ELIZABETH CASSIDY PARKER
Temple University

An Intrinsic Case Study of Six Public School Music Educators' Classroom Management Development

The purpose of this intrinsic case study was to explore the classroom management development of six mid- and late-career public school music educators from the southeastern United States. Areas of inquiry included how educators articulated their classroom management development, their management challenges and successes, and how classroom management development influenced participants' teaching careers. Participants were identified from varied teaching contexts, including general, choral, and instrumental music in different school settings. Interviews, field notes, and artifacts were collected and analyzed to understand participant experiences. Themes revealed a growth trajectory from participants learning about themselves as teachers to a heightened focus on strategies, pacing, and building relationships with students. Over time, participants integrated their teaching styles and routines with classroom management strategies that positively influenced their teaching career. Suggestions for music educators and teacher educators include (a) mentorship development for inservice and preservice teachers, (b) addressing classroom management development as a discrete topic of preservice music teacher education and through consistent field experiences with the same students, (c) incorporating social and emotional competence into preservice teacher coursework, and (d) creating intentional supports for mid- and late-career music educators.

Keywords: classroom management, inservice music educators, late-career music educators, mid-career music educators

Classroom management is defined as the actions that practitioners engage in to create an environment that supports student socio-emotional and academic learning (Evertson & Weinstein, 2006). Even though many educators use data-supported procedures such as providing positive reinforcement and establishing classroom guidelines and structure, researchers are reticent to specify one or any combination of strategies that comprise effective classroom management (Little

& Akin-Little, 2003). Recent music education practitioner literature focused on classroom management suggests building relationships with students and families, addressing students' individual needs, and embracing a culturally responsive teaching mindset to engage all learners (e.g., Haugland, 2013; Koops, 2018; Linsin, 2014; Robison, 2019).

Preservice music educators have consistently rated classroom management a concern (Killian et al., 2013; McDowell, 2007; Potter, 2021a; Regier, 2021) and an important contributor to effective teaching (Rohwer & Henry, 2004; Teachout, 1997). Within the context of introduction to music education courses, preservice teachers described greater confidence in teaching than in classroom management, viewing music teaching separate from classroom management efficacy (Prichard, 2017). As preservice teachers became inservice teachers, they experienced concerns with self-survival, their teaching situation, and student impact (Fuller & Bown, 1975). Preservice teachers expressed classroom management challenges mostly in task concerns including pacing and rapport, and viewed classroom management differently among age groups as behavioral norms shifted (Berg & Miksza, 2010; Miksza & Berg, 2013). Researchers highlighted positive preservice teacher growth when they worked through classroom management scenarios (Hedden, 2015) and preservice teachers strengthened their management capabilities during student teaching (Killian et al., 2013).

Inservice music educators have cited several classroom management stressors including classroom organization, large class sizes, concerns for student social and emotional well-being, and the need to constantly engage their students (Edgar, 2014, 2015; Fallin & Royse, 1994; Gordon, 2002; Martin, 2018). To address stressors, music educators cited learning from influential individuals, feeling supported by administrators, viewing experience as a guide, and embracing an overall ethic to "make it work" (Edgar, 2015; Martin, 2018; Potter, 2021b). Though music educators viewed continuity of care as a benefit in working with the same students for many years, they also described limitations in caring for high numbers students in ensembles (Edgar, 2014). In Gordon's (2002) research with music educators, she found that fostering relationships, effective planning, and prevention exemplified important solutions to classroom management challenges, concluding that effective teaching was an "amalgam" of skills including but not limited to methodology, pedagogy, pacing, modeling, and consistent, fair management (p. 164). General music teachers in Potter's (2021b) study indicated the importance of building tools and strategies over time, and teachers benefitted from mentoring relationships with more experienced educators.

Socially and emotionally competent educators, or those with higher levels of self-awareness, may cope more successfully with the emotional demands of teach-

ing, including classroom management challenges (Jennings & Greenberg, 2009). Educators who used socially oriented problem-solving and coping strategies integrated more inclusive management techniques such as discussion, involvement, and rewards when students met or exceeded teacher expectations (Lewis et al., 2011). Their management was more productive in comparison to educators who used avoidance and passive coping strategies. Socially and emotionally competent educators also worked through obstacles when they faced dichotomous choices in the classroom, such as an individual student's needs conflicting with school expectations (Lampert, 1985).

Extant studies represent exemplars that have contributed to educators' and teacher educators' understandings of classroom management; however, no apparent studies have focused on how mid- and late-career music educators view their classroom management development. Exploring inservice teacher development may support music teacher educators to build experiences that deepen preservice music teacher classroom management understandings. Furthermore, reflecting on how mid- and late-career inservice educators describe their development may aid inservice educator retention, a priority highlighted in the National Association for Music Education (2016) strategic plan. The purpose of this intrinsic case study was to explore the classroom management development of six mid- and late-career public school music educators from the southeastern United States. Areas of inquiry included (a) how participants described their classroom management development, (b) how participants articulated the challenges and successes of managing their classrooms, and (c) how classroom management development influenced participants' teaching careers. Mid-career educators were defined as those who taught between 6 and 15 years, and late-career educators as those who taught 15 or more years (Christensen et al., 1983; Steffy et al., 2000).

Method

I used intrinsic case study to understand the development of music educators' classroom management both in their "particularity and ordinariness" (Stake, 2005, p. 455). The intrinsic cases were preselected (Stake, 1995), bounded by physical structure and time (Yin, 2017), and I analyzed the data from all participants together (Stake, 2005; Yin, 2017). I had an "abiding interest" in the cases (Stake, 1995, p. 37) to strengthen teacher preparation and music teacher education.

As a university faculty member who had worked in the region, I purposively selected six mid- and late-career participants to form a heterogeneous sample (Patton, 2015). Through observation and relationship-building prior to conceiving of this study, participants' unique teaching backgrounds and current contexts

were identified to illuminate classroom management perspectives. Participants represented two elementary general music educators, one middle school choral educator, and three high school music educators (one strings, one band, and one choral). Two of the three high school educators also had recently taught in middle school music programs. Participants' teaching contexts reflected diverse population densities, school sizes, and demographics (see Table 1). Participants also represented a range of approaches to classroom structure (some highly structured, others less structured) and used a variety of classroom management techniques. Two educators worked in the same school. The Institutional Review Board approved all protocols and study participants completed consent documents.

Data collection took place before the COVID-19 pandemic and included in-person interviews, field notes from observations, and artifacts regarding classroom management. The first, one-on-one open-ended interview took place in the middle of the school year and lasted 50-70 minutes in participants' classrooms. Focusing on areas of inquiry, participants described their classroom management development, their challenges and successes, and its influence on their teaching careers. At the first interview, I also collected artifacts by taking pictures of the physical spaces and requesting communications they discussed in their interviews (e.g., emails of class expectations and instrument care for band/orchestra). Observations then took place within each participant's classroom three times each in the spring. I viewed different classes for observations (e.g., kindergarten and fourth grade general music classes, beginning and advanced choirs or orchestra, wind orchestra and wind ensemble) and took fieldnotes. Participants allowed observation in classes they cited as challenging and those with which they felt more confidence. Fieldnotes focused on actions between the teacher and students, their dialogue, and overall characterization (Emerson et al., 2011). At the end of the school year, I re-interviewed participants with open-ended prompts to gather additional data and to ask questions about emergent categories. Open-ended prompts included asking about participant experiences and insights about classroom management at the end of the school year, follow up questions on observations, and topics they introduced in the first interview. During a third interview the next school year, participants reviewed teacher profiles and emerging themes, and answered clarifying questions to ensure accuracy of findings. Participant feedback was transcribed, coded, and incorporated into the findings. Second and third interviews lasted approximately 45 minutes with each participant.

Constant comparative data analysis (Creswell & Guetterman, 2018) allowed me to weave in and out between participant interviews and observations, analyze and focus codes, commonalities, and uniquenesses in observational and interview data, and develop more questions. Using descriptive, in vivo, and process coding,

Table 1

Participant and School Demographic Data

Teacher and School Context	Years Teaching	School Enrollment	School Racial Demographics[a]	Free/Reduced Lunch Eligibility[a]
Ms. B MS Choral	26	774	47.5% Black, non-hispanic; 36.6% White, non-hispanic; 8% Hispanic; 4.7% two or more races; 3% Asian/Pacific Islander; less than 1% American Indian/Alaskan Native	70%
Ms. C HS Band (MS band spring)	9	1448	27.3% Black, non-hispanic; 59.1% White, non-hispanic; 7% Hispanic; 4.5% two or more races; 2% Asian/Pacific Islander; less than 1% American Indian/Alaskan Native	32.5%
Ms. P HS Choral (MS in past)	15			
Ms. D HS Strings at two schools (MS in past)	12	1592	54.4% Black, non-hispanic; 33.4% White, non-hispanic; 5.7% Hispanic; 5.2% two or more races; 1.1% Asian/Pacific Islander; less than 1% American Indian/Alaskan Native	59.1%
		1404	36.0% Black, non-hispanic; 56.5% White, non-hispanic; 1.5% Hispanic; 1.7% two or more races; 1% Asian/Pacific Islander; less than 1% American Indian/Alaskan Native	13%
Mr. M PreK-5 General	23	533	20.1% Black, non-hispanic; 66.2% White, non-hispanic; 6.0% Hispanic; 5.4% two or more races; 2.3% Asian/Pacific Islander	34%
Ms. W K-5 General	36	374	67% Black, non-hispanic; 20.3% White, non-hispanic; 5.1% Hispanic; 6.7% two or more races; less than 1% each American Indian/Alaskan Native, Asian/Pacific Islander	78%

[a] *Source*. CCD public school data 2020-2021 school year

I assigned labels to fieldnote data, memos, and interview transcripts (Miles et al., 2019) and wrote memos through the data analysis process (Creswell & Poth, 2018). Thirty-nine codes emerged from data analysis which were gathered into four themes. Collecting multiple types of data (fieldnotes, audio transcripts, written materials) and a variety of data sources (interviews and observations) helped to triangulate the findings (Lincoln & Guba, 1985). Member checking of themes, peer review of study design, and inductive analysis of findings enhanced the study's trustworthiness (Lincoln & Guba, 1985).

Case Profiles

Thick descriptions help to contextualize the case for readers (Geertz, 1973) and support situated understanding (Stake, 2005; Yin, 2017). In the following section I provide a brief background and descriptions of classroom management for each teacher. Teacher profiles are ordered alphabetically.

Ms. B

A soft-spoken and highly energetic middle school choral teacher, Ms. B has taught for 26 years in two middle schools. Crediting early classroom management development to two mentors, including her first principal and the band teacher at her school, Ms. B cited persistence and keeping a positive attitude when she felt like a failure. She also learned to develop a routine that fit her structured style and what she felt students needed, from beginning with a vocal warm up, moving to student-led announcements, and then rehearsing the choir's repertoire. With a detailed outline written on the whiteboard in the front of the classroom, Ms. B checked off tasks as students completed them. If students completed their work for the day, she would reward them with "gloss time," which involved a few moments to check their appearance on their phones and talk to friends before the bell rang. In an observation with Ms. B's eighth grade chorus, students cheered when rewarded with gloss time and quickly moved into friendship groups. Across the choral program, Ms. B strove to establish a sense of team, which included the choir mascot, "The Singing Tigers," and accompanying t-shirts that students wore proudly on spirit days. As Ms. B described her ongoing challenge of perfectionism, she appeared disappointed in herself, saying "I expect my class to be perfect, and if they are not, I feel that I have done them wrong." Reciprocally, Ms. B admitted that she takes student misbehavior personally, and was saddened by how her students treated her. Ms. B described summer break as a critical time to regroup from exhaustion.

Ms. C

A high school band teacher for nine years in a rural district, Ms. C felt her first principal "set her up for failure" by introducing her to students as a 21-year-old. Student behavior remained challenging until she was able to tighten her pacing and structure goals for each class period. Now in her fifth year at a different school, Ms. C continues to focus on smaller and larger group goals every year. She has students define what they want to work toward, she prints their statements on posters that hang in front of the room, and then leads them through a daily reflection: "Every class day," she said, "I ask them, 'How did we move toward these goals?'" In class, Ms. C has a no-nonsense, steely demeanor in front of the large ensemble to "get things done," but becomes warmer with students one-on-one. She explained that her demeanor communicated the importance of their work together and that students needed clear classroom procedures. At the beginning of the year, students practiced how to enter the band room, gather their materials, and begin warm ups. Student leaders fortified high expectations, which in turn supported an environment of student focus and success. Even with high levels of structure and goal setting, Ms. C described ongoing challenges, such as a recent cyber-bullying incident between students in her classroom. She decided to disallow cell phones in her class with a zero tolerance policy, but administration disagreed. Though visibly stressed, Ms. C expressed confidence that her choice was the right one for her students and her program.

Ms. D

A string teacher for the past 12 years, Ms. D graduated with a double-bass performance major and began her teaching career as a long-term substitute while working through certification. She said, "With no student teaching, I started with large string classes of more than 50 middle schoolers each. I struggled, I really struggled." Ms. D then continued as the second strings teacher within a suburban middle school and credited her string colleague as the most valuable classroom management mentor. After four itinerant school positions in rural, suburban, and urban districts and teaching varied combinations of general music, elementary, middle, and high school strings, Ms. D now works in two high schools approximately 10 miles from one another.

On a warm spring morning, I observe one of Ms. D's orchestra classes meeting on the school auditorium stage with a loud exhaust fan humming in the background. Even with the fan noise and students entering late or leaving early for science labs, Ms. D keeps everyone playing. Using students as models, she makes quick bowing or fingering adjustments and moves through the repertoire for an

upcoming concert. After class, Ms. D admitted she was displeased with students' unpreparedness but that her biggest limitation was an inability to spend enough time with students to develop their skills and relationships, which impacted their focus and motivation. Striving to remain positive, Ms. D said that she struggled to give honest feedback to propel productive student learning.

Mr. M

A warm and effusive general music teacher for 23 years, I enter Mr. M's classroom witnessing half of his fourth grade class at the xylophones and the other half folk dancing in the center of the room. Mr. M's falsetto voice, although audibly fatigued from singing through the day, could be heard encouraging students' singing voices. Mr. M began as an itinerant teacher in three elementary schools, after which he settled into one school his fourth year. He credited the first itinerant position as "helping things click" and learning that when students engaged in activities that they enjoyed, those activities increased their focus. In Mr. M's early teaching years, he sat with his principal and discussed strategies to keep students engaged and manage unwanted behavior, refined his lesson plans, and voiced his concerns about challenging interactions with students. It was in these meetings where Mr. M began to find out who he was as a teacher. Mr. M connected broader themes such as fostering a responsive mindset and a co-constructive classroom to his management style, recommending that teachers consider "stepping back rather than bulldozing ahead" if something is not working well. For the past 11 years, Mr. M has taught at an elementary school with an international focus, characterizing his current management style as "laid back."

Ms. P

Ms. P, a fast-paced talker and mover inside and outside of the classroom, has been the choral teacher at a rural high school for 15 years. Though she credited her student teaching with preparing her well for her position, she faced considerable challenges, beginning with her teaching personality: "I really thought that I could be charming, winsome, and that would be my approach to management… everyone will like me and we will all get along." Her initial experiences were difficult until realizing that she needed to invest in what the students wanted to do rather than hold onto an ideal image from her university program. She began with singing familiar tunes, such as commercial jingles and theme songs from popular television shows. Though "slow going," Ms. P was eventually able to build a program with which she felt proud. She admitted that student behavior remained difficult in her ninth grade choir and a lack of consistent choir membership, because

of block scheduling conflicts, was the biggest impediment she faced to building relationships.

Ms. W

Ms. W has taught general PreK-5 general music for 36 years. A military spouse whose family often moved, Ms. W taught for varied lengths of time in different school systems within several states, realizing "The shorter periods was when I saw the benefits of longevity because I didn't have the chance to build it everywhere else." Ms. W described a career-long pursuit for new knowledge to strengthen her teaching practice, beginning with graduate courses in educational psychology that represented a turning point because Ms. W learned about her students' psychological development and began to respond differently in the classroom. She consulted books and trainings in order to inform her practice, noting her evolving strategy as an amalgam of principles from Peaceable Schools, routines from Harry and Rosemary Wong, and "the positive aspects" from Assertive Discipline (Canter, 2010). With her students, Ms. W rehearsed scenarios to establish routines at the beginning of every school year. Students enjoyed practicing "talking out of turn" or "not following the teacher's instructions the first time." Ms. W's classroom management strategies became popular among music teachers in the district after she shared them in a professional development meeting. Recently Ms. W's principal asked her to lead the development of school-wide classroom management guidelines.

Findings

Products of data analysis yielded four themes regarding participant classroom management development: (a) learning about myself and the students, (b) turning the situation around, (c) engaging everyone, and (d) continuing challenges and realities. Themes revealed a growth trajectory from early and intense classroom management development to a purposeful focus on strategies to engage and remain responsive to student needs as participants made progress in their careers.

Theme One: Learning About Myself and the Students

Participants emphasized that initial classroom management issues brought an intense focus to their weaknesses as teachers. All noted the mistakes they made as beginning teachers, the stress they experienced, and skills they lacked. They aligned their classroom management development to learning about themselves and, as Mr. M said, "getting comfortable in my own skin." They also cited influential administrators who helped or hindered their progress.

Participants explained the mistakes they made early in their teaching tenure as an inability to see the larger picture of what students needed to grow musically and honor the legacy of what they inherited. Mr. M stated he taught students "fun activities" that were either too easy or too hard, like singing "The Itsy Bitsy Spider" with third graders or introducing Mozart's opera *The Magic Flute* without context. Mr. M said, "There were a fair amount of management problems because activities were not engaging. It took several years to figure out where they [students] were and where I needed to get them to." Similarly, Ms. P expected she could replicate her undergraduate choral context and sing Bruckner motets, and when students pushed back, she struggled to recover. Like Mr. M, her response was to move to entertaining material. Ms. C chose to change rehearsal routines, which backfired with older students who were accustomed to less structure. When Ms. W began the first day reviewing a poster she placed on the wall of 10 rules, stating "…do not, do not, and do not" she said, "They did not work."

Administrators represented powerful influences in participants' classroom management development. Mr. M reviewed management and curricular plans with his principal each week and Ms. D spoke often with a guidance counselor who would give classroom management advice. Ms. C expressed feeling micromanaged by administrators in her first school position and after her third year, sought to find another position in another school district. Ms. P mentioned specific events when an administrator disagreed with her management decision, but created a path forward to work productively with her principal. Ms. B shared a difficult story:

> *I haven't told anybody else this, I am a very sensitive kind of person, but my principal pulled me in, I guess at the end of that year, my first year, or the beginning of my second and he said, "You have got to be the adult in the class." He was challenging me to grow some claws. When I got out of his office I started crying [but] he didn't see it. I thought, he was exactly right. It took years but I finally got the point where I didn't confront students in front of other students. I learned that was a big no-no because you aren't going to win. I would take them out in the hall [and] would say "you are better than that" and build them up. But even with that and all of the other things I was learning, it was so tough.*

Ms. B cited her daily persistence – in her words "a stubbornness to succeed" – coupled with an openness to learn as career-long qualities that kept her returning in the classroom.

Theme Two: Turning the Situation Around

As participants learned more about themselves as teachers, they began to turn their situations around with their students. Participants proposed it was the combination of devising productive structures and routines and building strong relationships that helped to support student learning. Each participant also highlighted a pivotal moment where they realized their classroom management choices needed to reflect them as people because what worked for one person would not work for another. Ms. P explained how her mindset changed early on to accept the slow growth of her program and remain open to what was possible. As time elapsed, she stayed open to change, which in her words, "kept her teaching." Ms. P said:

> *My goal was to get them to invest [by saying], "you signed up for choir, and right now we are singing our favorite jingles or our favorite theme song. What do you want to do next?" My dream was SATB all of the time, and it ended up being one- and two-part…There were kids who got it but they still weren't sure of how it was supposed to operate, what it was like to stand with 20 other people and sing your heart out, and have an audience respond. They hadn't had those kinds of experiences. I was trying to go between the, I call it, "bubble gum stuff," to "Okay, now we are actually going to look at some music." It was this constant juggle.*

Ms. W turned things around by listening to and responding to students' needs, something she had not focused on previously:

> *Kids would come in all of the time and say, "Do you have lotion?" So I went and bought an enormous bottle of lotion…one student came, another came, and then pretty soon, a group came to sit down with me for 20 minutes after breakfast and before school started…I realized for children in poverty, this might be an important thing. It opened up a whole world.*

Simultaneous to building relationships with students before school, Ms. W studied management systems and introduced several routines in the classroom. Several participants discussed practicing routines at the beginning of the year and noticing differences as the students became older, Ms. W saying, "the advantage to being a music teacher with the kids is they grow up with me."

It took a few years for Ms. C and Ms. P to turn things around with their high school students. When possible, they began laying a positive foundation by building one-on-one relationships before students walked into their classroom. Ms. C forged a relationship with the middle school teacher who allowed her to offer pull-out lessons with middle schoolers to prepare their festival music. Though Ms. C

stated it was a breathless time of year, she also indicated, "those [pull-out] lessons are the biggest help and when I start to get to know my students." All participants noted that their management plans broadened to include a variety of ways to give students space. For example, Ms. P suggested a "do over" when students responded with an inappropriate remark and Mr. M used a "chill out card" which students could pick up when they needed it and have a quiet seat in the reading corner.

Theme Three: Engaging Everyone

Participants connected student engagement strategies to their classroom management and a sense of fulfillment as teachers. Data analysis revealed the centerpiece of engaging everyone was "active questioning and problem posing." From the youngest learners in kindergarten general music to the oldest in string orchestra, participants posed questions as a teaching strategy. Questions ranged from convergent to divergent, such as Ms. D asking students, "What string do we start on?" to Mr. M, who, with his fifth graders, wondered whether two student-created ostinati would complement one another in their xylophone composition. Field notes also indicated kinesthetic engagement strategies such as participants facilitating movement sequences, using gestures with warm ups, air bowing phrases, counting with fingers, and tapping and patting.

Participants attended closely to instructional pacing, such as Ms. C who worked diligently on pacing after struggling her first few years. Field notes indicated:

> Ms. C's pacing keeps students on their toes with rarely a second of rest. I hear her say slowly, "Take a breath in sip…sip…sip… Now release." Students start laughing and have a joyful moment together. At the height of their laughter, she says, "Take out your scale sheet and don't ask me for pencils, to use the sharpener, or for reeds. Get them if you need them." I hear her provide a posture reminder and within five seconds students begin playing a Bb scale.

Participants frequently highlighted "teacher tricks" that served to heighten student engagement and minimize management issues. All emphasized nonverbal communication and regularly changing proximity to the students, such as Ms. C who said, "Get off your box (podium) and travel around the room." Ms. P used facial expressions to communicate and Ms. B articulated that "being an actress" was not normally her personality, but that she learned to be overly dramatic or comedic to recapture student attention when it was fading. As participants discussed strategies for student engagement, their speaking voices became animated and their eyes brightened. When I asked about their excitement, participants said that connect-

ing with students brought them back to their lifelong purpose. Ms. D indicated the more she tapped into student growth, the more motivated she felt each workday. Mr. M said, "That is what, I guess, makes it a career, and it makes teaching an art. It is not an assembly line where you are punching out the same part, there is definitely a craft to teaching that you develop."

Theme Four: Continuing Challenges and Realities

At the mid- or late-stage of their teaching careers, participants cited day-to-day management issues, such as Ms. D who grappled with helping students make progress with limited instructional time. Ms. D's frustration became visible in an observation:

> *How many of you have looked at this music outside of class? [Half of the students raise hands]. That's what I thought. There is no way this is going to happen unless you look at it at home – there is no way.*

To address ongoing challenges, Ms. D and other participants focused on proactiveness, communication, and prevention. Ms. P highlighted the trust she built with her students and how she leaned into that trust to give students honest feedback, saying "they trust you through being there everyday—loving them, giving them positive feedback, but being honest and making demands on them." Regarding prevention, Ms. C recently moved her ensemble out of standard seating to another seating arrangement to address the individual issues. She said, "For a week, the atmosphere was pretty negative, because they were mad about it. By the second week, when they realized it was working, they came in happily without reminders. They played better too."

Participants continued to sharpen their management skills through attending professional development sessions and learning from other educators. In the end, participants described striving to accept challenges as part of the life of a teacher while admitting they contributed to exhaustion and burn out. Ms. C stated, "You learn [perseverance] as a teacher and then you instill that in your kids…the metaphor for life and classroom management is pretty profound."

Discussion

Though these data were limited to six mid- and late-music educators from one region of the United States, findings extend extant research and offer insights for teacher educators and inservice teachers. In this study, through experiencing a depth and breadth of classroom management challenges, teachers built confidence

to resolve those challenges, similar to studies of preservice and inservice teachers (Hedden, 2015; Potter, 2021a, 2021b). Findings in this study also aligned with research on effective teaching. Gordon (2002) asserted that an effective music classroom takes shape when educators meet the needs of their students and provide meaningful learning experiences. Participants in this study worked to balance the "amalgam" of skills that Gordon articulated, especially to create a productive learning environment. They focused on relating to students with enthusiasm, improving their pacing, and employing high expectations for student behavior, reflecting extant studies (Button, 2010; C. Madsen et al., 1989; K. Madsen, 2003).

With theme one, "learning about myself and the students," participants emphasized growth that resulted from mentorship, supervision, and professional development, similar to Edgar (2015), Martin (2018), and Potter (2021b). Supervisors, such as Ms. B's and Mr. M's principals, provided direct and constructive feedback leading participants to make changes in their teaching. On-site mentors represented support systems that helped participants work through classroom management concerns and questions around teaching effectiveness. Ms. C and Ms. W leaned on music- and classroom-management-specific professional development workshops to organize effective classroom guidelines and routines. An implication from this study for preservice and new inservice educators is in addition to regular field experiences to build classroom management, teachers benefit from formal mentor programs and the study of classroom management as a discrete and integrated topic.

Similar to Conway (2012), this study's second and third themes, "turning the situation around" and "engaging everyone," illuminated that participants invested in student-centered learning with greater attention. Participants evolved in their classroom management choices over time, taking account of student motivations, attitudes, and perceptions to locate what worked in their teaching context. Reflecting Fuller and Bown's findings (1975), participants experienced concerns around self-survival, their teaching situation, and student impact. They evidenced self-survival (personalities, teacher voice) as a first concern in their teaching career, and then task concerns (repertoire and lesson content, feedback, time use and planning, and musical skills). As participants continued teaching, their focus shifted to student impact concerns (student engagement, motivation, and progress). To move from self-survival, participants regularly unpacked their assumptions and expectations for what being a music teacher meant. In addition to getting to know their students, they found their identities as teachers through regular student interactions and accepting student feedback. Because participants learned how to become teachers for their particular students, they experienced challenges

as they learned how to become effective in new settings. As a result, participants' experiences in this study reflect preservice music teacher research on concerns connected to context (Berg & Miksza, 2010; Miksza & Berg, 2013). An implication for teacher preparation programs is to engage preservice teachers in sustained field experiences with the same P-12 students. Teacher educators might then assist preservice teachers to transfer understandings into new contexts supporting a shift from self-survival to instruction and student learning. Additionally, new inservice teachers would benefit from deep study of the school community and conversations with a variety of teachers in the school building.

All themes reflected the ongoing work that participants engaged in to build self-awareness and cope with the emotional demands of teaching. In addition to modeling and highlighting examples of social and emotional objectives in coursework, music teacher educators might grow their university students' social emotional learning by building discussions and assignments to encourage student reflection on their awareness, coping, and communication (see Edgar, 2017). Similar interactions could be threaded through the curriculum in field experiences and student teaching. For inservice teachers, creating intentional support systems for novice, mid- and late-career educators is critical, aligning with Eros' (2013) study of second-stage teaching research.

Finally, classroom management progress and continuing classroom management challenges influenced these music educators' teaching careers. As beginning educators, teachers viewed classroom management as an "add on" (Ms. P), similar to preservice teachers in Prichard (2017). As teachers developed a style and routine over time, they integrated classroom management into a larger teaching mindset, striving to locate "what worked" to become the best teacher for their students. They described accepting challenges as part of the life of a teacher and provided advice, suggesting that new teachers (a) acclimate to the school's culture before making changes to the program, (b) create lessons where every child can see themselves and be successful, (c) model respect and build trust by staying consistent with students, (d) solicit support from mentors and administration, and (e) heighten attention to instructional pacing and length of planned activities. In our last interview, Ms. W linked her classroom management development with lifelong learning and joy, "Can you imagine going through all of this and the end result not being enjoyment, not being 36 years into it because you love it? I love what I do…lifelong learning and enjoyment would be the underlying thing."

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