs and my research questions to see if I could cluster the themes. I assembled three major categories that the 35 emergent themes fall under 1) syllabi and course content versus curriculum, 2) research in music teacher education, and 3) the music teacher education triad relationship.

Syllabi, Course Content and Curriculum

Of the 114 composite codes, 50 of the codes were focused on how the participants constructed their syllabi and course content, and their perspective on the music teacher education curriculum

at their institution. In these 50 codes, I found 12 emerging themes. The first emerging theme from these codes was the courses taught by the participants. Theme one: There is a lack of clarity and cohesion across the Southeastern higher education institutions on course titles leaving the MTEs to fill in what they perceive as needed on course content. I was able to see this theme because the participants had collectively taught, at some point in their careers, every music course required of an undergraduate music education major. In Table 4.1 are the courses taught by the participants using the names they gave the courses. Each box is a code and the number in the parentheses after each code is the number of participants with this code. Some of the participants used different course titles but were described as the same courses as other participants, for these I used the course title I perceived as being most descriptive.

Table 4.1

Courses Taught by Participants

Beginning conducting/ conducting 1 (2)	Elementary instrumental methods (1)	Graduate education courses (4)	Music pedagogy (1)	String methods (1)
Class guitar (1)	Elementary methods (7)	Introduction to music education (5)	Secondary choral methods (2)	Student teaching supervision (2)
Class voice (1)	Foundations in arts education (1)	Jazz pedagogy (1)	Secondary instrumental methods (4)	Weekly practicum courses (2)
Elementary classroom teachers incorporating music (1)	General music methods (1)	Music for early childhood (2)	Seminar course prior to student teaching (1)	Woodwind techniques/ methods (2)

Theme two: In contrast to theme one, there are several courses the MTEs wanted to offer at their institution that were inspired by the needs of first-year teachers and their PSTs, gleaned through research and observation, to cover knowledge not able to go in-depth through coursework. Many of the participants desired similar courses or courses that their institution once offered but do not anymore. In Table 4.2 are the courses listed by course title or by desired content

taught. Each box is a code and the number in the parentheses after each code is the number of participants with this code.

Table 4.2

Courses desired but not able to offer or teach

CRP in music education (2)	Freshman seminar class (1)	Marching band methods course (1)	Professionalism as a PST (1)	Split instrumental methods course into strings and band (1)
Curriculum planning and assessment (4)	General music teacher shared methods course (2)	Mechanics/ business of building a program/ music administration type course (2)	Redesigning music education curriculum (1)	True secondary general music course (1)
Developing music teacher identity (1)	Improvisation (1)	Music technology courses (4)	Seminars with retired music teachers (1)	Weekly Band/chorus lab on secondary instruments (2)

The remainder of the themes comprised multiple codes I merged into themes based on my interpretation of the participants meaning. Theme three: MTEs collaborate on syllabi, course design, and course content with other MTEs, friends, and students. Theme four: MTEs are mindful of syllabi and textbook gaps, due to outdated material or text with too much breath and not enough depth and can fill them with supplemental materials from research articles and multiple literature sources. Theme five: University bulletin/catalogs or college of education can provide course descriptions and objectives for syllabi and for MTEs to work from when creating course content and making pedagogical choices. Theme six: Syllabi, course design, course content, and curriculum must be cyclical to be constantly reassessed and revamped by MTEs, institutional administration, and student body to best meet the needs of PSTs. Theme seven: The music teacher curriculum specifically needs to be reviewed and reevaluated consistently to adjust for student needs, early exposure to the classroom experience, to allow MTEs to get better at assessing student needs, and to better bridge gaps in knowledge for PSTs.

Theme eight: Course content and design can aid in teaching students' agency by utilizing pedagogy that teaches students to teach themselves, research on their own outside of what is assigned, and utilize given and found resources appropriately. Theme nine: MTE participants discussed course content and design techniques including beginning with a blank syllabus to develop content collaboratively with students and using students to review textbooks and literary resources. Theme 10: Most participants' music teacher curriculum was seemingly dictated by units outside the MTEs control through; the accreditation process, college of education requirements, teacher certification process, or unknown institutional decisions. Theme 11: There are many educational terminology discrepancies across institutions and MTEs' understanding, including curriculum versus course content and course content versus course design. The final theme was also under all three major categories. Theme 12: Time is a factor that alters the effectiveness of the music teacher's coursework. Table 4.3 is the list of the other condensed codes, not seen in Table 4.1 or 4.2, utilized for these themes. The codes highlighted are utilized in other categories. Each bullet is a code and the number in the parentheses after each code is the number of participants with this code.

Table 4.3

Condensed Codes Pertaining to Syllabi and Course Content Verses Curriculum

- Utilized collaboration with colleagues on syllabi and course design (3)
- Fill gaps in old syllabi and others' syllabi with articles and outside resources (3)
- Staying mindful of textbooks and authors chosen for course content (3)
- Use of university bulletin for syllabi (4)
- Use of students to get feedback on syllabi (3)
- Use of students to review textbooks (3)
- Pick and choose necessary information from various texts for course content (3)
- Go through a lot of texts to consistently reassess texts used in course (2)
- Discrepancy in understand what course content vs curriculum (3)
- Teaching agency through resource collection and review (5)
- No syllabus reviews (7)
  - No one tells you what to teach (5)
  - Syllabi is reviewed during tenure or promotion process (2)
  - Using other's syllabi to reference (friends or professor before) (5)
- There is a difference between course content vs. course design (3)
- Need to be mindful of scaffolding agency in coursework (3)

- Teaching students to research articles through course pedagogy (3)
- Curriculum needs to be adjusted constantly (3)
- Believes teacher agency is taught because of the diverse faculty (1)
- Time is a factor to effectiveness (7)
- Curriculum needs to be worked so students are teaching earlier so their major changes can happen sooner (4)
- Discrepancy between course name and course content taught (2)
- Attempt to teach PST to teach themselves (3)
- Feeling of getting better at deciphering what students need and where in their courses they need it (3)
- Started with a blank syllabus to fill in while experiencing the course with students (2)
- Sometimes syllabi have too much breath and not enough depth in the course content (1)
- There is no set music teacher education curriculum, faculty just teach what needs to be taught to fill the degree (3)
- Extra classes are based on faculty interest and research focus (2)
- How the institutions curriculum was developed is unknown to the participant (4)
- College of education forces a collaboration to cover missed content in music teacher education curriculum (3)
- College of education dictates what courses are taught (3)
- The accreditation process dictates the curriculum (3)
- Curriculum is often dictated by the faculty that is there at the time (2)
- In syllabi/ course content when something is missing then I go looking through research (7)
- There is not enough credits to cover all that is needed (6)
- Responsible for designing curriculum (2)
- Use research-based textbooks (4)
- Might be a master list of textbooks somewhere (2)
- Communication and contact with college of education is helpful (4)
- Recent curriculum overhauls (3)
- Students have no time for extra coursework due to testing and private lessons (4)
- Students are asked to create databases of resources/research (3)
- No clue who designed/ dictates Mu teacher curriculum (3)
- Collaboration on textbook between professors of like courses but still no guidance (3)
- There is an assumption of committee overseeing learning objectives (2)
- Department chairs look at syllabi, but no help with curriculum development (3)
- See a gap in textbooks due to age and outdated material (4)
- Using publishers' websites for textbook choices (2)
- Syllabus is a living breathing document – ever changing (5)
- Use of course bulletin or description to build syllabus (2)
- Working sequence, the teaching in schools to create a less overwhelming student teaching experience (3)

Research in Music Teacher Education

Of the 114 composite codes, eight of the codes were focused on research in music teacher education including how the MTEs utilized the literature and what research MTEs desired to support their course content, pedagogical choices, or curriculum reform. Here I constructed four themes. Theme one: Is a list of the types of research participants felt would be beneficial to support MTEs in their curricular, course content, and pedagogical choices. In Table 4.4 is the list of

the research the participants mentioned. Each box is a code and the number in the parentheses after each code is the number of participants with this code.

Table 4.4

Research to Support MTE

Action research (1)	Course design (2)	Present day students (2)	Social Emotional Learning(2)	Teacher identity (2)
Classroom management (4)	Longitudinal studies (3)	PST perceptions, values, and experience (3)	Teacher agency (2)	Theory to practice (2)

Theme two: Is a list of the types of research and specific researchers that MTEs use in their course design, course content, and navigation of the music teacher triad relationships, see Table 4.5 for this list. Each box is a code and the number in the parentheses after each code is the number of participants with this code.

Table 4.5

Research Utilized for Course Content and Syllabi Construction

Angela Duckworth research on GRIT (1)	DEIB research (1)	Google (5)	National Music Standards (2)	Philosophical research (2)
Breen Brown studies on leadership (2)	Dr. Colleen Conway research (3)	JRME (7)	Not too complicated or jargony (3)	Rebecca McLeod research (1)
Cliff Badsden research (1)	First-year teacher perspective (4)	Listservs (2)	Patricia Sheehan Campbell research (4)	SOTL research on teaching and learning (1)
Conference sessions MEJ (3)	GA PSC (3)	NASM (4)	Perception research (2)	

Theme three: There is a lot of research relevant to the education of music teachers, but MTEs need a way to effectively weed through and utilize the most beneficial literature specific to each course and stage of PST development and transition to first-year teachers. Theme four: Five out of seven participants were not able to name research they utilized to navigate the music teacher education triadic relationships. All participants said they used personal experience and the experience of those closest to them rather than research to navigate the triadic relationship.

Table 4.6 is the list of the other condensed codes, not seen in Tables 4.4 or 4.5, utilized for these themes; the codes highlighted are utilized in other categories. Each bullet is a code and the number in the parentheses after each code is the number of participants with this code.

Table 4.6

Condensed Codes Pertaining to Research in Music Teacher Education

- A way to be pointed to relevant and helpful research (3)
- No concept or understanding of NASM (2)
- There is too much educational research/ literature to weed through (3)
- Research not used for student teaching process- just use our own experience (5)
- Research used in content is based on content being taught

Music Teacher Education Triad Membership and Relationship

Of the 114 composite codes, 62 of them were focused on the members of the music teacher education triad or their relationships. I gleaned 19 themes from the 62 codes. Theme one: With the effects of the COVID-19 pandemic and generational changes, MTEs must adapt not only their pedagogy but also how they interact with PSTs and CTs. Theme two: The music teacher education triadic relationship is a unique one and MTEs often feel their role is first as matchmakers and then as marriage counselors when navigating the collaboration between PSTs and CTs. Theme three: Observations of PSTs by CTs and MTEs during student teaching take many forms depending on the institution, some may be formal with a rubric and others informal with no guidance. Theme four: There will never be enough time to fully prepare PSTs for independent teaching, which is not the goal. However, PSTs will still never have enough time to fully learn to apply their content knowledge received through coursework, receive, and apply feedback from CTs and MTEs, receive quality mentor guidance from CTs and MTEs, observe multiple teachers and teaching styles, or truly reflect on the student teaching experience before graduating and taking to the field. Theme five: MTEs responsibilities outside of teaching and supervising

PSTs can give additional perspectives on teaching, but also add complications to their job fulfillment. These responsibilities can include teaching applied lessons, motherhood, or fatherhood, maintaining playing ability and maintaining musical performance appearances.

Theme six: MTEs believe student teaching should be a paid internship for music PSTs due to all they are asked to do during and outside the school day. However, there is no financial support for PSTs and their possible hardships during student teaching nor for MTEs and their professional development needs. Theme seven: MTEs need to be mindful and utilize student voice regarding their concerns and experiences when planning course content. Theme eight: No matter the level of experience, MTEs do not have to teach the way they were taught or supervise the way others have or do, nor teach content dictated by others. Despite misconceptions, MTEs have academic freedom and should utilize it. Theme nine: MTEs are given general course names to allow for academic freedom and autonomy to pivot course content, adjust curriculum, and apply pedagogy they feel appropriate. Theme ten: PSTs need teaching experience as early in their degree program as possible to allow MTEs to track and see their development of agency and efficacy, allow for more exposure to various teaching styles and diverse music choices, learn skills to teach diverse student bodies, and allow for MTEs to sequence learning so student teaching is not so trial by fire. Theme 11: There are various ways MTEs teach agency, such as through assignments that make PSTs collect and review teaching resources, forcing PSTs to self-advocate before and during the student teaching process, and by having an open dialogue with PSTs and CTs about teaching.

Theme 12: MTEs communication with CTs and potential CTs is varied depending on the institution and their guidelines. Some MTEs find and match PSTs, some PSTs and CTs are

matched by the college of education with no insight from the MTEs, some MTEs are given formal rubrics and communication steps while others are not, some CTs are given feedback forms and rubrics while others are left to contact the MTEs if something is wrong. Despite these variations, MTEs do their best to keep communication with CTs open before, during, and after PSTs student teaching. Theme 13: MTEs are doing the best they can with what they have, despite having little to no support from their institutional administration. Theme 14: MTEs wish there was more contact with PSTs after graduation, possibly during new teacher induction or a post-graduation follow-up. Theme 15: PSTs have limitations that MTEs are still trying to combat, like a lack of content knowledge connection to practice. Theme 16: PSTs, CTs, and MTEs need debriefing sessions during PST student teaching and especially at the end.

Theme 17: MTEs expressed the need for open discussions about the mental health of PSTs, disconnection and treatment differences between music PSTs and general education PSTs, CTs reluctance to relinquish control of the classroom, or any other difficult student teaching or coursework circumstances. Theme 18: MTEs find it difficult to share the seriousness of the responsibility of teaching students and not dictate or control the CT and PST relationship and collaboration. Theme 19: MTEs are aware of the lack of diversity in PSTs and need to improve their efforts to attract a more diverse student body and their pedagogy that helps them to meet PSTs where they are at in their knowledge reception and learning. Table 4.7 is the list of the 62 condensed codes utilized for these themes; the codes highlighted are utilized in other categories. Each bullet is a code and the numbers in the parentheses after each code is the number of participants with this code.

Table 4.7

Condensed Codes Pertaining to the Music Teacher Education Triad Relationship

- With COVID and the times changing MuEd professors must adapt (2)
- University supervisors feel like marriage counselors for CT and PST (2)
- PST are supervised several times in their student teaching (7)
- There is just not enough time spent in student teaching (7)
- Feeling the demand on string professors to maintain playing ability is higher (1)
- Teaching applied lessons gave a unique outlook on education courses (1)
- Believe student teaching should be a paid internship (2)
- Student teaching is and can be trial by fire (3)
- It is important to hear student voices and concerns (3)
- Time is a factor to effectiveness (7)
- Student teaching should incorporate team teaching to teach PST to find mentors (3)
- Began teaching higher education the way they were taught (2)
- Student teachers need feedback from CT (3)
- Students need teaching experience before student teaching (4)
- Teaching agency through resource collection and review (5)
- The state certification process dictates CT, PST, and university supervisor feedback (4)
- CT reaches out if there is a problem otherwise there is no communication (3)
- There is not enough time spent in the classroom to fully prepare PST (5)
- Prior to COVID, felt good about preparation of student teachers (3)
- There is often no place for PST to apply their content knowledge
- Attempt to teach to force PST to think through their teaching choices (Agency) (3)
- You do the best you can with what you have (7)
- No financial support of collegiate programs (4)
- There is a desire for music teacher education professors to be involved during new teacher induction (3)
- Need for after graduation follow-up (4)
- Don't feel they will be able to see if teacher agency was taught until year 5 of PST's career (2)
- Need more time to observe PST (3)
- Need for more diverse music exposure (2)
- Some CT are given feedback forms etc. (3)
- Contact with CT during student teaching is minimal (3)
- There is no communication with CT prior to student teaching (2)
- Goal of undergraduate is not to fully prepare PST (5)
- PST are prepared but are limited in their content knowledge (4)
- Academic Freedom/ Academic autonomy (2)
    - Given general course names to allow for content pivoting in method courses (3)
    - Due to academic freedom, there is no curriculum (1)
    - Freedom of curriculum, content, and syllabi (3)
- No support from collegiate administration (4)
- Needs to be more mental health discussion of PST (2)
- There is a huge benefit to debriefing sessions between CT and PST (3)
- Meetings between the music teacher ed triad are necessary (3)
- Feeling that MuEd PST are treated differently than gen ed PST (3)
- PST miss time to observe multiple teachers and teaching styles (3)
- Need to encourage PST to self-advocate (3)
- CT reluctancy to release podium to PST due to festivals (3)
- Communication with CT is sometimes independent about PST (3)
- Emails continuously to overcommunicate with CT (4)
- Prior to placement, CT is asked by US to host PST (4)
- Knowing potential CTs helps with communication and placement of PST (4)
- Attempt to share seriousness of responsibility to teach students (2)
- Teaching to the student to meet them where they are at (4)
- Teaching teacher agency is intended but unsure of reception (3)
- You do not have to teach how you were taught (3)
- How do we attract a diverse body of future music educators (4)
- No rubric for supervision of PST (4)
- Have a desire to dictate things to do with PST to CT (2)
- Unsure of formal communication from music ed faculty to CT (3)
- Communication with CT comes from college of ed (4)
- University prepares for independence/ taught to use resources (students know professors are always there for support and resources (3)
- Feel there is missing time to reflect after student teaching before graduation and first job (4)
- Limited experience for PST with diverse student bodies (3)
- Working sequence, the teaching in schools to create a less overwhelming student teaching experience (3)

(situational knowledge, like class-room management or assessment strategies) (4)	• Communication with CT is kept open (5) • Informal communication with CT starts with university supervisor (4) • CT are given a rubric and communicated with weekly (2) • PST experience difficulties getting to field placements (2)

Major Themes in the MTE Syllabi Analysis

Each participant was asked if they would be willing to share some resources they use to develop their course content or any current or old syllabi of music education courses they teach or have taught. Of the seven participants, all said they were willing to share. I received resources from six out of the seven and 16 syllabi, five assignments, rubrics, three-course calendars, and three of the seven sent literary resources they utilize. After analyzing the transcripts using my IPA coding cycles, I identified which themes could be displayed or seen through course syllabi and calendars. I cross-referenced the 12 themes related to syllabi, course content, and pedagogy, as well as three of the four MTE research themes and four of the 19 themes focused on the music teacher educational triad membership and relationship. I then returned to the coded transcripts to identify which themes and codes were found in which participants to direct my search of the additional resources provided. The easiest way to express what I found is, to begin with the identified themes and describe if or how the MTEs presented them through their additional resources.

Syllabi, Course Content and Curriculum Themes

Theme one is about the inconsistency across Southeast region institutional course titles. I could see this through the course syllabi; Dr. Alligator, Dr. Crocodile, and Dr. Flamingo are all vocal MTE professors who provided syllabi for similar courses that varied in name. The general course name was Choral Pedagogy or Choral Methods; however, the course names were all dif-

ferent, but the course objectives were generally the same, focusing on choral conducting, pedagogy, rehearsal techniques and methods, and choral program building. Another discrepancy was in the general music education course titles and objectives. Three participants provided elementary and general music methods course syllabi with varied titles and course objectives. They shared many aspects like the discussion of music making, utilizing various activities including recorder and Orff instruments, lesson planning, resource gathering, and a text by Dr. Patricia Shehan Campbell. The texts used in these syllabi were not identical but were all written or edited by Dr. Campbell. This was noted as the one course that shared one almost identical resource across three Southeastern institutions.

Each MTEs interviewed spoke about utilizing resources from fellow MTEs, past syllabi, or constructing the syllabi with student assistance. One participant's syllabi had a textbook review assignment, but there is no additional evidence the students' findings were utilized in later versions of the course. All syllabi except two had suggested textbook lists and other articles or resource search-based assignments. Due to only receiving one version of each syllabus, I cannot see any evolution of course content or syllabi construction. This is not to say that the process for the syllabi I received was not student-led. I am just unable to provide documentation. Other themes pointed to MTEs creating assignments to help teach agency to PSTs. 13 of the 16 syllabi included a resource binder, journal, or review project that gave students possible resources to utilize during their full-time teaching jobs. Finally, in association with the themes seen in the codes specific to syllabi, course content, and curriculum, there were terms utilized in the various syllabi in various ways. Words such as practicum, student teaching, field experience, pedagogy, and observation were not directly defined in syllabi or assignments but were used differently. For example, one MTE used field experience to mean the students were in the room watching a lesson,

while another used field experience to represent the students teaching a lesson in a controlled environment with a practicing educator. Various other discrepancies in terminology would be seen if they were clearly defined rather than just utilized.

Music Teacher Educator Research Themes

Regarding the themes focused on the MTE research, the syllabi showed research-based articles and textbook choices. Many of the studies and research referenced by participants were listed in their syllabi or assignments. Some articles and literature participants mentioned were shared with me or were articles and books I identified and utilized in my literature review. Specifically, two participants mentioned research conducted by Dr. Colleen Conway and two syllabi assigned articles by Dr. Conway in their courses. Other than these instances, the different themes cannot be directly linked to the participants' syllabi.

Music Teacher Education Triad Membership and Relationship Themes

Theme seven showed that MTEs needed to be mindful of their students' voices of their concerns and experience. Through the literature and resource review assignments in the syllabi and course calendars, I believe MTEs can hear and see what students see as crucial to their teaching through what resources and literature they find necessary or helpful. Not only does this show an attempt by MTEs to teach agency, but it also allows students to express what they believe they need to teach independently. All syllabi collected had discussion sessions under their grading portion and assignments. This implies that the MTEs are having open dialogues with their students to hear their concerns, questions, and experiences as they are student teaching, observing, and peer-teaching during their coursework.

Themes ten and 11 focus on MTEs' teaching and assessing agency. As said in the discussion of the previous theme, the assignments in the syllabi collected show ways the MTEs are attempting to teach agency. Music teacher agency is centered around PST learning to make decisions for their programs, students, and selves. Assignments in the syllabi include program handbook development, resource files and binder collection, repertoire selection utilizing GMEA guidelines for LGPE (Large Group Performance Evaluation) (vocal and instrumental), and some discussions centered around the administrative side of band/chorus/orchestra program curriculum development. The final theme I looked for in the additional resources provided by participants was theme 15. I believe the course calendars and teaching experiences outlined in the syllabi for courses that included actual classroom teaching were an attempt for MTEs to fill the gap between theory and practice for PSTs. However, despite this evidence, not much can be seen about the MTEs' attempts to fill this gap pedagogically. It was easy to perceive the participants' techniques and course content choices to teach their students best. However, outside of sitting and watching teaching videos, this evidence is strictly speculation but still very encouraging.

Final Stage of IPA

The final stage of IPA involves looking for connections between the themes, assembling them into conceptually similar groups, and providing each group with a descriptive label (Pietkiewicz & Smith, 2012). I will discuss these final groupings in further detail in chapter five. Each group is labeled as an epiphany. An epiphany is an illuminating discovery or realization. I identified six major epiphanies through this study and analysis. Some themes fit into more than one epiphany, and one epiphany seems to be an all-encompassing realization, including all themes. Through these epiphanies, I hoped to glean and express the significant meanings of these participants' experiences teaching, guiding, and shaping music PSTs. Through this process of

data collection, analysis and interpretation, my conceptual framework ebbed and flowed between TRD and the hermeneutic circle of music teacher education curriculum. Through my discussions with my participants and my relevant literature research, I believe MTEs are utilizing a hermeneutic circle approach to music teacher education and I believe they take into consideration the TRD relationship between the music teacher education triad members. My epiphanies were derived from the data and from this realization. The epiphanies are generally labeled as Epiphany 1) MTEs need support, too; Epiphany 2) “How to teach teachers” course; Epiphany 3): Academic freedom versus academic accountability; Epiphany 4) MTEs, PSTs, and CTs relationship navigation essentials; Epiphany 5) No goal of independent teaching; and Epiphany 6) Attrition will occur. Through these six epiphanies, I believe the summation of my participants' experiences is viewable.

5 FINDINGS AND DISCUSSION

My intent for this study was to investigate the process music teacher educators use to develop their music teacher education course content and pedagogical choices to find the most effective way to support them. I have identified several epiphanies through my investigation into relevant prior research, participant interviews, and transcript analysis. After hearing from a small sample of MTEs and analyzing their responses using a method that uses my background knowledge, I believe I have obtained a perception of the essential meaning of my participants' experience of planning for, teaching, and guiding music preservice teachers. These epiphanies or realizations are how I will discuss my findings. They are in no specific order other than the final epiphany, considered my all-encompassing realization. The participant's verbatim words accompany these epiphanies to help bring home my realizations. The chapter is closed with my concluding thoughts and implications for further research.

Epiphany Number 1: MTEs Need Support, Too

The themes that brought me to epiphany number 1 came from all three categories of themes and were further emphasized when finding more MTE-specific research for my literature review. MTEs get no help or support, whether it be financial or administrative. There is a perception among my participants and some researchers that there is little professional development provided for collegiate professors or teachers. It seems that programs and classes exist but must be on the professors' time and dime. Professional development and continued education for teacher educators have been and continue to be researched. Still, specific to MTEs, I have found no research or programs an institution provides for its faculty. In the relevant literature, all PDC (Professional Development Communities) have been initiated, funded, and conducted by the fac-

ulty participating. Pellegrino et al. (2018) found prior research to support their findings that music teachers transitioning to teacher educators is a complex and sometimes overwhelmingly difficult transition. Several studies in music education and general education imply that peer mentoring and participating in PDC support individuals as they transition from K-12 teachers to higher education and finally to teacher educators (Pellegrino et al., 2017). So, with all these supporting studies cited by researchers, why does there seem to be no funding and support?

Participants from my study spoke of a desire for professional development on the collegiate level when asked about the type of research or support needed to help in their curricular, content, and pedagogical choices. One participant mentioned desiring sessions at conferences hosted by GMEA and NAfME that focus on professional development for collegiate professors. However, Dr. Crocodile said, "there is no support for continued professional development of university faculty; there just isn't. Despite what institutions will say and the salaries are so low that people can't take money out of their pocket to do it." I did find professional development opportunities on the NASM website, but they were not easy to find. Three of my participants spoke of their search for peer mentors as they transitioned from K-12 teachers to teacher educators and how they needed that guidance but did not know where to start seeking help. Dr. Alligator said:

> At conferences, there should be classes, or there should be presentations for collegian instructors. They expect you to give the presentations, right? At GMEA and ACDA and stuff, which is great. I understand why, but there needs to be some refresh, or hey, why don't you try doing this in your course for your teacher educators? That would be great for people who've been teaching in the collegiate level for years and years; that would be really helpful.

Dr. Alligator spoke later about finding her mentor and building that relationship. She was not the only participant to make mention of needing professional development.

Dr. Crocodile made sure to express and emphasize that he observed there to be no budget at their university to account for continued education or professional development for faculty. Even if desired, no funding is available for conference attendance or outside learning. Dr. Crocodile gave an example, "You're going to take a summer conference, and because you take a summer course on how to teach undergraduates, you're paying for that out of your pocket." Budgets seem to not account for continued education for college professors, and even when desired, there is a perception of no funding available for conference attendance or outside learning. Utilizing my background, I question how it is that on the K-12 level, we are almost forced into an overwhelming amount of professional development. Still, the professors educating future teachers do not feel supported at all. Dr. Crocodile later emphasized, "I can't tell you how frustrating it was to go to my 37th first day of school orientation meetings, (and they ask) what do we need to do to support our students… same thing over and over again and then leave the meeting, and there's nothing… the cheerleading is over, and then you do the best you can." Yet again, it reminds me that MTEs are doing their best with what they are given.

The themes about the research in music teacher education that led me to this epiphany listed the resources desired by the MTEs and their frustration in not having a tool or guidance on weeding through the amount of literature being published. Research has supported peer mentoring and participation in PDC as more than adequate support for individuals transitioning into higher education, becoming teacher educators, and MTEs, but little research on the long-term impact (Pellegrino et al., 2017). So where is the institutional support for collegiate educators?

Draves and Koops (2011) believe that mentorship for early career MTEs has gained some attention from the research community due to SMTE's ASPA. Through the ASPA, researchers have focused on two main approaches to mentoring, technical and alternative. Where technical is the hierarchical transmission of authoritative knowledge between individuals or groups, alternative mentoring is more contemporary and includes different models of mentoring relationships like peer mentoring (Draves & Koops, 2011). Despite this research, MTEs are left to fend for themselves, create mentorship relationships, or seek help when necessary. Dr. Barracuda said, "when I first started teaching elementary methods, because I am not an elementary specialist, I would reach out to my colleagues… and said, okay, what should I be using? Can you point me but at this point, I've got kind of what is working for me, and when I am missing something, then I go looking, or that's when I lean on my people."

The themes in this group related to the MTE syllabi, course content and curriculum were focused on collaboration, terminology, and course title discrepancies. Collaboration for MTEs is vital to their success; novice MTEs describe struggling through their transition. They found participating in a PDC allowed them to grow professionally and increase awareness of new aspects of the music education profession through the eyes of community members because of sharing resources, teaching materials, pedagogy, and strategies (Pellegrino et al., 2014). When I asked my participants about their course content development, Dr. Giraffe spoke about starting her own informal PDC of MTEs through a group chat where they share course content, pedagogy, and resources; "we're on a group chat, so it's like hey did this work? Did this not work? What are you changing? So that's what has informed my process for the most part." These informal PDC, again, are not initiated or supported by the institution's administration. It's all needs-based and created by the MTEs. Through her search for guidance, Dr. Alligator found her mentor, "so

ACDA has a Facebook page, which I connected with Emmy Williams Burch on… when I saw her on there, they would post profiles of collegiate instructors, or K-12 instructors and they're like if one of these people can be helpful, reach out and we'll make a mentor relationship. So, she is my mentor… I kind of just stumbled upon that group." The need and desire are for mentorship and relationship building, but if the MTEs are not seeking the information and resources, all can be lost.

As for course title discrepancies, one study investigating PSTs' perceived course value found that the course title discrepancies may have impacted their participants' responses (Groulx, 2016). Participants in Groulx's (2016) study were asked to rate the value of courses they took, but, in the results, there was no way to account for variation across institutions. Groulx suggests that future research utilizes the music education competencies listed by NASM instead of course titles; however, there can be interpretation differences. Drawing from my understanding of my participants' experiences and my background, I believe if NASM gave more specified course titles associated with their list of music education competencies, MTEs would be more cohesive on what to include in the courses' content. Of course, there will still be pedagogical differences, but that comes back to music teacher educators' academic freedom. To remedy these discrepancies but also allow for flexibility, Dr. Barracuda's faculty took "away the names of our courses, and we just call them methods, one, two, and three, and that's so that we can pivot and move stuff around and bring in new content by having these kind of generic labels." This curricular change gives MTEs academic freedom to apply the necessary content without worrying about course descriptions. However, this does lend itself to a lack of cross-institutional cohesion with content, so there is no way to attempt to ensure all novice music teachers are taught the same content to gain the same skills no matter their institution or state.

Finally, the themes focused on the music teacher education triad members' communication and relationship that fall under this epiphany were about the MTEs doing their best with what they have and navigating their own lives while finding time to be the best MTEs they can be. Studies focused on music teacher educators' teacher identity show a shared feeling of overwhelming imbalance. MTEs struggle with balance due to the amount of work they feel is expected of them, the variety of roles they feel expected to perform, and the difficulties in finding time for their personal lives (Kastner et al., 2019). When discussing research with my participants, the work-life balance struggle arose. Dr. Alligator said, "research is always hard... I'm teaching full-time. I'm there four days a week, and I have two young kids at home; it's hard for me to find the time to read the most recent research and to keep up with that stuff." With the responsibilities allotted, trying to stay current with course content and pedagogy, and just living life, it is hard for music teacher educators, who need help. This time is also lost when trying to sort through the research that is published and easily accessible. Dr. Crocodile said, "there is just so much literature out there now because there are so many journals forwarded by electronic media. That's both a good thing and a bad thing. The bad thing is that it's hard, even for the most seasoned professor, to sort through the chaff from the wheat." Neither of us knew if his idiom was correct, but his point was clear, MTEs do not have the time to find the value through all the published literature.

This flood of literature Dr. Crocodile spoke about is not truly extensive, nor can anyone say it is always valuable. Research gives many perspectives, but as Dr. Crocodile points out,

> I think sometimes you might get a little bit of a biased view because they've (young researchers) identified a problem, something they're passionate about, which is usually not a happy thing…report what's wrong… that's all you're reading versus someone who's

> going to take a more measured approach simply because they've read a lot more and done a lot more across time.

This made me think about my research and how it is perceived. MTEs do not have the time to investigate the researcher, read the publication, assess what's applicable, and apply it. I identified an additional issue through my literature review. The music teacher educational research gives many perspectives, but the voices of the music teacher educators seem to be missing because they are the ones doing the research. Their voices are being lost in the research. The types of research MTEs need may be available and seem to be partially there, but how can we know if it reaches the practicing MTEs? When asked about the research she uses to navigate the collaboration between PST, CT, and herself, Dr. Flamingo said, "I have not seen in the literature about that… so I do kind of action research as I go with my situation. I've actually looked for some of that research in years past and did not see much, which is the hole in the literature." This is just one gap that I, too, found in the relevant literature. Music teacher educators need a way to find relevant research, time to investigate it and the authors, time to figure out ways to apply it, and possible times to teach PSTs how to use it. Despite it seeming like time does not exist, we must remember time is dictated by us and things we let take our time. MTEs need professional development on managing their planning time, and music teacher preparation program needs more credit hours. Change can happen, but MTEs need advocacy and steps to make the change occur.

Epiphany Number 2: "How to Teach Teachers" Course

After my first few interviews, I began to ask myself and my participants, how do teacher educators learn to teach teachers? I still do not know, but before I started my Ph.D. journey, I thought I would get this answer. Unfortunately, I and 6 out of 7 participants did not take a "How to Teach Teachers" course. Dr. Barracuda had a course on how to teach in higher education

which was taken by all doctoral students, not specific to music education. “You didn’t really have a how-to teach music teacher education, and all the administrative accreditations certification stuff was totally hidden from me as a doctoral student.” The transformation or transition from student to teacher of teachers is relatively under-researched, but those that have studied the evolution make note that it is a time of uncertainty and anxiety (Bond & Koops, 2013). Even though the research on teacher educators focuses on the socialization and identity of MTEs, there is still a lack of current research specifically about the preparation and experiences of liberal arts faculty, whether at large or small institutions (Edgar et al., 2018).

My participants were not given a handbook on how to make students into teachers, and they were never guided by anyone on how to construct a course. All my participants were given old syllabi and general course titles with course objectives and expected to go from there. I feel blessed to have found out that all my participants were professors who went above and beyond for their field, students, colleagues, and universities. They all utilized old syllabi, colleagues’ syllabi, NAfME, NASM, and more resources to construct their syllabi and decide their course content. Unless it was for job review or used in the tenure process, each participant said no one reviewed their syllabi, textbooks, or course calendars. There was no feedback given on what and how they should be teaching. One participant theorized that they believed they would only be checked on if students were failing or creating some sort of disaster student teaching or observing. Dr. Flamingo responded to my thoughts that maybe no one cared to review their syllabi, “oh, I don’t think that nobody cares. It’s that there’s no red flags that we’re not doing well… if it ain’t broke, don’t fix it.” This seemed to be the view of the other participants. However, just because MTEs seem to be doing well from the outside does not mean they do not need support. Support

is necessary, but what will encourage institutional financial support for professors to change the perception?

Many themes focused on syllabi, course content and curriculum were grouped into this epiphany because if MTEs were taught a collective "how to teach teachers" course, some of the techniques, tips, and tricks to developing course content or a curriculum would have been discussed. As a current doctoral student, my personal experience and the participants' responses led me to this epiphany. I wondered if there was a course specific to music teacher educators, where course development, design, and curriculum development were discussed and taught. Would they feel less left to their own devices? Many themes focused on MTEs triadic relationships were also grouped under this epiphany because this course on "how to teach teachers" would have to discuss navigating the MTE, preservice teacher, and cooperating teacher relationship. The most relevant resource the MTEs had for this navigation came from their own experience, but what if one has no experience? What do they draw on to navigate this unique triadic relationship, other than others' experiences dictated through research? I am surprised that NASM has not developed and enforced a course like this for graduate-level degrees. I envision in this course to include discussions centered on the TRD relationship between MTEs, PSTs, and CTs and how to navigate it, as well as a discussion on how to utilize a hermeneutic circle approach to course content and curricular development.

Epiphany Number 3: Academic Freedom versus Academic Accountability

My two participants with the most collegiate teaching experience brought my attention to a blurred line between academic freedom and academic accountability. As a college professor, it seems as though one is hired and then left on their own to figure things out, per my participants.

The only check-ins may come from the tenure process or promotional requirements. There is little to no research on the tenure process for MTEs, even though their research outside of music and what is known seems ambiguous (Pellegrino, Conway & Millican, 2017). In a 2018 study of the MTE tenure process, the researchers had only one participant at a unionized institution (out of nine participants interviewed) who felt the expectations for tenure were communicated clearly. Still, most felt their institutions' expectations lacked clarity, leading to confusion and anxiety (Pellegrino, Conway, & Millican, 2017). Due to this uncertainty, this study's participants in the interviewed portion and the 124 surveyed participants reported differences in how their institutions' weighted service, scholarship, and teaching while gaining tenure (Pellegrino, Conway, & Millican, 2017).

I did not ask my participants if they were tenured because I did not think this was the only way they were reviewed. I assumed like K-12 teachers in the Southeastern part of the United States; there was some collegiate-level teacher effectiveness evaluation process where they were observed and rated on standards. There is plenty of research on the anxiety-inducing evaluation process for K-12 teachers in music education and general education, but nothing on any evaluation process for teachers in higher education. As I researched for this epiphany, I found that this perceived lack of evaluation, unless in a tenured position, may be due to attempts by institutions to maintain their faculty's academic freedom. Academic freedom has been defined as the freedom to teach without external control in the teacher's area of expertise, allowing them to teach, study, research, and communicate facts and knowledge in and outside the collegiate classroom without being threatened with suppression, job loss, or disciplinary action (Wajngurt, 2019). However, when does accountability come in for teachers in higher education? Per most of my participants, no one asks how they achieve their outlined course objectives, and

sometimes no one even checks to see if they taught what they are tasked to teach. Not one of my participants spoke of anyone administratively coming to observe any of their courses. I believe if it was not for the caring nature of my participants, they could get by handing their students a well-constructed syllabus and list of resources and teaching very little. Academic freedom should not mean there is no academic accountability.

Institutions' defense of their faculties' academic freedom should mean that the peer review process is in place to assess and improve each other's teaching and research (Wajngurt, 2019). However, per my participants, this peer review or review of any kind is lacking. Not one of my seven participants had their syllabi reviewed before beginning their collegiate career, and only two of my participants made mention of any observations of their teaching or evaluation process. Dr. Crocodile went as far as to say,

> There is a line in every evaluation I've ever gotten that says my syllabi are thorough, detailed, and student-centered or something like that… I have zip idea about how that conclusion is drawn. I hope it's accurate. But no one has ever commented in 20 years on a syllabus, on a course resource, on our textbook, nothing. The last time I was observed was in 2007.

This left me dumbfounded, considering I have been observed, evaluated, and rated at least three times every year in my tenth year of teaching. This made me ask where the sense of academic freedom for public school teachers is and where is our protection of what we desire to teach in our classrooms. Despite the many who did not get any guidance or observations, I did have one participant who had some sort of peer accountability. Dr. Giraffe said that,

> part of the promotion and tenure process is peer review. So, we have to be observed by our colleagues. So, some of my colleagues were like, hey, this part of your syllabus was

> unclear…. some of the objectives were unclear in one of my syllabi, so I changed that one during my promotion process.

However, she makes no mention of any other observations or peer reviews.

Considering the research on the tenure and review process of collegiate professors outside the music education field, something must exist. Some sort of academic accountability must occur, but I cannot find where the average researcher is privy to that information or that there is a perception that this accountability exists. I also am left to assume unless you are in a tenured track position, there is no review or evaluation process. In Pellegrino, Conway, and Millican's 2017 study, these researchers sent 486 e-mail invitations to MTEs employed at NASM-accredited institutions in the US, as identified by the College Music Society. This yielded a 61% response rate of 296 responses, where 78 were going through the tenure process, 46 had recently been tenured, 29 were not in a tenure track job or were tenured four or more years ago, leaving 143 who were not allowed to complete their survey (Pellegrino, Conway & Millican, 2017). So, there is still no data about the evaluation or academic accountability of those not in tenured jobs or from those who have long since been tenured. Conversely, should it not be those who are not tenured and those who have already achieved tenure to be checked up on more regularly? Dr. Dragon was a non-tenured professor at the time of her interview, and when asked about syllabi review, she said, "no review or feedback… we got a lot of guidance when we had to shift to online… you need to have learning objectives and learning outcomes in your syllabus." However, she never made mention of anyone observing her classes or any review process.

There was a mix of answers when discussing syllabus review or academic freedom with my participants. A few participants truly desired someone to check in, observe, and investigate their syllabi, course content, and textbook choices. They expressed the desire for help, guidance,

and validation that what they believe is important is included and necessary. Dr. Alligator said, "nobody actually, no one ever even came to watch me teach anywhere I have thought other than K-12 schools." She later goes on to talk about finding a mentor herself to have some guidance. Then I had two participants who saw the importance of their institution giving their faculty total autonomy over their course content and classroom decisions. Dr. Giraffe said,

> we all have autonomy… that's a very big, huge thing at the higher ed level. I have… whatever the terminal degree is, and I am qualified at this point to make my own decisions. Directors are very careful about not dictating what we can and cannot do. People's rights would be in arms… I don't see that changing, and I appreciate the autonomy because I am an expert at what I do. And I still know that the more I learn, the more I realize I don't know, but I am given the freedom to go learn what I need to learn, and I appreciate that.

The idea that academic freedom also allows music teacher educators to expand and bring in new and relevant knowledge is excellent, but my concern is academic accountability for those who do not see this as necessary.

The themes under this epiphany were primarily focused on syllabi and course content versus curriculum. As stated, the NASM accreditation process lists music educational skills that PSTs should leave their degree within the broadest sense. I believe these overall objectives are in place to not infringe on MTEs' academic freedom to teach what they deem necessary in a way they feel fits them and their student body. I understand this necessity, but I also wonder where academic accountability on the collegiate level is if everyone is so protective of academic freedom. Researchers have found ways, through peer review, to allow for academic accountability

while maintaining academic freedom (Wajngurt, 2019). However, I do not believe this is a standard practice in US institutions. Outside of the tenure process, I have not found where academic freedom versus academic accountability is even discussed. My perception is that higher education professors have academic freedom but appear to have little academically accountability for their content taught. My hope is that my perception is incorrect. When I finally take my step into higher education, I hope my understanding will be clarified. I will then have a true understanding of how academic accountability is achieved among professors.

Epiphany Number 4: MTE, PST, and CT Relationship Navigation Essentials

The relationship between music teacher educators, preservice teachers, and cooperating teachers is unique but not unmanageable, and there is plenty of research and resources on the subject to assist. The themes under this epiphany were focused on after-graduation communication between MTEs and PSTs and techniques and pedagogy aimed at teaching today's PSTs. Skills, information, and resources are essential to navigating this relationship during preservice teacher preparation and afterward. Participants spoke about the research they utilized and personal experiences that taught them skills and desires. I identified two sub-epiphanies that painted a picture of some essential concepts focused on navigating the MTE, PST, and CT triadic relationship. The first sub-epiphany I identified was about the music teacher educators' desire and possible preservice teacher desire for after-graduation communication between triad members.

Other than one participant, there seems to be little communication with newly graduated music teachers, despite participants expressing the desire to keep up with their graduates. Dr. Crocodile said,

> despite what our aims and stated goals are in the college of ed. and I think our expressed desire among each faculty member, probably, we do not do a good job of anything that

> happens after, here's your diploma. So, we don't know the efficacy of the effectiveness of our curriculum, we don't know because we are trying to do our jobs the same way that a first-year teacher is trying to do their job to survive.

Each of my participants mentioned making themselves available to the newly graduated teachers as a resource for help. However, that is all they can do. There is a perception that there is no database of graduated students at each institution nor a shared database between institutions, that I neither/nor my participants seem aware of. We also perceive there to be no one to keep up with preservice teacher graduates after they get or do not get a job or never use their degrees to teach. However, even if there is such a database, the perception is that there is not one. My participants seem to not know and these MTEs DO NOT have the time to keep in touch intentionally. Participants desired to learn, help, and further guide their newly graduated music teachers. Still, unless they initiate contact with their professors, there is no further contact. I return to Dr. Crocodile's words,

> I would very much like to see us, anyone, be involved in those first few years of induction. We've talked about it. We've had it as a goal. To be a close collaboration between the student, the new teaching, the sending institution, us, and their new district. But I've never seen it actualized. Again, that desire that hasn't been fulfilled."

Here lies the problem and what turned out to be one of my most remarkable findings. From the stance of my small population of MTEs, they are doing everything they can to equip PSTs and first-year music teachers with everything they may or may not need as they progress to their jobs. However, they are not there to remind them or hold their hand to the resources of people and assignments they have at their fingertips. The desire for follow-up is there, but the goal has not yet come to fruition.

When I first conceptualized the music teacher education hermeneutic TRD circle curriculum model, I thought the researched information that MTEs would be referring to would be coming from others' published research. However, through my study, I believe MTEs would benefit more from direct information from recent program graduates. In this information, they would find out what course content worked, what did not work, what they took from their degree, how they felt when they left school, how they felt during their first few years about their degrees, and more. The research conducted and published focused on first-year teachers is beneficial, but it needs to come directly from the student body of that program. Every professor is different; every degree program varies from state to state despite the state legislation, and they vary from university to university. Thus, specifics in the music teacher education TRD curriculum model are necessary, and I did not realize this until speaking with participants. Dr. Flamingo said a lot about the cyclical music teacher curriculum and needing to go back and always "tweak" content. Talking about technology brought up what she believes is necessary for progress, "I would want to add about curriculum in general and how we're preparing our students is listening to what our students don't feel comfortable with when they leave after their first year… getting that feedback from students is important." Dr. Flamingo's institution collects information from past graduates. I wish I had asked her more about this process.

My participants expressed their desire for first year and PST perception, teacher identity, and teacher agency research. Still, I am unsure if they even realize how much more beneficial and applicable this research could be if it came directly from their graduates. As tenured professors, their syllabi and course content are, on the surface, reviewed, but what feedback do they receive? Per most of my participants, the perception is none. So, if MTEs are conducting research for their university, should it not focus on the population from their institution? Is there some

ethical violation or concern that stops this line of inquiry, or has it not yet been made a priority? I am not sure, but I believe this line of investigation needs to be adequately vetted. If Dr. Flamingo can get some of this checking in and debrief after graduation, there must be a way to encourage other MTEs also to put in the extra work. However, every MTE has a research interest specific to them. I wonder if this follow-up with graduates could be part of some professional development or a service NASM could provide for practicing music teacher educators.

The other sub-epiphany I identified focused on MTE's ability to adapt and adjust based on the new generation of preservice and cooperating teachers. With the scare of the COVID-19 pandemic, school life was altered at the K-12 and higher education levels. MTEs seem to be aware that they should change their course content and pedagogy. Like K-12 educators, we are now dealing with a different type of student, and teachers are more reluctant to give up time to outside school responsibilities like hosting a PST. However, the COVID-19 pandemic is not the only catalyst for change in students and teachers. Due to continuous racial and political unrest in the U.S., teachers have no choice but to start to see the need for change in how we teach. Researchers have already insinuated that our current music education model has excluded innately musical students by ignoring and failing to teach music that is culturally and personally relevant and speaks to the students' musicality (Powell et al., 2020). With these cultural shifts, MTEs must teach PSTs how to incorporate CRP (culturally relevant pedagogy) and music choices. However, one of the problems Dr. Elephant and I found with CRP is the discrepancies in the definition and understanding of the concept.

I told Dr. Elephant that CRP almost has a negative connotation partially because people do not truly understand what it is. In response, she said,

> yes! That is the problem… how do we get people to view it as dispositions, skills, perceptions that someone learns in order to be able to care for all the kids, you know? That the educator can be whatever color is different than yours like you need to have those skills. It's not just White to other people. I mean, it is now because look at the demographics.

We spoke about how the demographics in the music education world have made it so that there are more White teachers than any other race. This, of course, makes CRP seem as though it is an initiative to teach White teachers to teach other race students. The lead researcher for CRP, Gloria Landson-Billings, defines CRP as a theoretical pedagogy that focuses on three components 1) a focus on student learning and academic success, 2) developing students' cultural competence to assist students in developing positive ethnic and social identities, and 3) supporting students' critical consciousness or their ability to recognize and critique societal inequalities (Landson-Billings, 1995). CRP was also a research subject that other participants of my study desired to support their course content and pedagogy. However, we need a shared definition and understanding of MTEs and how to utilize this pedagogy in teaching PSTs. If able to communicate this vision, the demographics and the culture of current PSTs will continue to be changed, but MTEs need to adjust and be taught how to adjust to the new future music educators.

Schools of music at colleges and universities in the US have historically followed the dominant model of performance-focused study of Western art music, which typically lacks diversity (Powell et al., 2020). Despite the many calls for curricular and institutional reform, change can be challenging and slow, even with the growing body of resources and programs to aid in a new way of thinking (Powell et al., 2020). Participants spoke about preservice teachers needing more exposure to diverse learners in the field experience and their course content through non-traditional Western music choices. Teaching PSTs to develop the essential skills,

knowledge, or dispositions to meet the needs of diverse populations of students is difficult to do in one course or when limited by the student teaching populations (Culp & Salvador, 2021). Music teacher educators must be intentional in their course content and pedagogy when constructing their various methods courses to, over time, integrate approaches to address multiple facets of human diversity and how to address and attract diversity in their student body empathetically and appropriately (Culp & Salvador, 2021).

This new generation of students not only has technology at their fingertips, but they are far more aware of the cultural and political differences in our nation. Dr. Giraffe and I spoke about this new generation is very different from when they were in school and even when I was in school. Most of my participants (six out of seven) were White American MTE, so it was not ever my intention to bring up addressing diversity in their course content, especially with me being an African American woman. However, without prompting, several participants spoke on needing more tools and techniques to teach PST how to pick diverse music for repertoire, address CRP, and ultimately attract a more diverse population of novice music educators. Dr. Giraffe spoke explicitly about all educators;

> people (teachers) were starting to be like, oh yeah, I should probably like be a more culturally responsive teacher. I'm like, no! You have to be a culturally responsive teacher. It's not something I should be thinking about. You have to think about these things… you know we've gone through a collective world trauma. Your practices have to be trauma-informed because you're not going to reach these students if you try to do this your other way because these students will not respond the same way that those students did.

I will never know what it is like to be a White music educator, and White MTEs will never know what it is like to be a Black or other race music educator but seeing and hearing from my

participants that they are trying to bring diversity into every aspect of their courses is encouraging and inspiring.

Epiphany Number 5: No Goal of Independent Teaching

All my participants made me rethink my question about preparing student teachers to teach independently. The themes in this group all came from the themes on music teacher educators, preservice, and cooperating teachers' relationship navigation and specifically one question from my interview protocol. I asked each participant if they believed their program prepared their PSTs for independent teaching. Four participants said yes but mentioned the need for collaboration and the ability to seek help from resources and people when needed. However, three participants said independent teaching is never a goal or a desire of an MTE. Dr. Crocodile said, "that should never be the goal. Rather, I think the goal, and I do think we do a good job of this, is preparing students to not pretend to be independent, rather, to reach out… as part of a team of a web of music educators." All participants spoke about knowing that PST will learn more in their first year of teaching than can be taught in their undergraduate coursework. Dr. Flamingo said, "I learned they'll learn more in their first year of teaching than the whole degree, hands down."

This idea of preservice teachers reaching for help when needed and utilizing resources collected and provided during coursework led logically to discussions about agency. I used the definition of music teacher agency provided by Tucker (2019), where "teacher agency represents the actions music teachers make and take on behalf of their students, programs, and selves in practical areas of music teaching such as curriculum, instruction, repertoire selection, and performance" (p. 25). I read this definition to participants and then asked them to reflect on their course content to see if they believed they were teaching their PSTs agency. To teach agency, some participants gave me examples of assignments they thought were teaching PSTs agency by

asking them to collect resources for reference binders by creating their fictional program handbooks, performance programs, or program curriculum development. Dr. Giraffe gave an example from her instrumental methods two courses, “they have to develop a handbook. So, it’s, you know, based on a hypothetical situation, but in theory, they could start their job, edit that handbook, and say… here we go, day one.” The syllabi supported these statements, and course calendars were provided to me by my participants. However, I got into slightly off-topic conversations with three participants about PSTs' lack of motivation and difficulty getting them to think beyond their immediate needs and desires for their classrooms. Participants spoke of students not putting total effort into assignments simply because they could not directly see the impact of their work. Dr. Dragon tries to give them resources and teach them how to apply them, but she struggles with feeling like “you can shovel all the resources at their feet that you want, but unless they know how to take that and apply it… they’ll pick something for a lesson plan, and they’re supposed to present it in class; you can tell they haven’t even learned the song because they can’t model it… that’s not how this works.” Despite music teacher educators’ efforts, no one can make someone think, apply logic, or work to teach truly.

I was able to have these new-generation PTS-focused side conversations with five of the participants. Three participants, Dr. Barracuda, Flamingo, and Giraffe mentioned and explained assignments they utilized to teach students agency and help them think through their pedagogy choices. Like Dr. Dragon, the other participants also experienced students finding difficulties putting in the appropriate amount of effort or being able to foresee the benefits. We discussed what this new generation of learners needed, how to encourage them, how to motivate their

thinking, keep them focused on tasks, or just how to get them to think through actions and activities assigned to them. Times constantly change, and this brings a change in college students as well. Dr. Giraffe and I are around the same age, and she said,

> we did not do college like they did college; we did not finish high school the way they finished high school. The way that we as teacher educators need to adapt, to deal with how to teach our students and for them to teach their students' needs to be ever-changing. And I think saying, well, this is how I did it, so this is how they're gonna do it, does not work. And it can't work.

Research and professors must account for this but need more generational-specific information and research. Agency and generational-focused research would benefit MTEs when planning course content and developing pedagogical techniques.

MTEs and music education researchers know the need for PSTs to develop and maintain music teacher agency. Researchers urge MTEs to develop PSTs' agency so they can be the ones pushing boundaries for greater inclusion of underserved student populations through innovative forms of music education, collaboration, and access (Tucker & Powell, 2021). In a time when teachers are beginning to see themselves as vehicles for social change, PSTs must learn to utilize their roles and help change future music educators' faces through inclusive programming. Open discussions with music teacher educators, like I was able to have with my participants, focused on the support and education of preservice teachers, can cultivate a mind for the curricular and pedagogical change needed to move music education forward. Teaching this new generation of socially and emotionally aware PSTs does not have to be complicated or seemingly impossible. The research is happening; there is research already out there. Again, it is hard for MTEs to find

the time during the coursework, before and during student teaching for the research to be read, comprehended, and applied.

How does a music teacher educator know if their teaching is getting through to them until they practice in the field? Even knowing which graduates go on to teach and which do not can benefit MTEs. Dr. Alligator spoke of herself as a GPS for her students. Dr. Alligator said,

> You have a student come to you, and they tell you I want to be here… it's your job to tell them to navigate; you know how to get them there in the period that is acceptable. And it may not be the time period that they want… it's your job to kind of guide them.

She was to guide them, not by force, towards their desire for certification and their first jobs. When first hearing this description, I fell in love with the analogy and still love the reference. However, now I realize this GPS style cannot end after the preservice teacher graduate. The job of the MTEs, like the K-12 educator, does not end after they graduate. Like parenting, your role never ceases to be needed. Knowing someone is always behind you, there for assistance as you navigate your first years of teaching, is necessary. However, research has shown this for years, but the job of mentor has been placed on legislature and administrations to provide. This idea led me back to my master's thesis research and personal experience, where field-specific mentors are the best ways to support new teachers, but how can MTEs better fill the role themselves or help facilitate?

My thesis research came from my desire to have a field-specific mentor during my first year of teaching. Then I found through relevant research that I was not alone in this desire. So much research supported the need for specialized mentorship for novice music teachers; however, there were plenty of ideas on achieving this, but seemingly not a lot of follow-through. One

idea was to utilize the relationship between the university MTEs as the field-specific mentor novice teachers need. Still, as seen by my participants, that solution has quite a few flaws. As stated in previous epiphanies, MTEs have no time to continue to guide thoroughly and mentor novice music teachers past graduation. The desire and even intent are there, but time does not exist. This line of inquiry into MTEs' mentorship led me to investigate the role of the MTEs in the music teacher education triad. Through this study, I have seen that desire exists, but ability and time are almost nonexistent. How to remedy this needs to be researched further, too. No teacher ever needs to feel they are doing things alone. Independence should not be the goal, but agency and efficacy of PSTs are necessary for teachers to feel successful and stay in the field. I will elaborate further in my implications and suggestions for further research section.

Epiphany Number 6: Attrition Will Occur

The final epiphany encompassed all the themes simply because attrition can and will occur no matter what the music teacher education triad members do at all stages of their relationship. My literature review states that little numerical data outlines the music teacher attrition rate. However, overall, music and general education teachers are leaving the field at an alarming rate. My final epiphany is that attrition can and will happen no matter what happens during the music teacher education triad relationship, student teaching, new teacher induction, and every other aspect of a novice teacher's journey. Carl B. Hancock has and continues to conduct studies into music teacher attrition, migration, and retention utilizing the National Center for Educational Statistics data. In 2015, Hancock narrowed reasons for K-12 music teachers' leaving to 12 possible reasons; (1) a residence change, (2) pregnancy/child rearing, (3) health issues, (4) retirement, (5) school staffing action, (6) improvement of salary/benefits, (7) pursuit of a new career, (8) en-

rollment in courses to improve opportunities inside education, (9) enrollment in courses to improve opportunities outside education, (10) career dissatisfaction, (11) school dissatisfaction, and (12) other family or personal reasons (Hancock, 2015). Only two of these 12 reasons can be effected by anyone in the triad relationship. Given this continued research, my participants' enthusiasm, and the work they put into the curricular and course content reform to cater their classes to the needs of the current students, they are doing all they can to prevent music teacher attrition.

My study and previous research illustrate music teacher educators doing what they can to alleviate the known pressures of first-year teachers, but no one can prepare for a disaster like the COVID pandemic. The amount of research focused on retaining and teaching potential music teachers is plentiful. So plentiful to the point of creating an entire organization focused on supporting MTEs, preservice, and first-year music teachers in SMTE's ASPA groups. However, the college classroom cannot prepare PSTs for school shootings, student violence, conflict among teachers, administrative support or overshadowing, parental relationships, and many more unforeseen tribulations. My investigation into the pedagogical and course content choices of MTEs shined a light on the continuous efforts of MTEs to remain relevant and vigilant to meet the needs of the current student body. When I began this line of inquiry, I knew we, as MTEs, could only do so much, but I still thought there was more. Of course, the learning, adapting, cross-institutional alignment, and curricular reform never ends for an educator, but we cannot be solely responsible for retaining young music educators.

From my participants, I saw that the restraints put on teacher educators are tight. The state legislature, teacher certification requirements, testing requirements, College of Education communication and assistance, K-12 schoolteacher cooperation, and student willingness to par-

ticipate limit the courses, content, and pedagogy of MTEs. My participants' collegiate experience ranged from a current Ph.D. candidate and TA to 20-plus years of collegiate teaching. With all my participants' experience and knowledge, the most common concern was time and support. Each of my participants spoke about not having enough time in the degree program to cover all the content a novice teacher needs to navigate their first year successfully. They talked about their efforts to incorporate as much as possible into their needs-to-know courses and possible need-to-know information. However, despite all this effort and work, nothing can prepare a novice teacher more than just teaching in the field, and nothing can stop life from affecting their desire to stay in the area.

When asked, each participant could think of multiple course offerings they wished their university could provide to fill the gap between theory and practice for young music teachers. Institutional personnel limited some participants' desired courses, and some were limited simply by the hours required in the degree already being maxed. Research shows that music teacher education majors are genuinely being forced to double major as music majors and education majors without purposefully declaring it (Kladder, 2020). The amount of need-to-know information outweighs the course offerings. Through this study, at least in the Southeastern part of the United States, I found that music education students must take more coursework than necessary to get the information needed. Despite the many challenges, my most important takeaway was that, at least from where I stand, MTEs are doing their best. However, even they can speak of colleagues present and past who may have done the bare minimum necessary to maintain their positions, which is not helping our future educators and still could affect music teacher attrition. Dr. Giraffe said it best,

> I think that it is important too that we in academia are never so far removed from what the actual teacher are experiencing every day… it's very important that I do not lose the relevancy of what the reality of teaching is. Because it is very easy for my colleagues, who are retired from K-12, to be like, oh yeah, well, I did it this way. That's great; that's not going to work anymore.

The desire and the action to stay relevant must be self-led, and my participants are MTEs who do what they can.

The life of a teacher, whether K-12 or higher education, moves so fast that sometimes one can forget the available lifelines if one seeks them out. This concept is where teacher efficacy comes into play. Efficacy is the belief in one's ability to accomplish tasks, motivate others and yourself to persist despite setbacks, become more active in tasks and work harder and longer to achieve a goal (Hendricks, 2016). Efficacy, however, does not mean independence. Teacher efficacy definitions stress the ability to move forward and face challenges like praxis shock, burnout, and possible attrition (Ballantyne & Retell, 2020). MTEs need ways to correctly measure or gauge PSTs' efficacy and agency of those graduating from their programs to know if their degree programs are imparting the necessary knowledge. Again, even this epiphany directs to the research of recent graduates from their specific institutions. Attrition happens because of life challenges, a lack of efficacy, and a lack of teacher agency. Not all can be taught or combatted through coursework or even more classroom teaching time for preservice teachers. Music teacher educators can only do so much, fighting against personnel and generational changes, and just simply, life cannot be solved or remedied by MTE. No matter the effort or the intent MTEs are doing what they can to stay relevant and helpful to PST and novice music teachers, and attrition will occur.

Findings Conclusions

The findings of this study suggest that music teacher educators are aware of their role and importance in the music teacher education triad. Through the themes presented under the MTE, PST, and CT navigational essentials category, readers can see my participants' perceived awareness of their roles. MTEs are vital parts of the TRD model of an ideal music teacher education program. This mutual collaboration is unique to each triad, but the music teacher educators are the true facilitators and navigational aids for preservice teachers. My conceptual framework helped me create the lens I used to develop this study, analyze the data, and interpret its meaning aided my understanding of what I believe my participants showed is most important when developing course content and pedagogy for music PSTs. They know what research and literature they can and should utilize when creating their course content and making pedagogical choices. However, research is not the only resource MTEs use when developing their music education courses. MTEs seem to utilize an unacknowledged hermeneutic circle approach to music teacher curriculum development. I theorize that if a hermeneutic circle approach were readily acknowledged and shared, cross-institutional preservice teacher curricular discrepancies would be lessened. Instructional effectiveness is of concern for music teacher educators as they work to develop successful music educators. Still, there is a significant lack support for MTEs in their professional development and their own musical, institutional, and personal responsibilities. Participants were MTEs with varied levels of experience, but their dedication to the field is evident through their passionate discussion of what they do daily for future music educators.

I aimed, through this study, to better understand and support MTEs as they teach PSTs and assist them in transitioning from being students to active music educators. By investigating MTEs' course content and pedagogical choices, I have started to understand the role of MTEs in

the development and teaching of preservice teachers. Music teacher educators do their best to keep their content and pedagogy applicable and obtainable. They use relevant research and their own experiences to develop course content that PSTs need before, during, and after their field experience. MTEs need professional development support from their institutions; research focused on their institutions' graduates' experiences, agency, identity, and efficacy; open communication with their institutions' college of education and cooperating teachers; NASM-specific guidelines and support during the training of future music teacher educators and preservice teachers; support and protection of their academic freedom through peer review led academic accountability. Independence for preservice teachers is not the goal of a music teacher education program. As a music education community, we must find a way to utilize relevant literature and specified pedagogy to teach PSTs to seek help when needed, use the resources provided, and find resources needed.

In regard to my research questions, 1) MTEs all engage in different processes when creating their course content but all my participants said they began by looking at past syllabi of similar courses, other people's syllabi, and collaborating with others in the field; 2) a list of research types that help music teacher educators was formed that included preservice teachers' identity development and perspectives, agency research, efficacy research, longitudinal studies, meeting the needs of the new generation, social-emotional learning and CRP in music education, and ways to bridge the gap of theory to practice for PST; 3) Music teacher educators do utilize a hermeneutic type of approach to their course content by constantly re-evaluating during and after each course they teach to find what worked and what did not work and; 4) MTEs work to develop preservice teachers' self-efficacy and agency through targeted assignments, student-specific guidance, and focusing on teaching preservice teachers to think through their pedagogical

choices. I have found the answers to my research questions through my study and questioning of my participants. I perceive that my participants gave me the answers to my research questions. I gathered through the retelling of their experiences, preparation, and work as music teacher educators, a circular hermeneutic mindset guides their teaching. My hermeneutic phenomenological approach allowed me to interpret my participants' statements as true. These true statements allowed me to use their perspectives to see through my theoretical lens and see the music teacher educators' role in the TRD relationship. Prior to this study my understanding and perception of music teacher educators' role in preservice teacher education was limited to my own experiences.

Limitations of this study included the participants' possible restricted recollection of their course content process or specific research utilized in creating the syllabi and a non-diverse sample of institutional MTEs. The participants' recollection was a limitation to this study due to the possibility of missed information in their course content development, research utilized, or other pertinent information they did not mention or remember. The racial diversity of the sample size was a limitation to this study, because the population diversity could have yielded different experiences due to their race or ethnic background. Six out of the seven participants were White. Six out of the seven participants were female. MTEs are teachers also at the forefront of their field but cannot be held solely responsible for music teacher attrition. Asking for help is one of the hardest things to do as an adult, but it comes so naturally as a child. Through the eyes of my participants, we can see that music teacher educators do not see themselves as the ultimate knowledge keepers or as the ones who have all the answers. A significant reason for music teacher attrition at any level is burnout and the overwhelming feeling of isolation and loneliness (Bernhard, 2016). This feeling often comes from being the only one of your specialties in a

building or not having the time, resources, or support to get help. As a music education community, we should not let music teacher educators feel this isolation or burnout. However, music teacher educators cannot be the only teachers, role models, or influential presence responsible for attracting, retaining, and maintaining novice music teachers.

Implications and Suggestions for Further Research

I have arrived at my implications and suggestions for further research through my epiphanies, the lens my conceptual framework allowed me to see through, and previous literature. Music teacher educators need research and investigation focusing on the private and public institutions' budgeting for content-specific professional development for faculty members. NASM could provide a solution to this need. NASM officers and reviewers should be able to offer course objectives, content, and curriculum-specific professional development opportunities for MTEs. NAfME could also provide these offerings to support music education cohesion. Through four of my participants' experiences, there seems to be a perception that no such content-specific professional development funding exists. If there is, faculty may not know how to access the funds. The list of courses taught and described by my participants led me to believe there to be a lack of cross-institutional cohesive course titles or objectives. Each state has its own teacher certification requirements that MTEs must cater to their programs, but we should be able to create consistency.

MTEs should not be responsible for funding or taking personal time to find their own professional development opportunities. MTEs need funding and resources openly offered to participate or to create their own Professional Development Communities (PDC) or peer mentorship programs. Research on the benefits of participation in a PDC to MTE development and pedagogy exists. University administrations can change the MTEs' perception of a lack of financial

and content-specific support. My participants' perception of the lack of funding and support for MTE professional development justifies a university-specific investigation into the professional development offerings at each institution. This study found a perception of a lack of institutional funding and support for professional development for music teacher educators. Further research is needed to establish the positive effects and investigate whether this study's participants' perceptions are accurate.

Per this study's participants, there is a need for doctoral and master-level courses specific to the training of teacher educators. I found no studies focused on the instruction of music teacher educators but found research on the MTE identity formulation and transition from graduate students to practicing higher education teachers. Through this study and previous literature, there is a perception that novice music teacher educators lack experience in developing course content and navigating this unique music teacher education triad. I have found general teacher education research, but it all focuses on the lack of information on the instruction of teacher educators. Only one of my participants spoke about a "how to teach teachers" course during their doctoral degree program. However, they mentioned this course was not music education-specific, so information and music specific-pedagogy was missing. My study has shown that this possible graduate level course warrants some investigation and action on the part of MTEs responsible for the education of future MTEs.

My participants expressed an aspiration for a relationship with and information from the students who graduated from their programs. However, they also spoke about aspirations for relationships with first-year teachers but not having the time. One participant spoke of making intentional steps to keep in touch with their recent graduates. With university alumnae organiza-

tions, records, and additional effort from the MTEs, these connections with graduates are possible. Further research into bridging the potential gap between MSTs and first-year teachers is necessary to explore the possible benefits of a continued relationship. It is also worth investigating MTEs using their recent and past graduates as research subjects to help reform and rethink their course content and pedagogical choices in the music teacher education curriculum. Who best gives feedback on course content, pedagogical techniques, and possible reform than those who just received the instruction and are currently working to put their theory into practice? Institution-specific research focused on recent graduates and presently practicing music teachers could be groundbreaking for a music teacher education program.

This study showed a possible need for more focus on PST agency and a cohesive understanding of the concept. When I asked participants about their perception of successfully teaching teacher agency, three participants believed their programs do their best to teach agency; three participants felt there was no way to know until the first few years of teaching; and one was conflicted with the definition of agency. These responses imply a need to investigate MTEs' understanding of agency and its role in the education of PSTs. General teacher educational research on PST agency and its impact on first-year teacher attrition exists. However, insufficient data and information exist on music teacher agency and how to teach it. This study has opened a door, but further investigation is needed. Each participant gave examples and discussed pedagogy, course content, and assignments they used to attempt to teach agency, but their perception of the receptiveness was varied. Not knowing where a PST ends up in their teaching leads to a need for more investigation into music teacher agency and how it is taught. The results of this study imply that music teacher agency warrants more investigation into what it is, how we, as MTEs, teach it, and whether it is valuable enough to emphasize. Regardless, more research and investigation into

music teacher agency pedagogy is needed to understand its role in the music teacher education curriculum.

CLOSING REMARKS

Music teacher educators have a vital role in the training and development of novice music teachers. However, when pertaining to music teacher educators as a research topic, not much is written about them and their training and development. My vision for my study was to focus on the MTE's course content development and pedagogical choices. I believe I have discovered an unacknowledged hermeneutic circular approach to music teacher education course content development. Through a look into the processes a small sample of music teacher educators use to develop their preservice teacher course content and pedagogy, I believe this hermeneutic circular approach focused on how to teach agency is evident. This approach allows MTEs to conduct their courses, return to research, circle back to their course content to revamp or adjust, then teach again with the new information. This unacknowledged approach works, but MTEs need more support, and more information needs to be collected to support them better.

Through my interviews and theoretical lens, I have started a line of investigation that warrants continuation. I believe there is little to no music education-specific MTE training, at least in the Southeast of the United States. However, researchers need to investigate the training and support of MTE development, course content, curricula, and training for anyone to know. My participants highlighted so much of the research music teacher educators need to help them teach preservice teachers agency and guide their development. More of this research on PST and first-year teacher perspectives and agency needs to be conducted for MTEs to be able to apply this knowledge to their course content. I thought that the development of preservice music

teacher agency was going to be a part of what I examined in this study. It turned out to be a central focus. Despite all this, my experiences with my participants were positive and encouraging. They all seem to be MTEs at the top of our field, doing what they see as best and working hard to educate future music teachers. They were enthusiastic and reflective on their teaching, preparation of PSTs, and their role as music teacher educators. The field is lucky to have them, and I have learned so much from our conversations. I hope my research begins an investigation into furthering the training and support of music teacher educators everywhere.

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APPENDICES

Appendix A

Music Teacher Education Study Recruitment Letter

Date

Name of the potential participant

Title

University or College

Study Title: The Music Teacher Education Triad and the Role of the University Faculty Student Investigator: Michelle Amosu Thomas, a Ph.D. student at Georgia State University

Dear *insert name*:

I am writing to let you know about an opportunity to participate in a research study about the role of music teacher educators in the education, supervision, and mentorship of preservice music teachers. The purpose of this study is to better understand and support music teacher educators as they teach and guide preservice teachers through their education and transition from being students to active independent music educators.

I received your contact information from your institution's website. This study is being conducted for my doctoral dissertation and will hopefully be one of many of its kind. I would love the opportunity to interview you, via Zoom, about your experience teaching and supervising preservice music teachers. Your participation would be greatly appreciated. If applicable, could

you also provide the names and contact information for the music teacher educators at your institution that will be teaching and or supervising student teachers in Fall 2022? If you prefer you could forward this recruitment letter also. If you have any further questions or need further information, please do not hesitate to contact me. Thank you for considering this research opportunity.

Michelle Amosu Thomas

Email: mamosu3@student.gsu.edu

Phone: 678-699-7003

Appendix B

Georgia State University

Informed Consent

Title: Music Teacher Education Triad and the Role of the University Faculty

Principal Investigator: Dr. Patrick K. Freer

Student Principal Investigator: Michelle Amosu Thomas

Procedures

You are being asked to take part in a dissertation research study with one interview. There will be two 60-minute informal interviews, scheduled at your convenience. If you decide to take part, you will be answering a few questions about your curricular and pedagogical choices when developing undergraduate music education coursework, formatting the student teaching experience, and preparation of preservice music teachers for independent teaching in the first interview. Only music teacher educators will be asked to participate in this study, and you will receive both interview questions prior to the interviews. Interviews will be conducted via Zoom and at the earliest convenience of the participant. Each interview will last no longer than one hour.

Voluntary Participation and Withdrawal

You do not have to be in this study. You may skip questions or stop participating at any time. Your involvement in this study will not affect your employment at your institution.

Contact Information

Contact Dr. Patrick Freer at 404-413-5949 or pfreer@gsu.edu (preferred) or Michelle Thomas at 678-699-7003 and mamosu3@student.gsu.edu

Consent

If you are willing to volunteer for this research, please sign and return this document.

Printed Name:

Signature:

Appendix C

The Music Teacher Education Triad and the Role of the University Faculty

Music Education Professor and Teacher Interview Protocol

DATE:

TIME:

LOCATION:

INTERVIEWEE:

Introductory Protocol:

To facilitate my notetaking, I would like to record our conversation today. You are welcome to turn your camera off for the remainder of the interview. For your information, only researchers on this project will be privy to the recordings, which eventually will be destroyed after they are transcribed. In addition, you will need to sign a form devised to meet our human subject consent requirements. Essentially, this document states that: (1) all information will be held confidential, (2) your participation is voluntary, and you may stop at any time if you feel uncomfortable, and (3) we do not intend to inflict any harm. Thank you for agreeing to participate.

This study's purpose is to understand and learn how to support music teacher educators as they teach preservice teachers and assist in their transition from being students to active independent music educators. Thank you for taking part in this study. We are glad to be able to count on you to improve the music education experience for future music educators.

Questions and Probes

Interview Session One:

1. Tell me about your music teacher education and student teaching.

2. Is there anything about your student teaching or undergraduate classes you would have liked to see or change?
3. What music education courses have you taught and currently teach?
4. Tell me about those courses and their purpose in the music teacher education preparation.
    a. What type of research did you use to help develop your course content?
    b. Was there a gap in any literature you have referenced when developing your course content?
5. Please tell me about your experience as a music education teacher.
    a. What was asked of you during your interview for your position at your present institution?
    b. What guidance were you given when developing your coursework?
        i. Have you ever heard of NASM (National Association of School Music)?
            1. Has this organization had any role in your coursework decisions?
        ii. Does anyone approve of the textbooks you use?
            1. What research supports your textbook choices?
6. What research, references, or tools have you used when creating your syllabus?
    a. Has anyone ever reviewed or given you feedback on your syllabi?
7. Who designed your institution's music teacher curriculum?
    a. Do you know the research or literature that was referenced in your curriculum?
8. How do you feel the undergraduate program you teach prepares students for their field experience?

Interview Session Two:

1. Given your experience so far do you feel your music teacher preparation program fully prepares preservice teachers to teach independently?
    a. If so, how?
    b. If not, why not?
2. What types of communication, if any, do you have with cooperating teachers prior, during, and after hosting a student teacher?
3. What type of research do you use to support and guide the student teaching process?
4. What type of research helps you navigate and/or facilitate the collaboration between preservice teachers, their cooperating teacher and yourself?
5. Are there any classes not currently offered that you wish you could provide to preservice music teachers before student teaching?
    a. If so, what?
6. Do you feel that anything is missing from the preservice music teacher educational process at your institution?
7. Think about yourself as an instructor. What type of support or research do you think could help inform your preservice teacher course content and pedagogical choices?
8. Teacher agency is the decisions and actions music teachers make and take on behalf of their students, programs, and selves in practical areas of music teaching such as curriculum, instruction, repertoire selection, and performance. Given this definition, do you believe your courses are assisting preservice teachers in developing teacher agency?
    a. If not, how do you believe this could change?
    b. If so, how are your courses achieving this?

9. Please consider our previous conversation during interview one and now. Are there any related topics you would like to elaborate on?
10. Is there anything else you would like to share about your current course content or pedagogy choices when teaching preservice music teachers?

Appendix D

Data Analysis Log

Date:	Data/Action:
August 9, 2022	Interview with Dr. Alligator
August 16, 2022	Interview with Dr. Barracuda
August 31, 2022	Interview with Dr. Crocodile
August 31, 2022	Interview 1 with Dr. Dragon
September 5, 2022	Interview with Dr. Elephant
September 6, 2022	Interview with Dr. Flaming
September 13, 2022	Interview 2 with Dr. Dragon
October 18, 2022	Interview with Dr. Giraffe
December 20, 2022	Finish Cycle 1 of Elephant interview
January 13, 2023	Finish Cycle 1 of Dr. Alligator and Dr. Barracuda interview
January 14, 2023	Finish Cycle 1 of Dr. Crocodile
January 16, 2023	Finish Cycle 1 of Dr. Dragon, Elephant, Flamingo and Giraffe