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Preparing High School Instrumental Music Educators to Respond to the Social and Emotional Challenges of Students

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ABSTRACT

The purpose of this multiple instrumental case study (Stake, 2005; 2006) was to explore how four high school instrumental music educators assuming the role of facilitative teacher prepared to respond to challenges affecting the social and emotional well-being of their students. The four participant instrumental music educators had a reputation as being caring and having positive professional relationships with their students, represented diverse settings, and had at least 10 years of instrumental music teaching experience. Findings included: (a) formative elements leading to the instrumental music educators' preparation to support included experience, demonstration of care by influential people, parenthood, professional development, and participation in this study; and (b) the instrumental music educators experienced challenges associated with providing support, including quantity of challenges, time commitment, and lack of school assistance. Suggestions for teacher educators and inservice professional development are included.

Preparing High School Instrumental Music Educators to Respond to the

Social and Emotional Challenges of Students

Concepts, such as fight or flight, are basic knowledge to child development, social, and

behavioral science professionals…[Teachers] had not received the preservice

preparation that would enable them to understand why children do what they do, and

how to manage it in a way that would aid their development and learning. (NCATE &

NICHD, 2006, p. iv)

Students encounter myriad challenges impacting their daily functioning. These

challenges can involve home life, peers, communities, and school, and can have negative effects

on social and emotional elements of their lives (e.g. attention span, interpersonal relations, and

self-confidence) (Zins, Bloodworth, Weissberg, & Walberg, 2004). Of profound importance for

educators are the negative effects student challenges can have on academic performance, test

taking, and social behavior issues in the classroom. This conflict between the prevalence and

magnitude of students' challenges and the under-preparation of teachers to help them represents

a major concern for educators at all levels.

Facilitative Teachers

Teachers who utilize the teacher/student relationship to help children grow

emotionally, socially, as well as academically are referred to as *facilitative teachers* (Elam &

Duckenfield, 2002; Wittmer & Myrick, 1980). The facilitative teacher values mental and social

health along with academic (musical) advancement and often exhibit characteristics of being

attentive, genuine, understanding, respectful, and are knowledgeable and good communicators

(Wittmer & Myrick, 1980).

Characteristics of a facilitative teacher's philosophy include:

(a) changes the role of teacher to guide, coach, and advisor; (b) encourages student ownership and empowerment; (c) instills a natural discussion and decision-making process; (d) uses challenges as opportunities; (e) utilizes strategies and methods that maximize the learning process; and (f) transports the students successfully along learning levels from knowledge/comprehension to application/evaluation through student-chosen activities. (Elam & Duckenfield, 2002, p. 8)

As part of facilitative teaching, the teacher attempts to teach and support the whole student often assuming the role of counselor.

Teachers in the Role of Counselor

"Whether or not you like it, whether you prepare for the role or not, you will be sought out as a confidante by children who have nowhere else to turn" (Kottler & Kottler, 2007, p. 2). School support staff members such as counselors, psychologists, and social workers have been charged with providing aid to students with challenges; however, due to budget cuts and re-allocation of resources, these positions are dwindling, resulting in a higher professional-to-student ratio (Center for Mental Health in Schools, 2006). According to the U.S. Department of Education (2009), the average student to counselor ratio in secondary schools is 457:1. Further, in the state of Michigan where this study occurred, the student to counselor ratio is 638:1, the sixth worst in the United States. With these numbers, it is difficult for support staff to meet the individual needs of students.

Teachers are not mental health professionals and should not engage in clinical, therapeutic, or diagnostic interactions; however, a basic understanding of counseling strategies is necessary for teachers to successfully and safely support students with their challenges and to maximize the teacher/student relationship (Kottler & Kottler, 2007). Specific counseling

techniques teachers may not be prepared for but could be beneficial include: small group leadership, interpersonal communication, career development, expression of emotion, conflict resolution, multicultural understanding, team building, sensitive and astute supervision, and ethical decision-making (Teed, 2002). Teachers can learn and implement skills aiding them in supporting their students, including: a) listening; b) questioning; c) modeling; d) reframing the difficulty; e) helping set goals; and f) empathizing with what the student is going through (Kottler & Kottler, 2007).

Phillippo (2010) assessed teachers' role as an advisor (counselor). Personal resources (experience, formal education, and support networks) and schema (personal philosophy, role boundaries, and vision) were used to evaluate competence level of advising students. More experienced teachers possessed a larger number of resources, were more comfortable conversing with their students, and were able to set clear boundaries in terms of time, energy, and sense of responsibility for the ultimate success or failure of their students. Less experienced teachers appeared unsure of how to respond to students' challenges and expressed dislike for doing so. A common reaction was disengagement from the student seeking help. "Younger teachers new to the profession often lacked both personal resources and schemas that might have helped them do the work of advising" (Phillippo, 2010, p. 2278). Of profound importance for teacher educators is how to positively influence the personal resources and schema of preservice music teachers.

Music educators as counselors. A prominent component of instrumental music educators' jobs can be supporting students with their challenges. Students approaching teachers for support is prevalent in the music ensemble classroom: "Because of the unique nature of the ensemble experience, coupled with the opportunity for extended instruction, music educators can closely monitor the well-being of their students" (Carter, 2011, p. 30).

Sewell (1985) surveyed 150 instrumental music educators in Florida on their role as counselor. Respondents state they functioned as a counselor (99%) and felt that it was their responsibility to do so (98%). Only 15.2% had training in counseling. Further, 93.3% of the teachers stated students solicit their opinions and advice on personal matters, regardless of whether the teachers believed it was their role or they had received training in counseling.

High school counselors articulated perspectives on music teachers working with the social and emotional challenges of their students (Edgar, 2012), speaking to the importance of teachers helping students with their challenges while stressing the limitations of assuming this role. "The teachers are the front line with kids. If kids are going to bond with anybody, they're going to bond with [the teacher]" (High school counselor participant). Listening, discussing, and planning with the students were the three most prevalent suggestions for teachers. Within this counseling role, the participants stressed "Be aware that a teacher is not a counselor and isn't responsible for treating the student, know what you can do and what you can't do" (mental health administrator). Participants suggested collaboration with mental health professionals and inservice professional development as ways teachers can prepare to engage their students in a counseling role.

Given the limited literature base within music education regarding teachers as counselors, I designed the following study. The purpose of this multiple instrumental case study was to explore how four high school instrumental music educators assuming the role of facilitative teacher prepared to respond to challenges affecting the social and emotional well-being of their students. Research questions included: a) How do participant instrumental music educators describe factors that facilitated and inhibited their ability to become facilitative teachers? and b) How do participants (instrumental music educators, students, and parents)

describe these facilitative high school instrumental music educators' support of students? and c)

How can the student teaching experience be used to help prepare preservice music teachers to be

facilitative teachers?

Methodology

To gain a holistic perspective of the participants in the individual settings, a qualitative

instrumental case study methodology was chosen (Stake, 2005; 2006). I defined the bounded

systems as each band program during Winter 2012. The instrumental music educator, all band

classes and students they teach, and band parents comprised the participants within each

program. Stake (2005) suggests an instrumental case study can provide "insight into an issue or

redraw a generalization. The case is of secondary interest, it plays a supportive role, and it

facilitates our understanding of something else" (p. 437). Four bounded system were chosen to

explore this phenomenon resulting in a multiple case study (Stake, 2006).

Participant Selection

The four participant band programs were selected based upon the instrumental music

educator's reputation as having caring relationships with his/her students and exhibiting

characteristics of a facilitative teacher (Wittmer & Myrick, 1980), representing diverse settings,

and having at least 10 years of professional band directing experience. Specifically, I chose two

male and two female instrumental music educators representing urban, suburban, and rural

settings as defined by Hall, Kaufman, & Ricketts (2006). Public perception, as determined by

discussions with area teachers and university student teaching supervisors, of caring teachers was

the primary criterion in participant instrumental music educator selection. I utilized a purposeful,

criterion-based sampling strategy seeking maximum variation. See Figure 1 for instrumental

music educator participant and school demographics.

Participants

INSERT FIGURE 1 HERE

Figure 1: Participants [Population density calculated by the 2010 US Census (U.S. Census Bureau, 2010). The classification of urban, suburban, and rural guided was by Hall, Kaufman, and Ricketts, (2006), based on those numbers]

Data Sources

Data included: instrumental music educator interviews (three each), an instrumental music educator focus group (one), student focus groups (one for each setting), parent interviews (one from each setting—phone interview from Atwater HS; e-mail correspondence from Branford HS; in person interview from Cobblestone HS; none from Drake HS), and observations (three full-days at each setting). This diversity of data represents the depth needed for case study and also increases trustworthiness due to data triangulation (Denzin, 1978).

Initial contact was made with participants via e-mail explaining my project and what participation would entail. Initial meetings were established to discuss logistics in October/November 2011. In December/January/February 2011/2012 observations and interviews occurred. The first individual instrumental music educator interview took place prior to the observations or after the first observation. The second and third interview took place following the observations so that I was able to reference specific examples of classroom interactions I observed. Following all observations, the student focus groups and parent interviews took place. The interviews and observations were purposefully scheduled in the same time period at all four settings. This helped streamline the interview and observation procedure. Being able to compare instrumental music educators and their classrooms on a regular basis aided my ability to compare and contrast settings.

Trustworthiness

To achieve trustworthiness, I relied on data triangulation and member checks. The diversity of roles the participants assumed (music educator, parent, student) and modalities of data provided varied internal validity. All transcripts were sent to participants to ensure I was accurately interpreting their perceptions in text. Participants did not report any inaccuracies resulting in no changes to the data. Finally, my experiences conducting prior research and experience as an instrumental music educator allowed me to interpret the observation and interview data critically.

Analysis

Creswell (2007) suggests the following analysis strategies for case studies: a) assertions—interpretation of the meaning of the case; b)categorical aggregation—development of a collection of instances from the data; c) patterns—developing relationships between two or more categories; and d) naturalistic generalizations—generalizations that people can learn from the case either for themselves or to apply to a population of cases.

To develop assertions in this study I maintained a document of potential codes comprised of key ideas arising out of data collection. Based on these preliminary codes, pieces of data from the interview transcriptions and observation field notes were attached until codes were formalized and saturated. This was conducted initially with individual cases and then compared across cases. The meaning of the individual cases was then ascertained by comparing findings with the research questions, and other cases. To discover patterns, I compared my codes to the guiding research questions to ensure I was coding data to answer my questions. Codes and categories were created using an outline format. The patterns were initially influenced by the research questions but expanded to allow for emergent coding. The data were then organized into findings categories. I cautiously approached naturalistic generalizations to ensure I was not

overstepping the boundaries of my findings. Based on the experiences of the four participant instrumental music educators, I arrived at suggestions for future research and participants.

Stake (2006) identifies the quintain as the purpose of multicase studies. "A quintain is an object or phenomenon or condition to be studied—a target, but not a bull's eye…Multicase research starts with the quintain. To understand it better we study some of its single cases…but it is the quintain we seek to understand" (Stake, 2006, p. 6). The data were analyzed as individual cases, but to maintain the rigor of an instrumental case study, the emphasis remained on the phenomenon of facilitative teaching.

Findings

Elements the participant instrumental music educators felt facilitated their ability to support students included: a) experience, b) care demonstrated by influential people, c) parenthood, d) professional development, and e) participation in this study. There were also challenges to facilitative teaching the participants articulated, including: a) time commitment, b) the quantity of student challenges, c) the lack of school policy, and d) "it's not easy." Finally, three of the four participating instrumental music educators (all except Mr. Brandon) had student teachers during the semester this study occurred, providing findings related to student teachers' growth as potential facilitative teachers.

Facilitating Support

Experience. The primary example participant instrumental music educators gave for preparing them to be facilitative teachers was experience, both personal and professional. Ms. Catherine felt experience teaching helped prepare her, somewhat: **"**I'm probably more prepared now than when you're just starting out just because you have experience. You start to know what to expect. Not that you're always prepared for everything. There's always some new scenario

that surprises you" (Ms. Catherine, Interview 3). She felt the primary way to get experience and expertise interacting with students was to have your own classroom: "You hear them say in college, 'oh, greet the students as they're coming in and try to make that connection.' But until you start to do it, you really don't have a perspective on how that works. I think the more you interact and the more experience you have, you just kind of start to have a knack for knowing" (Ms. Catherine, Interview 3).

Mr. Brandon felt he approached his interactions with his students differently than he did as a beginning teacher:

> I was naïve to think that everyone could be happy and everyone would come to class skipping ropes and carrying flowers. That, of course, is not true. But I think my desire to make a difference has been the same. I don't think that has changed. I think that is part of what drives us to want to become teachers. (Mr. Brandon, Interview 3)

Mr. Brandon differentiated between the disposition to want to be a facilitative teacher and the ability to do so. The disposition was present from the beginning but expertise came with experience.

Mr. Andrew agreed experience helped him develop his ability to support students; however, he found experiences in graduate school prior to his appointment at Atwater HS were formative in preparing him to support:

> I think going to graduate school gave me a much different perspective. Right away, before I started my job, I saw the other side. I saw those university directors doing that [supporting students] much more than I would have as an undergrad. I got to practice being a teacher in a very controlled environment for two years. It was like being an assistant director position instead of going right in. (Mr. Andrew, Interview 3)

That being said, Mr. Andrew also mentioned there was a learning curve once he got to his school: "It's almost like you have to do it once they're there" (Mr. Andrew, Interview 3).

Experience was beneficial for all participants whether it occurred in their teaching position, graduate school, or in life. They also stated modeling was an effective tool for them to learn how to support students—care was modeled for them.

Care was demonstrated by influential people. One of the reasons Mr. Andrew felt his graduate work prepared him to support students was through the modeling he received from his university professor conducting mentors:

> Watching the way the band director supported students was very influential for me. On many occasions someone would have something traumatic happen to them, he'd have them in his office. You could tell he was working with those people. I could see he was much more involved in their lives than just teaching them to play music, teaching them to be band directors. (Mr. Andrew, Interview 3)

Mr. Brandon also saw modeling through his parents, both music educators. His father was a facilitative teacher: "I really saw a relationship with him and kids and teaching" (Mr. Brandon, Interview 1). Many of the traits Mr. Brandon exhibited in his classroom he spoke about seeing in his father as he taught:

> Lots of humor, lots of love, and a deep respect for kids, families, parents, colleagues. Very intense, doesn't accept failure, doesn't accept excuses. I think I've stolen from him a lot of his good attributes, at least one that I emulate or think are valuable. The love, the caring, the quest for knowledge, to continue to expand, and try to be the very, very best person you can be in your environment. (Mr. Brandon, Interview 1)

Ms. Catherine felt she had a stable upbringing where care was modeled regularly: "I feel

very fortunate to have the upbringing that I've had—that family support. Once you become aware that, 'hey, it's not like that for everybody,' then I think you just become more sensitive to it" (Ms. Catherine, Interview 1).

Modeling was cyclical—care was modeled for the instrumental music educators, thus they cared for their students.

> I really believe in the philosophy one of my mentors [conducting professor] in college taught me. 'You're not a music educator, you're a kid educator. You're teaching students and you're not just teaching them music, you're teaching them life.' The best thing I can do is model how I solve problems in the classroom as a way for them to solve problems in their lives. So how I deal with frustration with students, how I deal with problems that occur, and treating people with respect and that kind of stuff is a good life lesson for this is a way you can choose to do this. The right way to do this. I think we have a huge responsibility, probably more than anything else, to teach that side of things. Conflict resolution, how to work as a group, how to lead, how to follow. (Mr. Andrew, Interview 1)

Parenthood. The act of being a parent and having a family influenced how the participant instrumental music educators interacted with their students. Three out of the four participants had their own children, Mr. Andrew felt being a parent transitioned his focus from himself on to others:

> I think it's made me much more empathetic, especially when I see kids who are not getting good parenting. You can tell, and you realize it's not their fault. I think when I was younger, before I had kids, well it's the students' own choice—a lot of cases it's not. They're not being taught, they're not being shown. It's changed not just teaching,

when you have kids it changes your whole life. Your whole perspective shifts. When you're a parent the focus is so not on yourself anymore. I think it [having kids] made me approach my job more that way too where I'm really trying hard to focus on the students and not what I'm going to do. More student focused and less me focused. It's a direct relation to having kids. (Mr. Andrew, Interview 2)

Mrs. Danielle felt her role as parent helped her empathize with students. This was especially important when she needed to be flexible. She tried to treat each of her students as if they were her own: "Just being aware of everything and trying to step out and treat it like I would treat my own children…When I'm not seeing eye-to-eye with either a student or a parent, a lot of times I think about how I'd feel as a parent if my kids' teacher was saying something or if there is an issue" (Mrs. Danielle, Interview 2). Having a family helped her change her view of her students from musician to human child: "I think the way I talk to the kids in class. I see them more as kids than I do musicians. Yes, they're musicians, but I think I see them as kids first. Before I had kids I saw them as musicians first. The ultimate goal was to make them play really well" (Mrs. Danielle, Interview 2).

Mr. Brandon had the unique experience of teaching his own children. He felt being a parent improved his teaching, but was not a necessary criterion for being a good teacher: "It has made me, I think, a better teacher, but I don't think it's a requirement for someone to be a good teacher. I think being a good teacher comes from respect and love and a desire to see someone else excel" (Mr. Brandon, Interview 2).

Surrogate parent. Although Ms. Catherine does not have children of her own, she and the other instrumental music educators felt a parental responsibility with their students: "I'm not a parent myself but I kind of feel that I'm kind of a surrogate parent of sorts. Just because you

are concerned with their well-being… You're concerned about parental-type things…you're helping them with stuff that a parent might help them with" (Ms. Catherine, Interview 2). This also took the form of being a tough, loving parent: "Sometimes you have to be the firm parent. 'Hey, I hear you're not doing well in your other classes.' I'm happy to give you a swift kick in the pants just like mom and dad might do" (Ms. Catherine, Interview 2). Mr. Andrew agreed about the role of a surrogate parent: "Suddenly you're a parent to all these kids for a little while everyday" (Mr. Andrew, Interview 3).

The students at all four settings felt their instrumental music educators were parental. "She's kind of like a parent to us" (Deborah, Drake HS, student focus group). "Mr. Brandon's like a dad, or father…a lot of people call him Papa Bran" (Brittany, Branford HS, student focus group). "I've had to find people to be…father figures for me. At Atwater HS, that is Andrew" (Austin, Atwater HS, student focus group). Being a parent or surrogate parent influenced the participant instrumental music educators. It influenced their teaching and how they supported and interacted with their students. They saw their students as their extended families.

Professional development. In terms of school-provided professional development related to facilitative teaching, the participant instrumental music educators largely stated there was little support. However, Mr. Andrew and Ms. Catherine believed it would be beneficial. "I think it would probably be helpful to have a few more resources available. I often say, 'man I should have taken a psychology class because you would know what is causing all of this and what makes the mind tick" (Ms. Catherine, Interview 3).

Mr. Andrew was the only participant instrumental music educator who spoke positively about their school regarding professional development and supporting students' challenges. "Speakers come out on professional development for Atwater schools that I've found extremely

helpful…Professional development tends to be so much on assessment and how all need to do X. That's all nuts and bolts. Sometimes I think the best ones are the ones that were more about creating environment" (Mr. Andrew, Interview 3).

Mr. Brandon was skeptical of professional development in this area due to how it would be perceived by teachers who are philosophically not facilitative in nature: "There's a good core group of teachers that claim they don't need to know any of this. There would be a fair amount of negativity, a fair amount of resistance to doing some interpersonal work or discovery. There's a lot of people who feel we don't have any business in their lives" (Mr. Brandon, Interview 3).

These limited data collected on professional development suggest it could be valuable to prepare teachers to provide support; however, it could be difficult to convince collective faculties this is a worthwhile topic. The difference lies in teaching people to be facilitative teachers and helping them see the necessity to become facilitative teachers.

Participation in this study. The act of participating in qualitative research can be a learning experience in itself (Patton, 2002). The four participant instrumental music educators all spoke of the role participating in this study had on how they provide support and the importance to do so. Mrs. Danielle experienced the greatest transformation over the course of this study: I'm glad you did this study. I think I got a lot out of the self-reflection by having you come out here and ask these questions. Hopefully it will make me think more when I am interacting with these kids. (Mrs. Danielle, Interview 3)

Mr. Brandon also felt participation made him reflect on his role in students' lives: "You're making me think about what we do. I don't know if I think a lot about this stuff, I think it just happens" (Mr. Brandon, Interview 1).

I was humbled that the study had this effect. Mr. Andrew was complimentary of this

study and stated implications for administrators and policy-makers:

> I just want to applaud you for doing this study. It's something that especially right now needs to be out there more because nobody looks at this part legislatively. People who are making all the decisions about education don't have a clue about this part of education. So I think the more of this type of thinking that's out there and research that's put out there, the better. (Mr. Andrew, Interview 3)

"Nothing Could Prepare Me."[2]

Mr. Andrew felt there was little that could have prepared him to support students prior to experiencing it in his own classroom: "Nothing could prepare me, I had to learn on site" (Mr. Andrew, Interview 1). The participant instrumental music educators felt the necessary time commitment, the quantity of challenges, the lack of school policy, and that "it's not easy," were challenges to providing support.

Time commitment and quantity of challenges. Time is a precious commodity for music educators. Mrs. Danielle, especially, felt she may not have time to support students in this capacity. "It's time-consuming dealing with kids' personal lives. I don't know how band directors have time to get involved in personal lives" (Mrs. Danielle, Interview 1). Mr. Andrew was surprised by how large of a component this was of his job: "What surprised me was how much of it there was. I didn't realize how much they would seek me out and need that relationship. That really surprised me, that side of the job is something I felt very unprepared for and kind of had to figure out as I was going" (Mr. Andrew, Interview 3).

Lack of school policy. Beyond mandatory reporting of abuse there was very little knowledge of school policy regarding supporting students. Three out of the four participants were unaware of school policy related to supporting students with their challenges.

Mr. Andrew was the only participant instrumental music educator who felt guided by his school with regards to supporting students.

> There are support mechanisms set up where if I find myself in a situation where suddenly a student is unloading something beyond what I can deal with there's a very clear expectation of where to go next. There's no question what to do, no question about what you should handle and what you shouldn't handle. Other than that, there really isn't any directive or expectation. (Mr. Andrew, Interview 1)

There was little support for any of the four instrumental music educators for the day-to-day support students may need.

> **"It's not easy."[3]** While all four participant instrumental music educators spoke to

difficulties regarding supporting students with their challenges, only Ms. Catherine articulated how difficult it really was. "It would definitely be easier to just put the blinders on and say 'I don't know what's going on.' You just have to deal with whatever they have" (Ms. Catherine, Interview 1). The "every situation is different" element led her to believe there will always be "what do I do moments" (Ms. Catherine, Interview 2). This is what led participants to believe "nothing could prepare me."

Student Teachers

The participant instrumental music educators struggled to answer the question regarding how to prepare future music educators to be facilitative teachers. They were able to suggest the student teaching capstone experience could be an appropriate time to implement instruction in facilitative teaching. Three of the four participants had student teachers during the course of this study. The importance of having regular P-12 students to practice providing support was an important element:

My student teacher is dealing with this stuff now. As you go through the process of

student teaching, you start to realize how much those kids attach. A lot of time by the

end of the 12 weeks they're doing the same kind of thing with student teachers that

they're doing with me—asking for help and suggestions. Sometimes even more

because they're closer to their age. So student teaching time and inservice teaching

post-college would be a good time for instruction. (Mr. Andrew, Interview 3)

Mr. Andrew felt student teaching was the start of learning who you are as a teacher: "I've been

watching student teachers going through this a lot. A lot of it is just finding your own

personality. Teach the students who you are" (Mr. Andrew, Instrumental music educator focus

group). Ms. Catherine agreed: "You have to find your own niche, your own way to do things. It

just takes time to develop that rapport with students" (Ms. Catherine, Instrumental music

educator focus group). This time of continuity with students could provide a hands-on

environment for preservice teachers to practice facilitative teaching in a secure environment.

Discussion and Suggestions

The students often placed the instrumental music educators in this study in the position

of counselor (Sewell, 1985). Elements of facilitative teaching were seen in each of the four

instrumental music educators (Elam & Duckenfield, 2002; Wittmer & Myrick, 1980). The four

facilitative instrumental music educators engaged their students in a powerful way to aid them in

ownership and seeing challenges as opportunities (Elam & Duckenfield, 2002). The importance

of listening, empathizing, and modeling were the primary skills the participant instrumental

music educators used in providing support.

The quintain (how music teachers prepared to be facilitative teachers) provided insight

into how teachers can be better prepared to be facilitative. The data suggested being a facilitative

teacher is difficult and unpredictable, but is possible through experience, personal dedication, and professional development. Preparing teachers to engage in this type of interaction is challenging as often preservice teachers do not have classrooms where they are able to engender the trust necessary to engage students on this level prior to the student teaching experience.

Experience was touted as the best "teacher" with regards to being prepared to support students by the participant instrumental music educators; however, preliminary work could be included in preservice music teacher education. Conscious inclusion of interpersonal communication and elements of facilitative teaching in methods courses could better prepare preservice teachers to navigate facilitative teaching once they are in their classrooms. Further, during fieldwork, interaction with support personal such as counselors, psychologists, and nursing staff would be beneficial (Edgar, 2012).

For teacher educators, the task of preparing facilitative music educators can seem daunting amid the many other requisite knowledge and skills necessary. Explicit course work may not be necessary; however, incorporating facilitative teaching techniques throughout the undergraduate curriculum might prove beneficial. It is important for college professors preparing teachers to serve as role models in aiding students socially and emotionally. Open door policies facilitating trust, serving as a guide and advisor, morphing challenges into opportunities, and transporting preservice teachers successfully along learning levels will help prepare them to serve their future students in a facilitative manner. The participants were not able to articulate preservice activities to prepare facilitative teachers beyond the student teaching experience; however, possible activities based in the literature could include: adding facilitative teaching objectives to lessons, role playing, case analysis, and observations (Kottler & Kottler, 2007).

It was a conscious decision for the participant instrumental music educators to care for

their students and provide support—to be facilitative teachers. Not all music teachers in the profession may believe this is part of their job (Allsup & Benedict, 2008). While suggestions cannot be made that every music educator be facilitative, the personal and professional benefits the participants experienced were profound. Each participant reported that he/she felt a deep responsibility and sense of satisfaction associated with supporting students. There is a personal disposition to want to provide support. Teachers can choose this disposition, but they must be prepared. Personal reflection and professional development are needed so that students are supported appropriately and the teacher maintains professional safety.

This study looked specifically at high school instrumental band classrooms and their teachers. Replicating this study with a broader population would provide more breadth for this vein of research. Varied student age groups and curricular classes should be investigated. Another element for diversifying the population could be years of teaching experience. An evaluation of how novice teachers navigate supporting students could provide further insight as to how to prepare facilitative teachers.

In an era when advocacy is necessary to maintain music education in schools, highlighting the musical, social, and emotional benefits from music education is a powerful statement to the value of music education. Music teachers see their students for multiple years, build relationships with families, and engage in the emotional practice of collaborative music making, all leading to a conducive environment for facilitative teaching. Mr. Andrew, Mr. Brandon, Ms. Catherine, and Mrs. Danielle all had successful music programs. They are facilitative teachers making great music while supporting their students: "You just do it. You teach, you open up your doors, you open up your life, you open up your heart, you open up. You're there until the kids go home then you open up tomorrow. That's just kind of the way we

operate" (Mr. Brandon, Instrumental music educator focus group).

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FIGURE 1

School (pseudonym)	Instrumental Music Educator (pseudonym)	Years of Teaching Experience	# of Students in School	# of Students in Program	Demographic	Population of the City	Population Density (people per sq. mile)
Atwater	Mr. Andrew (male)	15	1,806	304	94% White 3% Asian 1% Black 2% Other 5% receive free or reduced lunch	8,932	1,930 Suburban
Branford	Mr. Brandon (male)	29	1,700	160	58% White 35% Black 7% Other 53% receive free or reduced lunch	33,315	3,004 Urban
Cobblestone	Ms. Catherine (female)	14	620	63	90% White 6% Hispanic 2% Black 2% Other 62% receive free or reduced lunch	3,783	1,485 Rural
Drake	Mrs. Danielle (female)	13	1,925	126	85% White 11% Black 4% Other 20% receive free or reduced lunch	96,942	2,500 Suburban/ Small Urban

[1] All names and places are identified by pseudonyms. To facilitate the organization of cases all pseudonyms associated with Atwater HS begin with A, all pseudonyms associated with Branford HS begin with B, all pseudonyms associated with Cobblestone HS begin with C, and all pseudonyms associated with Drake HS begin with D.

[2] Mr. Andrew, Interview 1

[3] Ms. Catherine, Interview 2