

QRME

Qualitative Research in Music Education

Jennifer S Walter, Editor
Volume 1, Issue 1
June 2019

**Imagining Possible Futures/Shaping Professional Visions: A
Reflective Case Study of a Community-Centric,
Ukulele-Based Participatory Musicking Project**

Jesse Rathgeber
James Madison University

Jennifer M. Hoyer
Rockingham County Public Schools

Charles Joseph McNure
James Madison University

David A. Stringham
James Madison University



UNC
GREENSBORO

**Imagining Possible Futures/Shaping Professional Visions: A Reflective Case Study of a
Community-Centric, Ukulele-Based Participatory Musicking Project**

Jesse Rathgeber¹, Jennifer M. Hoye², Charles Joseph McNure¹, David A. Stringham¹

Abstract

The purpose of this reflective case study was to analyze preservice music educators' reflections on meanings of facilitating JMUke, a curricular, community-centric, participatory-based, community ukulele project, and interpret how these experiences may have impacted their professional visions. We—one undergraduate music education student, one graduate music education student, and two music teacher educators—analyzed data from 38 preservice music educators, including coursework and reflective dialogues among participants. Analysis revealed themes related to: (a) preparation and adaptation, (b) motivation and fun, and (c) expanding praxis. Drawing on Hammerness's (2003, 2006, 2015) conception of professional vision, we interpreted impacts of participation in JMUke on preservice music educators' professional visions and offer implications for music teacher educators.

¹ James Madison University, Harrisonburg, Virginia, USA

² Rockingham County Public Schools

Corresponding Author:

Jesse Rathgeber, James Madison University School of Music, Burress Hall 226, MSC 7301, 880 South Main Street, Harrisonburg, VA 22807, USA

Email: rathgejc@jmu.edu

Keywords: Music teacher education, professional vision, reflective case study, participatory musicking.

Music teacher licensure programs help preservice music educators (PMEs) develop professional knowledge, skills, and values (e.g., Brewer, 2009; Haston & Leon-Guerrero, 2008). Researchers have used numerous lenses to inspect PMEs' development, including professional identity (e.g., Bouij, 2004; Bucura, 2013; Isbell, 2008; Roberts, 1991), self-efficacy beliefs (e.g., Barnes, 1998; Bauer, 2003), and professional concerns (e.g., Campbell & Thompson, 2007; Miksza & Berg, 2013; Powell, 2014, 2016). Ankney (2015) and Hourigan (2006) have drawn on Hammerness's (2003) concept of professional vision, defined as "images of what teachers hope could be or might be in their classrooms, their schools, their communities, and in some cases even in society as a whole" (p. 45), to consider PME development and music teacher education. In this study, we explored PME vision(s) by examining how participation in a curricular, community-centric, participatory-based, community ukulele project influenced PMEs' professional vision(s).

Vision

PMEs' visions are deeply entwined with their values and motivations. Vision provides a useful framework for teacher educators seeking to engage PMEs in articulating values and problematizing perceptions, practices, and philosophies (Hammerness, 2015). Hammerness found that teachers often possessed visions of future practice that were "substantial, vivid, and consistent over time" (p. 3). PMEs' visions can conflict with those of others (e.g., faculty, curricula designers, administrators, community members) in teacher education programs, schools of music, and K-12 school systems in which preservice music teachers find themselves, leading to potentially shocking encounters with ambiguity. Ideally, PMEs are continually envisioning and re-envisioning their practice, developing flexibility to navigate ambiguity among conflicting visions, rather than envisioning a single, rigid future state. Hammerness noted that vision is

under-discussed in teacher education research; this trend appears to cross over to music teacher education research.

Hammerness (2003) offered teacher educators three dimensions through which to inspect and consider preservice educators' professional visions: focus, range, and distance. Focus is "the distinctness or clarity of vision" regarding "the center, or areas, of interest" (p. 45). Focus of a professional vision may be blurry (e.g., dealing primarily with generalities) or sharp (e.g., articulating specific sites or contexts of practice). Range is the "scope or extent of focus" (p. 45). Range may be quite narrow (e.g., considering only teaching middle school jazz band in a suburb of a major metropolitan area), or may be broad (e.g., considering teaching multiple populations in contexts from general music to band to music production to instrument and controller design). Finally, distance refers to the proximity of one's vision to their current practices. This framework can be used to inspect not only individual teachers' professional visions, but also to evaluate vision(s) within teacher education programs, providing a mechanism for curricular reflection and change (Hammerness, 2015). Used in this way, distance between program vision and personal vision of PME's may emerge; this distance may shape the perceived relevance of visions progressive music teacher educators share with PME's.

In music teacher education research, Ankney (2015) has drawn on Hammerness's work to examine characteristics, influential factors, and meaningfulness of preservice music teachers' professional visions. Ankney analyzed nine PME's' vision statements describing their envisioned future teaching environments and roles at play (e.g., teacher, student, subject, and community). Ankney also conducted follow-up interviews with four participants. Ankney found that vision statements possessed three different orientations: subject-centric, community-centric, and student-centric. Through articulating their visions, PME's felt empowered to trace and inspect

their values while also mapping trajectories to shorten the distance between visions and practice. Ankney suggested that taking vision seriously in music teacher education may assist music teacher educators with mentoring PME's in a manner that validates preservice educators' values and hopes.

A Case for Broadening Vision

Presumably, music teacher educators might draw on PME's visions in a way that facilitates critical reflection and purposefully broadens visions, while hopefully decreasing distance. Allsup and Westerlund (2012) suggested a music educator's ability to envision and adapt practice to the constantly changing flow of time may be a key ethical orientation required for music teachers in contemporary music education. Perhaps this ability to envision and adapt requires a broadened scope of professional vision. Engaging PME's in experiences that encourage an expansion of range may facilitate their development of pedagogic creativity (Abramo & Reynolds, 2015). Being pedagogically creative allows persons to be flexible and responsive to conditions in which they find themselves. This eases an individual's ability to work with ambiguity, empowers them to think and act in visionary ways related to their practice, and helps them acknowledge "fluid and flexible identities" (p. 38).

We draw on Hammerness's (2003, 2006, 2015) scholarship on professional vision as we investigate how a community-centric, participatory-based, community ukulele project, may have impacted PME's professional vision. We feel, as Hammerness (2006) stated, that empowering students to articulate and share their visions, if indirectly, "enabl[es] us to validate their commitments, challenge and deepen their beliefs . . . and imagine the steps they need . . . to move closer to their ideals" (p. 88). We also suggest, as Hammerness (2015) implied, that contemporary educational situations require teachers who can envision, even re-envision, and be

visionaries with their practice.

The purpose of this study was to analyze PME's reflections on the meanings of facilitating a participatory-based, community ukulele project, and interpret how these experiences may have shaped their professional visions. Two research questions guided our inquiry: (1) What meanings do participants ascribe to their experiences in this project? and (2) How might participation in this project impact one's professional vision?

Context: JMuke

In this study, we investigated personal and professional impact of participation in a community-centric, participatory-based, ukulele project in which preservice and collegiate music educators facilitated participatory ukulele experiences with various populations. In this grant-funded project, JMuke, 38 second- and third-year undergraduate PME's, enrolled in a secondary general music methods course and/or a foundations of music education course, collaborated in groups of six to eight students with a faculty co-designer to create four experiences, each comprising 30-minute introductory sessions and 90-minute jam sessions. In each introductory session, PME's engaged participants in learning between two and six chords, individually (i.e., direct instruction) and in small groups (i.e., facilitated learning), using visual aids. In each jam session, PME's took turns leading participants in playing and singing folk songs and popular songs using prepared song slides with color-coded chord diagrams. These songs were selected by each group to be appropriate for the context and participants; course instructors provided feedback on these selections. Other PME's played along, providing participants with vocal and ukulele models and other scaffolding (e.g., verbally reinforcing chord diagrams, encouraging participants to play two chords in a progression if playing three was too challenging) as needed when not leading. The experiences took place in one of four community venues (among four

populations): a university library (students, faculty, and staff); a children's museum (young children and their parents); a brewery (adults); and a Dominican restaurant (community members of all ages).

Through their coursework and community engagement, PMEs explored participatory-based music learning and discussed how they might facilitate such experiences. The project's overall participatory and community-based ethic was reflected through emphasizing participatory musicking (e.g., Turino, 2008) and participatory culture (e.g., Jenkins et al., 2009) by focusing on building music experiences with low barriers to participation, informal and non-formal means of learning, and creating space to connect with others through making music. These objectives were consistent with the two course instructors' curricular designs for the secondary general music methods and foundations of music education courses. Faculty modeled participatory-based and non-formal teaching while introducing ukulele skills and exploring pedagogy and curricular development. Preparatory coursework and experience design occurred in the first three quarters of the fifteen-week semester and ukulele community engagement experiences occurred in the final quarter.

Though interaction with participatory culture and practices may have been cursory, we suggest, as Waldron, Mantie, Parti, and Tobias (2017) do, that engagement with participatory practices might hold the promises of fostering increased access to artistic engagement and enlivening music education in light of contemporary cultural practices. Additionally, through this project, faculty hoped that engagement with participatory cultural practices, even to a minor extent as in JMUke, may have helped broaden PMEs' professional visions and potential practices, encouraging them "to think expansively about what constitutes participation, the aims and goals of students, educators, and music programmes, and possibilities for music teaching and

learning” (p. 2).

Method

We situated this inquiry as a reflective case study drawing on Maclellan’s (2008) adaptation of Stake’s (2003) instrumental case study design, making more direct use of theoretical framework-informed research reflections as additional tools for making meaning from generated data. Participants included PME’s who were serving as designers/facilitators for JMUke and enrolled in a secondary general music methods course and/or a foundations of music education course. Additionally, as per our approach to inquiry (Maclellan, 2008), we included ourselves—one undergraduate, one master student, and two professors—as participants for the purpose of reflection on research findings.

Our investigation was multi-staged, inspired by Maclellan (2008). First, we approached 38 PME’s pertinent course documents (e.g., experience designs, reflections on JMUke, end-of-semester reflections) as a primary data pool through which to identify broad themes related to participants’ perceived meaningfulness of their experience with JMUke (RQ1). Second, we used Hammerness’s (2003) three dimensions of vision—focus, range, and distance—as a theoretical framework through which to analyze themes in relation to participants’ professional visions. We added context, more specifically discussed in Hammerness’s later work (2006, 2015), to investigate how specific contexts (e.g., relationships, materials, settings, curricula) may have nurtured or hindered participants in developing or enacting their professional vision (RQ2). This theoretical tool provided a useful lens through which to consider PME’s envisioned praxis as articulated through course documents. Third, we made use of themes, theoretical analysis, and researcher dialogue to reflect upon how participation in JMUke and this research study impacted authors’ professional visions. Finally, we reflected upon meanings of findings and theoretical

analysis in relation to our positionalities and personal visions. All study procedures were approved by our university's Institutional Review Board.

Findings and Analysis

Consistent with our study's design, we present three broad themes we developed through an investigation of these data: (a) preparation and adaptation, (b) motivation and fun, and (c) expanding praxis. Below, we discuss findings and provide vision analysis informed by Hammerness's (2003) three dimensions of vision—focus, range, and distance—as well as Hammerness's subsequent discussions (2006, 2015) of context. Each theme begins with a quote from a PME's analyzed coursework.

Preparation and Adaptation

[O]ver-prepare. Much like collecting wood for a campfire, I found that I ended up needing about triple the amount of material I expected.

As you plan out how you want your event to look and how you would like to teach in this event, understand that most of this plan will be thrown out the door once the kids and families come to the event... and that is a good thing!

PMEs who participated in JMUke came to believe that one central aspect of successful teaching is the importance of both preparation and flexibility. Most PMEs involved in the project expressed wishing they had spent more time creating detailed plans for their events. They advised future JMUke facilitators to start earlier, connect with the community more deeply, divide duties more evenly, and plan each aspect of the event as carefully as possible. PMEs in this study also recognized the unpredictability of free public events, where even the most detailed plans may not end up being relevant to the population or environment. Teacher

adaptability and flexibility emerged from student reflections as a strong theme among almost all of the PMEs. They stressed needing to be ready to “think on your feet” and “throw it all to the wind” while reacting in real time to the population of learners, quickly adapting plans to create the most meaningful experience for all involved. Part of “throwing it all to the wind,” PMEs noted, was being prepared to adapt to community members’ needs and the eccentricities of the settings:

Even with this preparedness, future students should expect things to not go as planned and be willing to be flexible at any moment’s time . . . One should definitely plan to the highest extent, but also be able to manipulate and change things almost immediately.

PMEs had already planned curricula and built skills that would contribute to their event’s success; however, even with this preparation, almost every PME mentioned that there were some skills learned only through their lived experiences designing and facilitating JMUke. Adapting was one of the most common terms used among PMEs in this study in reference to their experience at the event. PMEs learned through their hands-on experiences—and only through such experiences, according to data—that changing or *adapting* their curricula spontaneously to fit their participants’ needs was far more important than they had previously expected.

There were varied results, however, in PME preparation. Some consulted readings from previous coursework as well as classroom exercises, while others mentioned a feeling of unpreparedness that was seemingly incurable—in spite of their preparation—up until the event. Regardless of how qualified PMEs felt for the event, every PME had something positive to say regarding skills they developed and change they saw in themselves.

Vision analysis. Each JMUke event was organized to provide PMEs opportunities to work in settings and with populations they may not typically encounter in an undergraduate

music education program. These experiences broadened their range of spaces in which, and persons with whom, they could envision facilitating music making and learning. PME's may have never planned a lesson to take place with preschoolers in a children's museum and at a brewery in the evening with adults attempting to relax. As such, their expectations appear to have been informed by what they anticipated a particular event, with a specific population and in a specific place, might be like. Yet, upon reflection, they reported a need to be willing and able to abandon their clear vision and quickly adapt a different focus, or perhaps foci, by making pragmatic adaptations based on specifics that emerged at a particular event. For example, some PME's designed rigid teacher-centered, direct-instruction-based introductory ukulele lessons, only to find that such a structure—which resembled some of their large ensemble rehearsal experiences—did not work well with adult patrons of a brewery on a Friday night. To adapt, PME's moved from standing in front and speaking instruction to participants to embedding themselves within groupings of participants and providing tailored instruction based on participants' experience levels. In another example, PME's facilitating a jam session at a discovery museum found that their visuals (i.e., lyrics and chord diagrams on projected slides) were not intelligible or useful to largely pre-literate children participating. These PME's adapted by adding colored stickers on frets to help participants play chords, using movements and verbal instructions to help with chord changes, and repeating songs numerous times to encourage participation.

Consistent with our theoretical framework, challenges relating to expanding range and reconciling multiple foci decreased distance between what PME's are currently able to do and what they envision doing as music teachers. In contrast, many PME's expressed that populations, settings, instruments, and music styles—specifically those associated with “popular”

musicking—they engaged with during this project were neither part of their own experiences as musicians nor types of experiences they envisioned facilitating. Prior to JMUke, many students felt comfortable articulating visions to teach in a known, structured, teaching context (e.g., middle school string orchestra). While there appeared to be minimal distance between this vision and knowledge/ability required in this setting, broadening their range and navigating multiple and changing foci through designing experiences for JMUke may have increased their distance with regard to planning.

Motivation and Fun

This experience was also one of the first times in a long time that I was enjoying making music. As a music student that sounds crazy because I spend the better part of every day creating music, but in this environment I wasn't analyzing or having to be super technical. I was able to let loose and enjoy myself.

When reflecting on their experience in JMUke, PME's used words like "enjoyable," "fulfilling," "magical," "rewarding," and "liberating" to describe their feelings as they facilitated these community events. While there were some PME's who expressed feelings of skepticism at the beginning of the project, even those PME's seemed to agree that getting out into the community and making music in a different way than they were used to was a valuable and fun experience. Several spoke strongly that they felt this project could potentially change lives, and that they were able to reconnect with why they wanted to be music educators in the first place through their work with JMUke.

Vision analysis. JMUke appears to have been a useful context in which participants had experiences that could help them to shape their visions of music education. PME's specifically referenced the fun and the liberating grounding of the project, potentially indicating a feeling of

being engaged in participation as a learner and as a facilitator (e.g., Waldron et al., 2017) as they actively made music, developed and fostered informal mentorships in class and at events, and playfully engaged with course concepts and with persons in their world. It is important to note, based on early feelings of reluctance, that PME's encountered what they may initially have considered as high barriers to participation—informality may be a barrier when one is thoroughly enmeshed in hyper-formality. Yet, the context of the real world project that engaged their musicianship, their experience design, their leadership, and their ability to connect with others in/around/through music seemed to comfort them rather quickly. This seemed to help PME's begin grappling with issues of focus they had not considered prior, such as the possibility of balancing skill development with meaningfulness and enjoyment on the part of learners.

Expanding Practice

For me, this experience has opened my eyes to the vast world outside of traditional classroom music. I would have never thought to incorporate ukuleles into a project such as this and it has opened my eyes to a whole other realm of musical experiences. This experience has also taught me a lot about management of both my time and my responsibilities as a member of a team.

A prominent theme in the findings was that of PME's becoming conscious of new possibilities and practices that may manifest in their professional lives. First, participants noted that their experiences in JMUke seemed to help them consider more varied career options as they reevaluated their personal philosophies regarding what music education was, is, and could be. Second, participants mentioned that they had found or developed new tools and pedagogical practices that might be transferable to multiple learning and teaching settings. We individually address two sub-themes related to expanding JMUke participants' praxis below.

Career options and philosophical perspectives

I expanded my horizons and learned that music is not a binary concept. Music is a rippling ring of water on the surface of a pond, always expanding.

PMEs spoke about their view of the field of music education widening through this project, allowing them to realize that their career options within the field were greater and more varied than of which they were formerly aware. The PMEs in the foundations course in particular reflected on their shifting perspectives regarding their career trajectories. About half of PMEs spoke specifically about beginning the foundations course with the intent of being a “traditional” large ensemble director and believing that was more or less the most likely option for them as a music educator. Through their experience with JMUK and other class activities, PMEs demonstrated a realization that music education could include not only large ensembles, but also general music at any level, community music, music technology, or maker-based music practices, among many other contexts. PMEs spoke of taking music outside of the traditional classroom and into other settings, such as the community establishments chosen for JMUK events, and, as one PME suggested, opening their eyes to a “whole other realm of musical experiences.” One PME wrote that their “conception of what it means to be a music educator has almost taken a 180 degree turn since the beginning of the year.” This didn’t mean that PMEs abandoned their original career goals, but rather expanded them to include a wider range of settings as they grew as PMEs throughout their experiences. Their philosophies shifted to include the idea that, as one PME wrote, “music education can and should take place anywhere that music exists.”

New tools, methods, and approaches

We revisit a quote used earlier in the first subtheme: *I expanded my horizons and learned*

that music is not a binary concept. Music is a rippling ring of water on the surface of a pond, always expanding.

The foundations and secondary general methods courses in which JMUke was an integral part included discussion on experience design. In contrast to lesson planning as many teachers may understand it (e.g., learning instrument techniques, outlining specific pedagogical goals), experience design emphasizes constructing meaningful interactions, reflections, and skills building to facilitate music in both classroom and non-classroom environments (Southcott, 2004). The venues in which PME's were teaching were different from environments where PME's had certainly learned music (e.g., band rooms, general music classrooms). Nearly every PME in this study noted that they had not had experiences like these prior to JMUke. One PME wrote, "I always associated . . . music education with music literacy and exploring new types of music, within a traditional box, but now there is so much more music making that can be explored."

This music making outside of the "traditional box" has resulted in positive experiences by JMUke participants as well as PME's that facilitated the event. Many PME's in the foundations class noted the importance of learning about experience design as a way of considering the learners and their experiences first and foremost. Through creating and evaluating experience designs, PME's began identifying numerous qualities of responsive teachers, saying in their end-of-the-semester reflections: "The teacher must create opportunities for all students to engage", "[The teacher must be] creative; allowing yourself to be creative as an educator fosters creativity in your students. There is always another way to communicate a concept..." and "I am committed to fostering creativity."

Several PME's noted the impact that JMUke community participants had on them. One stated, "Her enthusiasm made me feel like I was changing someone's life by helping them

learn.” This was motivating to the PMEs as they received often glowing responses from many community members who may not have had other chances to make music socially. PMEs also identified the participatory and informal structure of the project as key to fostering the kinds of meaningful facilitator-learner relationships that allowed such positive experiences to grow.

Vision analysis. Perhaps more pronounced than in other themes, the expansion of participant praxis, or potential praxis, may suggest that participation in JMUke altered—if marginally—PMEs’ professional visions. In analyzed coursework, PMEs admitted to possessing narrow range in their primary and somewhat under-reflected-upon visions of their practice. As they posed pedagogical principles and reflected on their growth at the end of the semester, PMEs alluded to or explicitly stated that their experiences with JMUke and related assignments had helped them to broaden what they considered possible in music education. Tools, techniques, settings, and populations with which they might interact as in-service music educators seemed to coincide with PMEs contemplating multiple potential foci for their visions.

Additionally, PMEs describe both minimizing and potentially expanding distances between experiences in JMUke and their envisioned practices. PMEs noted feelings of actually “doing” music teaching and enacting class concepts, thus experiencing minimized distance between what they can do and visions in which they are interacting (e.g., their own visions or professors’ visions). Yet, one can wonder about the increase in distance PMEs may experience as they contemplate new roles, tools, settings, and options. We wondered about the possible motivational ramifications of the distancing that may occur when a PME begins to consider new visions and comes to learn what they do not know. Conceivably, the decentering *context* of JMUke, specifically its informal and participatory ethic, may initially be empowering as PMEs re-envision their practice while later yielding something along the lines of pre-praxis shock.

Discussion and Implications for Music Teacher Educators

As participants in, and researchers of, JMUke, this context provided a ground to explore new focus and foci, broadened range, and altered practical distance of professional visions, for ourselves and for other participants. Below, we discuss meanings of participating in JMUke as facilitators or teacher educators, and as researchers for this project. This discussion is culled from a collaborative reflection process, in which we sought to make sense of what we lived and what we learned, and to offer implications music teacher educators may wish to consider.

Music Teacher Educators' Perspectives

As music teacher educators, we hope to help students with whom we work develop understandings and skills that might help them facilitate deep and meaningful music learning among various populations in numerous settings. We meet regularly with students who are passionate about music teaching, but appear beholden to some sort of monolithic vision of the field that is built upon the primacy of fixed, teacher-centered traditions. Through engaging as co-designers with students in our work related to JMUke, we found students and ourselves openly discussing and playing with each of our visions of and for music education. These visions, once exposed, allowed us as a class to discuss and design forms of music making and music learning that were exciting and engaging for us as facilitators, as well as for community members. After enacting these visions, PME's had opportunities to reflect on experiences, iterate designs, and facilitate conversations. In these conversations, they troubled what it might mean to enact monolithic visions for music education, often with limited regard for persons, places, or communities. These conversations were often challenging, as much of these PME's previous music education had aligned with a more "traditional," teacher-centric vision—a vision that some stakeholders at our institution espouse. In fact, some PME's were quite happy with their

focused and fixed view of music education.

As Hammerness (2015) noted, teacher visions are “substantial, vivid, and consistent over time” (p. 3), so this was no particular surprise. Yet, even those students content with a more fixed conception of music education appeared to have at least a broader vision of what music education *could* be. Experiences such as JMUke may provide them tools to facilitate activities currently lying in the periphery of their vision that they may encounter in their future. Maybe, then, helping PME’s broaden their visions may be as crucial a feature of music teacher education as knowledge, skill, and value development. Perhaps one may develop one’s knowledge, skills, and values *through* experiences that broaden one’s vision.

An Undergraduate Student’s Perspective

The entire JMUke project brought some discomfort and uncertainty to my peers and complicated our discussions of music education. Most, if not all, of us have grown as musicians within a structure of Western classical-driven wind, percussion, string, and vocal techniques as the only forms of music making and learning within our public school music programs. Throughout our undergraduate curriculum, we have been studying how to access new or different skills and techniques to re-work the structures that exist in our public school music programs. Part of our foundations of music education course revolved around this project, where we expressed fear and uncertainty about our professional field of interest. Our fears, however, sparked curiosities and desires for a more informed professional vision.

Asking questions is an essential part of solidifying our ambitions in music education. What vision do we have as teachers? What resources do we need to support our visions? What visions are at play in a specific teaching setting (e.g., a high school, community setting, or other) and to what extent do these visions, and associated educational structures, match with the desires

and needs of learners? What skills do we need and how do we access them? Not every PME's vision and envisioned possible future has been altered, but many of my peers now have a larger appetite for being fair and equitable music educators as displayed in our in-class and out-of-class discussions. While witnessing this positive change, I have also interrogated the ethical realm of this framework. Whose interests are represented in this study? What about our professors? Whose interests do they serve when discussing vision with us? Whose interests should be served while developing my own vision? What role can professional vision development have in music education curricula?

As a researcher in this study, I was able to analyze the perceptions of others who are experiencing the same curriculum as I am. I feel that it would be equally beneficial for them to discuss the implications of this study in class. Additionally, vision can add a dimension to music education and music teacher education curricula. The development of our vision as PMEs can focus what we plan to gain from our undergraduate study and allow us to engage with more informed praxial thinking. In music teacher education, the study of vision can help refocus what needs to be in curricula in an ever-changing world of music. Vision will help define what needs to be learned so that others can learn with us.

A Graduate Student's Perspective

I came into this JMUke experience with a different perspective than my fellow classmates. I had several years of professional experience helping facilitate musical experiences for the community, which is a large part of what this project was asking of us. It was the kind of work I was comfortable with and truly enjoyed. JMUke represented the kind of music education I am passionate about, and I was excited to get started when classes began.

What I realized, especially through looking back at student reflections through this research, was that not everyone shared my enthusiasm at first. Many students expressed a certain amount of anxiety at being thrown into a “nontraditional” teaching environment without much experience. Almost everyone underestimated the great deal of behind-the-scenes work it would take to properly advertise, create high quality slideshows, and plan logistically for events in various public spaces, perhaps because their other “community music experiences” were largely concerts for which others planned these sorts of details. I may have been in the minority in that I did not share these concerns. I think my prior experience and desire to serve the community through music made me believe that this project would be very meaningful in the end.

After reading PME reflections, it appeared that most found the experience meaningful in some way or another. Second year students in the foundations of music education course were just beginning their work in music education and spoke about being inspired to consider a wider range of opportunities for their career in the field. Third years in the secondary general music methods course, at the height of the toughest year in their undergraduate program, expressed a renewed sense of fun in music education, reminding them why they chose this career path in the first place. For me, the experience was everything I hoped it would be, and this research just confirmed how unique it was. These musical experiences that take music education out of the traditional classroom and into the community are some of the most special to me. Entering my graduate program at James Madison University, my past professional experiences afforded me a broader sense of both range and focus as compared to many of the career goals that my sophomore and junior classmates had. What JMUke did for me, personally, was narrow the gap in distance between my future goals in music education and what I’m learning in the present. I believe facilitating these types of events to create meaningful musical experiences for many

types of learners in my community would contribute to a rewarding career, and I'm grateful for the opportunity to begin doing so now while still a student. In my own reflection at the end of the semester, I wrote:

There is something so magical about being out in the community in a different space, and getting to make music with people of all ages and backgrounds, with different skill levels, and letting music be the thing that bonds you together for that one evening.

References

- Abramo, J. M., & Reynolds, A. (2015). "Pedagogical creativity" as a framework for music teacher education. *Journal of Music Teacher Education*, 25(1), 37-51.
- Allsup, R. E., & Westerlund, H. (2012). Methods and situational ethics in music education. *Action, Criticism & Theory for Music Education*, 11(1), 124–148.
- Ankney, K. L. (2015). Preservice music teachers' visions of music teaching and learning. In M. R. Campbell & L. K. Thompson (Eds.), *Analyzing influences: Research on decision making and the music education curriculum* (pp. 45-68). Charlotte, NC: Information Age Publishing.
- Barnes, G. L. V. (1998). *A comparison of self-efficacy and teaching effectiveness in preservice string teachers* (Doctoral dissertation). Retrieved from https://etd.ohiolink.edu/!etd.send_file?accession=osu1250267731&disposition=attachment
- Bauer, W. (2003). Gender differences and the computer self-efficacy of preservice music teachers. *Journal of Technology in Music Learning*, 2(1), 9-15.
- Bouij, C. (2004). Two theoretical perspectives on the socialization of music teachers. *Action, Criticism, and Theory for Music Education*, 3(3), 1-14. Retrieved from http://act.maydaygroup.org/articles/Bouij3_3.pdf
- Brewer, W. D. (2009). *Conceptions of effective teaching and role-identity development among preservice music educators*. (Doctoral dissertation). Retrieved from <https://search.proquest.com/openview/ca6a628e0e894f3a1f671fec18af71fd/1?pq-origsite=gscholar&cbl=18750&diss=y>

Bucura, E. (2013). *A social phenomenological investigation of music teachers' senses of self, place, and practice* (Doctoral dissertation). Retrieved from

https://repository.asu.edu/attachments/126005/content/Bucura_asu_0010E_13409.pdf

Campbell, M. R., & Thompson, L. K. (2007). Perceived concerns of preservice music education teachers: A cross-sectional study. *Journal of Research in Music Education, 55*, 162-176.

<https://doi.org/10.1177/002242940705500206>

Haston, W., & Leon-Guerrero, A. (2008). Sources of pedagogical content knowledge: Reports by preservice instrumental music teachers. *Journal of Music Teacher Education, 17*(2), 48-

59. <https://doi.org/10.1177/1057083708317644>

Hammerness, K. (2003). Learning to hope, or hoping to learn?: The role of vision in the early professional lives of teachers. *Journal of Teacher Education, 54*, 43-56.

<https://doi.org/10.1177/0022487102238657>

Hammerness, K. (2006). *Seeing through teachers' eyes: Professional ideals and classroom practices*. New York, NY: Teachers College Press.

Hammerness, K. (2015). Visions of good teaching in teacher education. In S. W. Conkling (Ed). *Envisioning music teacher education* (pp. 1-20). Lanham, NJ: Rowman & Littlefield.

Hourigan, R. (2006). The use of the case method to promote reflective thinking in music teacher education. *Update: Applications of Research in Music Education, 24*(2), 33-44.

<https://doi.org/10.1177/87551233060240020104>

Isbell, D. S. (2008). Musicians and teachers: The socialization and occupational identity of preservice music teachers. *Journal of Research in Music Education, 56*, 162-178.

<https://doi.org/10.1177/0022429408322853>

Jenkins, H., Purushotma, R., Weigel, M., Clinton, K., & Robison, A. J. (2009). *Confronting the*

challenges of participatory culture: Media education for the 21st century. Cambridge, MA: MIT Press.

MacLellan, E. (2008). The significance of motivation in student-centered learning: a reflective case study. *Teaching in Higher Education, 13*, 411-421.

<https://doi.org/10.1080/13562510802169681>

Miksza, P., & Berg, M. H. (2013). A longitudinal study of preservice music teacher development: Application and advancement of the Fuller and Bown teacher-concerns model. *Journal of Research in Music Education, 61*, 44-62.

<https://doi.org/10.1177/0022429412473606>

Powell, S. R. (2014). Examining preservice music teacher concerns in peer-and field-teaching settings. *Journal of Research in Music Education, 61*, 361-378.

<https://doi.org/10.1177/0022429413508408>

Powell, S. R. (2016). The influence of video reflection on preservice music teachers' concerns in peer-and field-teaching settings. *Journal of Research in Music Education, 63*, 487-507.

<https://doi.org/10.1177/0022429415620619>

Roberts, B. A. (1991). Music teacher education as identity construction. *International Journal of Music Education, 18*, 30-39.

Southcott, J. (2004). Seeing the big picture: experiential education in tertiary music education. *Journal of Experiential Education, 27*, 1-14.

<https://doi.org/10.1177/105382590402700102>

Stake, R. (2003). Case studies. In N. Denzin & Y. Lincoln (Eds.). *Strategies of qualitative inquiry* (pp. 134–64). London: SAGE Publications.

Turino, T. (2008). *Music as social life: The politics of participation*. Chicago, IL: The University

of Chicago Press.

Waldron, J., Mantie, R., Partti, H., Tobias, E. S. (2018). A brave new world: theory to practice in participatory culture and music learning and teaching. *Music Education Research, 20*, 289-304. <https://doi.org/10.1080/14613808.2017.1339027>