EXPLORING A THEORY AND ETHIC OF HOSPITALITY THROUGH AN
INSTRUMENTAL CASE STUDY OF A MIDDLE SCHOOL BAND ROOM

BY

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DISSERTATION

Submitted in partial fulfillment of the requirements
for the degree of Doctor of Philosophy in Music Education
in the Graduate College of the
University of Illinois at Urbana-Champaign, 2017

Urbana, Illinois

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ABSTRACT

In this study I explore and develop a theory and ethic of hospitality through an

instrumental case study of a middle school band program. I begin by presenting a poststructural

view of hospitality founded primarily in the work of Jacques Derrida who maintained that,

"Hospitality is not simply some region of ethics. It is ethicity itself, the whole and the principle

of ethics" (1999, p. 50). Hospitality occurs as a *host* responds to or welcomes a *guest* who seeks

entry into the host's *home*. There is a great deal of explanatory power within the hospitable

exchange due to its metaphoric and ethical coherence with other interactions at all levels of

culture and society, including those that occur within music classrooms. The best welcome is one

that leads to the growth and flourishing of both host and guest, and a deeper understanding of

their shared agency within the structures and spaces that shape their interaction.

Music teachers do not welcome students into an actual home, but into robust and

evolving forms of musical practice—such as school wind band. Practice is defined herein as a

social activity that leads to the growth and flourishing of its practitioners as they collectively

strive towards excellence in the unique outcomes of that activity (Higgins, 2011; 2012;

MacIntyre, 2007). Practices are more than idle pastimes; they are a primary means through

which human beings develop an understanding of what leads to a good life. Music teachers are

thus ethical agents tasked with negotiating the norms of their chosen practice in order to ensure

that all students have opportunity to grow and flourish in the way that only their practice allows.

Hospitality offers ethical and pedagogic insight into the problems and potentials of such

practices.

I utilize the terms and affordances of hospitality as the epistemological, methodological,

and analytic frameworks for a case study of the Eastside Middle School band program (EMS) (a

pseudonym). I spent 33 days across the spring semester of 2016 getting to know the students and teachers at EMS. Data were generated through participant observation during classes and events, individual interviews with 31 students and all three teachers, focus groups with students and teachers, and by gathering key elements of material culture. Key insights include the complexity of structural forces that influence daily life, the wide ranging goods to which students gained access through participation, the intersectional nature of how students are welcomed into and through the program, and the disconnect between the stated ends of the practice and the goods and ends that were realized in students' daily lives.

      I conclude that hospitality should be thought of not only as a poststructural ethic that privileges an unconditional welcome of the unknowable guest, but also as a tripartite Aristotelian virtue. The virtue of hospitality charts a middle way between a welcome that requires complete assimilation of the guest to the norms of the space, and a welcome that is so open that the structure of the practice itself dissolves and denies the guest access to the unique goods that only this practice could provide. Finally I utilize findings from the case study to suggest a pedagogy of hospitality for music education.

For Elizabeth and Cormac,

Home is where you are.

ACKNOWLEDGMENTS

My doctoral colleagues and fellow annex dwellers have been a source of strength and shared purpose. Thanks to Jennifer, Ben, Tim, Channing, Joe, Chris, and Emma for the support, the feedback, the conversations, and the laughter. Thanks also to Mauricio for his friendship and his thoughtful comments on this project.

To "Susan" and the other teachers and students at "Eastside Middle School," thank you for opening your classroom and your lives to me. You trusted me, and I hope I have honored that trust. Keep doing good.

I offer my deepest thanks to my family. My parents, Michael and Liza, have continually given their unending love and support even when I could not quite explain what I was up to. Cormac, my son, has been understanding and honest in the way only a toddler can be. Thanks for the encouragement buddy. Finally to my wife, Elizabeth, whose compassion, grace, support, and encouragement know no bounds. You have shown me what unconditional truly means, and I am forever grateful.

TABLE OF CONTENTS

PROLOGUE

AN UNEXPECTED WELCOME

On a whim I threw my newly acquired (though hardly new) mandolin in the backseat just before I pointed my car southward for the solo drive from central Illinois to Greensboro, NC. The miles rolled by as I took in the beauty of the world around me. Old mountains, worn down by the eons. Mountains that echo with musics that always stirred something in me. It was a long drive, made longer by one lengthy construction site. As I sat waiting for the flagman to allow me to pass, I pulled the mandolin from its case, inexpertly fumbling around on the only tune I had even attempted to learn, "Whiskey Before Breakfast." This was why I had brought it after all; a new toy to explore in the down moments on the trip. Eventually the traffic cleared and I rolled onward.

The next day was a blur of exciting ideas, as conferences so often are. In the evening a group of graduate students gathered around a high-top table at a local microbrewery. The conversation was friendly and warm, getting to know each other and the work we hope to do in the world. The night wore on, and eventually we were down to two. She was a violinist/fiddler who spoke so excitedly about folk music and its possibilities in music education.

"I think that's fascinating! I've always wanted to get more into folk music," I shared, "in fact, I just bought a cheap mandolin on Craigslist. I ended up bringing it on the trip on a whim."

"You brought a mandolin to the conference?! That's great!" she responded, "You should bring it out tomorrow! We're going to jam before the evening reception." We talked a bit more and eventually parted ways, heading out into an unusually cool September evening.

Could I really join in? Folk music is not my area of expertise by any means, and I have barely owned this mandolin for a week. I had figured out a couple of chords, and had that one

tune sort-of learned. The thought rattled around in my head all day. Finally the moment came and I decided to take a risk, to go for it. I entered the garden outside of the music building a little while after the official start time of the reception to find my friend already there with three other musicians. "Brian!" she smiled, "I'm glad you came!" The other musicians shook my hand warmly. I took my spot on a rock and they launched into a tune, one I had certainly never heard of. My fingers fumbled around on the fret board, trying to find my place in the progression. More often than not I was hacking away at some wholly unrelated chord to what the group was playing, yet when the tune drew to a close they were quick to brush off my apology, "Sounded fine to us!" We kept playing. I kept smiling as I tried to keep up. "You're getting the hang of it. Have you learned any tunes yet?" she asked me. "Well…" I hesitated, "I can sort-of fake it on 'Whiskey Before Breakfast.'" "That's a good first choice. With my younger students we call it 'Pepsi Before Breakfast' just to keep it kid friendly," she laughed, "Why don't you start it off, pick your tempo." My nerves got the best of me and I started too fast and it fell apart. Laughing good-naturedly the guitarist turned to me, "Happens to all of us!" We restarted slower, and I had a bit more success. The nature of these tunes made it so that even if I fumbled there was always a fiddle or banjo doubling the melody, sounds intermingling so beautifully, the rhythmic drive more than making up for any minor differences in melodic content. It was a great night, filled with stories of Old Time musicians from the area, the Old Time ensemble at UNCG, and general conversation about folk music. The Grammy award winning local singer-songwriter who was providing entertainment inside ended up joining us on her way to and from the stage. We played and sang long past the official ending of the reception, this group of doctoral students, professors, and one local celebrity. There was little sense of self-consciousness, at least as far as I could tell. Just a shared musical experience. We closed the night with "The Parting Glass",

sung a cappella, harmonies ringing into the cool night air. It was a special moment. We left as

friends, and I walked away with my mind abuzz with possibilities, with a sense that something

important had just happened.

The experience above planted a seed that grew into the following project. These people made room for me, a relative stranger to that place and to that musical practice. They welcomed me and my musical efforts, despite the fact that my presence may have been detrimental to the musical quality of the evening. This simple experience, this musical welcome, had a profound impact on me as a teacher, musician, and scholar. It also encouraged me to become far more involved in my local folk music scene, which has since led to a number of rewarding sociomusical relationships and experiences. Put succinctly, *I am a more musical and fulfilled person because of this act of social and musical hospitality*. I began to wonder how the concept of hospitality might be expanded and utilized towards ethical ends in a variety of musical practices. From that point on I could not help but think in the terms of hospitality whenever I entered a classroom—including the middle school band room at the center of this project. A school wind band is not an old time jam, and each musical practice has its own norms and metrics of success. But that does not diminish the potential meaning and educative impact of being welcomed into a vibrant musical practice. I believe that hospitality, with its attendant ethical and theoretical underpinnings, has something human and good to offer each student, each teacher, each musical practice that makes up the endeavor known as music education.

CHAPTER 1

INTRODUCTION

I welcome you to this exploration, though I cannot pour you a cup of coffee. These words can only be static, and can only find meaning in how you receive them. You may turn away at any moment, or push forward beyond this word of welcome. You can leap from point to point in my carefully constructed narrative. This is the hospitality of the written word—I open myself up to you through this document and can only hope that you will find something good or useful in what I have left here. I did not come to this point alone, and cannot even claim full ownership of this document. It is the same with any home, any institution, or musical practice. The one in power—the host— is only temporary. We are welcomed into the world, are granted and earn our places in it, and are charged with maintaining it for those who will arrive after we are gone. We inherit and are stewards of humanity.

I begin with a personal greeting not to obscure the purpose of this dissertation—which is to explore and develop a theory and ethic of hospitality through an instrumental case study of a middle school band program—but to embody it from the start. Being welcomed has the power to draw us out of the mundane. In the best moments, a hospitable welcome is "an interruption of the self" (Derrida, 1999, p. 51). Hospitality occurs when the self responds to and is changed by welcoming the presence of another. As teachers we are especially charged with offering hospitality to our students, with "unlocking" the world for them (Ruitenberg, 2015). Yet as music teachers we are not welcoming students into our personal homes or even into a broad idea of "the world." We are unlocking a very particular corner of that world, most often in the form of a distinct and evolving musical practice such as show choir, mariachi, hip hop production, choir, rock band, or orchestra. In this document I draw upon MacIntyre's assertion that a practice is

4

Any coherent and complex form of socially established cooperative human activity

through which goods internal to practices are realized in the course of trying to achieve

those standards of excellence which are appropriate to, and partially definitive of, that

form of activity, with the result that human powers to achieve excellence, and human

conceptions of the ends and goods involved, are systematically extended. (2007, p. 187)

Practices are not just idle pastimes; they are one of the primary means through which individuals

experience growth and flourishing.

I posit that school wind band, the subject of inquiry in this document, is such a practice.

School wind band is a form of music making that developed out of the military and community

band traditions (Allsup & Benedict, 2008; Hansen, 2004) but has evolved into its own complex,

coherent, and cooperative activity. School wind band practitioners—teachers and students—

engage in processes that bring about the end results that have come to define school wind band

such as interpretive public performance of new and established works of music and engagement

in civic and academic rituals and celebrations. In doing so they gain access to a unique set of

internal goods—benefits, educative experiences, and understandings of themselves and the

world—that can only truly be realized, evaluated, and/or understood in the terms of the school

wind band. I discuss many of these goods in detail in chapter four of this document.

Band directors, and music teachers in general, are faced with the "impossible" challenge

(C. Higgins, 2012) of maintaining and welcoming students into rich musical practices that

reward long-term engagement within a school system that already places considerable demand

on students' time. Music teachers serve not only as practitioners tasked with maintenance of their

chosen practice, nor as simply public servants in the institution of schooling. They are ethical

agents tasked with constantly interrogating the norm and conditions that govern the practice that

has shaped so much of their lives.

In recent decades scholars have critiqued the school wind band for privileging autocratic and even dictatorial teaching methods (Allsup & Benedict, 2008), for effacing student identity behind militaristic uniformity (Hebert, 2015), and for a lack of relevance in modern society (Kratus, 2007), among other issues. Such critique is a sign of healthy practice; people have been positively and negatively influenced by this practice and wish to see it improved. Suggestions for rehabilitating band have ranged from a focus on democratic action (Allsup, 2003), to blending formal and informal pedagogies (West & Cremata, 2016), to the possible abandonment of the practice itself (Williams, 2011). Each of these reforms, however well intentioned, has the potential to alter band to the point that it is something completely different, thus denying students access to the internal goods and experiences that only band can provide. Some may argue that it would be a good thing to dissolve or alter band entirely, but the students and teacher in chapter four of this document offer evidence that band fosters the flourishing of many individuals.

Scholars have examined debates of reform in school wind band through Deweyan democracy (Allsup, 2012), Confucianism (Tan, 2014), and Foucaultian discourse (Mantie, 2012). Each theory offers its own affordances and limitations. Hospitality, especially as discussed by Derrida (Derrida, 1994, 1999, 2001, 2002; Derrida & Dufourmantelle, 2000; Derrida & Ferraris, 2001), is another useful framework for examining school wind band, and really any musical practice or interaction. In this document I utilize hospitality as an epistemological and methodological foundation, as an organizing metaphor for the complexity of interaction in the practice of middle school band, and as an analytic framework for finding alternative and generative meaning within the mundane. I conclude with an ethically motivated pedagogy of hospitality that suggests a middle way through questions of reform and revolution, and offers a

more humane and nuanced understanding of the practice of school wind band.

I begin this exploration by examining hospitality itself in more detail and breadth. I then offer a vignette from my own life as a band director as a backdrop to consider the tensions of welcome and school wind band through the terms of hospitality. This chapter concludes with an overview of the case study of the Eastside Middle School[1] band program that is the subject of inquiry of this project.

Opening Hospitality

Modernity has commodified hospitality through an industry of restaurants and hotels that provide sustenance and shelter as part of a fiscal transaction. But hospitality is older and more fundamental than its value in a fiat currency, even if the materials exchanged appear similar on the surface. We still see hospitality at a dinner party where guests are offered a seat at the host's table, in a cup of tea poured in preparation for conversation and communion with a guest, in a mug of soup poured by a volunteer at a homeless shelter, in the closed mouth and open ear of a good listener. There is something profound to be found in these relatively mundane exchanges. A shared meal is never truly just about nutrition; it is a symbolic gesture of connection and mutual acknowledgment. All individuals, really all of nature, require interaction and exchange to survive. When those interactions take place within a home—be it a physical structure, conceptual space, worldview, or musical practice—then both host and guest have an opportunity to learn and grow through the exchange.

Hospitality is a key concept in nearly every human religion, society, and government. Hospitality is at the heart of how human beings respond to one another, and beyond the anthropocentric, can even touch on how human beings relate to all elements of the natural world.

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[1] All person and place names in this document are pseudonyms.

A few examples will hopefully shed light on its pervasiveness and add depth to hospitality as a concept. The Judeo-Christian mandate to "Love ye therefore the stranger; for ye were strangers in the land of Egypt" (Deut. 10:19, King James Version) recalls a time when the Jewish people were completely without an identity of their own, not even granted the rights of a foreigner in a strange land. This time of suffering instills the "responsibility to care for vulnerable strangers in their midst, [and] was part of what it meant to be the people of God" (Pohl, 1999, p. 5). It is a reminder that all humanity has suffered, and all humanity is worthy of compassion and hospitality. Further, the act of offering hospitality was itself to mirror the hospitality of God. In another example, the Eucharistic *host* in Christianity is not just representative of the body of God, but also embodies the sacrifice at the heart of hospitality—one in power giving up everything in order to welcome and nourish the unseen, unknowable guest. In Islam hospitality is a recognition of the potential divinity of the guest, as in much Islamic verse and poetry, "God is portrayed as a guest for whose visit one must be always prepared, since a visit by a stranger, be he friend or foe, offers an opportunity to transform rancor and anger" (Akpinar, 2007, p. 24).

Hospitality also functions in terms of social justice and righting of human cruelty, for "the opposite of cruelty is not simply freedom from the cruel relationship, it is hospitality" (Hallie, 1981, pp. 26-27). Legal documents, such as the European Union's Dublin Regulation (http://www.ecre.org/topics/areas-of-work/protection-in-europe/10-dublin-regulation.html), create rules and regulations that govern political asylum—whether individuals have the right to be welcomed into the safety of a country that is not their home. As I write this document the political landscape is rife with issues of hospitality: political conversations around the personhood and rights individuals who are transgender, the status of undocumented immigrants in the United States, and the incarceration of a disproportionate number of black and brown men

(Alexander, 2010), to name a few. Government representatives make decisions about the conditions of welcome, deciding who is allowed to stay and who is even allowed to be considered a person in the eyes of the law.

At its best, hospitality creates opportunities for generative interaction and mutual acknowledgment. This is possible as the host of any given home recognizes their own fallibility and partiality and seeks to engage with those from whom they might learn to be otherwise, to make their own home and the broader world a better place. At its worst hospitality may contain elements of salvific marginalization, where the guest is seen as having a deficit and the host is seen as the only one with the agency to offer benefit. But such an exchange is hardly a true act of hospitality, as the host in that situation has not fully realized the humanity and shared experience of the guest, has not truly opened a seat at the table. They are only affirming their own power and further entrenching their sedimented understanding of the world.

Hospitality as Metaphor

At the center of all of these disparate examples and scales of hospitality is a threshold—the nexus through which individual agency, sociocultural norms, legal strictures, policies, structural limitations and affordances, and a variety of other factors interact to shape the experience of being welcomed into an actual or metaphorical home. The threshold is a useful metaphor for considering a range of ethical problems, including the problems and potentials of school wind band. The power of metaphor is its utility for explaining one thing—music education, wind band, a musical interaction, etc.—through the terms of another—hospitality. Metaphor is not just a linguistic device; it is one of the ways in which we make sense of our world.

Lakoff and Johnson's (1980) classic example "argument is war" makes the point that

cultural understandings of verbal disagreement are couched in the terms of armed conflict. Arguments are "won or lost," one must "defend their position" in an argument, those positions are often seen as "entrenched." We think about argument as we think about war. How would disagreement be changed in a society in which the dominant metaphor for argument was "a partner dance?" The affordances of the new metaphor are that the individuals in the argument must move together, must share space with one another, must give and take, and that there is not necessarily a "winner" or "loser" but rather an experience in which both sides may have been changed. A change in metaphor can change behavior, can create a new reality.

Lakoff and Johnson posit that "no metaphor can ever be comprehended or even adequately represented independently of its experiential basis" (1980, p. 19). Hospitality is especially useful as a metaphor because of its pervasiveness in society and inherent scalability. There is no member of society who remains untouched by the actual experience of hospitality, even if just by its painful absence. As I will show, this is applicable in music education because there is structural and experiential coherence between being physically embraced and ushered into a home and the interactions that occur when affirming the musical contributions and physical presence of a guest in a musical experience.

In this way any interaction or practice, musical or otherwise, is not literally a home, but it can be seen *as* a home. A home is a private place, where a school classroom is a public place. Yet no home remains unaffected by the outside world, and each classroom can harbor private moments and cloistered experiences as individuals interact therein. Public and private are unstable categories. A home is defined not only by ownership but also through habitation and belonging. An individual can inhabit a physical environ such as a classroom, a musical moment such as an old time jam session, or a musical practice like school wind band. Even the mind itself

functions as a sort of home. The role of guest and host can shift as well, but most often in music education we conceive of the student as guest, the teacher as host, and the musical practice as home. The teacher, as practitioner and host, has a responsibility to maintain and renovate the home for future generations, but also must respond to the student guest who seeks entry. The threshold is the point of tension, the rough ground on which ethical decisions about access, equity, and justice must be made.

To illustrate this model and provide context for further discussion, I turn now to a formative event in my own past as a high school band director. This particular student forced me to consider the conditions that I placed upon the threshold of the band room and band practice that I was tasked to maintain. This event was one of the first that began to stir up my own understandings of music education and norms of wind band and put me on the path to writing this document.

Living with the Unwelcome

It is an exceedingly hot day in August, the sun beating down on the wilting grass of the soccer pitch. Students march in a slow, quiet line from the band room, through the campus, to the farthest corner of school property where the field crew is working frantically to finish relining the field. It is about a half mile from point to point. I walk next to the group, quietly talking with the drum major about the plan for our rehearsal. A half-muttered "this is so stupid..." floats up to my ears, and I don't even need to turn my head to name the dissident. Joey is a freshman tuba player with an infuriating sense of humor, a proclivity for brooding loudly, and one of the best young musical minds that I have encountered. Outwardly I manage to ignore the comment, though I am fuming inside. This matters to me. By "this," I mean this marching band, this musical practice, this group of individuals, this rehearsal, this school, all of this. I am at a

point in my career that I take student dissent personally. Doesn't he understand that his complaining is hurting morale?

We all arrive at the field and go through the routine: stretching and cardio, fundamental marching techniques, music warm-ups. The whole time I can see Joey's shoulders slumping, his efforts minimal, his snarky commentary just quiet enough to avoid detection but loud enough to distract his neighbors into suppressed giggling. Did I mention this was a hot day? Clothes are soaked in sweat in the first twenty minutes, and water breaks are a frequent necessity. But the kids work hard. Really hard. And they sound great. As I walk through the field during a run through I pass in front of Joey for a moment and shake my head. He sounds so fantastic, a full, rich, characteristic tuba sound that is the envy of his section mates. His sense of pulse and musicality is superb. As rehearsal winds to a close I pull him aside for a "talk." "Joey, you sound so great out there," I try to encourage him, "but why do you have to complain so much? You have so much potential! And people listen to you, both musically and socially. You have it in you to be a leader in the group." His eyes are downcast the whole time, his body language says that he feels cornered and uncomfortable by the exchange, and he offers no response but a shrug. We walk away from each other, neither of us better for the exchange.

The lunch bell rings the next day and I open the door to greet the jazz band students on their way from the cafeteria. Joey enters, his new bass guitar in hand. He's visibly excited, running right over to the amplifier and cranking it up. I admire the instrument—a Fender J-bass, natural finish. But even more I admire Joey's playing. The other students mull around, preparing for rehearsal. Joey's amp gets louder and louder, his playing sounding less and less like jazz. Brandon, the guitarist and Joey's close friend, has joined in. The tune has decidedly shifted from Count Basie to Bad Religion. Other students are getting their instruments out and trying to warm

up before the bell. They give the duo dirty looks, and frustrated words. Looking back, I see where these students learned this behavior and response. It is a mirror of my own. I walk over to him, agitated. "Can you work on the music for class please? We have a concert next week." The same dejected look, the same frustration from yesterday afternoon. "I don't want to play that stuff, I just want to play."

A few weeks later Joey's parents are sitting in my office. "He just can't stand marching band. He is miserable," his mother says to me, "and we encourage Joey to make his own decisions." Joey sits there, head down in his quiet, dejected mode. "Well, the band handbook is pretty clear that marching band is part of the curriculum. If he drops marching band he is going to have to drop band entirely," I say sternly, "but the rule does not hold for jazz band rhythm players, so he could continue to do that." After they leave my office I turn to my computer to take Joey's name off the roster, sign that his tuba was returned, and walk out to empty out his music folder.

Joey continues in jazz band through the spring semester, and we continue to butt heads over his behavior and his inability to conform to the musical norms of the band room. I am frustrated with him, but deep down I am frustrated with my own inability to reach him. On the outside I have to hold to the rules and structures of the band program, but inside I know that the band program didn't fit Joey. If he wants to continue in band he will have to conform to the norm for the good of the group.

Here Joey was seeking out a place to be musical in school, but I was only able to welcome him into a musical world where he could not find a home. I was open to his presence, but only when his presence fits the mold. Tuba player. Jazz bassist. I wanted to welcome him into a world that was not his. He wanted to be musical, but could not fit the musical mold I created.

Some might say it was his fault, that he was simply lazy or lacked discipline. I am not convinced

of that. Some might say that he should simply move on and do something else in school. But he

loved music, and I was the only music teacher. How many Joeys are there at my school? In the

world? How many students are turned away from the doorway of the music classroom? How

many are turned away by the idea of school music before they even play a note?

Knocking on the Door of Music Education

At the entrance to every school music classroom is a tangible threshold. Crossing this

threshold is a simple and happy action for many school children. They enter willingly, and are

well aware of what they will find on the other side. Time and again we have seen the school

music classroom serve as a valuable community of belonging (Abril, 2013; Morrison, 2001),

even as a home away from home (Adderley, Kennedy, & Berz, 2003). Many students find

comfort in the norms and structures of the music classroom, they engage with peers of like

interests, and they find the ways of being musical taught within appeal to them on multiple levels.

Other students experience that threshold differently. Students such as Joey enter looking for a

place to express themselves and develop musical skills of their own choosing. They assume that

a school music classroom is one thing from the face it portrays to the world, but walk away when

reality is incongruous with that image. I imagine that Joey's story will ring true with many band

directors, with many teachers in general—a student with "so much potential" who seems unable

to fit the mold of a traditional school music practice. Joey is one of the reasons that I am writing

this document.

To return to the metaphor of hospitality, Joey's presence forcefully called me to a

threshold; not only as a band director, but also as a human and musician. At the threshold of the

band room Joey discovered a set of norms and values to which he was unable or unwilling to

conform. I did not actively turn him away; I simply adhered to the established rules and maintained what I saw as the integrity of the musical practice in which I was the host. Hundreds of other students crossed the threshold of the band room each day, and flourished in the system as it was. At the same time, and likely without intending to do so, Joey also approached the threshold of my personal experience and planted a seed of doubt. I could have written off his actions as immature misbehavior and placed the blame on him as not meeting the conditions of being truly welcomed into the band program. But his complicated presence—so musical, yet so frustrated—called me forth from my assumptions and conservative understandings of my musical world. Now that I have recognized that presence, now that I have seen his incongruity from my worldview, I am changed. In being open to him as human and musician, I have had to alter my internal understanding of what school wind band as a musical practice can and should be.

In the following paragraphs I offer a glimpse of five interrelated and overlapping ethical dimensions of hospitality: response/responsibility, power, intersubjectivity, conditionality, imperfectability. I will discuss each in the abstract metaphorical terms of hospitality and will then consider each through Joey's story and the silent resonances in the gaps of his story. These elements are not the only ethical dimensions raised by the concept of hospitality, but provide an introduction to the utility of the metaphor to excavate ethical import from beneath the surface of the mundane. These dimensions are threaded throughout the document, though perhaps not always explicitly named.

To the first point, the presence of the guest requires the host to respond. In the most common examples, a guest's presence is announced by a physical form at the actual threshold of the home. Yet there is a conceptual moment at play in the presence of the guest. Joey stood at the

15

threshold of the band room and was turned away. His presence did not change the structures of the band room. But his presence *did* change the home of my mind as host. I couch this tension in terms of responsibility. On the one hand, the host has a responsibility to protect the integrity of the home. On the other, the host must respond to the guest. An ethical dilemma arises as these two points come into conflict with one another. This tension is visible in music education as music practices that reward long-term engagement—such as school band—come against an educational climate in which all students should have equal access to instruction at all ages. Even more pointedly, this tension arises when the host, as practitioner, feels a responsibility to alter his or her expression of the practice in response to the needs of an individual. I believe that the responsibility toward the individual student has been given short shrift in favor of demographic categories and group identity. This is a call for teachers to see students through human eyes first, not just through the lens of a practice.

In traditional notions of hospitality, the host is the one with the power to welcome or turn away the guest at the threshold. As shown above, the host is responsible for maintaining the home. In Joey's case, I had the power to turn him away. But I also had the power to restructure the space in response to his presence. I had the power to cede some of my own control of the musical experience to him and his classmates. Yet this traditional sense of power can gloss over the fact that it is the presence of the guest that first motivates action. Joey was constantly having an impact on his peers' musical experiences. How can a music teacher navigate this issue of power? Hospitality's focus on interaction between individuals, rather than the imaginary average of a group, may offer a new angle on these issues.

Hospitality is an interaction and interaction does not truly take place in the individual. It is an intersubjective concept, decentering traditional notions of the rational subject in favor of a

sense of co-constructed identity, meaning, and action (Ruitenberg, 2015). The host and guest perceive one another across the nexus of structures, norms, rules, and expectations between home and the outside world. No home is perfectly sealed from the outside, and few barriers are impermeable. In Joey's case, I can confirm that my identity, meaning, and action have been altered after meeting him at the threshold of that musical experience. So too have the social and musical spaces of which I am now the host. I cannot confirm it empirically, but I imagine that Joey's identity and perceptions of school music were also altered in that meeting. Highlighting intersubjectivity challenges traditional notions of the student as empty vessel, and that the teacher is the prime actor in an educational space. Musical intersubjectivity challenges the perception that band, or any other school music practice, is a sealed tradition, while recognizing the ways that so-called outside influences are constantly acting upon the tradition.

A guest at the threshold must meet certain conditions prior to be welcomed into the home. Most often this is a simple thing, a host recognizes the guest as invited and allows them entry, or perhaps the host is confident that the guest holds no malice and safety is assured. Joey could not meet the condition to conform to the norms of the band program. Perhaps conformity at some level is a necessary condition to maintain the home of band, yet one could think of a number of conditions that would be far more problematic. When the home is a public space—such as a school—and the condition is less innocent—such as institutionalized racism—then the issue becomes far more pressing. Unjust conditions are not enacted or maintained by any particular individual, but are woven subtly into the threshold by the expectations of inside and outside. Hospitality draws attention to these conditions, and without attention nothing can improve.

Hospitality is imperfectible. There is no final, unconditional hospitality. It is ultimately impossible. If the host allows anyone and everyone to enter unimpeded and act as they will, then

17

there is no longer a home at all. This is an important point for musical practices, such as band. I could have altered the structure of the band to welcome Joey exactly as he was. But doing so would undermine the structures that kept the band together. Perhaps things would not have fallen apart entirely, but something would have been lost. Being hospitable means having a home in which a guest can feel comfortable. Decisions about how much to change the practice of band require ethical deliberation and care. Adopting pedagogies and musical elements from outside the practice of band might serve some students. But if those outside elements change the band too much then no students will have access to the internal goods that make band a unique and vibrant musical practice unto itself. There is no simple solution to this issue, no bright line between right and wrong. It is the ethical tension, the aporia or impassable path, that teachers must navigate each day. To protect the practice and ensure that its internal good remain intact for future generations of students, or trust that altering the practice to make room for Joey will bring about good of another kind? I believe that Joey's story offers a glimpse of the ethical dimensions of hospitality; dimensions that offer a more nuanced image of the challenges inherent in school music teaching and learning.

The threshold of hospitality brings student, teacher, practice, and public into tension with one another and challenges any ethical system that would focus too closely on one element without considering all of the others. Joey challenged me as both person and teacher. His presence brought me into that threshold, where I was forced to act despite the ethical impasse I faced. How might I have acted differently if my metaphor for band had been more closely aligned with hospitality? What else can hospitality reveal about the ethical challenges faced by teachers on a daily basis? Perhaps hospitality can also offer insight into the perennial problem of education: Who (and what) is welcome (or not) into our classrooms?

Overview of the Study

In this project I explore and develop a theory and ethic of hospitality through an instrumental case study (Stake, 1995; Thomas, 2011) of a single middle school band program. Three purposefully flexible research questions guide this inquiry:

1. What social and musical interactions are occurring in this band room?

2. How might those interactions be analyzed in the theoretical and ethical terms of hospitality?

3. What insights does this analysis offer to the ethics of music education?

I begin by charting the ethical landscape of music education, following the path from an ethical focus on students (Allsup, 2012; Regelski, 2012), to teachers (C. Higgins, 2011; Woodford, 2005), to practices (Adderley, Kennedy, & Berz, 2003; Morrison, 2001). I then explore the concept of hospitality as it appears in the literature, especially in the work of Jacques Derrida (1994; 1999; 2001; 2002; Derrida & Dufourmantelle, 2000; Derrida & Ferraris, 2001) and those who take up his line of inquiry in education (Ruitenberg, 2011a; 2011b; 2015) and music (L. Higgins, 2007; 2012; Lapidaki, 2016; Phelan, 2007; West & Cremata, 2016). This exploration concludes with my assertion that hospitality not only functions as a post-structural ethic of unconditional welcome between self and other, but also as an Aristotelian virtue that can help to maintain the goods offered by traditional musical practices.

From there I present my design for a case study of the Eastside Middle School (EMS), a district middle school in a mid-sized Midwestern town anchored by a large land grant university. Approximately 900 students are enrolled at EMS, with 168 in the band program during data generation for this project. Three teachers lead the band. Susan, occasionally also called Ms. C, is the head director with over 25 years of experience at EMS. She coordinates the program and

directs the selective extracurricular concert band along with the sixth and seventh grade band classes. Brandon is in his second year at EMS and leads the eighth grade band and sixth grade percussion at EMS. He spends the rest of his day directing the high school marching band and assisting with other high school and middle school ensembles. Kimberly is also in her second year at EMS where she directs the jazz band, a selective ensemble that meets before school, and assists with other classes in the afternoon. She spends the majority of her day travelling to teach band at the seven local elementary schools.

Data were generated between January 4, 2016 and April 4, 2016. The data record includes my field note record as a participant observer during 35 days of class observation (Emerson, Fretz, & Shaw, 2011), a demographic questionnaire of students, transcriptions of individual interviews with 31 students and all three music teachers (Kvale & Brinkmann, 2009), transcriptions of four grade-specific student focus groups and one with teachers (Kamberelis & Dimitriadis, 2013), along with several important pieces of material culture (O'Toole & Were, 2008).

In my analysis of the data record I sought out seemingly mundane moments that were pregnant with alternative explanations when viewed through the theoretical framework of hospitality. My presentation of the case balances the need to describe the EMS band room in detail and my desire to keep hospitality at the center of the project. The resulting "assemblage" (Jackson & Mazzei, 2012) stands both for and against interpretivism, balancing the qualitative tenet that participant voice is primary with the post-structural assertion that there is as much to be learned in silence and subtext as in direct utterance (Mazzei, 2004). In this interpretive stance I claim my place as researcher. The project, its theoretical framework, the analysis and presentation of the case, and the implications that follow are all of my own design and do not

necessarily represent the stated positions of the participants. This does not mean that I have been unthinking or dismissive towards the participants, quite the opposite. The most challenging part of this project has been found in the ethical difficulties inherent in trying to reinterpret and carefully reframe the utterances and experiences of students and teachers whom I hold in very high regard, people who I have come to call my friends and colleagues. The final chapter draws conclusions from the case study and offers implication for practice and research.

(De)limitations of the Study

I have focused my attention on a single band program, one with which I am intimately familiar. Prior to data generation I spent portions of the previous four years in that classroom: supervising student teachers, coordinating early field experiences, working with young musicians, and just forming collegial relationships with the teachers who were my neighbors. In some ways this familiarity functions as a limitation, as my previous experiences in this program and with these people surely influenced the ways in which I interpreted the data. On the other hand, this depth of engagement and comfort granted me deeper insight in comparison to a site in which I would have had no prior experience.

I cannot portray the EMS band room in the depth and detail that it deserves. Because of the instrumental nature of my project I have to leave too many wonderful quotes, interactions, and moments on the proverbial cutting room floor. Even a single day in the life of this band program and its participants is so jammed packed with meaning that it would require volumes to do it justice. A great many good things happened in the band room during my fieldwork, and a great many more happened in the times in which I was not present. I have tried to include what was good and right about this program in my analysis, but I have also had to establish some critical distance in order to consider how things could be different. I have attempted to present

the complexity of these participants' lived experience, especially the tensions faced by these teachers who care deeply for these students and make the best decisions they can in the midst of difficult circumstances. Above all, I have tried to be honest about my intentions and position.

I cannot go deeply enough into Derrida's writings, the history of phenomenology or the rise of poststructuralism. I cannot point back to the specter of Marx who haunts Derrida, nor can I do justice to his personal and/or philosophical relationships to Levinas, Heidegger, Saussure, or others who were influences on him and to whom his work was a response. I cannot go deeply enough into the work of Aristotle or other foundational writers in ethics, relying instead on scholars who have applied their ideas to music education. Perhaps I have not gone deeply enough into any of these authors, but I have gleaned a great deal from their work. I have done my best to point back to the voices that influenced me, recognizing that even as I claim this work as my own I am indebted to the wisdom of the past.

Looking Forward

The next chapter examines ethical questions of reform in music education, and further develops hospitality as a tool for answering those questions. Chapter three presents the methodology for the case study, including the conceptual design, methods of data generation, analytic framework, and a description of the research site. Chapter four is the case of the EMS band program, in which the theory from chapter two is brought to bear on the data record. In the fifth chapter I employ findings from the case study to expand the definition of hospitality and provide a pedagogy of hospitality. I conclude with some implications for research and with a word of gratitude and parting.

CHAPTER 2

AN ETHICAL AND CONCEPTUAL THRESHOLD

In this chapter I develop the theoretical framework for this project, and offer the following few paragraphs as an overview. I begin with an exploration of ethics in music education. Professional ethics is too often associated with a bare minimum of training, and simple rule following—prohibitions against stealing or having inappropriate relations with subordinates (Lien, 2012). Yet ethics should be all that and much more; seeking a way of being in the world that brings about right and good results toward human flourishing. If teaching (music, band) is an ethical act, and if ethics is concerned with questions of the good, then an ethical teacher must ask a great number of questions including: Why bother working for the good? Good for whom? Good according to whom? Good *for* what?

Music education scholars have approached these questions through a variety of formal ethical systems, and disagree not only around the means and ends of these systems, but also about what/who should motivate ethical action. I trace the locus of ethical responsibility in scholarship from student (Allsup, 2012; Allsup & Benedict, 2008; Regelski, 2012), to teacher (C. Higgins, 2011; Woodford, 2005), to musical practice (Adderley, Kennedy, & Berz, 2003; L. Higgins, 2012; Morrison, 2001), in order to build a case that a myopic focus on any single position may miss the larger ethical picture that an ethic of hospitality can illuminate. At the conclusion of this section I spend time exploring Aristotelian virtue ethics, especially as they relate to MacIntyre's (2007) concept of practice.

I hold that band is itself a practice, one replete with internal goods that can only truly be realized and evaluated though experience in that practice. MacIntyre (2007) posits that practices are one of the primary means that human beings develop virtue and work toward the good.

Teachers and students flourish in these practices, and maintain them through their collective efforts. Yet the negotiation of these practices must be dealt with carefully to ensure that traditions and norms do not turn into unjust and/or harmful conditions for entry and participation.

In the next section I return to hospitality as metaphor to consider and inform the ethical tensions in music education. A metaphor is useful for examining one thing—a middle school band—through conceptual alignment and understanding of another—hospitality. The better our understanding of each element, the more informative the relationship becomes. As alluded to in the introductory chapter, hospitality is a near ubiquitous element in human societies. Each reader of this document already has a personal understanding of hospitality, defined through his or her own experience. Unfortunately its ubiquity can also render it flat, staid, and prosaic. The second portion of this chapter examines hospitality through the work of Jacques Derrida to breathe life into the concept, to make the familiar strange again.

Derridean hospitality provides weight to the metaphor, and ultimately to the ethic of hospitality in music education—a threshold where teacher as host, student as guest, and musical practice as home, meet in the milieu of the institutions of public and education. Action towards any of these elements has an impact on the other. I argue, contra to other scholars in education (Ruitenberg, 2011a; 2011b; 2015), community music (Balsnes, 2016; L. Higgins, 2007; 2012; Phelan, 2007;) and music education (Lapidaki, 2016; West & Cremata, 2016), that an ethic of hospitality functions not *only* as a poststructural ethical response to the presence of the other, but also, and rather paradoxically, as an Aristotelian virtue between the vices of assimilation of student identity and dissolution of practice. In other words, hospitality in music education is about ensuring students and teachers are not just welcomed, but are welcomed into robust and meaningful musical practices.

Ethical Systems in Music Education

The study of ethics has been a central task of scholarship and philosophy throughout recorded history. While this literature is deep and broad, I will focus my inquiry on a few key figures and positions from the philosophy of education and music education and closely related fields. This project does not necessarily concern descriptive ethics, a field of study mostly under the purview of anthropology and sociology that documents the ethical systems of various cultures. The focus here is on normative ethics, which attempts to provide more prescriptive answers to questions of rightness and goodness from a variety of angles (Richmond, 1996). To be succinct as possible, ethics is about "the good"—creating the good in the positive sense by acting to bring about good results, and in the negative sense through avoiding the harms of inaction, inattention, or injustice. Ethics has been around for such a long time because good and harm are difficult to truly define. There is no state of ethical perfection; it is a constant process of negotiation and adjustment. Ethical consideration in music education must be robust and responsive enough to encompass the full range of possibilities of the teaching profession. The following is a brief overview of four primary ethical systems utilized by these authors that will help to clarify the various angles from which ethics may be approached.

Deontological, or duty, ethics focuses on what ought to be done by establishing rules, norms, and obligations to which the ethical actor must adhere. Ethical duty in music education stems primarily from the fact that teaching is a helping profession. This means that teachers are obligated to bring about good results in the lives of students (Regelski, 2012). Yet the teaching profession is a part of a larger public education system, and thus serves both students and the public at-large (Allsup, 2008). As Regelski (2012) frames this point, teachers are first responsible to the "overall social, political, intellectual, and economic functions of schools" (p.

284) and secondly to "contribute in functional ways to graduates' musical abilities and options" (p. 284). In addition to these duties to persons, music educators teach within distinct musical practices (band, general music, hip hop education, orchestra, choir, etc.), and as such are also ethical caretakers of those practices, tasked with ensuring that practitioners (students) have the opportunity to access the "internal goods" unique to that practice (C. Higgins, 2012).

Regelski (2012) provides a slightly finer grained, classroom level list of duties for music teachers. He states the primary duty is to provide the functional benefits for which the profession exists—helping students to become more musical. Other duties include to do no harm, to provide for the right of students to be safe, to be fair and just, to provide beneficence for the needy, to allow and promote free expression, and finally to treat people never simply as means, but always at the same time as an end. Allsup (2012) echoes these final two points in particular, couching his argument in terms of the *moral* obligation for music teachers, specifically band directors, to "do more" to benefit students' creative musical functioning and moral reasoning. Both authors also mention the duty for music teachers to avoid the harms of teacher-centered and program-centered curricula, emphasizing that teacher and program exist to serve students.

One critique of deontological ethics is that these rules and obligations exist a priori of context and should be followed regardless of problematic outcomes. These are categorical statements, in the vein of Kant's famous imperative to "act only according to that maxim whereby you can at the same time will that it should become universal law" (Regelski, 2012, p. 287). In contrast, teleological, or consequentialist, ethics focuses on the outcomes of actions. The better the outcomes of a choice, the more ethical that choice must have been. "The ends justify the means" (Richmond, 1996, p. 5) and potential positive outcomes must outweigh potential negative outcomes. According to Regelski, the teleological view of music teaching is that

"school is most ethical when it clearly serves the greatest number of students in ways that are clearly useful for their present and future musical well-being" (p. 294). Teaching decisions under this system are treated as hypotheses that must be tested in order to determine their ethical utility.

The teleological view is respected because of its focus on actual outcomes. Yet outcomes and consequences cannot always be anticipated accurately. Virtue ethics focuses on human flourishing—"the good life." Good is a result of the ethical agency of the individual actor who must develop a "disposition for practical judgment based on an idea of 'the good' to be served by an action" (Regelski, 2012, p. 295). This system generally traces its roots back to Aristotle, who posited twelve virtues of ethical character: courage, restraint, generosity, dignity, honorableness, proper ambition, patience, truthfulness, wittiness, friendliness, modesty, and righteous indignation (Aristotle, 2009). These virtues are not defined simply by their presence or absence but are located between a pair of related vices. For example, courage is found when the individual deals ethically with fear and thus avoids the vices of cowardice and foolhardiness. This triadic form is useful for showing that ethical choices are seldom either/or, rather that they fall along a continuum of goodness. In this system, *praxis* is the intellectual virtue that "puts knowledge and skill into the service of the always unique needs of people" (Regelski, 2012, p. 297). Praxis must be guided by practical wisdom, or *phronesis*.

> Teaching is properly a praxial endeavor: it is not the kind of *techne* (craft) that employs standardized, routinized, craft-like teaching practices and methods. Instead, it is a profession and thus ethical "doing" that exists and is practiced to serve the needs of students and to make a functional contribution to society. Ultimately, it involves an accumulated practical wisdom that is built from a history of promoting 'right results.' (Regelski, 2012, p. 298)

A professional ethics of music education must take all of these systems into account: a system of duty to act and avoid harm, a system for considering the consequences of action, and a system for developing the ethical capacity of individual actors. These systems, taken together, offer a way to discuss the specific means and ends of ethical action in music education. In the next section I turn to the literature to gain perspective on the current ethical discussions in music education scholarship, especially as related to school wind band. It seems that education is caught up in a push to consider the student as the ultimate ethical locus of education. Reforms towards this end may result in unethical consequences, as teacher flourishing and robust practices are ultimately also essential for student growth. All facets of the ethical relationship must be treated with care.

Ethical Foci in Music Education

Richmond (1996) challenged the profession to engage in conversation about ethics and morality. In a move that still resonates two decades later, he offers a litany of questions related to the conflicted interests that plague music education. A sampling includes: Who should be taught music in the schools? Under what conditions? What musical cultures should be emphasized? The limited recent scholarship on ethics in music education is mainly couched in terms of seeking redress for what has been determined to be unethical, and even unjust, in the profession. The locus of this ethical redress shifts through the literature from a focus on the student, to teacher, to musical practices themselves. Scholars generally agree that, as stated previously, the profession exists to serve the good of the public and its students. But the means and ends of that good vary widely, as does each scholar's care in ensuring that action towards one locus does not create adverse effect at another.

Students. Regelski (2012) posits that the ultimate good of music education is to

discernibly advance the musical functioning of graduates. He further argues that the "increasingly threatened existence of school music" is due in large part to the failure of the profession to rectify the observable difference "between the *benefits promised* by the teacher or program and the *actual consequences promoted* for the musical well-being of students and graduates" (p. 295, original emphasis). Many music programs exist to serve the professional gain of the teacher to the detriment of the student, such as primarily competitive ensembles with exclusionary auditions that do harm to students (Allsup & Benedict 2008). Teachers in these programs may use students simply as means to performance and professional ends, rather than recognizing students as ends unto themselves. Likewise, the whole of music education has too exclusive a focus on culturally disconnected musics (e.g., the Western classical canon) which may be unfair as this emphasis denies students access to musics that are seen as relevant and meaningful outside of schools.

Allsup (2012) agrees that the locus of ethical responsibility in music education is the life of the student. But he differs from Regelski in a few key ways. First, Allsup focuses on a particular musical practice, the pervasive North American public school wind band model, rather than a general sense of music education. Second, where Regelski (2012) suggests the primary ethical end of music education is to produce functional musical benefits in the lives of graduates, Allsup turns to the Deweyan notion of moral qualities to suggest that band is an ideal space for developing these attributes in students. As he states, "because the band experience is situated at the intersections of art, community, self-interest, and public schooling, band has the capacity to serve as an exemplar of what moral education could be" (p. 180). Moral education is "the cultivation of those human potentialities, powers, and individualities that enrich and enlarge a young person's life as she moves through the world with others" (p. 180). The impetus for

29

Allsup's development of his moral framework rests on a series of critiques of current band practice, in which the identity and agency of the individual student is subsumed by the group effort, where the musical roles of each student are extremely limited and dependent upon the director, and where the practice has become disconnected from everyday life. Allsup tempers his critique and affirms that band can serve as a site of human flourishing if teachers and practitioners would focus on the internal legitimacy of band, rather than on external comparisons. Band is a part of the public trust, and the "moral ends" of public schooling are to "equip young people to be independent thinkers and actors, to free them from adults' care so that they might not only shape and direct an unfolding world, but also reimagine it" (p. 182). Strict adherence to tradition for tradition's sake is not enough, as teachers have an obligation to be more thoughtful and create more room for student agency.

Teachers. Allsup (2012) and Regelski (2012) are not the only scholars who critique current practice for its treatment of the individual student (e.g. Kratus, 2007). But they are among the few who speak in terms of ethics about teacher actions bringing about the good in the lives of students. Others maintain that teachers themselves should be more than simply servants of student needs. Woodford (2005) argues that simply fulfilling the musical needs of students is not enough, they also have a duty to function as public intellectuals. He writes, "music teachers are obligated not just to challenge the authority of tradition and the status quo but also to envision, instigate, and guide positive change" (p. 89). C. Higgins (2011) tentatively agrees that teachers are tasked with bringing about the good in the lives of students, but he is deeply troubled by the "asceticism" that he sees inherent in narratives of altruism in education. Teachers are expected to give and give, with little regard for their own selves or becoming. Other helping professions (lawyers, doctors) have access to similar internal goods and a sense of helping others,

but are not expected to inhabit a subservient role. Teacher burnout occurs as professionals

succumb to the pressures of a workplace that lauds self-forgetfulness and self-sacrifice. Perhaps

even worse is teacher "burn in," Higgins's term for when professionals are crushed by the same

pressures but remain in the profession to the detriment of themselves and their students. In a

novel move, Higgins suggests that "achieved and ongoing self-cultivation on the part of the

teacher is a necessary (though not sufficient) condition for fostering self-cultivation in students"

(p. 3). A myopic focus on bringing about the thriving of students can miss the point that "the

thriving of the music educator is implicated in the practice of educating musically" (Bowman,

2012b, p. 8).

      Practices. These discussions of the persons involved in music education can cloud the

importance of the practices of music education. C. Higgins (2011), channeling Alasdair

MacIntyre, reminds music educators that "practices do not sit at the endpoint of ethical reflection,

passively awaiting ethical understanding to guide them, but are themselves formative of ethical

understanding" (p. 47). A practice is "any socially rooted, complex, coherent, and cooperative

activity that grows over time into its own ethical world" (C. Higgins, 2012, p. 224). Each

practice offers its practitioners access to a range of internal goods, which can only be articulated

and evaluated in terms of that practice and can only be appreciated by those who engage with the

practice. Practices also offer practitioners access to a biographical genre (C. Higgins, 2011), a

category of identity uniquely associated with that practice that is a model of how one might live.

Practices are maintained in the tension between conservation and evolution of the internal norms

of the practice, and the health of a practice can be seen in practitioners who negotiate these

tensions among one another. Music teachers, as practitioners, are ethically responsible for

maintaining the practices that have facilitated their own flourishing.

While some look to a general sense of music education as its own practice (Bowman, 2012b; C. Higgins, 2011, 2012; Regelski, 2012; Richmond, 1996), others believe that music education is actually a superordinate category that contains distinct practices such as band, choir, orchestra. Morrison (2001) discusses school music ensembles as "cultures" rather than practices, but his definition resonates with McIntyre's notion of practices. In a culture, as with a practice, members have access to a form of identity that is reinforced within the group and recognized in the larger community, norms are transmitted from member to member, there is a strong social dynamic due to a focus on interaction, and each group has its own traditional repertoire and ways of being. Existing within one of these "cultures," becoming a practitioner of each of these practices, certainly offers students access to a range of internal goods. Reaping the benefit requires commitment and effort, as "part-time performers cannot be full participants in an ensemble culture" (Morrison, 2001, p. 25). For the most dedicated students and "hardcore band kids" (Abril, 2013), the ensemble becomes a "home away from home," and even peripheral participants find meaning and value through participation (Adderley, Kennedy, & Berz, 2003).

Discussion. This brief survey of systems and positions in music education begins to suggest the complexity of the ethical landscape. There is near consensus that the musical flourishing of students should be a central ethical concern of the profession. Yet the means to that end vary widely from scholar to scholar. Regelski (2012) seems fully ready to dismantle traditional practices in pursuit of the good of students, never acknowledging that such dismantling could cause harm. Allsup (2012) acknowledges the value of the practice of band, but is similarly ready to change that practice and raises no concern that change might negatively impact students. Woodford (2005) posits that benefitting students is only the beginning of teachers' responsibility, that they should also function as "agents of change" and public

intellectuals. He does acknowledge the complexity and difficulties of the educational system, and concomitant pressures on teachers, but sees that as evidence for teachers to work even harder. C. Higgins (2011) draws attention to the flourishing of teachers, that none of these previous ethical ends are truly possible if the teacher is "burnt out" or "burned in," and thus unable to flourish in their own identity.

Those who argue the ethical import of musical practices, such as school wind band (Abril, 2012; Adderley, Kennedy, & Berz, 2003; Morrison, 2001; Scheib, 2006), acknowledge some of the ethical tensions and difficulties inherent in maintaining those practices. School band in particular has been critiqued for its perceived susceptibility to autocratic teaching methods (Allsup, 2003; Allsup & Benedict, 2008), its roots in militarism (Hebert, 2015), its effacing of student agency (Allsup, 2003; Allsup & Benedict, 2008), the disconnect between student experience and teacher expectation (Scheib, 2006), and its lack of relevance in modern society (Kratus, 2007). Those who argue for changing traditional practices in response to apparent student needs (e. g,. Allsup, 2008, 2012; Regelski, 2012) should proceed with caution. Each practice has its own ethical structures and internal goods. Reform should pay careful attention to these elements. Changing a practice necessarily changes those structures and goods, which may end up denying students access to something vital and good that they can only receive from participating in the traditional form of that practice. As I will show in chapter four, band also offers students access to experiences, skills, and identities that cannot be replicated elsewhere.

While each position makes some effort to acknowledge the other, none of them present the fullness of the issue. The negotiation of an educational practice such as middle school band requires an ethical focus on the intersubjective space between student, teacher, and practice. Reform towards ethical ends and the flourishing of all practitioners—students and teachers—

requires a conceptual framework that can encompass the complexity of lived experience. The threshold of hospitality is one such space, and better understanding of the complexity of the concept of hospitality can shed light on the ethical tensions. To that end I now turn to Derrida, whose work has done a great deal to show the importance and power of hospitality.

Poststructural Hospitality

The path towards an ethic of hospitality must begin with a fuller understanding of the concept of hospitality in general. As mentioned previously, hospitality is a familiar concept that nearly all persons have experienced numerous times throughout their lives. Some of these moments may be memorable, others barely make an impression. My goal in the following section is to carefully and thoughtfully pull apart, or deconstruct, this familiar concept to show the complexity, contradictions, and, ultimately, the humanity at its core.

Much of the expansion of (post)modern thought around hospitality can be traced back to French-Algerian philosopher Jacques Derrida. Derrida is perhaps most famous for being the father of the philosophical movement known as deconstruction, a philosophical position that challenged dominant narratives of its time in how metaphysical concepts and explanations were limited and contradicted by their representation as texts in traditional philosophy. Derrida looked to text, words, all signifiers as partial and unstable, pulling them apart with care to show their internal contradictions and possibilities. Hospitality and deconstruction were intimately related in Derrida's mind: "Hospitality is the deconstruction of the at-home; deconstruction is hospitality to the other" (2002, p. 364). Derrida was motivated to consider hospitality as a line of inquiry by a few different factors. The first was to counter criticisms that his linguistic/textual philosophy of deconstruction was nothing more than intellectual word games. The second was due to his deep affection and commitment to the work of Emmanuel Levinas, who wrote at length and with great

conviction of the importance of the relationship and the welcome between *self* and *the other* (Derrida, 1999; Levinas, 1969). Derrida maintains that if we would only view the world more honestly, rejecting the simple answer, we would find a generative tension at the core of whatever we are examining. Deconstruction does not imply destruction or demolition, nor does it need to lead to nihilism. It points out that surety is unsafe and potentially unethical, and that clear definitions can often hide problematic assumptions. Caputo (1997), utilizing the tongue-in-cheek manner of postmodernism, suggested that "in a nutshell,"

> the very meaning and mission of deconstruction is to show that things— texts, institutions, traditions, societies, beliefs, and practices of whatever size and sort you need—do not have definable meanings and determinable missions, that they are always more than any mission would impose, that they exceed the boundaries they currently occupy. (p. 31)

The humor is that the very attempt to encapsulate deconstruction "in a nutshell" immediately deconstructs the nutshell, just as a clear definition of hospitality will always fall short of describing the fullness of its possibility. Caputo points out that "deconstruction is the relentless pursuit of the impossible, which means, of things whose possibility is sustained by their impossibility, of things which, instead of being wiped out by their impossibility, are actually nourished and fed by it" (p. 32).

Derrida often utilized etymological analysis as an opening move in deconstruction, which in part led to the critiques of his work being little more than word games (Glendinning, 2011). But considering a term's etymology can reveal hidden or contradictory meanings that common usage glosses over. Etymology also hints at shades of meaning that have been lost from common understanding, yet which still remain at the edges of lived experience. Linguist Benveniste

(1973) traces the etymology of hospitality through history, highlighting the complexity of the concept across multiple languages and societies. Hospitality can be traced back to the Latin *hospes,* which is a compound of *hostis* and *potis.* The latter term refers to the sense of being *master over*, and when traced to pre-Latin languages suggests the term *himself*. Benveniste notes,

> For an adjective meaning 'himself' to develop into the meaning 'master' there is only one condition: there must be a circle of persons subordinate to a central personage who assumes the personality and complete identity of the group to such an extent that he [sic] is its summation: in his own person he is its incarnation. (p. 74)

Thus the term hospitality suggests a representative power structure, that the host is a responsible representative of the social unit, rather like a teacher is representative of the public good.

The former term, *hostis*, suggests a tension or *hosti*-lity by meaning both *guest* and *enemy* through a shared term embodied in the idea of the *stranger* or *foreigner*. The pre-Latin roots of *hostis* also point to an agrarian sense of measures and balances, an economic relationship in which reciprocity was central. When *hostis* was combined into *hospes,* and eventually into *hospitality*, it brought with it another key component: the master is the one who receives the guest, and that "the one who receives is not master of his [sic] guest" (Benveniste, 1973, p. 78). This suggests that once the guest is measured and deemed worthy of welcome, they are allowed agency and independence within the home. Taken together, this etymology suggests that in hospitality, the host, as representative of a larger social unit, must consider and measure up whether the person at the threshold will be categorized as *guest* or as *enemy*.

To trouble this further by moving with into modern languages, the French term *hoté* means both *host* and *guest*. The term *hostage* is also closely related to this construction. The host is not granted mastery over the guest, the guest has agency and, in the worst case, may very well

36

hold the host *hostage* within the home. But in the best cases it means that the guest can reshape the space into which they are welcomed. This suggests a lack of stability of role, and diminishes the authority of the host. Derrida (2001) suggests that this fluidity of meaning is not just relegated to historical readings of the term, but exists in the lived experience of everyone who extends hospitality.

> So it is indeed the master, the one who invites, the inviting host, who becomes the hostage—and who really always has been. And the guest, the invited hostage, becomes the one who invites the one who invites, the master of the host. The guest becomes the host's host. The guest (*hoté*) becomes the host (*hoté*) of the host (*hoté*). (p. 125)

There would be no need to welcome another if there were not another at the threshold, if the host did not first recognize the other as such. Whereas the common economics of hospitality place the guest in the debt of the host, this linguistic instability suggests that perhaps the host was first in debt to the guest.

Ultimately the etymology of the term *hospitality* highlights that the relationship between host and visitor is potentially hostile, and always conditional. Hospitality is offered from one in power in a given space to one who seeks entry, for whatever purpose. Welcoming in this sense is more than just entry; it is acceptance of the visitor as not an immediate threat. What is the mechanism of this acceptance? What conditions must the visitor meet? The word visitor might be replaced with the term foreigner. In Greek society a foreigner was a special class of non-citizen. Receiving hospitality required the individual to have credentials supporting them as a citizen of another place. Lack of credentials, in other words, failure to meet defining conditions, resulted in denial of hospitality. This might not be a problem if the hospitality was the offer of a meal, but might be an entirely different matter if political asylum were on the table. If the host is

37

not the master of the guest, then the guest is more than a passive receptacle for the generosity of the host. They may change the home during their stay. This etymological analysis also raises the question of positionality—who is afforded/denied power because of their position in an interaction.

For Derrida, hospitality is infinitely more than a cup of coffee, it is "ethicity itself" (Derrida, 1999, p. 51). Etymology and lived experience come together to allow Derrida to posit that

> Hospitality is culture itself and not simply one ethic amongst others. Insofar as it has to do with the *ethos,* that is, the residence, one's home, the familiar place of dwelling, inasmuch as it is a manner of being there, the manner in which we relate to ourselves and to others, to others as our own or as foreigners, *ethics is hospitality,* ethics is so thoroughly co-extensive with the experience of hospitality. (Derrida, 2001, pp. 16-17)

Hospitality occurs when a host welcomes a guest into the host's home. The preceding quote points out that an individual's *ethos*—"habitual *way* of being and the habitual *place* of being" (Ruitenberg, 2015, p. 52, original emphasis)—is a home of sorts. Being ethical, in this Derridean sense, means not only welcoming the other into the home, but to truly welcome the fullness of the guest's ipseity into the worldview of the host's self, allowing that self to be shaped and changed by the meeting. This definition of hospitality challenges traditional notions of welcome where the guest is invited in and is expected to comport themselves in the manner of the host. Welcome is normally a gift from the host, placing the guest in debt to the host. This reciprocity is a problem for Derrida, as is the fact that the guest must normally meet conditions prior to being welcomed into the home. For Derrida, the only hospitality worthy of the name is an absolute, unconditional hospitality given freely outside of an economic system of debt and reciprocity. Yet

such a thing is impossible.

A pause at the impassable: The generative aporia of hospitality. Hospitality in its purest sense—a hospitality without condition—is an aporia, an impassable path. Derrida argues that

> There would be an antinomy, an insoluble antinomy, a non-dialectizable antinomy
> between, on the one hand, *The* law of unlimited hospitality (to give the new arrival all of
> one's home and oneself, to give him or her one's own, our own, without asking a name,
> or compensation, or the fulfillment of even the smallest condition), and on the other hand,
> the law*s* (in the plural), those rights and duties that are always conditioned and
> conditional, as they are defined… by all of law… across the family, civil society, and
> State. (Derrida & Dufourmantelle, 2000, p. 77, original emphasis)

If the host gives everything away, if they abdicate their position of power and identity in the home—be it physical or conceptual—then the home itself is fundamentally changed and is no longer a space into which a guest can be welcomed. This does not suggest that hospitality can never be offered, but that it is a more complex undertaking than the world has allowed it to become. Gregoriou (2003) suggests that

> Such an antinomy is not an ethical impasse but the condition for responsibility and
> decision, what prevents ethical thinking from sliding to good conscience and praxis to
> technical application. It means to cultivate respect for the Other and accept the possibility
> of a certain assimilation by the Other. (p. 264)

Aporias encourage careful thought, to consider internal contradictions within familiar structures, to see that decisions made too hastily can miss important ethical dimensions of that action. In removing all conditions from welcome the host abdicates his or her position of power

and erases the very structures that defined that space *as* a home. With no home and no host, there can be no guest, there are just strangers meeting in a strange land. The host may strive for openness, may wish to welcome all comers, yet at some point a condition must be met. The aporia of hospitality is an exercise in hyperbole that highlights that there is no final state of hospitality. Hospitality is offered each day, sometimes with great thought and other times unthinkingly. The aporia of hospitality highlights that every welcome, every musical response, every application for political asylum, is already conditional, must always be conditional.

Those who call for complete openness and a truly unconditional welcome are ignoring a fundamental aspect of social structures and interactions. The welcome implies safety, some sense of belonging however temporary. Without conditions, the dangers of the outside would too easily enter the home, destroying the sense of safety. Without thought and consideration we can miss that danger has already entered the home. Perhaps a classroom is a strange place to think of as dangerous. No good comes from the danger of gun violence, poverty, or illness and thus these are not truly ethical questions for the music education practitioner. But unjust conditions of access and engagement are dangers in themselves. It is dangerous if a practice causes a student to believe that music is only for the talented, the rich, or the white. It is dangerous for a student's understanding of musical engagement to be narrowed by only ever recreating the music of others. These students' lives will continue, but they will not be as rich and full as they might have been. The question of the aporia here becomes, What conditions are essential, and which may be cast aside?

Hospitality in Education and Music Education

Relatively few scholars have made efforts to consider education, music, and music education through the lens of hospitality. The aporia of hospitality becomes increasingly

impassable with the journey from general principle, to the institution of schooling, and eventually to the practices of music education. While most attempt to push as close as possible to Derrida's impossible ideal of hospitality, I will show that this is only a part of the ethical landscape. The music teacher, as host, is caught in the middle of two competing ethical positions, as individual self and as caretaker of a musical practice.

Ruitenberg (2011a; 2011b; 2015) begins her ethic of hospitality by challenging the dominant narratives of subjectivity in educational ethics. Much ethical discussion in education is built on the notion of the autonomous subject, that "learning to think as independently and rationally as possible is a condition for human flourishing" (Ruitenberg, 2011b, p. 28). Another prominent angle is to focus on the virtuous subject as seen in programs that "emphasize the development of a person's character, rather than the development of the person's ability to think critically and independently" (p. 29). The third subjective position is an ethic of care (Noddings, 2003) that centers on a relationship between carer and cared-for. The former two frameworks "emphasize the *strengthening* of the subject" (p. 29, original emphasis) and the latter fails to decenter the subject due to its requirements of reciprocity between the two subjects of the relationship. Caring must be fulfilled in the cared-for in order to establish the relationship. The rational autonomous, virtuous, and caring subject is therefore problematic. Ruitenberg (2011a) notes

> Critics have charged that the subject's apparent autonomy and self-awareness are
>
> predicated on a fundamental dependence on who and what lies outside of it—on the other,
>
> whether in the form of the unconscious, or death, or some other other. (p. 30)

This does not entirely deny the existence of subjectivity or agency, but rather points out that a narrow focus on the individual subject denies the co-construction of the self. Ruitenberg believes

that education's continued focus on, and rejection of critiques of, the subject, is because educators "have not yet found a way to translate changed beliefs about subjectivity into changed educational practice" (2011b, p. 31). She posits that a Derridean ethic of hospitality offers such a way.

Ruitenberg (2015) makes a useful point when she says that "an ethic of hospitality operates in the tension between the abstract idea of an absolute, unconditional hospitality and the concrete demands of hospitality in a given place and time" (p. 14). Her summation of this ethical position is that "hospitality is a gift given by a host who is aware of their indebtedness to the guest" (p. 14). As outlined above, this break in the traditional cycle of reciprocity in hospitality weakens the authority of the host. Ruitenberg holds that this weakening decenters the subjectivity of both guest and host. Yet she still focuses on one element of the metaphor of hospitality: "the ethic of hospitality is all about the guest, about giving place to a guest—without even knowing when this guest will arrive" (p. 14).

Ruitenberg further explores this ethic through a few aporias, two of which are salient for in discussion: in addressing a guest one cannot ask to know, and protecting the home one must surrender to the guest. To the first aporia, Ruitenberg (2011a) believes that "in every educational situation a teacher is confronted with a student who is fundamentally ungraspable" (p. 31), which creates an ethical challenge to respond in way that lets the student "be in otherness" to not seek to "recognize or otherwise close the gap with this singular other" (p. 32). Not only to let them be, but for hospitality to be pure it must be "offered to a stranger who has not been asked to make themselves known" (2015, p. 23). She couches this in Derrida's distinction between invitation and visitation:

The *invitation* maintains control and receives within the limits of the possible; it is not

thus pure hospitality, it rations hospitality, it still belongs to the order of the judicial and

the political; *visitation* on the other hand, appeals to a pure and unconditional hospitality

that welcomes whatever arrives as impossible. (Ruitenberg, 2015, p. 24).

This seems to suggest that a teacher operating under an ethic of hospitality should not seek out

students inviting them to participate, but rather should create an educational space into which

students would wish to come freely. More than that, the teacher should also allow the student to

present themselves as they will, and not attempt to shape the student into the image of the teacher.

Welcome is thus not just extended by the teacher, but passively by the environment that the

teacher crafts. Preparations may miss their mark, but awareness of this aporia will help guide the

teacher toward greater success.

Preparations occur not only in the teacher's worldview, but also in the educational space

in which they are host. Welcoming a guest into the home always puts the home at risk. Preparing

for the unknowable means allowing for the arrival of the guest "to shape the space into which he

or she is received" (Ruitenberg, 2011b, p. 32). A teacher is not the owner of this educational

space, they themselves have been welcomed and received into it by their acceptance into the

profession. Yet the teacher is still responsible for maintaining that space. Ruitenberg

acknowledges that teachers in cultural spaces—such as music education—may find it more

difficult to avoid considering themselves owners or "guardians of the propriety demanded by

these spaces" (2015, p. 25). She clarifies:

> A teacher's gesture of 'welcome' into physical and cultural educational spaces is,
>
> therefore, not a masterful gesture by a host in possession of a home, who can afford to
>
> invite a guest, but a more humble gesture made by a host who knows that she herself has
>
> been received and that she is not truly in possession of her home. (p. 25)

The student is not necessarily locked into the position of guest, and part of the educational process is to allow students to grow into individuals who can host others in these spaces they are coming to inhabit.

Ruitenberg's position and analysis are intriguing, and form the most robust application of Derridean hospitality to the field of education. She recognizes that conditionless hospitality is impossible, that "one has to do the best one can, knowing that one's best can never be good enough" (2015, p. 15). But she stops short of grounding that "best" in an actual educational setting. She does speak of the inhospitable nature of high-stakes testing, and of the surprising hospitality in the oft-maligned traditional collegiate lecture. But since her level of analysis is all of education, in schools and beyond, she is limited mostly to generalities. Her critique of subjectivity reminds educators to consider how their *self* is really a response to every *other* that they encounter, especially their students. Yet her critique of the strengthening of the subject seems short sighted. Becoming aware of the intersubjective nature of the self, careful consideration of the function of welcome in classroom spaces, learning to respond to the other with greater sensitivity and awe, all of these things must occur somewhere/one. The question remains, what does it look like to offer hospitality in an educational space where the teacher is deeply committed to maintaining a traditional practice, especially when that practice is itself an ethical entity that creates goods for its practitioners?

The Derridean ethic of hospitality has only recently begun to enter the fields of community music and music education. Perhaps its biggest champion, and the person from whom I first encountered the subject in music education scholarship, is community music facilitator Lee Higgins (2007, 2012). Higgins relies on the etymological sense of hospitality, its function as an aporia as described above, and postmodern anthropological understandings of

community, to consider how community music spaces might be made more inclusive and open to all comers. His argument is that the etymology and experience of community is too often about closed borders. Community is a walled city, turned inward, sharing a root with the English word "munitions." Only by looking towards an impossible hospitality, the aporia of unconditional hospitality, can we begin to dismantle the hard borders of the community space. Higgins (2007) calls this formation a "community without unity" (p. 283) recognizing that people can come together and simply be themselves within the loose boundaries of the community music workshop. He offers several instructional or pedagogic techniques for the facilitator to consider. He posits that, as a practice, "Community music is a democratic form of hospitality promoting equality and access beyond any preconceived limits" (p. 284). His case study of the Petersborough Community Samba Band shows that the flexible nature of the ensemble comes not only from him as facilitator, but from each member of the group offering and receiving musical and social "acts of hospitality" from one another. The sustaining notion of the ensemble, what allows it to exist as a community without unity, is that the members of the PCSB are "constantly preparing themselves for the arrival of new members" (p. 290). This resonates strongly with Ruitenberg's (2011b) notion that hospitality is an empty chair, unprogrammed and ready to receive.

Lapidaki (2016) applies Derridean hospitality to questions of pedagogy and reform in teacher preparation. She challenges the economic and political ends that education serves in the current moment as being inhospitable, and argues for building experiences that challenge students' assumptions about education and music. She describes the ways in which she has utilized unpredictability to unsettle normalized expectations and ways of being in higher education. Music students are encouraged to approach musical experiences with an open spirit

and accept the unpredictable possibilities offered by others. She asserts that unpredictability must be tempered by pedagogic responsibility to the other. Unpredictability is not just a playful element of music making; it can lead to empathy. When incorporated into the selection of field sites for teacher preparation programs it allows students to have the "opportunity to learn by placing themselves in the experience of the excluded or at-risk school children" (p. 73). While Lapidaki's focus is on higher music education, not necessarily the individual practices that make up the field, her conclusion still holds promise for this project.

> Deconstruction [and hospitality] can be extremely instructive, though sometimes devastating, painful, and time-consuming, but is never conclusive since it does not attempt to demystify a taken-for granted concept or belief by setting rigid boundaries to its scope or disclosing it as simply false. (pp. 77-78)

West and Cremata (2016) utilize L. Higgins' (2007, 2012) notion of "Acts of Hospitality" to argue for a blending of formal and informal musical practices within the band tradition. Their collective case study examines the perspectives of seven participants from a non-traditional collegiate band ensemble with the goal of understanding the meanings that the participants constructed about their experiences within the ensemble. These "acts of hospitality" were situated in the bandleader's proclivity for welcoming non-traditional instruments, and informal music pedagogies (Green, 2001). This openness and hospitality created a space that participants identified as inclusive, autonomous, and affirming. These elements stood in contrast to other more "traditional" band settings where these elements were not present. The authors posit that,

> while high control, restrictive, conditionally hospitable practices operating within many school music education programs have led to high performing bands, orchestras, and choirs, they have done so only for the small percentage for those who reside within the

margin of hospitality offered. (p. 20)

West and Cremata trouble the formal/informal binary, suggesting that it "operates more as a reciprocal relationship than a dichotomy" (p. 20), and acknowledging the inherent challenge of relinquishing the power of formal control. They conclude that acts of hospitality might offer a way to bring "more music opportunities to greater numbers of students" (p. 20).

Others have utilized Derridean hospitality to suggest the ways in which choral music making can serve as a fertile ground for intercultural learning and reconciliation (Balsnes, 2016; Phelan, 2007). Balsnes (2016) explores a Norwegian choir comprised of recent immigrants, refugees, and native Norwegians, and Phelan (2007) examines a similar choir in Ireland that is comprised of political asylum seekers and Traveler communities (a marginalized nomadic group of people in the British Isles). Both of these examples suggest that participants' musical interactions allow them to better understand their home cultures and how to work towards integration. The traditional ends and goods of the practice of choir were key to these interactions and to the meaning that participants found—concertizing, socialization during rehearsals, growth through engaging with musical and textual meaning of the repertoire, a sense of shared purpose.

The ethic of hospitality I offer in this document pushes beyond West and Cremata's (2016) sense of the term. In their analysis they only consider a single direction of hospitality, placing the "acts" of hospitality only from the director's position. While the director clearly occupies a position of power, the unidirectional analysis misses the co-creation of the hospitable space. The students could have just as easily have pushed back against the informal practices. The group itself was comprised of self-selected musicians who knew that this environment would lend itself to a greater amount of inclusivity and autonomy from the start. Beginning with "acts" of hospitality also diminishes the structural nature of hospitality, as it exists before action.

Nor does their framework seem to proceed from a deep ethical obligation to the other or even to a musical practice. Balsnes (2016) and Phelan (2007) show that choir, a traditional practice, can serve as musical sites of ethical and political flourishing for all involved, without fundamentally altering the practice.

Developing an Ethic of Hospitality for Music Education

At the end of the first section of this chapter I suggested that hospitality offered a metaphor to consider the tensions between the ethical positions of music education, and in particular for this project, middle school band. The ethical foci presented in the opening of the chapter can be mapped onto the metaphor of hospitality in a number of ways, but perhaps the most salient for the current discussion is to consider the (potential) student as guest, music teacher as host, musical practice (band) as home, the public as the outside, and all of these things coming to bear upon one another in the threshold.

According to the poststructural ethic of hospitality, the goal is to do whatever it takes to ensure that all students will be welcomed into the educational space. This is due in part from pressure from the outside, that public education must ultimately serve the public and any conditions. This duty is central to the ethical literature discussed above (Allsup, 2012; Regelski, 2012). The teacher becomes secondary and the practice can be dismantled, as long as the student is taken care of. But the relationship is also motivated by pressure from within, as Derrida reminds us that the host is first welcomed by the face of the guest. The teacher is motivated to respond to the student out of recognition of their shared humanity and a desire to bring the student into relationship with a practice in which they feel good. Thus the welcoming can serve the teacher as well.

But music teachers are more than just individuals; they are also practitioners and

stewards of the practices that lead to their own flourishing. For Derrida, the home seems to function only as a limiting factor on the relationship, rather than an ethical entity unto itself. Musical practices, the home in this metaphor, have developed their own ethical systems over time. Part of the power of a practice is to provide its practitioners with access to a unique set of goods that can only be accessed and evaluated by those within the practice. At what point does the unconditional welcome change the practice to the point that it is no longer recognizable as such? Certainly each change, no matter how small, has some impact on how students and teachers experience the practice.

So the music teacher is placed in an especially difficult position. The Derridean ethic of hospitality suggests that the careful and thoughtful teacher would wish to remove all conditions from the welcome they extend to all students. Yet they also have a responsibility to maintain their traditional practice to ensure that they and their students can continue to access all the goods of that practice. I believe that hospitality for the music teacher-as-practitioner should be understood as a virtue, located in the tension between the two vices of the dissolution of practice and the complete assimilation of student identity. The former vice is a teacher who is so welcoming that the practice dissolves, thus denying all students access to the goods of that practice. The other vice is a teacher that is so normative that the student is forced to bracket out nearly all of his or her own identity and assume the identity of an ideal practitioner, or even the identity of the teacher. It would be like inviting a guest to your home, but then insisting they wear your clothes, speak and talk exactly as you do, a mimic of the host. Examples of skirting close to both vices are present in the profession. The teachers who Regelski (2012) and Allsup (2012) admonish—those who are primarily concerned with their own professional standing—are on the side of the vice of assimilation. Those who would cast aside traditional practices in favor

of completely student-centered curriculum are guilty of the vice of dissolution (Kratus, 2007; Williams, 2011). The virtue of hospitality is a deep and caring regard for the ipseity of the student, while also recognizing that musical practices provide students with access to a biographical genre, a sense of who they are and can become. Eudamonia, the flourishing of the individual, is a constant process of becoming in which both teachers and students must be engaged and changed through interaction. Musical practices, such as wind band, provide a potentially fertile ground for such flourishing to occur.

Developing this virtue requires that the teacher recognize that they exist in the tension between what they might want to do as welcoming a human being, and what they need to do as a steward of their chosen practice. The impossible part of the music education profession is not just between vocation and artistry, or between school and practice (C. Higgins, 2012), it is also between the self-hood of the teacher and their position as practitioners. Assimilation and dissolution are the extremes, but hospitality is not a static midpoint between the two poles.

> The vice pairs are opposed, like hot and cold, but the virtue is not simply warm. The virtue involves getting past the illusion of their opposition, and finding our way back to the place where the true pair of traits can be re-integrated into the complex whole in which they belong. (C. Higgins, 2009, p. 29)

A virtue of hospitality acknowledges that practitioners will be changed through participation in a practice, and that a practice must change through interaction with practitioners. Like a sailor who must constantly tack sail to stay on course, hospitality requires constant attention and adjustment. In the contemporary moment, the wind band and large ensemble models have come under justifiable attack for erring too closely to the vice of assimilation. These deeply rooted practices are conservative because generations of individuals have worked to solidify their place in the

educational system and to illustrate the good that they can provide to all who participate. That conservatism unfortunately has on occasion become manifest though rejection of critiques, thus curtailing the negotiation and evolution that define a healthy practice. If a contemporary correction is needed, it is to move toward a more welcoming center point without giving up core internal goods that make band worthwhile. It may even be that the very modes of engagement that critics argue are absent from band are really already present in the practice, but have gone unacknowledged or left unwelcome by those in power.

Towards the Study

Teachers make difficult decisions during every class period. The school day leaves little room for indecision or ethical deliberation. The rare moments when deliberations occur, such as in this document, should present the issue in the fullness of its context and theory. As I have shown in this chapter, hospitality offers a metaphor to place ethical questions into meaningful relation with one another. Hospitality is a virtue that takes into account the persons, places, and practices of music education. Thus far I have only discussed this virtue in the abstract. The only concrete examples I have offered came from my past experiences as musician and teacher. This ethic of hospitality deserves to be explored and tested in the lived moments of a real classroom. In the next chapter I present the methodology of a case study that will serve to build and test the theory I have developed to this point.

CHAPTER 3

METHODOLOGY

In this chapter I present the methodological design of the case study of the Eastside

Middle School (EMS) band program. From the start I have attempted to align my design choices

with the ethical underpinnings of hospitality. The conceptual organization of the case study,

methods of data generation, the analytic framework, and the writing process itself have all been

influenced by an epistemological stance of openness, welcome, and potential to change through

critical analysis. All design considerations stem from the purpose of the study, which is to

explore and develop a theory and ethic of hospitality through an instrumental case study of a

middle school band program. Three purposefully flexible questions informed data generation

procedures and analytic processes: What social and musical interactions are occurring in this

band room? How might those interactions be analyzed in the theoretical and experiential terms of

hospitality? What insights does this analysis offer to the ethics of music education?

Case Study Design

Case study is particularly helpful for examining phenomena in the fullness of their

contextual settings, and is also useful for building and testing theory (Stake, 1995; Thomas,

2011). This case study is instrumental in that it serves as a tool to help build understanding of

something that reaches beyond the boundary of this particular case. Thomas's (2011) typology of

case study methods is helpful for understanding the distinction between parts of a case and how

understanding a particular case can lead to a broader understanding of related phenomena. He

makes a distinction between a case's subject—the practical, historical unity of the thing being

studied—and a case's object—the theoretical frame that illuminates and explicates this specific

subject as an example of a class of phenomenon. The subject of this inquiry in this project is the

Eastside Middle School band program as represented by data generated across the entire spring semester in 2016. The object is a theory and ethic of hospitality that has emerged through analyzing this context in conjunction with the theoretical concepts offered in the previous chapter.

A case study focused entirely on theory building would approach the case without an explicit idea of what might be found. One based entirely on theory testing would apply an externally developed model to the particularities of the case. These extreme examples mark the poles of a continuum between building and testing. My study falls closer to the testing side of the continuum as I have drawn a strong model of hospitality from the literature. However I am hoping that this study will also provide some theory building as the reality of the middle school band room challenges and transforms an understanding of hospitality as theorized above. This ethic of hospitality has implications that reach beyond the boundaries of this particular case.

I set the boundaries of the case at the level of the band program itself including everything that happened inside the band room during the school day and beyond, along with events that were related to the activities of the band such as concerts and festival performances. The affordances of this level of focus include an ability to see the band as a holistic entity with its own progressions of daily and longitudinal meaning, a view of meaningful events that occurred outside of the boundaries of the bell schedule, and a chance to see participants in multiple venues. The limitations of this wide view include a lack of focus on individual participants, and a difficulty balancing specificity and generality in describing the goings on of the program.

Selection of the research site. From the start I wanted to select a middle school band room that was relatively representative of middle school band rooms as a class of phenomenon,

what Thomas (2011) refers to as a key case. Choosing a key case aids in the instrumental purpose of the study—to build and test a theory and ethic of hospitality that would reach beyond the boundaries of this particular site. During my years as a graduate assistant I spent many hours coordinating early field experience and supervising student teachers in the EMS band room. During that time I developed a positive working relationship with the teachers and a nuanced understanding of the program, and found it to be a typical representation of middle school band as I had experienced it. My local knowledge (Thomas, 2011) of the site was a benefit as I was able to approach the project with a strong foundational understanding of it as a practice, but also provided some ethical concerns, as I will discuss later.

Eastside Middle School (EMS) is physically located only a few blocks east of the major land grant university that anchors a town in the Midwestern United States. As the only middle school in the district, it serves as a hub for a diverse array of communities. Enrollment is just above 900, with sixty-eight percent considered low-income compared to a state average of fifty percent for the same statistic. The student population is racially and ethnically diverse with a third of the students identifying as black or African American, fifteen percent as Hispanic, five percent as Asian, and ten percent as two or more races. The community is also home to rapidly growing communities of immigrants from South Korea and the Democratic Republic of Congo. The neighborhood between the university and EMS is filled with large single-family homes, some of which have been subdivided into student apartments. To the south these homes grow larger and many are occupied by the families of prestigious professors. To the immediate west is a large working class neighborhood that recently was given historic status by the city and is being revitalized by an active and diverse citizen group. Further south is a large community of mid-century ranch homes, a bastion of the middle class. To the north is a business district, with a

landmark courthouse and a once thriving mall, now a center of community engagement. Further north, literally across the train tracks, is a large majority minority community with shallower pockets and very deep cultural roots. Large apartment blocks and section 8 housing dominate the far south and east of the district, the rest is rural farmland filled with the corn and soybeans that define the local landscape and economy. EMS serves as a community hub, fostering potential engagement of individuals from all walks of life.

The band has been a vibrant part of the EMS community for many years. There are currently three teachers who officially spend some part of their day in the EMS band room during the semester in which this project took place. Susan, the lead band director, has worked at EMS for just over 25 years. This was her first teaching position and is the one from which she plans to retire in seven or eight years. Kimberly and Brandon have each been at EMS for two years, and both received their undergraduate degree from the local university. Kimberly spent six years as an assistant band director in a neighboring district before being hired at EMS as a replacement for a beloved teacher who retired after three decades in the district. This is Brandon's first position out of college. Susan served as Brandon's cooperating teacher during his student teaching semester, and, as I will discuss later, I was his university supervisor. Susan leads the majority of the band classes, including the before-school concert band, and the beginning and advanced bands in the sixth and seventh grades. She also assists with the eighth grade band and helps at the high school about once per week. Kimberly directs the before-school jazz band and assists with the sixth grade band, but she spends the majority of her time traveling between the seven local elementary schools to teach fifth grade band. She also assists with the high school marching band. Brandon directs the eighth grade band, the sixth grade percussionists, and helps with the sixth grade band. He spends the rest of his day at the high

school where he leads the marching band and assists with other ensembles. The main high school director, Roger, is also the district performing arts coordinator and occasionally comes to EMS during the day.

I chose a middle school band for several reasons. Middle school is an interesting time of life for most young students. Physiological and psychological changes occur rapidly in the life of a middle school student, and those years are a critical point of identity development (Steinberg & Morris, 2001; Zaichkowsky & Larson, 1995). The socially and practically complex setting of middle school band seems ideal for exploring the complicated and shifting nature of hospitality. Choosing to participate in band means choosing to *not* participate in other elective courses. It also means choosing an identity, as students are often categorized by their activities, by carrying around an instrument, by the persons with whom they associate. Further information regarding the site—participants, demographics, structure, etc.— is integral to the case study itself and is presented in the following chapter.

Permissions and consent. I approached Susan about the possibility of this project in the spring of 2015. At the start of the 2016 school year I met with her again to discuss the project in more depth, and to introduce the topic to Brandon and Kimberly. All three were very encouraging and agreed to participate in the project, pending approval. I then began the formal approval process. The Institutional Review Board (IRB) and Bureau of Educational Research (BER) at the University of Illinois each granted approval to this project, as did the principal at EMS. There was a disconnect between the institutions as the principal granted permission to observe all students in the class, requiring me to only gain consent from individuals with whom I would speak individually or in small groups. The IRB and BER required consent and assent from all individuals who might be observed.

I began distributing and collecting approved parent/student consent and assent forms two weeks before the winter holiday in 2015. These forms included two consent categories so that parents and students could decide if they were willing to participate in the interview and focus group portion, or if they wanted to simply participate in the full group observations. After receiving permission and choosing a day with the teachers to do so, I spent the first few minutes of each class period explaining the project, distributing forms, and answering questions. Each student received a parental consent letter, a student assent letter, and an envelope in which to return the signed forms. I brought in a locked submission box for the students to utilize when returning the envelope. Unbeknownst to me Susan offered incentives to the students who returned the form, ranging from candy to a pizza event. To my knowledge, neither of these incentives were actually given to the students, and upon hearing about the possibility I asked Susan to refrain from such coercive efforts. She understood my position fairly well and did not offer these incentives again. After the first week Susan sent an email to parents of students who had yet to turn in the form; the email contained both letters along with instructions on how to complete the consent process. The initial rate of return was slow, with fewer than 35% completing the task prior to the winter holiday.

Following the holiday I returned to EMS on the first day of school and again spent the initial few minutes of each class period reminding students about the project and distributing extra consent letters to those who had misplaced the initial set. I also spoke directly with individuals who I thought would be an especially valuable part of the project and encouraged them to complete the form. This cycle repeated for the first three weeks of the semester, at which point I had reached the final consent level and ceased reminding students to turn in the forms. A total of 113 students completed consent forms, 66% of the band population. Of that group 90%

consented to participation, which represents 60% of the band population. Only eleven students expressly denied consent. Two consenting students withdrew from band due to scheduling issues during the course of the study, and another moved out of the district mid-semester.

The low rate of return was surprising to me. As discussed previously, this school is close to a major research university and I mistakenly assumed that parents would be familiar and comfortable with the research process. More troubling than the overall return rate was the significant skew along racial lines. Only 16% of the consenting group identify as Black or African American. Students in the same category make up 27% of the band population, and 35% of the school population. There are likely many contributing factors to this disparity, some of which I discuss in the next chapter. Non-consenting students were omitted as much as possible from whole-class observations, and were not a part of any focus group or interview. Their silence is conspicuous. Though I do not name these students or describe any of their direct actions in the research text, it is impossible to fully bracket out their influence upon this document. These are students whom I came to know well, whose presence and agency are as deeply intertwined with the reality for the band program. They haunt the edges of every interaction described, their faces forever in my mind.

Data Generation

Data for this project were generated during the spring semester of 2016. The methods of generating data for this case study were chosen to capture as contextually rich a picture of the EMS band program as possible, to see the inner and hidden workings of this vibrant example of a practice. I make no claims that the data in this project are somehow purely representative of the reality that occurred during the period of fieldwork. Rather the data record itself is a representation of the program as I experienced it; filtered, delimited, and translated through my

own worldview and research interests. The process of data generation was iterative and generative, as each observation gave voice to new questions, and each answer offered another viewpoint to explore. I did my best to respond to what I learned in the environment as findings shaped my inquiry from moment to moment. The resulting data is messy, partial, and hardly linear.

I relied on the data generation methods of cultural anthropology, as this project is focused on understanding contextualized human interaction and meaning making. The primary method was participant observation (Adler & Adler, 1998). The first observation took place on January 4, 2016 and the final on April 8, 2016. The field note record includes thirty-three full days of observation, along with one jazz band festival, and one evening concert that featured groups from the local elementary schools and high school. This count does not include several days during which I simply interviewed students without observing the full class. For the first few weeks I observed whole class interactions while working to gain consent from more students. During that time I was also looking for particularly interesting students whose interactions somehow related to hospitality: strong personalities, individuals who are clearly welcome, individuals who are clearly *un*welcome, actors in significant events, students who enter or leave the program after the start of the year, etc. I continued to observe for several days per week after that initial period, dividing my time between whole class observation and more focused observations of those focal individuals. Initially I had wanted to observe more after school interactions and small group work. But personal factors outside of the research process limited my availability. Throughout each day I kept notes in spiral bound notebooks, and occasionally directly into my laptop computer. For most observations I was directly notating what I experienced in the room in real time, other times I would go without writing for a stretch in order

to interact with students and then would return to write in the field record during passing periods or quiet moments in the day. Each afternoon I would spend time expanding the day's field notes with further memories, clarifications, and interpretive comments (Emerson, Fretz, & Shaw, 2011).

During my observations I began by taking on the "least adult" role (Mandell, 1988) in the classroom by maintaining a casual mode of dress and comportment, building friendly rapport with students, and generally denying my own musical expertise as a former band director. There were moments in which Susan "outed" me by turning to me for an answer to a question or for feedback on ensemble playing, but I always redirected her efforts in the moment and then spoke with her after each of these occasions and eventually she remembered to keep me out of class discussions. At the beginning and for most of the data generation period I observed from the periphery of the classroom, most often from a small table in the back of the room with periodic trips to chairs placed at different points around the exterior. Later in the semester I wanted to get a closer view of individuals so I decided to engage musically. I spent some time playing alongside students in the ensemble, helping with maintenance issues, and eventually I worked with a couple small groups of students on musical tasks. These moments were few in number, but very informative and helped to build rapport as well as generate new perspectives. My presence in the room certainly had an impact on the environment itself, though over time students became comfortable with me and even remarked on occasion that they forgot that I was there.

My observations were focused on interactions between participants and between explicit and implicit institutional structures and the participants. Explicit structures include school and band room rules, regulations, and codes of conduct. Implicit structures include behavioral norms

that are not maintained through written language or direct instruction, but are maintained through tacit approval or disapproval. Though I initially wanted to give equal time to teacher actions and student actions, I found myself more and more drawn to what was being initiated and responded to by the teachers. This in itself was a finding of the project, but also an outcome of my broad frame of the case—looking at the entire program instead of a single class period, or even a sub-group of students. The teachers were the common element.

Interviews were another key piece of the data record. All interviews were semi-scripted (Kvale & Brinkmann, 2009) with questions related to the themes of the project and from issues raised during my observations. In total I completed a single interview with 31 students and each of the three teachers. Criteria for student interview participant selection included how interesting they had been during observations, how forthcoming I thought they would be on the interview topics, and how willing they were to take a few minutes out of class time. These interviews took place during regular band classes in a small practice room with a large window into the band room and the teacher's office. Interviews were all recorded with a digital audio recorder and later transcribed, either by myself or by a professional transcription service. The shortest interview was just under three minutes with James—a very quiet eighth grade percussionist—and the longest was just over thirteen minutes with Andrew—a loquacious sixth grade horn player. The average interview was between seven and nine minutes long. During the opening portion of the interview I let students know that we did not have to stick to the questions exactly, and that I might want to go back and follow up with something they said. Many interviews went according to the script, while a few digressed quite a bit, including one moment in which a student stopped me to play a piece she had composed. Teacher interviews occurred during the fifth and sixth week of observation. I formally interviewed each teacher once, though we had many informal

conversations throughout fieldwork. Formal interviews with teachers averaged about fifty minutes each and the conversation was much more free flowing than with the students.

Since this project focuses on interaction, I wanted to tease out or provoke meanings in a shared space that might not arise from single interviews or full group observations. To this end I conducted five focus group sessions: one with a group of sixth graders, one with seventh graders, two with eighth graders, and one with the teachers (Kamberelis & Dimitriadis, 2013). In these focus groups I encouraged participants to react to one another, rather than letting it become a simple group interview with each participant responding to a particular question. I began each group with a set of prompts in mind, but allowed conversation to take its natural course. Only on a few occasions did I step in to steer the topic back if I thought that things were getting too far afield.

I struggled to determine student selection criteria for focus group participation. I knew that I wanted the students to be relatively familiar with one another so that conversation would flow easily. Initially I wanted a mixture of students who seemed relatively at home in the band with those who seemed like they might be more on the periphery, yet this became challenging. It was also difficult to maintain racial and gendered representation, mainly due to the aforementioned consent issues. I did not want to pull large groups out of class time, so we had to schedule focus groups during lunch hour. The students who were most at home in band seemed also the ones who were most happy to give up their lunch hour with other friends in order to come eat and talk together in the ensemble room instead. Focus groups were video and audio recorded, and later transcribed by myself. During transcription I tried to pay close attention to non-verbal interaction and body language.

The last form of data came from material culture (O'Toole & Were, 2008). This included

any textual, symbolic, or visual items that somehow defined, shaped, or reflected student experiences in the band program including visual and symbolic materials from around the school spaces: classroom decorations, posted slogans, written instructions, hallway colors or other aesthetic choices, student graffiti on music stands or other school property, defaced sheet music, decorations on instrument cases, etc. When I encountered any of the items I took a photo with my cell phone, taking care to ensure that there were no students present in the shot. I also collected the band handbook and all handouts that were supplied to students during my fieldwork. The language in these official textual artifacts set up expectations for behavior in the school, and I was interested in looking at the intersection of intention and realization of these structural documents.

All digital data records were stored on a password-protected laptop and secure cloud-based storage services, as well as on a secure external hard drive that is kept in my home. This included audio and video recordings, transcriptions, photos of material culture, and the research text. Most textual data were organized and annotated in Scrivener, a digital writing and research platform.

Analysis

The analytic process for this project began long before data generation. Even in the first moments of entry into the site as I could not help but see the EMS band program through the lenses of Derridean hospitality, MacIntyreian practice, metaphorical analysis, and the ethics of school music education reform that filled my head from the literature. This was a necessary and welcome part of the process, and reinforces the epistemological tenet that qualitative research is never simply a presentation of a stable and fully knowable reality, it is an exercise in interpretation and story telling that is necessarily partial and unstable due to the complexity of

both researcher and researched. During my fieldwork I did my best to document the fullness and complexity of the EMS band program in my observations, but I know that I paid more attention to those moments that resonated with the ideas from the literature. Each day that I completed field notes I felt myself being pushed and pulled in my focus. As previously mentioned the research questions were purposefully flexible in order to allow for my evolving understanding of the EMS band program.

As Jackson and Mazzei (2012) discuss, I was observing the world, and later reading the data, as if the theorists were looking over my shoulder, focusing on features that each theorist might find salient. I utilized their method of "plugging in" key chunks of the data record into theory in order to seek understanding of the subject of the case—the EMS band program—and its object—a theory and ethic of hospitality. This method uses theory to think "with data in order to accomplish a reading of data that is both within and against interpretivism" (Jackson & Mazzei, 2012, p. vii). The term "plugging in" comes from the work of Deleuze and Guattari (1987) who state, "When one writes, the only question is which other machine the literary machine can be plugged into, *must* be plugged into in order to work" (p. 4). In this project, the "literary machine" in question is the data record, while the "other machine" is a theory or set of theories that illuminate or dance with the data record from varied angles. This process is not linear, rather it is positioned as a "project as a production of knowledge that might emerge as a creation out of chaos" (p. 2).

Chaos was a central force in this project from the start: from the swirling mix of middle school sociality, to the norms and visions of each teacher in relation to the presented reality, to the complexity of interpreting each individual's unstable place within the practice of band. The chaos of analysis was the shifting nature of thinking about each chunk of data, each potential

interpretation, each competing narrative; not in a clearly delineated conceptual manner, but based in large part upon sensation and affect during the observational and analytical processes. My field notes themselves are filled with musings and marginalia that plug each moment into the textual machines of deconstruction and ethics. I was looking for internal contradictions, for snags in the presentation of reality that suggested alternative interpretations than were at the forefront of the narrative. Some of these snags presented themselves in the moment, while others became clearer upon reflection after the period of data generation had concluded. In the terms of deconstruction, I was seeking to utilize the theory in order to decenter the assumed knowledge(s) of that space and my own experience to explore contradictory alternative understandings that were already always a possibility.

At the conclusion of data generation, I compiled and read through the data record numerous times. On each reading I was cleaning up and infusing the record with memories and interpretations from later in the data generation period. I also spent a lot of time free-writing and returning to the literature for inspiration. From the start I fought to balance my ethical obligation to present the complexity and richness of the EMS band program and my need to focus in on the elements that were most salient to my research questions. Through this analysis I also struggled with a desire to present the program in a positive light while being critical of elements I thought were deserving of critique. As with data generation itself, I was reading the data record with the theorists over my shoulder, constantly looking for illustrative moments of interaction that could function as narrative lodestones, and for examples of the conceptual threads, structures, and norms that defined the program in participants' lived experience. Each moment on its own might seem mundane, and that was part of the point. These moments point outward from themselves, calling into question the very structures and norms of this band program, and of the very signifier

of "school wind band."

My analysis is just that—mine. It is a synthesis, however partial and flawed, of ideas from the literature and my own theorizing about the nature and ethics of school wind band. At times it became necessary to employ a concept from the literature for clarity's sake, and as a nod to those who thought before: primarily elements of Derridean deconstruction and hospitality (Derrida, 1999; Derrida & Dufourmantelle, 2001), but also MacIntyre's notions of practice and internal goods (2007), Lakoff and Johnson's metaphorical analysis (1980), Ruitenberg's elucidation of the intersubjectivity of hospitality (2011a, 2011b, 2015), C. Higgins' applications of MacIntyre to education (2011, 2012), L. Higgins' take on musical hospitality (2007, 2012), along with others from the previous chapter. My usage of these concepts is thinner than I would have attempted in a purely theoretical piece.

Derrida's language of deconstruction, and deconstruction of language, were especially useful tools in this analysis. I have tried to minimize the obfuscation and metaphysical gymnastics that plague Derrida's writing. It is important to remember that deconstruction is not a method unto itself, and I am not attempting to follow directly in Derrida's footsteps. There are a number of theorists whose insights would have been useful in this analytic process. The language of deconstruction was at the front of my mind as Derrida was one of the thinkers who devoted the most time to hospitality. Derrida also saw no true boundary between deconstruction and hospitality, they were one and the same.

In the following paragraphs I will briefly discuss important concepts (first presentation in italics) that were useful in the analytic process. Though I encountered these terms throughout my reading of Derrida I am utilizing them in an analytic sense specifically from Jackson and Mazzei's (2012) use of Derridean deconstruction as a tool for qualitative research. By *text* I

mean anything that was subjected to analysis including the data record, the experiences that the data record attempts to capture, alternative understandings of those experiences, and the words that I offer in this document. Treating all of these elements as texts highlights the fact that each part of the research process is necessarily an imperfect act of translation from experience into words. A word is but a *signifier*, a symbol that represents something else in the world, the *signified.* The relationship between signifier and signified is what allows communication to occur. Yet the signification is tenuous at best. For example, in this project I have used the word "band" a number of times and it is likely that all readers have an idea of what I mean. But each reader brings their own *trace*s of meaning to that signified relationship, infusing the word band with a subtly different meaning than I may have intended. Another term for this concept is *specter*, which is useful for thinking about how the tenuous relationship of signification is not simply conceptual, but is haunted by the persons and personal relationships in our own pasts. A specter is an absent presence, something that exerts force upon interaction despite its apparent absence. Subtle differences and deferrals of meaning seldom cause a complete breakdown in communication, though especially interesting examples of these moments of translation can lead to educative conversations. Derrida's neologism *differánce* encapsulates the moments in which traces and differences of signification result in the *deferral* of meaning. The word differánce is audibly the same in French as the word for difference; it is only on the written page that the alteration is perceived, further highlighting the primacy of text and translation. When we draw our attention to that moment of differánce we become aware of the deconstructive *event*, the pregnant moment in the chain of signification at which understanding and meaning might be otherwise. That moment is an *aporia*, an impassable path, in which considering the disconnect between signifier and signified arrests the chain of signification, laying bare the traces and

specters that haunt each moment and give us a chance to consider other possibilities. Purposefully raising such aporia is a process called *erasure*. Within this document I utilize the formatting convention ~~strikeout~~ to place a signifier *under erasure* in order to assert that the term is inadequate, as it is commonly understood, yet is still necessary. A term under erasure is still intelligible, but the strikeout draws attention to its internal contradictions.

The model of hospitality from previous chapters is a useful example of such a deconstructive event, one imbued with a great deal of cultural, personal, and even spiritual import that sheds new ethical light on interaction. The very act of putting a text (person, relationship, word, etc.) under erasure is an act of *hospitality*. Hospitality, and deconstruction, bring us to a point where we must more fully consider each person or idea that confronts us. There were many moments of erasure in the data record in which the dominant narrative could be cast as the *host* in the model, where the deconstructive event could be seen as the *threshold*. Teachers, students, and I all brought different traces and specters to these events, coming together to offer bits of alternative explanation that influenced the meeting at the threshold of our interaction and drew attention to the conditions, just or unjust, that delimited the *guest's* entry. The alternative explanation is also a guest, not fully knowable in its/their alterity but recognizable as more than first glance allows. The *intersubjectivity* of the threshold was one of the most salient features of the model for analysis of pedagogy and learning in the EMS band program. The program itself was the *home* from the model, but a band is not a home in the traditional sense, it is a *practice*.

MacIntyre's concept of practice (2007) gave ethical weight to my analysis of band as a home. If, as MacIntyre suggests, practices are one of the primary sites of human flourishing and ethical understanding, and if, as I suggest, middle school band is a practice unto itself, then

68

middle school band deserves the careful ethical consideration that deconstruction allows. The *internal goods* of band are, by definition, unique to this particular practice and can only be fully realized and evaluated by *practitioners*. A practitioner is one who participates in the practice, and whose identity is to some degree tied to their participation. In my analysis I sought out moments in the data record that revealed the internal goods of this band room, especially those that were unrecognized or unacknowledged by the dominant practitioners and structures of the band. Those moments, if recognized and placed under erasure, might allow for the essential *negotiation* of the practice that keeps it alive and vibrant, without the destruction of the practice along with the flourishing it provides to its practitioners

The final acts of analysis included the process of structuring the next chapter. The overall instrumental case study of chapter four is really an "assemblage" (Deleuze & Guatarri, 1987), a term that highlights the interconnections and interruptions between the project's reality, its representation, and subjectivity. In this sense, reality is the existent data, theory, and methods utilized in the project. Representation includes the new knowledge created as the elements of the field of reality (data, theory, and method) destabilize and decenter one another in the writing process. Subjectivity implicates the researcher as the one having to plug in and think through both reality and representation. I am the one who created the assemblage, who had to "fold and flatten" (Jackson & Mazzei, 2012) the data into a final product, despite the fact that the process of folding and flattening necessarily left untold numbers of interpretations unwritten. As I have tried to say previously, and will say again—just as the signifier 'band' is more than it likely signifies, the students and teachers of the band program at EMS are more complex, interesting, human, flawed, inspiring, and wonderful than I can possibly write about.

Clarifying Researcher Bias and Concerns

As I have attempted to make clear throughout this document, I was physically and conceptually present throughout this research process. I have already disclosed some of my background that has impacted the project. I am deeply invested in the concept of hospitality and looked at each step of data generation and analysis through that lens. My background as a high school band director colored my understanding of the EMS band room, as did the years I spent supervising undergraduates at the site as they completed early field experiences and student teaching.

Prior to fieldwork I spent portions of the previous five years working in the EMS band room in various capacities, though in the year preceding my fieldwork I had spent very little time there. My graduate assistantship included supervising early field experiences with undergraduate wind and percussion music education majors and EMS was a key site for that work. Among the dozens of student teachers I supervised, three of them were placed with Susan at EMS. This included Brandon, who later went on to be hired at EMS and is one of the teachers in this project. I also once served as a jazz band adjudicator for a festival that Susan hosted and helped occasionally with an after school group lesson program. My work at a local summer music camp also had made me a familiar person to many EMS students, though my relative absence from the school site during the preceding year meant that I was less familiar to this group than I might have been otherwise. Students only remarked a handful of times about their awareness of my role at the university or defaulted to seeing me as a knowledgeable musician.

My familiarity with the site was both a benefit and a limitation. I entered the site with a deeper knowledge of the history and culture of the place because of the time I had spent there. But my friendships and long engagement with EMS created an internal ethical struggle about

painting a fair and honest picture of the program, and of Susan in particular. Susan is a successful veteran teacher but, like many of us, has expressed doubts about her own teaching from time to time in my presence. She was aware that my project focused on hospitality and welcoming students. I was concerned that she would change her behavior or position because of my presence or her knowledge of the project. Because I know her and call her my friend and colleague, I was more aware of the moments in which she showed frustration or disappointment in how a particular class period progressed. Occasionally she would comment to me afterwards about this disappointment, and I got the impression that she was doubly concerned because she knew that her humanity was on display. All three teachers welcomed me into their space, but Susan was especially vulnerable and open to me about her practice and it has been a heavy burden to write my way through this project. She wears her heart on her sleeve, and is deeply and personally invested in the program and her students. "I trust you," was one of the first things she told me when I expressed my concerns to her at the start of the project. I hope I have upheld and honored her trust.

Towards the Case

In the following chapter I present a case of the EMS band program. I begin with a vignette highlighting the range of interaction and experience within this practice. From there I consider the most salient, yet least acknowledged, forces that come together at the threshold of the band room, and then explore some of the internals goods that I saw on display as participants went about the daily process of seeking the ends that define the band program. The chapter concludes with a series of vignettes, moments of erasure that reveal the complexities and contradictions between lived experience and the structures of the program. Hospitality does not always imply opening a space to an outside foreigner or concept, it also means welcoming that which is

71

already present and good in the home but has been overlooked or denied by those in power.

CHAPTER 4

THE EASTSIDE MIDDLE SCHOOL BAND PROGRAM

A Complex Morning

The concert band students enter the room with their normal familiarity and comfort—a chaotic swirl of enthusiasm and conversation in the early morning—over an hour before the school day officially begins. Coats and cases pile up quickly at the margins of the room as clusters of students form and reform in a dazzling display of social and musical flexibility. Zaria, an eighth grader, stands at the band room door, one foot in the room and the other in the hallway, "She said what?! No. No. I'll message you later, I need to go." Her arms are clutched around her pink clarinet case as she waves to her friend in the hallway and steps fully into the room as the door closes. Sophie and Donald, both eighth graders, stand at the front of the classroom by the whiteboard, music stand raised, heads together as they sightread a new duet with surprising musicality and nuance, their playing punctuated with verbal negotiation and responses to unrelated conversations all over the room. "Shouldn't that measure go like this?" Donald asks, playing a staccato line of triplets. "Yeah, that's about right," Sophie responds, raising her flute while calling out across the room, "Hey Catherine, did you watch that thing I sent you?" She plays through the measure, eyes darting between the music and Catherine who is getting out her saxophone by the lockers. Donald waves to Ben, the eighth grade trumpet section leader who is making his way to his seat, and joins Sophie and Catherine's conversation, "Yeah, that video was ridiculous. Ok, one, two, three, four," he counts off as he and Sophie start the phrase again.

Ben is now seated and is playing through snippets of the exposition to the Arutunian Trumpet Concerto from memory, a challenging piece even for a university student, yet he

handles it with style and grace beyond his years. Carlos, a seventh grade trumpet player, is sitting to Ben's right, chatting away about the upcoming all state audition, while Catherine and Priya, a seventh grade clarinetist, discuss the upcoming cross country meet on his other side. "Yeah, I've almost got my scales up to the speed I want them," Ben responds to Carlos while closing his eyes and thrumming his fingers through a scale pattern on his valves. Without missing a beat he turns towards the girls, "Did you both turn in your permission forms for the meet yet?" They both chime in, "Yup!" and carry on their conversation as Ben seamlessly transitions back to where he left off in the Arutunian.

George and Henry, both seventh grade percussionists, are giggling uncontrollably at the marimba just behind Ben while looking down at a cell phone. Henry has his mallets in hand and after a few moments watching the video he begins absent-mindedly noodling around the marimba. His eyes stay on the screen yet the music he makes is compelling and confident. Hannah and Rashida, eighth grade percussionists, chase each other squealing through the back of the room, stopping abruptly to put heads together in laughing conversation. Rashida is new to EMS and to being a percussionist this semester, but the two girls are already fast friends. Rashida approaches the timpani, Hannah follows her, their conversation continuing as the more experienced girl helps Rashida to tune the drums and practice the part for the first piece listed on the projection screen at the front of the classroom. Just in front of them Jason sits quietly playing through his Bb scale on his trombone; he is a sixth grader and this is his first day in the concert band. He looks nervous, but Anna, an eighth grader, sits down with her trombone, "Hey!" she says with enthusiasm while she opens up her folder on their shared stand.

Susan, the head band director, spends a few minutes putting up new photographs on the window of her office as a few students gather around her. "That's me! Hey Melody, come look,

you're up here, too," Ruth calls to her friend, both of them sixth grade flutists. Susan leaves the

growing group of students sharing stories of recent band events represented in the photos, and

makes her way to the podium. She is limping a bit more today, her knee has been giving her

trouble and her smile at the students around her seems forced. She steps onto the podium and

sits for a moment, going through the pile of scores and practice logs on the conductor stand.

Kimberly, another band director in the program, comes up to Susan's side for a moment, "Hey

I'm going to swing by the music store on my way back from the last elementary school today. Do

we need anything?" They confer a moment and then Kimberly makes her way out the door, off to

make her rounds of the district elementary schools for the day.

The majority of the 40 or so concert band students have found their seats and the buzz of

conversation is slowly drowned out by the crescendo of instruments being warmed up. Susan

holds up a hand, "We only have two more weeks until we need to send in our tape to the big

festival," she calls out, "we need to be thinking about what these judges are going to say, how

they're going to hear you all. Let's get to work." The specter of the judges and the weight of the

upcoming performance goal bring a hush over the group. After a brief warm-up with a Bb scale

in a round they move on to "Proclamations," the most challenging piece on the recording

program.

As they begin it is clear that something special is happening. The normal buzz of

conversation is completely absent from the room. The students are responding with incredible

musicality to Susan's gestures on the podium and, perhaps more importantly, to one another in

sound in time. It is one of those very rare moments in which each participants' intention and

effort is wholly turned to the musical task at hand: to come to know and interpret this particular

piece of music to the fullest degree possible and to relish the effort of doing so. "Sit up tall and

listen, you know the judges will be looking as well as listening," Susan admonishes the group as she counts off an especially challenging section. Students make eye contact across the room, not saying a word but listening and responding, creating space for one another in the sonic landscape. Zaria, Priya, and the other ten clarinetists pick up the melody into the B section of the piece. Collectively their posture changes and their bodies move rhythmically in time, unconscious of their physical connection even as their sound blooms as one from the texture of the band. Anna and Sage, a seventh grade trombonist, raise their bells slightly for the fanfare that starts the final section of the piece, their eyes moving instinctively between Susan on the podium and Ben, sitting halfway around the row from them who has a solo coming up. The trombones gracefully diminuendo the end of their phrase, making room for Ben's entrance. Hannah and Rashida have rests in their parts right now, but their mouths move silently counting the pause, testing their grip on their mallets in preparation for the upcoming entrance. Even Andrew, the seventh grade horn player, has a huge smile on his face. His normal jokes and interjections are quieted in this charged environment, his posture upright and engaged.

At the height of their music making Principal Maxwell walks through the door and smiles at Susan. She meets his gaze, and recollection passes across her face. "Oh, that's right!" she exclaims, "Alright everyone, quick, put your music away and get ready to march through the halls. I promised Principal Maxwell that we'd play 'Let's Go Knights' for the basketball team who won their big game yesterday." The musical mood changes instantly as students launch into action, gathering percussion instruments, putting away bassoons and oboes that will not survive the trek down the hall. The focused attention of the concert rehearsal is gone, replaced by the chaotic sociality of middle school students who are enjoying a break in their routine.

Bodies rush back and forth between the locker room and the rehearsal area. Hannah walks around the room passing out auxiliary percussion instruments to those who cannot bring their primary instrument on the trek. "What am I supposed to do with these?" asks Ahmad the horn player, looking incredulous at the small wooden blocks that Hannah just handed to him. "You get sand blocks and you like it!" Hannah responds in a playful mocking tone. Small groups of students are forming and reforming, playing strains of the high school marching band music or snippets of pop songs. Zaria slips into the locker room with some other students, "Ummm… I have to go get ready for class," she says to her friend, adding in a hushed tone, "I don't want to do this." This group slips out the back door to the locker room, clearly not interested in performing down the hallway.

"Alright everyone!" Susan calls out, though only a little of the chaos subsides, she presses on, "Ben is going to be in charge and will walk up front conducting. Let's have a run-through really quick." Ben steps on the podium with a serious look. "Here we go guys, follow me," he says loudly while preparing to conduct a lead-in measure. A large enough segment of the group has seen his gesture and they begin the familiar cheer. Their playing quickly draws in the rest of the group. Ben gestures once again to cut off the group at the end of the final phrase, "Let's line up by the door." Another rush of bodies, a shifting amoeba of shared intention turning its collective energy towards the basketball team waiting in the hallway. The band room slowly empties and the sound works its way through the school.

Out in the hallways the team is far ahead, while the band snakes behind in a river of contradiction. Rambunctious and reserved, cavorting and constrained, willing and conscripted, pushing outward and pulling inward—entropy and gravity, awash in cacophony. Students and teachers line the hallways, watching the scene. Some bystanders clap, some wave, others are

turned away from the band engaged in their own conversations. Among the bystanders are

students who are in the band program but who are not a part of the elite concert band that is the

center of the spectacle before them. Between the performing band members and the crowd there

is a complex mix of affirmation and mocking, embarrassment and pride. Some performers smile

and wave to the crowd as their instruments allow, clearly relishing this moment to be on display

and to be part of the school tradition. Others push their way to the center of the mass, trying to

blend in and avoid eye contact with their peers who have escaped this fate. Some performers

overact their embarrassment in order to normalize their own discomfort. Ahmad is dancing

wildly near the back of the line and playing the sand blocks with gusto, laughing a lament

through clenched teeth, "I don't want to be here, I don't want to be here," much to the

amusement of his friends gathered around. The band makes a turn and moves back toward the

band room near the front entrance of the school. All of the other students have gone back inside

their classrooms and the basketball team has dispersed; yet the band continues playing. As they

come to their destination they start the musical chant one more time with more energy than they

had played thus far. No one looks self-conscious any longer. They are playing for themselves

now. The final strains echo down the hall as the group filters across the threshold of the band

room to put away instruments and make their way to first period.

Over the Threshold

Nearly two hundred students cross the physical threshold of the EMS band room each

school day. Most will do so just once, for their grade specific class period. Some, like the concert

band students in the vignette above, will do so on multiple occasions. Some will even come

willingly during lunch, or in between other classes to meet with Susan, Brandon, or Kimberly for

extra help. Others will only enter reluctantly, without instruments or interest, only staying in the

program because of parental pressure. Many students will be greeted by name by a teacher, though not every name is uttered with the same enthusiasm. Still others have grown accustomed to not being noticed at all.

Students in the EMS band come from all walks of life. Like the school itself, a majority of the students identify as white and fall into the middle to lower middle class. But the school and band also plays host to students from a rich diversity of cultural and economic backgrounds. Recent Congolese immigrants play brass instruments next to first generation Korean Americans. Post-vacation conversations include stories from students who spent the holiday in Jamaica, China, or the Netherlands, while other classmates lament that they had to spend the break caring for siblings and cousins while the single parent in their home worked extra shifts. Some students own brand new professional quality instruments, while their neighbor is playing on a worn down horn that was donated to the school as part of an endowed program to put instruments in the hands of low-income minority youth. The band is nearly representative of the racial diversity of the school and its community, yet closer examination of the different levels of the band program raises questions. As Zaria, a black female herself, observed at the end of an eighth grade focus group meeting, "Wait, why aren't there more black kids in concert band?"

Band students in this study were not all as quick to discuss issues of race and representation in the program. The third question on the demographic questionnaire asked students "How do you describe your race and/or ethnicity?" Several students left this question blank, others simply put "American," some described their heritage in detail, "I'm ¼ German, ½ Irish, and ¼ Israeli," while others did not understand the question at all, "I have red hair," and at least one used it to make a joke "I'm a sentient attack helicopter." During the period in which I administered the demographic questionnaire to the seventh grade class one student who turned in

a blank questionnaire challenged me directly, "Why does this matter at all? I'm an American. This shouldn't matter." Brandon suggested that he has observed some tensions in the community over questions of race, especially when connected to education.

Seven different neighborhood elementary schools feed into EMS, each representing a distinct corner of the community. Students from each of these areas may have very few chances to interact with one another aside from their time in school and in band. Some students in the district have never set foot on the university campus, while others walk each day to their parents' offices. Some students are steeped in the incredible black church music tradition that has been a vibrant part of this community for generations, while other students are not even aware that the tradition exists. Nearly ninety percent of students on the north and west sides come from families considered low income, while fewer than sixty percent of students in the center and south of the district fall into that category. These numbers do not suggest deficits in culture, intelligence, or possibility. But they do point to the diverse and disparate communities that come together in the walls of EMS and the band room, and to the potential for issues of bias and miscommunication.

Students join the band for a variety of reasons: to be with friends, to make music during the school day, to appease a parent, to continue a family tradition, to prepare for college scholarships, to find a place to belong. Students consistently speak about how band allows them to make new friendships, and to interact with friends on different teams and in different grades. They also speak of how meaningful it is to make music in band, to be surrounded by sound, to overcome musical challenges. The interactions I observed in the classroom support what they say. As shown in the vignette above, the social and musical are closely intertwined and mutually generative. As examples, Sophie and Donald's friendship allowed them to seamlessly switch between verbal and musical communication as they worked through the new duet, and the

moment of connection between them and Catherine was not a distraction from the music, it helped to solidify a social bond between them in a musical space. When Carlos asked Ben about the upcoming audition he did not necessarily deter from Ben's musical learning in that moment, in fact he prompted Ben to run through scale patterns physically and mentally. Rashida and Hannah were new friends at the time of this vignette, as Rashida had just transferred to EMS. Rashida had not previously played concert percussion instruments, and their social bonding was directly beneficial to their peer learning. Each day there are countless other such examples of students interacting with one another socially and musically. The consistent theme is that the line between the musical and the social is difficult or impossible to find, the musical is made possible by the social, the social made possible because of the musical. These moments of interaction are acts of hospitality unto themselves, where friendships and musical knowledge intertwine, where negotiation takes place as ability level and different understandings come together to foster learning.

Each individual enters the band room with a unique set of expectations and experiences. They have already formed an understanding of what band is before they join or enter the room for the first time, though so much of that understanding is beyond the purview and awareness of teachers and peers. In this way band as a signifier is more than what happens beyond its physical space. For example, Catherine enters each day following in the footsteps of her older brother, currently a band student at the high school. As she crosses she is reminded of her accomplishments in three short years, and feels the pride of her grandfather whose saxophone she plays each day. Until recently she entered as the only female saxophonist in her class period, a source of frustration for her, but one that is assuaged by her participation in both the concert and jazz bands. Others, such as Zaria, enter because their parents force them to take band. Yet

unlike some of her peers Zaria has come to appreciate her mother's insistence, in her words, "I kind of feel like mom tries to live her life through me, but after she made me do band I realized I really do like it, I'm a band geek." Despite claiming the biographical genre of "band geek," she still hesitates to be seen with her clarinet case, and maintains a strong social circle outside of the band program. Christian, a seventh grade student from the Congo, came to band thinking he would find "guitars, and drums, and rock and roll," though he has enjoyed playing the euphonium. Jamal, a seventh grade trumpet player, comes to the band room to escape from the noise and disorder of other parts of the school. He can often be found straightening chairs in the band room or otherwise being helpful during the lunch hour and between classes.

The teachers also come to the band room with a range of experiences and associations. They serve as hosts of the band program, and are the ones primarily tasked with maintaining and welcoming students into the practice. Yet they did not create this practice whole cloth, they inherited it from those who have gone before. Such awareness shapes their agency and their understanding of their role as band directors. Susan enters each day with nearly three decades of experience in this program, and the weight of those who came before her hanging over her head. She comes with memories of band functioning as a familial support during rocky moments in her own life, and as a challenging musical space that fostered her growth and pride in her ability. Kimberly walks into EMS having come from the elementary school, knowing that one day her younger students will hopefully want to continue their music learning into the middle school. She comes having spent years in a neighboring district where her talents were underutilized and she was still seen as the "new" teacher despite her experience and success. Brandon follows in his own previous footsteps as a student teacher under Susan's supervision, performing a very different role in the same place, and also comes from the high school each day with a mind

preoccupied with marching band recruitment. He comes with the memory that he almost quit band going into high school, which pushes him to encourage students to keep going. He comes having played his trumpet in rock and ska bands, and knowing the value of creativity.

As the students and teachers have begun to show thus far, the band room is defined, experienced, and maintained through the interaction of a dizzying array of forces. When a teacher or student enters the band room they are not just entering a physical space, they are bringing themselves to bear upon a vibrant, human, and occasionally problematic practice. As shown in the previous chapters, a practice is a socially defined activity that grows over time into its own ethical world (C. Higgins, 2012). A practice has its own evolving set of ends, internal goods achieved in the process of working towards those ends, and norms and ways of being that are developed through accessing those internal goods. Susan, Kimberly, and Brandon are stewards and hosts of this practice called band, charged with maintaining its ends and goods for the benefit of future generations of students. They are also hosts of this home and have the most agency in determining the conditions of welcome that govern how students will be received into the practice. Yet as I will show in the next section, agency and experience are interactionally defined, they exist in the intersubjective and metaphorical space of the threshold.

Unpacking the Threshold

In order to understand the EMS band as a whole, it is necessary to first understand its constituent parts. The physical threshold of the band room is more than just an architectural feature, it is also experienced as a conceptual threshold in the terms of hospitality: the metaphoric locus in which each individual comes to interact with the persons, structures, norms, internal goods, and ways of being that define the EMS band program as a practice, as a home worthy of welcome and conservation. An ethic of hospitality is ultimately about human

recognition and interaction, and such human qualities abound between Susan, Brandon, Kimberly and their students. But the theory of hospitality suggests that interaction is always shaped and constrained by structural elements that seemingly exist beyond individual agency. Yet in actuality those structural elements are constantly being reinforced and renegotiated through interaction with individuals. The personalities and experiences of each person even become structural elements unto themselves, not in a rigid sense, but in that they provide shape to the experience of being in the band. The threshold is complex, full of tension and apparent contradiction. That is how hospitality and lived experience unfold, despite teacher efforts to codify reality in policy documents and narrative explanations.

In the following section I explore some of the interactions between persons and structural elements of the band program in more detail and with an eye toward theoretical explication engendered by hospitality. The structural elements that interact at the threshold of the band room include governing documents and policies, the physical environs with their architectural features and visual messages, the daily schedule, the personalities and histories of the teachers, and the traces and specters of the past that still hold sway in the present. The norms and ways of being in the program are fluidly defined but are on display in the ways individuals—teachers, students, and other stakeholders—affirm or deny behaviors and concepts through action and/or inaction, in ways spoken and unspoken. Participant experience and possibilities are shaped by the interaction of these elements with one another. For example, as I will describe later, the written rules and spoken instructions of the teachers highlight the centrality of individual action and agency in the process of learning music. Yet the unspoken norm of the classroom, as shown in the lived experience of the students, is that learning is primarily an intersubjective process that takes place

as individuals respond to one another in the moment during rehearsal. The tension between subjective and intersubjective learning is the actual norm as I observed it in the EMS band room.

Governing documents. The fall newsletter, also referred to as the instrumental handbook, is a brief but important document that states the purpose of the band, establishes the official rules and regulations of the program, and outlines the general procedures that govern student participation. The teachers distribute the 11-page document to students and parents at the start of each school year. The text begins with a text box titled "Welcome!"

> Eastside Middle School has a rich history of excellent band programs and we are excited that you will be a part of that legacy. You can look forward to a great deal of learning and music making throughout the school year. We are excited to help your child develop into a stronger musician in the best manner possible.

This brief introduction is an attempt to connect the past with the present, adding gravitas to participation. It also highlights that learning and music making are year-long endeavors, despite the focus later in the document on concerts as the primary musical events. The final line shifts in audience from student to parent, suggesting that band is a place where the parent is recognized and included. In fact the audience continues to shift throughout the document, sometimes addressed the second person "you" as a student, sometimes as "your student." The fluidity of audience highlights the important role that parents play in the practice of band.

Four teachers are listed in the handbook, just after the word of welcome. The list is interesting as Susan is followed by Roger, the high school director who is rarely seen on the EMS campus. Brandon and Kimberly are listed lower on the page, perhaps due to the short time they have been teaching at EMS. But the side effect of this choice is a reminder that band exists along a continuum from elementary school to high school and beyond.

Students at EMS are asked to follow three broad rules, "Be Responsible, Be Respectful, Be Safe." The band handbook includes these as well, though with situational definitions

BE RESPONSIBLE: Have your instrument ready to play every day.

Have your music, pencil, and folder every day.

Leave your case and all other materials in the

appropriate area.

BE RESPECTFUL: Sit quietly and wait for instruction during rehearsal.

Treat ALL equipment with respect.

Be supportive of each other's performance.

BE SAFE: Handle and play only your instrument.

Keep your instrument clean and in good working order.

Individual responsibility is primary in the band room, motivated by the needs of the collective. If an individual is irresponsible, they will let down their fellow musicians and the legacy of the tradition. Respect begins with a definition of how students should behave. The proper and respectful band student is quiet and receptive to teacher instruction. Later pages of the handbook echo the theme that controlled behavior and compliance with procedures are signs of respect. Band is also a place where students should support one another, acknowledged in the litany of rules above and in the rehearsal procedures portion, "Listen to every aspect of rehearsal. We learn from each other."

Particularly important points in the text, especially those which have seemingly been problematic in the past, are brought to the fore through copious use of words in all capital letters, exclamation marks, bold text, and underlining. The portions on concert attire and concert attendance are replete with such textual devices, highlighting the relative importance of the

concert in the overall experience of band. Other sections of the document offer strategies and resources to help students and parents with at-home practice. Instruments, equipment, and uniforms can be expensive, and the handbook addresses financial concerns at several points, "*What if I can't afford it?* See your teacher privately with a note from your parent/guardian" [emphasis in original]. The message here is that financial hardship should not be a barrier to participation, which is echoed in teacher actions and levels of support. "All you have to do is ask," Kimberly told the students on several occasions, "and we can help you."

Physical environs: Architecture. The EMS music suite, which includes the band room, is a world apart from the rest of the school. The school itself is vast with multiple wings and floors, gyms and cafeteria, side entrances, ramps and stairs all around. But the music wing is cloistered away by the main office. A single door opens from the parking lot hallway directly into the band room, the door that Zaria stood over during the opening vignette talking to her friend in the hallway. Students are evenly divided between those enter through this front door and those who travel down the locker-lined hallway that leads to the rest of the music suite. Doors along one side of that hallway open into the cafeteria stage and the choir room, while the other side has a door to Brandon and Kimberly's office followed by a door to the instrumental locker room. The hallway ends in an exterior door that faces the high school a few paces away.

Whether they enter by the front door or through the hallway, the majority of band students spend a moment in the locker room in the time before rehearsal. It is a special place, a hub in which students congregate somewhat beyond the view of teachers, though it contains many windows that open into the band room, the hallway, offices, the ensemble room, and the orchestra room. As an adult I found it strange to be in that space with students during class changes, as it was their own liminal space, set apart from the band, ensemble, and orchestras

rooms to which it empties. It holds a maelstrom of activity, a place where disparate social currents come together in a swirling mix of chaos. Eighth graders who were just biding their time until they could quit band mix in with students such as Ben and Catherine who will likely continue music for a long time, who take it seriously.

The number of windows that look into the locker room further complicate the liminality of that space. Words in that space may be private, but there is a clear message that students are being surveilled. Such windows continue throughout the band room, looking into the two practice rooms, the music library, and all office spaces. Of course this is an issue of students' safety, but the windows reinforce a narrative that students are not to be fully trusted yet, they reinforce the message of adolescence as a liminal and untrustworthy time period.

Because the music wing is so close to the front of the school, students have a very short walk to drop off their instruments. Its location also means that the rest of the school can see who is in band very easily. There are often students hanging around the band room door window, making faces at friends inside, occasionally teasing them for their participation. It is not uncommon for a student to get up out of their chair to "get a tissue" from the front of room so that they can make contact with a friend standing at the window. For some students being associated with the band is a mark of pride and creates a safe space where they can be fully themselves while expressing themselves through their chosen medium. For others it means their participation is on display for all of their peers, and they may not enjoy that display. But the physical location of the music wing means that no participant can fully escape being associated with the program. It also means that the sound of the band spills into the public spaces of the rest of the school. The band room is also a short walk away from the high school, another reminder to participants that band is historically situated and their current efforts should lead to future

engagement.

The band room itself is arranged in traditional fashion: rows of student chairs and stands arc around a central podium on which the teacher stands or sits during instruction. Percussion instruments are arrayed in their own arc beyond the instrumental chairs. Each stand is meant to be oriented so that the student behind it can split their attention between the printed page and the teacher-conductor on the podium at the center. Lockers for large instruments rest against one wall, while other walls have storage for music, folders, percussion accessories, and other things. The overall structure of the room is an attempt to provide order. Students should be physically and mentally oriented towards the center podium; materials should be put away in the proper storage location. Yet just because there is a place for everything does not mean that everything is in its place.

Physical environs: Visual messages. Individuals who cross the threshold of the band room are drawn into entropy. This is not a reflection of a lack of care or concern, but rather a side effect of comfort level and forward motion. There is always something to do to prepare for the next event on the calendar, with little time for deep cleaning and organization. Plus, teachers and students are at home in this place to the point that they do not always notice the looming chaos. The teachers work constantly to keep the chairs and stands in order. The floor is often littered with rogue pages of sheet music, forgotten method books, lonely sweatshirts, scraps of notebook paper with scribbled conversations, and percussion hardware leaning in corners. Some of the visual chaos comes from students like George, James, and Jamal, who utilize corners of the room almost like lockers, leaving items piled up for later retrieval. Some students work to maintain order. For example, at the end of the eighth grade class period Hannah can often be seen trying to reorganize shared percussion folders and accessories, usually only getting part way

through the task before the bell draws her out to the next class period. Many others do not even stay still long enough to arrange their own chair and stand before rushing off to the next thing in their day.

Everywhere around the room are reminders of the school's history, from piles of music played in recent years, music to be put away when there is time, boxes of cast off instrument parts, orphaned method books, mouthpieces, and other musical detritus. Practice rooms with broken pianos, discarded board games, ancient music technologies, leftover paper goods from fundraisers, broken bow ties, tuxedo shirts in need of mending. Throw nothing away because you never know when you might require it again.

The teacher-centered locations, such as the podium, computer cart, music room, and offices are especially problematic areas in the battle against entropy. Teachers show that they clearly know where items are located, but these spaces take on a life of their own over time. Susan's office is anchored by an overstuffed armchair in which she rests between classes. Around the chair is a semi-circle of papers, books, notes, and other materials that function as an external part of her mind. Shelves hold old photos, textbooks, a papier-mâché trombone, and other leftovers from her decades at EMS. Occasionally Susan will loudly lament the state of her office, and declare that to anyone in earshot she is staying late to clean up. She did so on several occasions during data generation, and the following day would enter the room with relief and pride. Brandon and Kimberly's office is usually more organized, but the corners of that room still hold evidence of years of constant forward motion and action.

The official narrative of the program is that things and people should be neatly ordered and maintained, but observation presents a more interesting and messy picture. The visual chaos of the band room, the fight against entropy, is clearly linked to the behavior of students in that

place. In moments where the teachers have cleaned up and organized the physical space, the students often respond by being more focused. When chairs and stands are in disarray students seem more likely to forget materials and leave things lying around. Importantly, the state of the room has little impact on the goods that students name nor on their capacity to flourish.

The school colors are blue and gold, yet these music classrooms are painted, trimmed, and floored in institutional beige and taupe. The sparseness makes each decoration, each splash of color pop into relief. The hallway that leads to the locker room is without decoration except for a long bulletin board. During data generation this board was covered in a black background with a rainbow border, and the title *"Music is…"*. Cut outs of paper instruments were interspersed with colorful shapes and word balloons each featuring a quote from a student about what music means to them. These quotes are a public display of values in very small, barely legible handwriting. Quotes run the gamut from "Music sounds cool but it is hard for me because I have to bring it everywhere and I already bring my soccer bag everywhere" by Aidan, an orchestra student, to Emily, a sixth grade clarinetist, "A happy sound that makes me relax and listen to all the instruments. It's so hard to describe, but at least I know it's beautiful." And sixth grade saxophonist Eve's "An international way to portray important messages to the world." These statements are the students' own words and their public display is a visual message that shapes the structures and ways of being in the classroom. Students may not stop to read these messages, but if they did they would have to react—either to agree, disagree, or even stay apathetic. The point is that these elements and others remain at the periphery of student experience, on display as something worthy of consideration.

The band room itself has only minimal decoration. On the doors of the practice rooms at the front of the room are several posters featuring prominent jazz and classical musicians, each

with a current picture and one from their younger years, plus an inspirational quote. For example, one featured Chicago Symphony member Oto Carrillo holding his French horn in his lap, with a stylized quotation that began "Playing in a band or orchestra is about being part of a team. It doesn't matter if you're not first chair—the group is not complete without every single person!" (http://cso.org/globalassets/institute/dream-out-loud/pdf/dreamoutloud_poster_carrillo.pdf). On another, clarinetist J. Lawrie Bloom is featured with the quote, "If you don't want to practice, you're not alone. There are times when every musician feels that way. Sometimes the most difficult thing is just to get started" (http://cso.org/globalassets/institute/dream-out-loud/pdf/dreamoutloud_poster_bloom.pdf). These posters are likely barely noticed by students in the classroom, but they reinforce the norm of the individual's responsibility to the group, strengthening the subject while subsuming that subject's actions within the communal. These images also provide a normative function by suggesting the types of music that are most valued, and provide the only visible image of what the ultimate goal of music study can be. They represent the pinnacles of band, professional engagement in a certain type of music making. As I will discuss later, students have internalized these message yet their experience suggests an alternate explanation.

As mentioned in the opening vignette, Susan's office window is covered with photographs of current and former students. Most of these photos are of students engaging in social activities at band events—someone in a cook's cap from a fast-food restaurant on a band trip, a small group of smiling faces holding spray cans from the time they got together to repaint the music stands, a pair of boys with goofy smiles in concert uniforms with bow ties, arms around each other's shoulders at a concert. Susan is fond of the metaphor of band as family, and these photographs function as a family photo wall for the program. Students walk by this wall on

92

their way into and out of the classroom. Many stop and admire the photos, especially on days when Susan adds new ones to the tableau. The photos reinforce the familial norm, the collective effort. And they remind students of the historical trajectory of their part in the program, as they see themselves in the past or remember those who have already graduated into the high school band. Yet the window is small, and not everyone's photo appears therein.

A projection screen hangs front and center in the band room and displays the activities for each class period. These instructions focus students on the musical tasks of the day, reinforcing the norm that the printed page is authoritative and that learning comes through those elements. They are tersely worded, usually a string of numbers from a method book, followed by the names of the pieces to be worked on after the warm up period. Each teacher utilizes this tool differently, with Brandon offering the most detailed run down of the day. The only other small decoration in the room comes in the form of a handful of small stickers in the shape of traditional music notation elements scattered on the walls around the room.

The threshold of the band room, and the experience of an individual who crosses over, is shaped by the sparseness and subdued color scheme, the quotes in the hallway, the photos on Susan's window, the posters on the wall, the stated curriculum on the screen, and the tiny stickers on the wall. Visual messages written into the physical environs are not accidental. They shape what the band signifies to its participants, and reinforce the norms and ways of being in the practice. The quotes and posters on the wall are exemplars of what band and music should be, a collective enterprise made possible by the strengthening of the individual subject. The official curriculum is standard notation, and the text is the primary authority as shown by the screen. Yet as will become clearer later, students and teachers are constantly challenging and circumventing these norms, even if they do not realize it. Band is a process of negotiation.

Temporality and the schedule. While the threshold of the band room is conceptually defined by the architectural, functional, and visual messages discussed above, it is also temporally defined as each class period, rehearsal, and interstitial moment offers a unique energy and perspective on the experience of band as a whole.

Each morning the band room lights turn on over an hour before the official school day begins. The two select ensembles meet during this time. The concert band, lead by Susan, meets on Monday, Wednesday, and Friday, while the jazz band, directed by Kimberly, meets on Tuesday and Thursday. Susan personally invites individuals to join the concert band, though interested students are welcome to ask to join. Kimberly also invites students on occasion, but mainly relies on volunteers. She also goes out of her way to include students who play instruments such as clarinet, flute, and horn that are less commonly found in school jazz band arrangements. Though all of the classes perform on concerts at the school, these selective groups are the premier performing ensembles of the band program, and those most often called upon to play in public. The concert band applies to festivals and travels relatively frequently. Across Susan's tenure the group has played at prestigious musical events and has been invited to perform at the state music education conference. The jazz band plays at local events and puts on concerts of its own as well, this year competing in its first adjudicated festival in several years. Kimberly recently took over the group and is working to increase its performing calendar, averaging a performance a month for the spring semester.

The concert and jazz bands are at the top of the hierarchy of the band program. The selective nature of these groups means that only students who are serious about band, who easily follow the rules of the program, and who can arrive at school early enough will be likely to participate. These groups play the most advanced music in the program and spend little to no

94

time working in method books or on technical fundamentals outside of their utility for the piece of music at hand. The jazz band is the only place in the band program in which drum set is an option for percussionists and musical improvisation is a possibility; though during my observations I did not observe Kimberly teach idiomatic drum set playing or improvisation.

All students in jazz and concert band are also enrolled in a grade-level band during the school day. Their participation in jazz and concert band colors their experience of their grade level band and of their peers who are not part of the before school ensembles. During his interview, which occurred during his seventh grade class period, Andrew described this frustration with his lack of sense of belonging with his grade level peers, "I'm not trying to be mean or saying that they're not good, but I think I belong in a band that is more serious about what they're playing, like concert band or something, [where] kids don't speak out to try and make other people mad."

Once the day begins the students get younger with each band period. First period is a planning period, followed by the eighth grade band led by Brandon in second period. Third period is another planning period, and includes the official lunch break. Susan instructed the seventh grade beginners during fourth period in the fall semester, but in the spring those students are absorbed into the other seventh grade class or leave the program and Susan uses fourth period to pull band students out of other classes for individual help. Fifth period is the seventh grade group, also led by Susan. Sixth period is another planning period during which Kimberly and Brandon are both usually working in their office. Seventh period includes both the small sixth grade beginning class led by Susan, and the sixth grade percussion class led by Brandon in the ensemble room. This period is followed by a small break in the schedule, and the day concludes with Susan leading the full sixth grade class during eighth period, assisted by both Brandon and

Kimberly. After school the music often continues past the final bell as small groups of students meet to practice, university students volunteer to teach group lessons, Susan offers private lessons to students, Brandon and Kimberly work with individuals and small groups, and all three teachers work independently on the many administrative tasks that make the music possible.

Each moment in the school day is marked by its own energy, based in large part on the energy and proclivities of the students and teachers present at the time. Differences were especially noticeable across the age spectrum. In the following observation the sixth grade group possessed a remarkable level of energy and vitality despite it being the last period of the day.

> The students make their way into the room, subtly dancing in their movements in the way that only the young can accomplish. Arms swaying, bodies never perpendicular to the ground, always twisting and gliding joyfully as they laugh and chatter with friends, seeming to unconsciously relish both their movement and the sense of sociality that allows their conversations to stretch near and far across the room. There is no pretense in their action, all pleasure and earnestness.

This level of energy was present in both sixth grade classes. Laughter flowed easily and innocently, and students seemed eager to please the teachers. Students such as Melody and Ruth, two sixth grade flutists from the opening vignette, fill their class period with infectious positivity. Susan described the advanced group of sixth graders as "a really good group of kids." Though the beginning sixth grade class possessed a similar energy, the small number of students changed the dynamic quite a bit. The eight students in that class were much more likely to speak or act out, and were much more reliant on Susan's direct attention. The larger classes during the day were not quiet by any means, but most of the students had become used to the large group and realized that they could not rely on Susan or the other teachers as much for direct instruction.

The seventh grade class is equally as energetic as the sixth, but the silliness of the students was more bombastic and attention seeking. There was also an apparent gender skew in this class, with male students such as Dennis, George, and others who did not consent to participation, as the loudest at all points in the class period. The seventh grade focus group was remarkably difficult to make sense of because of the silliness of the boys who participated. The girls in the focus group barely contained their frustration with the boys, their jaws set, heads shaking, and eyes rolling. Whereas the majority of sixth grade students worked hard to receive Susan's approval, the seventh grade students were divided. Some continued their rule following and ambition, but there was a growing group of individuals who seemed far less interested in adhering to the behavioral norms of the classroom, even as they continued to grow as musicians.

The dynamic of the seventh grade class changed at the start of the semester as ten new students joined the class. In the fall semester Susan is responsible for a seventh grade beginning band class. At the semester break students from that class are either moved into the full seventh grade band during fifth period, or asked to leave the band entirely. "By the end of the fall the decision is usually clear," Susan told me. These students were paired up with "mentor" students as stand partners, though little guidance was offered to the mentors on how they were to help their less experienced partners. Christian, a euphonium player, was paired up with one of the beginners, a friend of his who denied consent. On several occasions Christian became exasperated during class, "He's reading treble clef, and I am reading bass clef, I don't know his fingering!" He would yell out loud, sometimes Susan would respond, but many times she would continue her instruction after asking the boys to settle down.

The eighth grade class, the first band class of the official school day, exhibited the greatest disparity in student engagement and energy. At one end of the perspective are many of

97

the students mentioned in the opening vignette—Catherine, Sophie, Donald, Ben—among others, who were deeply invested in band and had developed their musical ability to a high degree. At the other end was a small but very noticeable group of individuals who seldom brought their instruments to class, and would sit idly or simply converse with their friends. Socialization in this band was the most chaotic and caused the most distraction from musical tasks. Brandon usually took such distractions in stride, but occasionally he would reprimand the group at length regarding their behavior, to which several students took umbrage. "I get annoyed when have to talk about how we should act better," eighth grade flutist Daniel told me in his interview, "I know that it's not me, it's not a lot of people in the band, it's just a couple of people usually. And those who are not acting right just sit there and ignore the talk. But at least it wasn't me." Throughout the semester the division became more apparent, as those who would not continue with band in high school became increasingly disengaged, to the increasing frustration of their more engaged peers. Catherine in particular named the disconnect between her eighth grade class experience and her time in concert band.

> I've been doing really good in concert band, but I think the regular band hasn't been that good. We haven't been on task, we keep messing up stupid little things. I get really annoyed in band class when people don't get that the teachers are actually trying to do what's right for the class, and they just kind of get up and yell at the teachers or make really snarky or rude comments. Our teachers are actually trying to do something good for us.

All class periods followed a relatively similar pattern of instruction. The period begins with between five and 20 minutes of announcements and discussion of upcoming events, with the average being around eight minutes. Brandon occasionally starts off the eighth grade class

with a warm-up exercise before any announcements, though his announcements are the longest of the three teachers. Following that the classes divide their time between technical exercises or fundamentals and practice in the literature. The literature was the curriculum in every class period and ensemble. The technical exercises at the start of the class were occasionally linked somehow to a skill or concept in the music, but the teachers almost never verbally acknowledged such links. The students played for a short time, then the teachers commented on their performance as a whole group, or as a section. There was very little feedback about the physical act of playing an instrument; it was more about interpretation and group sonority. "Start at measure 52," Susan might say, "and try to make it more legato." Or perhaps, "Trombones, I can't hear your part there where the trumpets have the melody, play louder." The sixth grade beginning class was an exception to the trend of group instruction. Susan was more likely in that class to speak directly to the individual student about how to physically achieve the desired sound. One caveat to instruction at EMS is that all three teachers were quick to offer students individual help during planning periods or other moments of the day. Sometimes students asked for this help, other times they were instructed to come by the teacher.

Activity does not cease in the planning periods and interstitial moments in the day. Individual and small groups of students are almost always coming and going from the band room. Some are called out of class in advance by Susan for private instruction or conference time, others come during their lunch breaks to practice independently or to just be in the space. As examples, Jamal often came to the band room during lunch just to get away from the bustle of the cafeteria, and would quietly clean up the room after he finished his lunch in peace. Ronald and Martin, both sixth grade clarinetists, came during their lunch period to work independently on learning to play double reed instruments, oboe and bassoon respectively. At other times small

groups of students would gather with the purpose of helping Susan with a particular task, but such times usually devolved into simple moments of connection. On one occasion Susan asked for volunteers from the eighth grade class who would be willing to help her come up with fundraising ideas during lunch the next day. She went out of her way to make the invitation open to all students, yet those who showed up were the usual crew, Catherine, Hannah, Sophie, Donald, Ben, and a few others. Overall, the most engaged students in the band tended to be the ones who made the most of these liminal times in the schedule.

Teachers as structural elements. Susan, Brandon, and Kimberly have the greatest influence over the threshold of the program. Their own personalities, proclivities, values, and experiences have an impact on all of the structural elements above. In this section I describe each teacher in some detail, and acknowledge that this is perhaps the place I had the hardest time staying within the scope of the data record. In particular I have known Susan and Brandon for years and could not completely bracket out that prior knowledge.

Susan has been the head director at EMS for over 26 years. This was her first teaching position after graduating college, and it is the position from which she plans to retire in a handful of years. In addition to her years of teaching experience, Susan attended graduate school for clarinet performance, though she stopped just shy of completing her DMA. She does not get to practice as much as she would like on her instrument, but her depth of musical ability is clearly audible regardless of the instrument she picks up. She speaks with pride of taking lessons well past her days as an official student, and of the many times she has performed on clarinet or flute at church and community functions, often alongside her own most talented current and former students.

Susan speaks quickly with a nervous energy. In rehearsal and in conversation she often

elides one thought into another or switches ideas mid-sentence. This causes some difficulty in the classroom, as students are often unaware of what she is saying or what she means at a given moment. Almost on a daily basis I made a note about students appearing confused about where they were supposed to start, or that they were looking around when Susan asked a hurried question in the midst of a rehearsal. On a number of occasions, she called a student by the wrong name. It seems that Susan's mind is just always racing, thinking steps ahead of what she is able to vocalize. She keeps a breakneck pace throughout the school day, though a careful observer will see the occasional grimace of frustration flash across her face as her physical mobility fails to keep up with her mental and musical acuity.

As a teacher Susan knows that her strength lies in one-on-one instruction, and she goes out of her way to work with individual students who she feels are in need of musical and personal support. After she retires she wants to keep teaching part-time:

> I want to reach kids that we're not reaching. I think I'm really good at that; I think that's where my strength lies, but not in a large group. I know that and I'm very open about that. I think when I have individual kids and I can work them through things without all the crap in the middle. I think we get a lot more done one on one because I can be nicer, and I can take the time to really show them how it's done.

Retirement is definitely on her mind at this point in her career, and she thinks about her legacy in the program. "I want to leave here with a good attitude." She told me, "Honestly, I don't want to leave here feeling bad about things; that's something I was really scared of. I want the program to be healthy."

Above all, Susan is deeply aware of her connection to former teachers and students. In her interview she shared some stories of her personal struggles and the names of people who have

helped her along her way, people she is friends with to this day: her college band director who makes frequent trips from the next state over to help in her classroom, a church organist from when she was fifteen, a college clarinet teacher, the man who helped her get the job at EMS, the recently retired elementary school director. As she told me, "I have been so lucky, I really have. I'm not afraid to ask for help. So there are so many good people who are a part of who I am." People are the reason she is a band director. In her early years she focused on the music as the primary goal but her view of band directing has changed over time.

> I think being a band director is teaching kids about social skills and musical skills through music. I'm about getting children to get to know themselves and about getting kids to love themselves for who they are, and about encouraging. I just think music is a tool that I use to teach kids. I think that it is what it is; I really believe that now. Because not everybody is going to go into music; we don't want them to. It would be a boring world. But people will love music hopefully. People go through all sorts of crap in life. You're there for them to support them and help them grow through that; I think that's a big part of what we do.

Brandon has been teaching at EMS for two years, and this is his first position after graduating from the local university. He also completed much of his early field work at EMS and Susan was his cooperating teacher during the middle school portion of his student teaching semester. I was his university supervisor. Though Brandon has an office at EMS he spends a lot of his time working next door at EHS where he directs the marching band and assists with the concert and jazz ensembles. Brandon is a fine trumpet player, though he enjoys sharing the story of how he almost quit the trumpet going into high school. He did not want to participate in marching band, but some coercing from his mother helped him stick it out. Marching band

became, and remains, an important part of Brandon's life. He was a section leader in the university marching band, and in some of the top concert ensembles. He has also played with a number of ska and brass bands over the years. Recently Brandon has taken up electronic music and performs with a friend in his spare time.

Brandon retains a great deal of the idealism of the college experience. His goal is for students to develop independent musicianship so that they can really put their emotional selves into the process of making music. As mentioned above, the eighth grade band is Brandon's primary responsibility at EMS. He vacillates between serious and jovial on a dime, and is quick with a pop culture reference or corny joke.

> For a student to be successful in my class they really need to be comfortable asking
> questions and being vulnerable. A lot of middle school age kids don't want to admit that
> they don't know something, so for me it's kind of creating a space they can open up. I use
> humor and for all intents and purposes make a big goof of myself on the podium so that
> kids in the ensemble feel a little bit more comfortable interacting… all without getting too
> distracted in the lesson usually, hopefully.

Brandon has a habit of talking quite a bit at the start of class. The field record includes a number of times in which the students did not play for the first third of class. His discussions often center on encouraging students to continue into high school band and procedural topics about marching band in general. Once the group does begin playing, though, Brandon is the most direct in his instruction of the three teachers and the quickest to offer specific feedback to individuals within the group.

Brandon seems quick to empathize with circumstances and behaviors for which Susan has little patience. This has had the joint effect that on one hand many students will go to Brandon

103

for help because they feel understood, while others seem to take advantage of his trusting nature. His is the only class in which a significant number of students perpetually come to class without their instruments.

Like Susan, Brandon is quick to name the mentors who have influenced his life and has the good fortune to have his former trumpet professors, band directors, and music educators just around the corner.

> Mentors, mentors all around. And weirdly enough the most I learned from them was stuff from talking to them outside of class. Just one-on-one talking to about problems, talking about what you do here, what you do there, and learning their way of thinking and how to handle life [here he whistles a descending pitch, like one might at being impressed or overwhelmed by something vast]. Yeah, big time. It's like any problem I had it's like I reach into a different mentor's like head to kind of like you know WWJD, what would [professor name] do? They've been tremendously helpful. If one of those components were missing I just wouldn't be the same.

Kimberly was also at EMS for her second year, though she had spent the previous five years teaching in a neighboring district. She also graduated from the local university and completed early field work at EMS, though there had been a great deal of turnover at the university since she graduated. Her primary instrument is the trombone, though I did not have occasion to hear her play. She was in the final stages of completing a summer master's program and was gaining an interest in administrative work.

I spent the least time with Kimberly. The only teaching I observed of her was her time with the jazz band. "I just want them to have the chance to play," she told me. Her pedagogy was mostly focused on repetition and letting students figure out musical problems on their own. As

mentioned, she was open to allowing nearly anyone join the jazz band. Even so, the jazz band was a selective ensemble due to its focus on "just playing" music and its extracurricular nature. Kimberly's position as the elementary director means that she spends a lot of time thinking about how students get started in band.

> I want kids to realize what music can do, what the power of music is. For me that's what band directing is about. It's not necessarily about how well your ensemble plays, how many people are in your ensemble, it's what you can create together to share with other people.

Traces, specters. A signifier only contains meanings through association with the past. The signifier of band, the structures that shape the norms of the band, the ways that teachers view the practice of band, these are all influenced by prior experiences. On several occasions the students and I listened as Susan shared stories of the band director who was at EMS before her. On other occasions she quoted the recently retired elementary school band director with whom the eighth graders had studied. Susan's own university band director was an occasional guest in the band room, and his presence was invoked as an agentive force even when he was physically absent. Brandon and Susan both brought up the local university band director as an exemplar of duty, demanding performance, and focus. All three teachers channeled the unnamed judges who would one day evaluate the band's performance. Professional musicians were named as models of behavior and ends to which the students should aspire. Graduates of the program, young and old, often stopped by the band room to help or just say hello or to lend a hand. These individuals were named in conversation, touted for their contributions to the band. Students named parents, siblings, and other important figures who have influenced their ideas about being a part of the band. Even current band students function similarly when they are absent, as Brandon showed

one morning, "Alright trumpets, Ben is gone today, now's your time to shine!"

All of these individuals, and the ideas they represent, were a tangible presence in the band program even when they were physically absent from the room; encouraging and chastising, anchoring the present to the past, responsible for so much of the structure and ethics of this practice. Absent presences, the deconstructive trace, specters and ghosts welcomed into the room, summoned again and again in conscious and unconscious genuflection.

Structures interact. The structural elements discussed thus far are hardly exhaustive of the forces that impact daily life in the EMS band room. The point has been to consider those elements that existed outside of the conscious awareness of the participants, or at least that were absent from their statements to me to and to one another. Each individual's experiences of and in the band program are shaped through interaction with these structures, even as the structures subtly evolve and change in response. Such interaction creates, reinforces, and renegotiates the norms and ways of being that define participation in the EMS band program.

In the next section I explore the reasons why students and teachers continued to participate in this practice, and the goals to which they apply their shared efforts. These are the ends and internal goods of the practice and are also a product of the interaction of the elements above. Students and teachers were forthcoming about how valuable they found band to be in their lives. Yet there is more going on in the band room than they explicitly named. In the final section of this chapter I present several vignettes brimming with meaning, deconstructive events that reveal alternative and expanded understanding of the practice of band once key moments were placed under erasure.

Ends and Internal Goods

Teachers welcome students into the band room in order to provide them with access to the internal goods—experiences, understandings, skills, relationships, ways of seeing the world and one another—that come about in pursuit of the ends that define the school wind band as a practice. From the outside looking in, it appears that the primary end goal of the band is to prepare and offer successful public performances. Such performance can take many guises and serve many purposes. Though all classes and ensembles perform, the concert and jazz band are the ones called upon to perform for most special functions and non-school events. Examples of public performance include the concert band marching down the school hallways to celebrate the basketball team, the eighth grade band traveling to local elementary schools to encourage younger students to join band, the concert band playing for panels of expert adjudicators at music festivals, the jazz band providing entertainment at a coffee house fundraiser, all groups joining together for a district-wide spring concert. Performance is an important part of the students' participation in band, but from the inside of the program it becomes clear that the public seldom gets a glimpse of what matters most. The internal goods that come about in pursuit of the end of public performance are significantly more important and more formative in the lives of these students than the public performance itself.

The internal goods of the EMS band program tend to fall into two overlapping categories, the musical and the social. As I began to describe in opening of this chapter, there is little divide between the musical and the social in this band, and they are mutually generative. The list of goods I discuss below is far from a complete representation of what students gain from their participation in band. There are simply too many goods to mention, and each is complex and situationally defined. In the following section I present some of the most commonly described

and experienced goods of the program, the ones that participants spoke about or clearly displayed. For the most part I make little distinction between what students enjoyed and what is considered an internal good. If it was uniquely defined because of its place in the band program and it edified the individual or led toward flourishing and fulfillment, then I considered it an internal good.

When I asked students to tell me how they might convince a friend to join the band several of them spoke of the pleasure of being surrounded by the sounds of their classmates making music. "Just sitting in band and listening to all the sounds around you just come together, just hearing it," Zaria described, "it's so amazing how we all sound together, what every instrument can do together." Emily, a sixth grade clarinetist, had similar experiences and relished the chance to be part of that sound: "I may not be the best clarinet player but I add to the sound and so without me the band wouldn't be the same."

The good of being immersed in sound was coupled with the actual music that the band played. When asked how they might convince a friend to join band a number of students talked about the pieces they got to play. For example, "We get to play cool music," said Austin. "You'll really like the songs we get to play," offered Katie, a seventh grade clarinet player. "There are times when we're playing really cool songs that I like where I just have a tendency to smile along because I just really like that song, and I think it sounds awesome," Dennis told me in his interview, going on to name a recent favorite piece, "Rippling Watercolors" because "it was just pretty; it was really pretty." Other students mentioned "Edge of Tomorrow," an up tempo piece in a minor mode with a very catchy rhythmic ostinato, "Its just got a great beat!" Jamal explained. The teachers select the music for the ensembles but do offer students opportunities to voice their opinions and select among several options. I asked Christian what could happen in a

band class to leave him feeling great afterwards. "Probably when we got done with a song and we understand it," he began, "Especially when it is a song that we picked, and I think and everybody is playing at their best."

Learning to play a wind or percussion instrument in this particular set of circumstances was also an often-cited good, especially when the student felt proud of their growth. Many students relished the feeling of overcoming the physical and mental challenges inherent in learning to play a wind or percussion instrument. Luke, a sixth grade horn player, told me of his pride in finally mastering the chromatic scale. Ethan, a sixth grade trumpet player, told me how great it is to get new and challenging music with a new concert cycle and then to play it well by the time the concert comes. "It just feels really good being able to play your stuff right," Daniel, the normally taciturn eighth grade flutist, summed it up perfectly, "when you're like playing your instrument and you like it, you hit that rhythm just right and it feels great."

The concert band's rehearsal moment on "Proclamations" in the opening vignette was a prime example of another type of musical good. The students were musically engaged, which requires the same sort of responsiveness and care as a thoughtful conversation. Individual efforts were all turned toward the greater goal, to prepare this piece for adjudication by a panel of expert judges. Yet, as I will discuss more later in the chapter, these moments seldom occur in public performance and are much more common in rehearsal. Being a part of that sort of moment is difficult to explain in words, though eighth grade trombonist Anna did an admirable job, "The energy of the people around me, it just gives me chills when something sounds really good, or when I'm helping them to do something that sounds really cool to me—I just get really hyper and it feels nice." Daniel highlighted the social nature of these moments, that they are made possible because of what "we" did, "My favorite times are when we finish on a good, big note,

like the other day in rehearsal we ended and we were all laughing at the end of the song, that felt good. I was smiling when I left the room."

Several students talked about the specific pride and purpose they felt as sectional leaders in the band. Occasionally Susan, Brandon, or Kimberly would send instrumental sections of the class and into the ensemble or locker room to work independently on a challenging passage. In such cases the student section leader was often responsible for leading their peers. Catherine described the pleasure of such moments, "I get to lead a small group of people and help them actually get to learn what they need to know instead of them kind of just struggling through it." She and some of her peers, such as Hannah and Clara, an eighth grade oboist, lamented that there were so few sectional opportunities.

Hannah's example of leadership reveals some of the complexity of the internal goods of the program. She could often be seen working to maintain order in the percussion section, and was quick to step in to help one of her peers. But part of the good for her was the ability to complain about the responsibility. One morning in concert band Susan turned to the percussionists, "Who is playing suspended cymbal on this piece?" she asked. "It's me, I'll take care of it," Hannah responded with a sigh. But the tone of her voice, and the way that she took pride and care in the simple part, belied her exasperation. Especially talented student leaders like Hannah, Ben, and Ray the horn player were even able to talk back and correct the teacher without admonishment. The internal good of student leadership is not singularly musical or social, it is a social good that comes about because of musical action, and a musical good that is made possible through social means. It is more than the simple gratification that comes from helping a peer; it is a complex mix of sacrifice, pride, responsibility, privilege, and recognition

110

within the norms and ways of being that define the band and even a particular section of the band.

The musical goods of the band are not reserved just for the students. Susan, Brandon, and Kimberly became teachers because of their formative experiences and continued love of what band can offer. A few weeks into the semester Susan showed me her score for "An Irish Ayre for Winds." It was heavily annotated in colored pencil, with Roman numeral analysis at the bottom of the page. "This took me hours," she told me with exasperated pride, "at the CMP [Comprehensive Musicianship through Performance] workshop I went to up in Wisconsin last summer." She regaled the concert band with details of her summer trip while explaining some of the musical inner workings of the piece and its use of some folk music idioms. In other moments she asked the students to play it "Ms. C Style" which she felt they understood as a shorthand for nuanced phrasing, precise articulation, and thoughtful balance within expressive passages. She spoke about that idiom as a good, telling the students what mattered most to her as a musician. The most satisfying musical moments for Brandon were those in which he got to connect with an individual student on something other than basic notes and rhythms. "Yesterday Ben and I spent some time together after school," he began.

> My favorite part of music is the emotional aspect and I sat him down and we listened to some Beethoven and I went through the First Movement [sings a motive]. Ben was playing [the excerpt] very accurately and machinelike. [I asked him] "What is playing in your head as you do this? Try conducting this. Where does your body move when you do this? Pair this with another form of art, maybe draw, maybe dance, move, do something."

In the best moments, band functioned as a cohesive and functional place of belonging for students. These moments were not abstracted from the musical goods described above, rather the music is what made the social connection possible. "Band is a family," Susan told the seventh grade students one afternoon.

It's like a family putting together a 1000-piece puzzle. We each get a small part of the picture to put together on our own, then we bring the parts back together in here. Each of you has your own part you have to learn and perfect. You take your part home. You learn the notes. You learn the rhythms. You fix the tuning. And then you come to band and we put all those parts together to make music.

Brandon occasionally reminds students of the importance of knowing one another as people before they can really make music, a value learned from his own college director. "She would stop rehearsal and tell you to turn around and shake hands with the person across the room with whom you were playing a duet. Friends make better music; you have to be vulnerable to each other." Yet during these examples when teachers were vocally praising the value of familial engagement or musical friendships, the students were antsy and distracted to the point that it seemed impossible for them to absorb any of the insight the teacher was offering. It was in the process of making music that the community bonds became clear, and in the moments when they had a chance to speak on their own.

Students echoed these sentiments during interviews and focus groups, though the words "community" and "friends" were more common than family. Over half of respondents included "friends" on their demographic questionnaire as a motivator for their participation in band. As mentioned above, the band is one of the few places in the school in which students from multiple teams and grades can come together. The band is a place to belong, to connect. When asked his

favorite part of being in band, Ryan, the eighth grade horn player who felt out of place in other parts of his life, responded, "my section. They are so weird that I actually fit in." The friendships and connections are of a different quality than those in other areas of these students' lives. The following exchange comes from the sixth grade focus group.

"People participate in groups like band because they get something positive out of it." I begin, "So what are some of the good things that being a part of the EMS band gives to you guys?"

Martin is first to respond. "It sort of makes us a community. We come together every day to make music and it's really fun because we have good teachers. I do band because I would like to learn more, to learn my instrument. I don't know why other people do band, they may do it for different reasons, but that's why I do band."

Gabriel, a percussionist and a singer in the jazz band, "You make a lot of friends, like Martin said, but you bond over the fact that you like music rather than you are on the same soccer team or something." There is a beat of silence, Martin looks at Gabriel, eyebrows knit in playful disagreement.

"What?" Gabriel asks in mock indignation. Several students in the room giggle.

"Trust me, you guys don't have to agree on this stuff." I assure them, "Feel free to disagree, talk through it."

"But no, I actually made some more friends on the soccer team than in band," Martin clarifies.

Gabriel responds, "I'm just saying it's a musical bond rather than a sports bond," Ruth, Melody, and Mya, a saxophonist, nod in agreement.

"Yeah, that typically is true," Mario agrees.

Participating in band formed social bonds that students did not feel they had experienced in other classes. The seventh grade focus group discussed the humorous family roles they each played in the previous year, "I'm the grandma!" Dennis the tuba player exclaimed, though the rest of the conversation was disjoined and difficult to transcribe. The silliness of the boys in that focus group, the frustration of the girls, was part of the good of that family. Family is not always functional. "There's a sense of community in band," Zaria told me in her interview, but like many of her peers followed that clause quickly with the elements that make the community special, "and also it feels really rewarding learning an instrument, and once you learn an instrument and notes you can play anything. It's just awesome."

The good of community and familial connection was not just metaphorical. A number of students mentioned that their choice to participate in band was influenced by actual family members. Examples of this include Rachel, a sixth grade clarinetist, who called music "a family tradition" and is currently taking piano lessons from her grandmother in addition to her time in band. Ben's older brother is a talented collegiate clarinetist who studies with Susan, and most of sixth grade percussionist Scott's family plays instruments. Andrew was an especially interesting example of familial connection.

> My mother was a music major, she's been playing since [she was] three and she has been at it for a long time. She plays so many different instruments and she had us four kids, I'm the youngest. We play a whole bunch of different instruments and she likes it that we are very talented in that, so.

Andrew's mother occasionally came to the EMS band room to teach oboe lessons and accompany soloists. His older sister was in the eighth grade band, and his other two siblings had also come through the program. He walks in his family's footsteps, which makes him proud but

also draws attention to him. Later in the document I will also show that his, and other students',

familial connection to Susan and the band program is a potentially problematic privilege.

A sense of community and familial connections are part of a broader category of good

that relates to being part of a practice that exists along a historical continuum. Most students

began learning their instrument in elementary school, and a large number will continue on into

high school. Some, like Trey the sixth grade clarinetist, see music as a ticket to a scholarship in

college. Others, such as Ryan the eighth grade horn player, wants to eventually find community

groups to play in later in life. The students did not vocalize their own view of the importance of

the historical roots of band, but did display the goods of being connected to their own pasts and

potentials as I will show in the next section.

Moments of Erasure

In the following section I present several vignettes that raise important questions about

the EMS band program. Each contains an event in deconstructive sense, a seemingly mundane

and taken-for-granted experience that irrupts with alternative meaning when viewed through the

lens of hospitality. After each vignette I place a term or concept ~~under erasure~~, in order to show

the ways in which that term contains an internal contradiction as it was experienced by these

participants. A term under erasure is inadequate, yet necessary to understand the complexity of

the moment. Each moment points away from itself to key questions, or "issues" (Stake, 1995) at

the heart of the EMS band program as an example of the practice of school wind band. Each also

raises some ethical question as students are affirmed, denied, or ignored in their pursuit of the

internal goods of the band program. I offer these not as a personal critique of Susan, Brandon, or

Kimberly. These teachers are faced with complicated decisions every day and they must act. I

am also not claiming resolutions to each challenge, but pointing out the issues, perspectives, and

possibilities as raised by a theory of hospitality. At the start are questions of access to the goods that band provides, looking to trouble the notion of welcome and the hierarchical nature of band as a practice. Further on I look to moments that reveal internal goods of the program that have been overlooked, underemphasized, or unrecognized by those in power.

Welcome. *Susan looks out over the group as the last student settles into her chair, "Do you all know Trey? He's about to get scared." She smiles at Trey, a bright eyed and clean-cut kid sitting in the first chair of the front row of the clarinet section. Today is Trey's first day in eighth period, the class for experienced sixth grade band students. He just started playing the clarinet in August and is the only one of his sixth period beginning band classmates to have been invited to move up to the eighth period class this spring. He remains in the sixth period class as well—two band classes for him this spring semester. "Look at number 14 please," Susan says to the class as she looks away from Trey, without really giving other students a chance to respond to his presence, "take one minute with one neighbor to work out how to count and clap that line." Heads immediately come together in pairs, fingers pointing to the page, hands moving in halting time as each pair of students slowly works their way through the passage, replete with dotted quarter notes. I look over and see Trey's eyes widen, this is clearly new to him. He looks to Ronald, his more experienced stand partner, and then back to the page. They lean in together and get to work.*

Exploration and interpretation. The concept of welcome is a key facet of hospitality, and was also an important issue in this program. Susan, Brandon, and Kimberly all acknowledged the importance of greeting students each day when they entered the band room, not just as a general "hello" but in effort to know the student as more than a cog in the machine of the band. As Kimberly explained,

116

I've known a couple of directors who are just like, "Oh I have three alto saxes," well

what do they do outside of band? Do you know? Do you know that about them? [The

students are] more excited to come to band if they know that you're excited about who

they are as a person, or if you follow up on something. "Hey you were at the game last

night; how did it go?" So I think it's just really important to kind of build that

relationship with them and let them know that you're a trusted person, that you care.

Placed under erasure, the term ~~welcome~~ suggests that student flourishing depends on

more than initial entry. There are more points of entry than just the daily walk through the door.

Potential thresholds of welcome also exist at the point of a student's initial entry into the

program, as well as to their advancement between ensembles. These physical and conceptual

thresholds reveal a great deal about the norms, values, and conditions that implicitly and

explicitly shape participants' experiences of the band program. Welcome is more than just

gaining access, it is acknowledgement of belonging and possibility, an affirmation of personal

worth and potential. Welcome becomes an ethical issue when we acknowledge that the internal

goods of the program are not evenly distributed and affirmed across the hierarchy of classes and

ensembles.

The most salient, and most considered, threshold in the band program is a student's initial

entry. There are a number of ways that a student can first become engaged. Rising fourth graders

in all of the local elementary schools are given the chance to choose band in fifth grade. Rising

sixth graders with band experience can matriculate into the main class of the EMS band, and

inexperienced rising sixth graders can sign up for beginning band. The program also includes a

seventh grade beginning class each fall to allow another opportunity to join. Susan and Brandon

have even accommodated interested eighth grade beginners by allowing them to participate in

the main band class with the promise of additional individual help on the side. Rashida was one such student the semester I observed, though the only help I witnessed her receiving came from Hannah, her peer.

"We very, very rarely turn an interested student away from band," Susan told me. She just wants to make sure that she has spoken to a parent or guardian of the student in advance of them joining. Even the initial barrier of getting an instrument has been mitigated by the relatively large lending library that the school has amassed thanks to a program endowed by a former administrator who wanted to put instruments into the hands of low-income minority students at EMS. Kimberly in particular talked about removing as many obstacles as possible for interested students, going as far as scouring local garage sales and pawn shops on her own time in order to increase the lending library of instruments.

> Every kid should have their chance to try, because for a lot of these kids music is the highlight of their day; it's the only thing where they feel like they're listened to and they can express themselves. So I feel very strongly about giving everyone an opportunity and then they decide through their actions and their behaviors whether they get to continue that opportunity.

The second clause of Kimberly's statement highlights the conditionality of the internal thresholds of the program: the points at which students have the opportunity to matriculate from one ensemble to another further up the hierarchy of goods.

Trey's entry into the eighth period band described above is a celebratory moment in the life of the band. He had proven himself worthy of being invited to participate in a more advanced part of the program. Yet this welcome is also an event in the deconstructive sense, one that points outward from itself to the conditions that a student must meet in order to cross internal

118

thresholds of the program. This was the first time that I witnessed such a welcome and it was a moment that continually came back to mind as I considered the intricacies of the thresholds of the EMS band program and its participants. Welcoming Trey into this advanced ensemble serves to reinforce norms of behavior and identity in the program and establishes him as a signifier of success. Why Trey and not another student? Why was he welcome?

Trey was not the only student in the sixth period band that might have been moved across the internal threshold into the advanced ensemble on that day. But in Susan's professional judgment he was the only one who had met the conditions necessary for advancement. A great deal of thought went into that decision, balancing Trey's needs with the needs of the eighth period ensemble. Band is a collective enterprise and each individual has influence on the whole. Susan had to determine whether he was musically and emotionally prepared to keep up with the advanced material and pace, if the new environment would help him to thrive, and if his inexperience would have an adverse effect those around him in the advanced group. She had to know Trey fairly well, to gauge his coping skill and potential for quick advancement. Even her words of welcome, "he's about to get scared," were carefully chosen as she knew Trey as a student who enjoyed the chance to prove himself by overcoming a challenge.

Trey, as a signifier, represents more than Susan's direct experience with him. When she looks at Trey her associations point backward in time not only to her first interactions with Trey, but also to her knowledge and experience of his older brother who was a member of the eighth grade band and his mother who was a district level administrator in the school system. These associations provide traces of meaning to Trey as signifier, shaping Susan's level of trust in Trey and how she sees him fitting into the program. Because of these traces of meaning Susan had more assurance in her decision to move Trey into the advanced group. It is not necessarily unfair

119

to other students, but it something that may not be visible in the direct decision. "You have to know who your kids are," Susan told me about the fact that she knew some students such as Trey and Andrew so much better than others, "But how do you do it fairly? I don't know that there is an answer to that." Susan was aware of the disparity that association can create.

Other students in the sixth period beginner class might also have also been moved up at the same time. During my observations Shakyra showed she was capable of a great deal of maturity and thoughtfulness. She was slower to pick up and retain information about the clarinet than Trey, and did struggle at times with elements of traditional notation. When using alternative counting syllables ("ta's" or even simple phrases like "ap-ple pie") Shakyra was able to accurately perform rhythmic figures and transfer them to her own playing. Yet Susan was adamant that students must use her traditional "1+2+" system. I did not have occasion to observe how she first introduced that system to her students, but I also did not hear her reinforce the fundamentals of the system or explain the translation necessary to move from the alternative systems to her traditional system. Shakyra was not as quiet as Trey in class. In fact she and Susan clashed more than once over Shakyra's manner of speech and comportment. Where Trey was demure and receptive, Shakyra was sassy with a penchant for the dramatic, and would speak in hyperbole about her difficulties with the traditional notation or other musical concepts.

Occasionally guests would come in to help the students in the program, former students who went on to study music in high school and beyond, local college students completing field experience, or even eighth grade students with a free period. Shakyra and others in the class lit up under their influence, rising to challenges and staying focused in a way they struggled to do under Susan's direction. When paired with these other musicians Shakyra quickly advanced in her own skill, and her social dynamic shifted to a more serious mode. Would she have benefitted

from being moved up to be surrounded by more advanced students, with an established social dynamic that was more conducive to learning? Perhaps notation would have been less of an obstacle if she had been paired with someone in the eighth grade class?

Susan did not deny Shakyra access to the advanced class based on personality alone. She simply didn't think that Shakyra had earned that access. She wanted her to have learned traditional notation to a higher degree, to be practicing more effectively, and to focus more closely on the music during class time. Susan was aware of the challenges that Shakyra faced coming from a large family with limited resources: "She has a lot of responsibility at home, probably a lot more than anybody in this school does, and she has a lot of anger underneath all that I think. But it's a necessity and it's her life."

Susan was faced with an aporia, the struggle faced by any hierarchical ability-based program. Does the good of the one outweigh the good of the many? Would it disrupt the eighth grade advanced class if Trey, Shakyra, or their beginning band peers were moved up? Or would they experience a surge in their own development by being placed among more experienced students? Are they held back for their own musical good? Or are they being punished for not assimilating themselves into the way that a band student is expected to act? As with all aporia this path is not truly impassable. Teachers face similarly difficult decisions every day. Susan described her struggle, speaking in the second person.

> You just like to think you're thinking the right thing. You know? You just keep working to do better all the time, because I don't know any kid that doesn't like success... You're in the heat of the situation; you have to run this class of sixty kids and you have to have some sort of semblance of un-craziness. You have moments when you can get crazy; it's when [the students] don't allow you to get [serious about the music] and you have to be this

person that you really don't want to be [in order to maintain order]; that's when teaching is not fun.

It is not clear to me if the other students in either class were fully aware of the moment of welcome that occurred in the vignette with Trey above. Even without their attention this moment was one in which the norms and values of the EMS program were put on display and reinforced. For better or worse, that affirmation will shape student expectations and possibilities for their own advancement. Bringing him into that group was an act of approval and acceptance. Those left behind might see Trey as an affirmation of the possibility of their own advancement, or might see him as a denial and deferral of them as individuals. Trey became a signifier of what a band student should be. He was an example of assimilation, as he adhered to the norms of the space. When he spoke of the importance of band, and the outcomes of band, I could hear echoes of his mother and of Susan. But Jordan as signifier, like all signifiers, is necessarily partial and will not be received the same way by everyone.

This moment of erasure raises the question of who is welcome to advance, and what does advancement say to other students, and how might such choices reinforce potentially unjust conditions of welcome. Trey and Shakyra both identify as black. Students of color are underrepresented in concert band, at the peak of the hierarchy of the goods of the program. Whereas 27% of the total band population identifies as black, the same group only makes up 7% of the concert band. A student's ability to be welcomed up the hierarchy may not be explicitly tied to their race, but that does not explain away the lack of representation of students of color in the selective ensemble. There were students who represented a variety of demographic categories in the sixth grade beginning class who desperately wanted to be moved into the eighth period advanced class, who asked to be moved on a daily basis, students who felt they were working as

hard as they knew how to on their music and behavior. But only Trey was selected. The ways in which students are noticed was important in these decisions, in how teachers responded to behavior and, by association, to the categories of identity that those students represent.

Noticing. *The clarinets were getting a workout. Susan had been helping them through a challenging passage for a few moments and the rest of the band was supposed to be fingering through their parts and listening. At first the band is fairly quiet and focused, but the longer they sit the more they become engrossed in their own conversations. Eventually the talking threatens to overtake the clarinet sound in its volume and enthusiasm. Though a great many students are talking, only a few of them are audible over the clarinet players. Interestingly, these vocal students are also the most boisterous in their movements; their conversations punctuated with large gestures and full body dance moves (dabbing). These are the same students who are most often called out for their behavior during the normal course of the day. Susan turns from the clarinets and rolls her eyes in frustration, "You know, you can talk but I don't want to hear it, and I don't want to catch you," she says to no one in particular, "I've talked in rehearsal, but I've never been caught."*

Exploration and interpretation. Susan's comment above gave explicit voice to a question that was bubbling at the edges of my awareness from the first moments of observation. Different students in the EMS program could exhibit very similar behavior and be treated differently. Something more than simply talking was at play here. The signifier 'talking' was of central importance in the EMS band program. Talking is not welcome in the band room. But 'talking' in this case does not apply equally to all verbal communication. Instead it more accurately signifies any verbal or physical action that is noticed and named as distracting from the normal course of classroom activities. A band program in which students were completely

free to talk and socialize would dissolve the goods of band, while one in which students were asked to remain vocally silent at all times would ask them to efface their identity. When ~~talking~~ is placed under erasure it highlights the tension inherent in how teachers and students name and notice behavior in the classroom, which in itself is illustrative of the norms of the classroom. Talking is necessary in all educational settings, but talking in this sense is an inadequate term for explaining communication and how behavior is noticed and named in the EMS band room.

From what I observed in the classroom, it seems that the most desirable form of rehearsal or class period was one in which the teacher and students do a minimal amount of verbal communication. The teacher gestures and these students respond musically, instructions are brief if voiced at all, student questions are focused on the task and answers are terse. Yet there was not a single class or rehearsal in which one of the teachers did not address student talking, or a single interview or focus group in which talking was not raised as an important metric in the band. When asked when they felt annoyed in band many students responded with something about when other students talk and are off task during class time. "I get annoyed when a lot of people are talking and playing out of turn or when we could be getting to play," Dennis told me in his interview, then sheepishly continued, "I'll admit, I talk sometimes; I have to talk sometimes. But it is pretty annoying when the rest of the class is talking."

During the sixth grade focus group I asked students to tell me what respect looks like in the band room.

Trey spoke up, first "Not talking, not playing when you're not supposed to…"

"No," interrupted Ruth, "Because then NONE of us are respectful. How many of us can say we've never talked or played out of turn? Exactly." Several students giggle at her response and nod their affirmation. Mya raised an eyebrow and looked at the floor,

"That's true alright."

Dennis and Ruth's comments were among the only times that students acknowledged their own culpability in what they identified as disrespectful or distracting behaviors. But Dennis, Ruth, Trey, Martin, Mya, Andrew, Ben, Sophie, or many of other band students I have named in this document would rarely be reprimanded for such behavior. On the rare occasions that they were noticed in a negative sense by a teacher they were likely to receive a knowing look, a gentle reminder, or even a playful bit of conversation. Andrew the horn player was a prime example. At any given time Andrew could be found teasing his stand mate Jane, instigating hijinks around the horn section, talking back to Susan, playing out of turn, or sitting backwards in his chair to stare at the row behind him. Susan did not ignore Andrew's behavior, quite the opposite. He was often the object of her noticing due to his actions. Yet her tone toward him was seldom exasperated, she was almost always patient, and when he would talk back to her with a little sass she would seldom correct him. It was fine if Andrew talked back. The same behavior from another student would have been met with much sterner stuff. The following is an example from the data,

> Susan turns to the horns and asks Andrew to be quiet. Ray leans in and whispers something to Andrew. "He doesn't have the right to tell me that!" Andrew says with mock indignation. Susan ignores the boys and continues working with the flutes. A few moments later Andrew is still giggling with Ray. Susan looks at him, raises and eyebrow, and crooks an index finger to beckon him forward. Andrew comes up to the front still smiling. She points to the area of floor on her left, but Andrew moves for the empty chair. She lets him sit in the chair. At this moment I realize that he is being reprimanded somehow, but it is such a departure from the blunt verbal corrections that she has been doling out to other students already this period. All of this takes place while Susan

continues directing, and the flutes keep playing. After the flutes stop Susan turns and whispers something to Andrew, "But I'm a free man!" he cries out in a silly voice, clearly uncomfortable with being singled out and dealing with his embarrassment through humor. "Go back to your seat, but please focus," she says quietly.

Other students, most of whom are outside of the purview of being named in this project, would have been verbally reprimanded for similar behaviors. For example, Shakyra, the sixth period student from the previous section, was also quick to speak out during class, often to her stand partner or other students in her area. Though Shakyra's comments and attitude were seldom directed at Susan, she still seemed to elicit a stern response. Susan seemed to be triggered by student behavior like Shakyra's. It may also be that Susan simply didn't know Shakyra as well as she knew Andrew. But Andrew is also a phenomenal horn player and, as mentioned previously, the youngest of four children to have progressed through the band program and his mother is an active volunteer. That longevity of personal connection is a wonderful thing, but also a luxury that not all students and parents can afford. Andrew's mother was in the band room helping out on at least two occasions that I observed, as a piano accompanist for solo and ensemble music. I never had occasion to see Shakyra's mother, who she said was always working leaving Shakyra to take care of a large group of siblings and relations at home.

The questions raised by the disparity of noticing and response in the classroom are, "What sorts of interactions and ways of being are unwelcome in the place?" and perhaps more importantly, "How do such responses correlate with students' demographic characteristics and other categories of their identity?" Each student is an intersectional signifier to the teacher, a complex entity viewed by a fallible human set of judgments. Gender expression, race, age, perceived musical ability, perceived work ethic, and familial associations all influenced the

126

threshold between teacher and student in each moment of interaction and noticing. Likely there were many other factors that might also have played a role, things such as class, sexual orientation, dis/ability, but those elements were not as salient in my observations. Susan, Brandon, and Kimberly all expressed that they cared deeply for their students as human beings. As Kimberly shared

> When they're hurting as a band I'm hurting too. I hate seeing kids down; it just breaks my heart to see a kid who is not feeling good or something is going on. I think of the quote that goes something like, "I call them my children because in the years that I get to know you, you become more than just students to me."

But their depth of care did not explain the over- and underrepresentation of certain student groups in advanced ensembles, or the variance in noticing and responding to student behaviors. As previously mentioned, only 7% of the concert band students identify as black; four students in total, three of whom are female. Female students represent only 40% of the band population but make up 53% of the concert band.

Verbally and physically active students were the most likely to be noticed in a negative sense by teachers, especially if those students were not a part of the selective ensembles and were not near the top of their section in terms of perceived talent or work ethic. Males in particular were more likely to be negatively noticed for their physical movements and boisterous behaviors, and black males were doubly so. This may offer a partial explanation of the skewed representation in the concert band. Age also played a factor, as more eighth grade students were noticed negatively than sixth grade students overall. The question of age goes along with the energy level and behavioral norms discussed in the schedule portion of the structural section above. With age comes independence and a desire to test the boundaries of authority.

In discussing race and gender it is important to realize that these categories of identity did not seem to have an impact on students' ability to access the internal goods they found in the moment. For example, despite the fact that Kevin was the only black male student in the concert band, there were a number of other black males in grade-specific and concert band who seemed to relish the traditional goods discussed above. Karim, Daniel, Trey, Austin, Jamal, Mario, and Tyshaun are all black male students who were forthcoming in their enjoyment of band and vocal about how band had been a positive force in their lives. Even the most boisterous and negatively noticed students in the band, those who did not provide consent, seemed to enjoy playing their instruments and participating in band.

The question of noticing was as important in its absence as it was in its presence. Whereas some students were noticed frequently, others were overlooked entirely. Luke was the only horn player in his class, and commented/observed/bemoaned:

> I get annoyed in band class when Ms. C forgets about me. Usually she goes woodwinds first and then percussion and then once she gets the best she will go trumpets, baritone, tuba and trombone and then she would completely forget about me.

There were students in the band whose names I never heard called aloud in class. One such student was Caitlin, a very quiet seventh grade clarinetist. I asked her to tell me something that Susan did that made Caitlin happy. "When she compliments me. One time she gave me the golden stand," she told me. The golden stand was a special music stand painted gold, and reserved as a reward. "Why did she give you the golden stand?" I asked, "For never talking," Caitlin replied. Other than receiving the golden stand I do not recall hearing Caitlin's name spoken aloud in band class. Though students of all genders were susceptible to being overlooked, Caitlin's example highlights a cultural norm/stereotype that girls are to be more compliant and

reserved.

The teachers were somewhat aware that they occasionally overlooked students. At the end of a concert band rehearsal Susan turned to the low brass section, "I'm sorry, I've totally ignored the trombones today," she said as Anna drew a finger across her own throat while smiling in mockery, "It's because you haven't done anything wrong." Much of interpretive music making in school wind band seems to be about error detection, and if there are no errors then there may be nothing to say. The musical carries over into the social: if a student is ignored it is because they have done nothing wrong.

Susan and Brandon in particular were somewhat more likely to notice students in a positive manner who they resembled in some way. When I asked Brandon to tell me about recent positive teaching experiences, or even just during the course of our daily conversations, he was most likely to name Ben. Both he and Ben are talented white male trumpet players with a penchant for humor and a passion for expressive musicianship. In similar situations Susan would tell me about Melody, Martin, Catherine, or some other talented, rule following, high achieving, and positive student. At other times she would be quick to share stories and triumphs of students (non-consenting students) who were going through a tough time in life. It is not that they were outwardly biased against other students. All three teachers went out of their way to greet students as they entered the classroom, they made sure to follow up individually with students with whom they had negative interactions during the course of the class period. But the most talented, rule following, mature, those who shared life experiences with the teachers—these are the students with whom it was easiest to relate, and notice positively. This is an example of teachers unconsciously erring towards the vice of assimilation.

Deferral of goods. *The room echoes with the middle school portion of 'Ode to Joy', the*

129

big finale of the upcoming concert. It's a perennial favorite during which all of the elementary, middle, and high school students play together each year at the spring concert. Susan is conducting with large gestures, student heads are buried in their music stands. The music is raucous and the students are giving it their all. The band arrives at the portion of the arrangement where the fifth grade bands will take over the melody and the older groups have rests. For the first few bars Susan sings the melody of the fifth grade portion, but it is quickly picked up by the class. By the second phrase all of the students are singing with comic enthusiasm, some shouting it at the top of their lungs, smiles dominating the landscape, the group coming dangerously close to falling apart in a laughing fit. Susan offers a chuckle of her own, "Let's keep going please, be ready!"

George stands in the back of the room, cymbals poised at the ready, waiting with a small smile for the upcoming bar during which he will get to crash out the driving rhythm that punctuates the final tutti section of the piece. Most of the wind players are engaged in the music making right now, but the euphoniums have a period of rest. They are wiggling in their chairs, arms up in preparation just like George a few feet away. The moment comes and cymbals and euphonium hands come together, pounding out the figure while wriggling in exuberance. The euphoniums are engaged with more gusto than even George at this point, they've now missed their own musical entrance as they share in the joy of the cymbal part. Susan doesn't seem to notice, though Christian turns to his neighbor in a moment of panic, clearly realizing that they have missed their entrance. They both lift their instruments, heads centered while eyes cast around frantically looking for a hint as to where they are in the music. Both boys move their fingers in a mock attempt to look on task, inventing valve combinations in a manner that only a very young brass player can. Half-valves, third valve only, combinations of two and three for a

piece in Bb. A moment later the last chord sounds and the euphoniums turn back to George,

smiling and giving thumbs up, large excited gestures, coming up out of their chairs. George

smiles back shyly, a slight blush of embarrassed pride at the shared moment of musical

excitement.

"Ok, let's get Rippling Watercolors," Susan calls out over the chaos that ensues after this,

and nearly every, cut off. A collective groan rises above the din, clearly not a favorite among all

the students. There is a struggle to get the group focused again, nothing out of the ordinary, just

students chatting rambunctiously in the ever-shifting and infinite canvas of middle school

sociality. Susan raises her hands and adopts a serious look, the students eventually quiet and

raise their instruments. They breathe together and begin the piece with finesse and sensitivity.

The air feels different in this moment; students who might normally be wiggling and

rambunctious during rests are focused, leaning forward in their seats with their eyes on the page.

The opening section is more in tune than this group has played in weeks. They play with clarity

and purpose, following the arc of the musical tension and release. The coherence of their

musical efforts suggest that they are engaged on more than just a level of compliance and

individuality—they are listening and responding in time. The whole piece continues this way, the

feeling of musical expression is nearly tangible now. The final phrase builds to a fully voiced

chord, punctuated yet again by George on cymbals. Susan holds her arms aloft for a long time

before a small final gesture leads the students to release their sound into the briefest and most

precious of silences. In that moment I see smiles growing on student faces, until one flute loses

control of a giggle, unleashing an implosion of laughter around the room. The tension is broken,

"That was cool!" Christian calls out over the din. Susan smiles with them for a few seconds, but

then quickly tries to regain control in the aftermath of this collective release. "Ok, let's try again

from 41,” her voice is barely audible over the conversations that have splintered across the

room. She gets frustrated at their lack of response, and begins to glare openly at students around

the room. “Raise your hand if you’re the teacher of the class,” she demands in a slightly more

authoritative tone. Many of the students look confused, looking to their neighbors for a response.

No one raises their hands. “I suppose I shouldn’t ask stupid questions,” Susan chastises herself,

awkwardness quickly invading the rarified air as she counts in a much less enthusiastic band.

Exploration and interpretation. If this vignette had ended with Christian’s exclamation

then it could have served as a perfect example of the internal goods of band. Singing the missing

parts of “Ode to Joy” connected students to their own history having played the piece in previous

years. The shared moment between George and the euphoniums displayed a social and musical

connection, the pleasure of knowing one another’s parts and being in the midst of the sound.

Chatting breaks out between moments of music making, student energy driven by the shared

experiences of playing well. Students relished the charged atmosphere of everyone performing

the piece to a high degree, where each individual is focused on the task at hand. The brief

moment of perfect silence that occurred spontaneously as the piece ended, followed by students

processing the feeling of that moment through giggling and silliness. Such moments are precious,

even transcendent, and occurred without prompting or explanation. They simply happen and the

students clearly displayed their understanding of how special those moments were, even if they

lack the language to verbally process what they felt.

But Susan did not allow the goods of these moments to sink in. Her attention was on the

concert that would occur in a week, and the work left to do. This moment of erasure raised the

issue of deferral of goods. The bulk of the acknowledged and affirmed internal goods of the

program are reserved for the students who are able to assimilate themselves socially and

musically into the norms of the program, and who can maintain engagement across years of deferred rewards. The teachers are the arbiters of this distribution, because the teacher has been to that lofty place of band and knows the pleasure and good that comes from performing together at the highest level. Each moment in the band classroom seems to serve as preparation for some far-off time. Usually this event is a public performance, though there is also a constant thread of movement through different levels of band. Placing ~~the present moment~~ under erasure raises the fact that the end of public performance would not be possible without the goods of daily effort, and that the goods of daily effort were far more edifying and educative to participants than the culminating event itself. Each moment is both an end to itself, and a point along a continuum into the future.

When a student begins an instrument, whether in elementary or middle school, they are told that the goal is ahead of them. Perhaps it is the first concert in a few months, or the music they will have the chance to play with the high school band someday, or the potential for college scholarship, or even that someday they might make music their career. There is always a promise on the horizon that drives so much learning and action in the music classroom. Part of a thriving practice is a need for preservation, to ensure that new practitioners will come and will remain in order to participate in the continuance of the practice. In band circles this is fulfilled by the notion of "feeder" schools. Kimberly, the elementary music specialist, starts students on instruments and does what she can to make sure they continue on to middle school. Once in middle school, and even those who start in sixth or seventh grade, students are also reminded that the high school band is waiting for them, counting on them. Brandon brings this up nearly every day in some capacity as he works with the eighth grade band, or talks with students between class periods. He comes from the high school each morning with retention on his mind.

Yet as the students show in the vignette above, there is good to be found in nearly every moment in the practice of band. The concert still matters, as does the hard work and preparation. Delayed gratification is an important good of band, but too often gratification in the moment is overlooked because of farsightedness. It is not that teachers are purposefully withholding gratification or overlooking the good of the moment. They are under pressure to perform at a high level. Colleagues and administrators are watching and listening. But students are living here and now, and are finding good even in the most challenging moments. The present moment should be welcomed for the good it offers, not just assimilated into a view of time and action as only directed towards the future. And the future moment, the culminating event, should not be ignored in the present or removed entirely, but simply seen as one end of many.

Learning and intersubjectivity. *"Alright you should have been looking over the music I just put on your stands," Kimberly says calling the jazz band to order, "Let's try to read it down." She counts off in a "two feel" and the rhythms are a challenge for the students. The trumpets execute the opening admirably, their faces scrunched, bodies leaning into their music stands in concentration. Then the saxophones come in with the melody in the fourth bar, playing with grace and confidence, yet at exactly half time. Kimberly cuts off the group, "Wake up guys. You held everything for twice as long as you should have." They begin again with only marginally more success, though their sound is noticeably quieter. The section leaders and more confident players are clearly audible above their neighbors. Whereas the first moments were confident and chaotic, the next 20 minutes are subdued and cautious. Students are hiding and listening. They plow forward together, stopping only at moments at which Kimberly deems they have critically misunderstood. Then they finally reach the coda, and the last few bars.*

The last 2 bars of the coda are an especially syncopated pattern, one that the students have

not encountered thus far in the piece. There are several off-beat entrances in a row, with most inner parts changing pitches at interesting and challenging points in the meter. Kimberly sings the general rhythm and asks the group to try again. There is no audible difference in the group's performance. Kimberly isolates the woodwinds and tries again. Still no better. At this point she calls on Catherine to play the line independently. Catherine plays an approximation of the part, confident but not exactly as written. Kimberly corrects her briefly, singing her the right rhythm, Catherine plays again but still misses the rhythm on the page. Then Kimberly turns her attention to the rest of the group, "James, play that for me." James pretty much gets it but slows down considerably. "Jordi," Kimberly says, clearly inviting him to play. Jordi plays something similar to Catherine's attempt, only playing two syncopated entrances before adding a longer note that takes him out of the meter. He tries again, no better. This continues down the line—Dylan adds notes as Jordi did, as do the next couple of players. Back to the second row, Mario nails it but then Martin doesn't. Martin appears to be having reed trouble as well, and manages to not really have to play. Ronald is sheepish and barely audible. Sage plays with a fluffy tongue and slow slide hand, Kimberly tells her "sharper tongue." Then its Anna's turn.

"Nope," Anna says loudly, eyes straight ahead, flopping back into her chair. "Come on, Anna," Kimberly says, "everyone has played it." Anna lifts her instrument, plays the first note and sets it down again, "Nope." Carlos and James offer her words of encouragement, but in a tone filled with pressure and judgment, not just a gentle, "you can do it" but more of a "come on!" Again, Anna plays a note or two and sets down her horn, "Nope." The group intensifies their vocal response to Anna's refusal, they seem to genuinely want to encourage her but are not able to do so in a way she can receive. One more attempt and Kimberly moves on, "Jason." Jason plays it rather well, he's playing the third part and his pitches are surprisingly clear even

in his lower register. "Really, Anna?" teases Kimberly, You're going to let a sixth grader show

you up?" Anna smiles at her, "Yup."

Kimberly sighs and turns to the trumpet section. This pattern continues throughout the band,

with students experiencing different degrees of success at playing the figure on the page. Ben

fumbles the first pitch several times in a row, "I just cleaned my horn so I can't do partials," he

mumbles looking down frustratedly at his trumpet. After a few moments he finds the first pitch

and plays the example with little trouble. After all the wind players have attempted the line,

Kimberly turns back to Anna. "Alright," she says deadpan, "try again." Anna looks incredulous

for a moment, but quickly regains her stubborn smile, "Nope!" "Come on, everyone in the band

has played it now." Kimberly says. Anna plays a few notes and stops. "You're playing the right

notes, don't stop!" chides Kimberly. Same thing again, a few notes then stops. "Play your first

note," Kimberly instructs. Anna does. "Now three notes." Anna plays. Kimberly then sings the

rhythm of line all the way through, and Anna gets almost to the end and flops back in her chair.

Kimberly nods, apparently satisfied, "I didn't go through all of that to embarrass all of you. I did

it to see who could play it and who couldn't, so you'd know to practice. The recording is on the

website. I didn't make the website for fun. It's for you!"

"Now let's play the last two bars all together," Kimberly instructs as she counts off the

group. Ben, Catherine, and Jordi are audible above their classmates on this run through, but

others are also playing with more confidence. It is clear they are listening to each other now,

there is something in the room to grasp onto. They play it a second time and it improves yet

again. A third time and now maybe half of the students are playing something very close to the

correct rhythm. "Alright," nods Kimberly, "now the whole coda." The first few bars of the coda

are confident, but many students stop playing as they approach the infamous last few bars, the

now-familiar rhythm obfuscated and complicated by its context. Kimberly starts the coda again

without further instruction, to the same result. Only a few students are playing with confidence

by the end of the line. "Alright, go listen to your part and practice. Pack up."

    Exploration and interpretation. Anna's reaction is common for students in her position.

She was pushing against Kimberly's demand that all students must play independently. This is a

rite of passage of sorts, a demand that each student must display their skill, or lack thereof, in

front of the whole class. Some enjoy the challenge, but most students quietly accept their fate

and offer the best that they can. But Anna's refusal was an event in the data record, one that

raised questions about where learning actually takes place in this musical practice. Kimberly's

narrative during class was that learning took place within the individual, and that band is

counting on each person to practice on their own. But Anna hates having to play by herself in the

group.

> I'm not very confident in myself. Everybody was pushing me to do it and then I have all
>
> these people watching me and kind of I feel like I'm in a bubble and everybody is staring
>
> at me from up above, and then I just get more and more nervous.

Anna does practice on her own at home, and takes time to write in her counting and do all the

other things that Kimberly expects her to do as she learns her part. But she feels it is just so much

easier to learn the part in the band with her peers.

> I think it helps when other people are playing with you. Because you can listen to
>
> somebody that sort of knows it and when you play it again you try to match how they're
>
> doing it and then you tweak it to how you think it goes so, and then you kind of just
>
> harmonize it.

Her word "harmonize" referred not to tonal harmony, but to shared effort in the moment, to

working together.

Placing ~~the subject~~ under erasure reveals that while individual participants are vital to the learning process, the lived experience of the band room suggests that learning is more accurately seen as intersubjective. The subject is necessary in order for learning to occur, and in order to achieve the ends of group performance. But the subject is an inadequate signifier of the locus of learning in the band. All three teachers named individual responsibility as a key component of success in the band program. "I think that the most important thing that I strive for my students to get out of band is a sense of independent musicianship," Brandon told me in his interview. "I want them to think and find the answers themselves so that they can be self-sufficient." All three teachers were also willing to offer help to students, if they were willing to ask for it. But the responsibility remained with the individual. Many students echoed the narrative of individual responsibility for preparing music, but just as with the question of talking above there was a telling revelation in the sixth grade focus group.

"It's your responsibility to practice and help the other people in the band," Mya offers seriously.

Martin responds, "Yeah, without that responsibility to practice, the band wouldn't really be the same if you had a few people who didn't practice at all, it would mess things up. It's your responsibility to practice…"

Ruth interrupts him again, "I think there are some people who just don't practice. This has never been the case for me, and probably not for any of us since we're here talking about it."

"Well, I probably don't practice as much as I should but…" Martin's response is cut off in a round of giggles around the room.

"Neither do I," Gabriel admitted.

"Me either," Ruth said stifling her laughter.

These students were exceedingly talented and involved in a lot of extracurricular activities. They spoke of play practice, soccer, cross-country, robotics club, and a host of other events that kept them from practicing as much as they should. But they played beautifully in the group and individually. They had no trouble learning their music in the midst of the full group. Despite the teachers' efforts to encourage students to practice, despite verbal admonishments, there is no replacing the learning that occurred in the full group.

The moment above in which the jazz band came to a collective understanding of a challenging rhythm was representative of so much of the learning that took place at the EMS band program. The official narrative and structures reinforced that learning occurred within the subject, but the lived experience of the band room was that music learning and performance was primarily an intersubjective process. Intersubjective exchange is an example of assimilation with the other, giving and taking from one another and being changed in the process. When the intersubjective is curtailed or denied then something vital to the practice is lost, moving towards the vice of dissolution.

Unsanctioned musicality: Creativity and agency. *Susan cuts off the final note of "Proclamations" and lowers her hands, "See you all later today!" The next few sonic moments, as always, are filled with honks and squeaks, scraping chairs and slamming cases, giggling and pent up conversation, and finally with snippets of unsanctioned musicality. Dylan is often the first out of the proverbial gate, his baritone saxophone honking out the hook of Tequila, the opening to Eye of the Tiger, or some other bit of marching band music. Today the xylophone is the first sound to cut through the din. Henry and Kevin stand aside one another, mallets a blur,*

bodies moving in time, nearly coming off the floor with enthusiasm, Kevin smiling and Henry

serious. They are playing something in two parts, both are intricate and exciting. The lines

weave around one another in sophisticated counterpoint, harmonically coherent and

rhythmically charged. "Boys, you're going to be late," Brandon calls out from his office nearby,

a smile playing across his face in his apparent reluctance to end their moment. The boys finish

the phrase, set down their mallets, and perform an elaborate and wordless handshake as they

part ways. "What was that?" I call out as they leave. Kevin turns, "Oh, it's from a video game,

Geometry," he calls over his shoulder, "Henry and I figured it out."

    Exploration and interpretation. Music continues to thrive even at the margins of the

daily schedule. The official curriculum and the norms of the band room are focused on the

musical repertoire and action that happens from the time that teachers call the group to order

until students are dismissed. All around that official time—before and after class, during class in

practice rooms, in planning periods, during lunch, and after school—are pockets of unsanctioned

musicality. In these moments students exhibited unbridled creativity, motivated entirely by their

own musical interests. Teachers are aware of these moments, as Brandon's smile showed, but

seldom intervene except to make sure that they do not arrive late to other classes or do not

misuse equipment in the band room. Placing ~~creativity~~ and ~~agency~~ under erasure suggests that

these elements were not acknowledged as vital to practice and goods unto themselves by the

official structures and narratives of the program, but they are still present and generative in the

lived experience of students.

    As the previous example showed, learning is intersubjective even as teachers push the

primacy of the individual subject. These marginal times in the schedule are the clearest examples

of intersubjectivity as students remain open to one another. In previous days I watched as Kevin

and Henry worked on this arrangement, giving and taking, correcting one another, making suggestions, passing the idea around until their arrangement emerged out of their interactions. The 8-bit sound of the original tune did not lend itself to a xylophone duet, nor were the musical lines clearly delineated. But the resulting arrangement was coherent and interesting, challenging both students to their best, and they only came to the arrangement because of their mutual engagement. It was also representative of a style of music that did not have an official place in the band program, but was an integral part of students' lives.

Only certain kinds of creativity are given space within the traditional boundaries of the classroom curriculum. In fact, there was only one example in which I observed a classroom working on a form of creativity other than interpretation. The sixth grade beginning class did a period long exercise in creating their own melody on the white boards.

"We're going to write our own melodies today," Susan began, "because you asked to write your own music." At which point Tyshaun shouted out, "No, we didn't." She continued undeterred and broke the students into two small groups. Each brought their instruments to the white boards in different corners of the room and got to work. The primary objective of this moment was to craft a melody that used notes the students knew and fit the meter. In fact, proper notation seemed to be Susan's only concern in the exercise, as she only addressed rhythm and placement of notes. In that moment I witnessed Shakyra and Trey in a group with some other peers, being led by a visiting graduate who was studying music in college at the time. The students were remarkably mature in their approach, taking turns placing notes and giving cogent feedback to one another. In particular, I observed their negotiation of the final few notes of the cadence. "It doesn't sound right with that B," sniped Shakyra in mock frustration, "make it a C."

They were exhibiting a nuanced understanding of melodic coherence and authentic cadence. The C echoed the end of the first sub-phrase, and also allowed the melody to resolve to a note in the tonic triad. They also worked on the rhythm to ensure that the final note came on beat three of the measure, which was a stronger metric place than beat two as they originally had decided. This was incredibly sophisticated musicianship, even if they did not have the formal language to describe what they were hearing, and did not yet have the ability to write the rhythm exactly as they performed or sang it. As the class drew to a close they proudly titled their composition, "American Song" and wrote in the counting below. Susan commented that she would put the compositions into Finale so the students could have a copy. She then checked their counting and commented on their performance of the melody.

Susan said that she included this moment of creativity into the band curriculum because she wanted students to have the experience of composing their own melodies, but the only sanctioned ends of this moment of musicality were whether students' ability to read traditional notation was improved in the process and whether they could accurately play what they had written. In the moment it was clear to me that these students had a firm and sophisticated aural understanding of some of the principles of melody and tonal harmony, despite their limited formal vocabulary. But there was no discussion of the actual compositional process, just notation. The method books used in the classroom echo this issue. Of the small handful of opportunities to compose or improvise, all of them are focused on simply completing a bar or two of traditional notation, or altering a rhythm to the subdivision of the beat. The full musicality of this moment of creativity was unsanctioned and outside the official curriculum.

The student interview protocol included the question, "Can you think of a specific time in

the last week where you thought you were making really good music in band class?" After only a few interviews I found that I had to drop the "in band class" clause of that question as several students paused prior to answering and asked, "Can it be something outside of band?" Even without the clause, most students told me something about the previous concert or festival. But a surprising number told me about the music they make on their own. Zaria told me about the times that she would be practicing her clarinet and would make "mash-ups" of the pieces, taking phrases from each and blending the two. Joe, an eighth grade percussionist who recently moved to EMS from England, told me about using GarageBand on his computer, writing music with his keyboard and recording sounds for fun.

Clara was a particularly interesting example. When I asked her this question she told me of her love of playing piano, of writing her own music every night.

"I'd love to hear something you wrote someday!" I mentioned, with full intent to move on to the next question. But out of the corner of my eye I saw her brow furrow, "I could play something now," she said, her gaze turning to the broken-down piano in the corner of the practice room in which we had been recording our interview. "Really? Go for it!"

Clara shifted from the cast off chair-desk combo and slid onto the piano bench. After a few tentative notes, and a frown at the broken sustain pedal, she began her piece. A short excerpt in Eb major, coherent and interesting with a descending, eventually arpeggiating, bass line that forms a good counterpoint for a sweet and melancholic melody above. The harmony follows a thoughtful circle progression, modulating part way through to end with an authentic cadence in the relative minor. The rhythm is simple, but is cleverly used to establish an antecedent/consequent relationship between the phrase segments. It is an

excerpt that a music theory student would gush over, and she played it with a reserved

pride that any studio player would envy. She finished and released the ineffective pedal,

"It'd be better if the pedal worked," she said sheepishly.

These moments are the only moments in which I heard students exhibiting creativity outside of

the interpretative frame within the band room. And they were among the few times in which

students had full agency to choose their own repertoire. The band is a space where the signifier

"music" has a very particular meaning. It is music written by someone else to be performed and

interpreted as a group. Sanctioned musicality is interpretive.

In these moments, what is most important is the idea of sanctioning—of how the lived

experience of the space and the goods of the program are more than officially recognized.

Brandon's utterance, "Go to class" is an event to be pulled apart. The implication is that this

liminal space, this margin of the music room is less important that the officially sanctioned class

that will begin at the next bell. Of course this is how school is structured, and Brandon is right to

push the students towards the class. Yet in his smile is a silent knowing, a realization of these

students' abilities and what they have learned through their shared musical inquiry. Of those

ends he remains silent, as do Susan and Kimberly when faced with similar situations. When

asked directly about student creativity, such as about Clara's wonderful piano playing, each

teacher is quick to acknowledge her talent and how much music means to her. Yet to my

knowledge Clara did not get to perform a piece she composed on a concert program, nor did she

get to exercise that facet of her musicality in the band classroom. She played the oboe and that

was all she was officially sanctioned to do. In their silence, these teachers were tacitly

disaffirming the value of student creativity outside of the interpretive. Perhaps the teachers are

fearful that making space for these forms of creativity would take attention away from the goods

of the band, thus moving towards the vice of dissolution. Yet as these students and others showed, creativity and choice of repertoire other than traditional band music were internal goods of their participation in the program. They simply take place in the unsanctioned margins around the official narrative.

Public performance. *It is 6:00 pm on a Monday night and students are slowly trickling into the band room. Members of the high school jazz band are already set up in the hallway, entertaining the parents and community members who are making their way towards the gymnasium for the concert. The air is buzzing with anticipation. Curtis is wandering around with a smaller version of himself, a younger brother with the same long hair, same facial structure, same mischievous grin. Brandon greets the smaller one, "Wait, are you guys related?" he asks in jest. This is not the only sibling pair I notice, nor the only familial connection. Catherine's older sibling is standing talking to Susan, and cousins of several students bustle around helping their relatives put the final touches on uniforms and make-up. I follow a cluster of bow-tie wearing boys who are speaking rapidly in French as they rush past me to talk with the young lady in the hallway with whom they all seem to be smitten. A cluster of women stands in the hallway, speaking French with a similar inflection, members of the Congolese community gathered to watch their boys make music. I hear more than a few cheerful greetings in the hallway as parents, grandparents, cousins, friends, and neighbors catch up with one another before the concert.*

Back in the band room Brandon is having a difficult time getting the students to settle down and prepare. George is loudly playing on the concert toms, while Hannah is playfully chasing James around the room trying to get his hair into a top-knot for the performance. All around the room the students are overflowing with excitement. Eventually the group calms

enough to talk through the program and play a few notes together, then the moment arrives.

They line up and walk silently down the long hallway. Susan leads the group and takes a selfie

with the students at the front of the line before heading down the ramp and out onto the gym

floor.

The stands are filled near to capacity on the home side. The visitor side is filled with high

school concert band musicians awaiting their cue. The floor is filled with chairs and stands

neatly organized in four groupings, one for each ensemble: a combined fifth grade band

including the sixth grade beginners, a sixth grade band, a seventh and eighth grade combined

band, a high school band. Students file across the floor with no small amount of confusion,

entering rows at the wrong point and looking to one another for guidance. The crowd is still

socializing with many people still standing and milling about to see old friends. There is a new

baby being passed from arm to arm as the mother relates a story, further up the stands a

grandmother is braiding a young girl's hair while talking to the man sitting next to her.

Principal Maxwell makes his way through the lower level of seating and talks with parents.

Finally the groups are in place and Roger, who is the high school director and the district music

coordinator, walks up to the microphone, "Thank you everyone for coming this evening to the

annual Eastside District Band concert. Tonight you will hear musicians from all of our schools,

grades five through twelve. We hope you enjoy yourself, and we thank you for your support."

The beginning band plays first, several selections from the method book, followed quickly

by a few short pieces by the sixth grade band. The seventh and eighth grade combined band

takes longer to get settled, and plays well despite some difficulties in spots where the classes did

not get much time to practice together. The high school symphonic band plays one selection then

the high school wind symphony offers an exciting rendition of Hazo's "Ride" which ends to

thunderous applause. All of the groups play admirably, though none are without some small snag or another. The details flow by very quickly, with the musical sounds somewhat swallowed up in the cavernous space. Parent faces are a mix of smiles and boredom. Each note tells a story that the gathered people will never know. They don't know why a particular phrase was challenging, why an unremarkable passage was very difficult for the group to execute together. They don't know the interactions and negotiations that occurred in order for the band to pull this together. They don't know the laughter and joy that these students have shared in moments silly and serious. They don't know the friendships that these students have formed as they made music together. They can only see this moment of performance.

A few parents leave after their student plays, but the vast majority are still seated for the final number. Roger has offered a brief introduction in between each group, has thanked each teacher and named several administrators and community members. Now he gestures to the massed group filling the floor, "Now we'll offer our final selection, the annual favorite 'Ode to Joy.' Thank you again for coming together." As they begin I think back to the past weeks of preparation. The piece begins with a tutti section, followed by each group taking a turn. The arrangement is simplified for the younger students and complex for the older. In my mind I hear the students' voices and laughter in class as they sang the parts that were missing, now filled in here by the other groups. There are some wonderful musical moments, and others that elicit a collective cringe from the crowd. Transitions between groups are rocky, and the tempo fluctuates unpredictably. None of these issues were present in the classroom. They had shown how well they understood their parts and the parts of their older and younger peers, but the concert atmosphere was a challenge they had not fully prepared for. Most of the group arrives at the final chord at the same time, with a rousing crescendo as a few stragglers make their way back

147

into the key. The crowd bursts into applause as Roger signals the other teachers to release the sound. The concert is over, but the community continues engaging with one another: hugging students, graduates talk to former teachers, friends make plans. The teachers are visibly relieved, the moment is over and now it is time to take a breath and start again tomorrow.

  Exploration and interpretation. This public performance was the embodiment of a threshold in the life of the band, its participants, and the broader community. The EMS middle school gym is one of the few places in which this particular group of people could ever be found coming together to breathe the same air and turn their eyes to the same event. The concert was an opportunity to display and celebrate the goods and ends of the practice of band. Each individual approached the event from a different perspective, and walked away from the event with different associations to band as signifier. Placing ~~the concert~~ under erasure highlights the tension between the stated, reinforced, and displayed ends and goods of the program and the goods that students experienced in their daily lives. The concert is a good unto itself, but also masks the fact that the true flourishing of band participants takes place out of the gaze of the public.

  For many parents and community members in the crowd, band was synonymous with what they saw at concerts. They knew little of the preparation process, and came to the concert to simply see their children, relatives, friends, and neighbors perform. For others in the audience this public performance was a reminder of their own engagement in band or a similar musical practice, with the host of associations that come along with such memories. For the administrators and school leaders, the public performance was a marker of the quality of the music program and of the entire school district. The schools' and district's reputation benefitted from the positive performance which was witnessed by a large and diverse crowd. For the

148

students the public performance was a chance to display their hard work to an appreciative audience, and was one way to prove themselves to their teachers and one another. For Susan, Brandon, and Kimberly, the public performance was all of the above as they had to answer to the community, their administrators, their students, themselves, and to the specters of their own past who have shaped their view of the ends of band.

During the student interviews, which occurred less than a week after this concert, I asked the students to tell me about a moment in the previous week where they were proud of their music making. Several spoke about the concert. Jamal said, "It made me proud because it sounded so good. I was proud that I made it that far." Christian shared:

> It made me feel like a pro when we were doing those [sings a rising musical line], and then my part finishes, and when the trumpets and everything goes [big arm gestures, more singing] and baritones and the low brass starts to play. It got loud!"

Others, such as Zaria, were more critical of the performance. "I think we did pretty good at the concert, but then some of it got messed up. Also, the Ode to Joy, I don't…" she paused and raised an eyebrow, before chuckling, "Yeah. My mom said it was good, but I could see her laughing in the stands." Other students shared Zaria's viewpoint that they could have played the music better at the concert. But the quality of performance did not seem to be a major concern for the teachers or students. It may be that they were looking forward to other performance events, such as the concert band's festival tape and potential festival appearance. But the evidence points to the fact that the performance was not as important as it appeared at first glance. Many other students told me of how proud they were of a musical moment in class, or at home, or with friends after school. They had already played the concert music for themselves, had already shared in laughter and effort, and had sat in class together in the charged stillness

that follows an outstanding moment of musical connection.

The teachers' focus on the concert is likely due to the pressures of having to put the band on display to parents and administrators. The quality of the band's performance is a signifier of the quality of teaching that occurs behind the scenes. Yet ~~quality~~ is another term worthy of being placed under erasure. There are many metrics of success the band could employ in addition to or instead of student behavior and traditional notions of accurate and musical interpretation of completed works. The goods that students have described to this point in the chapter could be highlighted in the concert, in addition to the traditional performance practices that participants still found valuable. Students could perform their own compositions and arrangements to show the goods of creativity, the band could perform without the director to show the importance of intersubjective learning and engagement, normally overlooked sections and individuals (if they want to) could be featured to mitigate the negative effects of noticing, or the concert could even feature students and community culture bearers who are versed in other musical practices to highlight the importance and generative possibility of welcoming.

During the concert the music was a vessel for the social, and the social made the music possible. The concert itself was an act of hospitality. The vignette displayed the energy and connection that students felt in the moments leading up to this concert, this ritual event. Very few students missed this concert. Even those who perpetually forgot their instruments in Brandon's class were in attendance, instruments in hand. The outside community was welcomed into the school to witness the shared efforts of their children. Participants were welcomed by the audience's applause, familial embraces, and joint celebration. Community and participants alike had the opportunity to recognize the historical trajectory of the band program and the intergenerational and intercultural bonds that can be formed through this practice. All of these

150

social connections and goods were made possible because of music. The pinnacle end and good

of the EMS program, perhaps of all musical practices is found in this mutual generative

exchange: People make music, and music makes people.

CHAPTER 5

DISCUSSION

The purpose of this study has been to explore and develop a theory and ethic of

hospitality through an instrumental case study of a middle school band program. In the first two

chapters of this document I presented a poststructural view of hospitality founded in the work of

Jacques Derrida who maintained that, "Hospitality is not simply some region of ethics. It is

ethicity itself, the whole and the principle of ethics" (1999, p. 50). There is a great deal of

explanatory power within the hospitable exchange due to its metaphoric coherence with other

interactions at all levels of culture and society. The terms of the metaphor of hospitality formed

the epistemological and methodological underpinnings of the case study of the Eastside Middle

School (EMS) band room. The research questions for this project were purposefully flexible to

allow meaning to grow and irrupt during the course of data generation, analysis, and writing.

1. What social and musical interactions are occurring in this band room?

2. How might those interactions be analyzed in the theoretical and ethical terms of

    hospitality?

3. What insights does this analysis offer to the ethics of music education?

The first two questions were the focus of chapter three and four as I described the complexity of

interaction between the persons and structures of the practice of the EMS band program through

the lens of hospitality.

In this final chapter I focus on the third research question. I begin by expanding my

assertion that hospitality should not only be seen as a poststructural ethic that privileges the

agency of the guest and the reforming of the home, but also as a virtue that can be developed

through engagement in musical practices such as school wind band, which potentially leads to

the flourishing of all participants as well as the practice itself. I then present a pedagogy of hospitality, developed out of the interaction between the theoretical framework of this project and the lessons I learned from the participants in the EMS band room. I conclude the chapter with a few implications for research, followed by a brief word of parting.

The Virtue of Hospitality

A poststructural ethic of hospitality focuses on removing as many unjust barriers and conditions of welcome as possible. It also acknowledges that a truly conditionless welcome is impossible, as it would dissolve the home entirely. But it does not offer a mechanism to determine the point at which the removal of conditions undermines the good that the home can provide. It asks the host to consider the ways in which the guest might change the space into which they have been welcomed (Ruitenberg, 2011b), but does not go far enough to acknowledge that a guest would not seek entry unless there was something within the home that they wished to experience. The best welcome is one that leads to the growth and flourishing of both host and guest, and a deeper understanding of their agency within the structures and spaces that shape their interaction. Human interaction always occurs in context. The home—whether an actual residence, the EMS band room, or any instantiation of a practice—is a crucial part of the gesture of welcome, and is worthy of thoughtful consideration.

I posit that an ethic of hospitality should not only be seen in the poststructural terms above, but also as a virtue that exists between the vices of assimilation and dissolution. In terms of the practice of school wind band, really of any practice, there must be a middle ground between asking the practitioner to completely efface their own identity in pursuit of the ends of the practice and dissolution of the practice itself in effort to ensure that as many guests and ideas as possible are welcome therein. Yet the practice must also grant practitioners something to grow

153

into, and must also be open to respond to practitioners' evolving needs. Thus a virtue of hospitality is not a static midpoint, it is situationally defined and context dependent. The practice of school wind band, as exemplified in the EMS band program, has the capacity to develop this virtue in its practitioners, but the onus to shape the environment towards that end lies with teachers.

Historically the practice of band has erred towards the vice of assimilation. Scholars have critiqued the band tradition for its perceived focus on teacher-centered, autocratic instruction, oppressive demands for student compliance, and for privileging tradition and training over education and exploration (Allsup, 2007; Allsup & Benedict, 2008). In chapter four I discussed the ways in which Susan and Brandon were somewhat more likely to notice and respond positively to students with whom they have the most in common—the talented, hard working, familiar. Those students are the ones who the directors can most easily see staying engaged with band for a long period of time as future performers, music teachers, and strong supporters of the arts. Yet the band room was also a place in which students of all sorts found a place to belong and flourish. Students like Christian, Jamal, Katie, and Anna were not always noticed positively, and in many cases they were not noticed at all. But they were quick to tell me about the growth and enjoyment they had experienced because of band. These students were changed because of their time in band. Many students chose to assimilate themselves more closely into the program, and found benefit in taking on the biographical genre of "band kid." Yet that genre was at times inflexible, and perhaps developed with too narrow an image of what "band kid" could really mean. Students like Kevin and Henry, the creative xylophonists, showed a different image of what might be an identity worth inhabiting, but the creative aspects of their identity were not named or affirmed by those in power. Avoiding the vice assimilation means maintaining a

flexible and evolving sense of who a participant in the band can become through their participation.

Recently scholars have suggested how the problems of band could be rectified through an increased focus on democratic action (Allsup, 2003, 2012; Tan, 2014), for example, or by blending formal and informal learning (West & Cremata, 2016). The forms of music making offered by these solutions appear engaging and educative, but they also may undermine the goods of traditional repertoire and large group efforts that students in this study found so valuable. Or perhaps welcoming these alternative practices might just need to happen by degrees, starting by affirming other forms of musicianship and creativity that already exist as goods in the lives of band students. Solutions that create alternative practices and wholly new forms of musical engagement should be welcomed into the broader educational landscape, but that is a different question than how to negotiate change within the practice of school wind band.

The EMS band room was rather traditional in aim and scope, and there were only a few points at which dissolution became an issue. For example, Brandon's openness and welcome to the students who continually forgot their instruments erred dangerously close to dissolution. Apparently the non-participating students were losing participation points for coming unprepared, but the norms of the classroom were such that those students could act with near impunity. Students cannot gain access to the goods of band if they are not making music, and other students expressed frustration at those who chose not to participate. In contrast, the teachers' reticence to welcome creative music making, or to move certain students across internal thresholds, seems to stem from a fear that welcoming those elements would err on the side of dissolution. Yet creative music making was already a good of the program, existing at the margins. These teachers could carefully change the norms of the practice to include these already

155

present goods.

Students and teachers in the EMS band program were proud of their work, and quick to share the ways in which being a part of that band had benefitted them. It is difficult to say that these participants were truly flourishing as individuals within the program because of the relatively short length of my fieldwork. A semester may not be a long enough time to know whether a student or teacher is on a trajectory to practical wisdom and eudaimonia. But the evidence I saw in those moments, and in the graduates who came back to spend time with the teachers and students at EMS, supports my assertion that band has been a positive and educative force in their lives and a practice through which they might develop the virtue of hospitality.

A Pedagogy of Hospitality

Cultivating a virtue of hospitality requires a great deal of practical wisdom and experience. The teachers at EMS displayed the wisdom of experience, yet also provided examples of how the EMS band could be made more hospitable. In the following section I explore several facets of a pedagogy of hospitality through the lens of the EMS band program. I believe that exploring these welcoming statements can lead to practical wisdom, and might aid teachers who wish to navigate the space between assimilation and dissolution in order to negotiate a more hospitable form of their practice. A pedagogy of hospitality takes a synthetic view of the act of teaching and learning within a musical practice. It eschews the rigidity of a teacher-, student-, or even practice-centered curriculum by highlighting the interdependence of these elements. It does not call for the upholding or dismantling of tradition, but offers a middle way to consider how practices might be renegotiated towards fairer ends and the flourishing of all practitioners. It calls for more pauses at generative aporia, and less focus on efficiency.

Welcome complexity. A hospitable pedagogy is one in which the teacher remains aware

156

of the complexity of their practice. If a teacher believes that they have truly figured out exactly how their practice should go, then they are likely not paying enough attention and perhaps are erring toward vice. Deconstruction and hospitality highlight internal contradictions as a reminder that the world is seldom as simple as we tell ourselves. Being hospitable requires fluidity of thinking and acceptance of one's own fallibility and culpability. My attempts to understand the EMS band program in the terms of hospitality drew my attention to a great deal of complexity that I would not have otherwise seen. It forced me to consider the myriad forces that interact to shape participants' experiences of band. Official documents, architectural features, temporal organizers, teachers' personalities and proclivities, and even specters and traces of the past all interact with students on a daily basis. Awareness of this complexity can help teachers to reform the practice towards maximizing the potential for all students to flourish. In doing so, teachers will continue to develop the practical wisdom that virtue requires. Reform requires time, which is a precious commodity in the busyness of daily life in a school music classroom. Taking time to pause and consider the aporias raised by reflection will perhaps make teaching a less efficient process. The hospitable teacher realizes that efficiency is not the same as education, and that learning—as a teacher or as a student—is often a messy, slow, but ultimately rewarding process.

Welcome people. A pedagogy of hospitality considers all the ways in which a student might be welcomed by a musical practice. The importance of welcome cannot be overstated. As I concluded in the previous chapter, people make music, and music makes people. Welcome is a passive and an active process. It involves not only a positive connection with current students, but also a realization that students are welcomed by the band program as a signifier long before they actually join the program. The hospitable teacher should carefully examine the ways that the local community perceives the public face of the band, and ensure that public performances

157

highlight as many of the actual goods of the program as possible.

Welcome requires the removal of unjust conditions that govern student access and upward mobility. The teachers at EMS went out of their way to ensure that students could join the band at any point in their middle school career and did what they could to mitigate the financial challenges that might keep a student from participating. Yet closer examination of the concert band in particular showed that racial and gender representation diminished as students moved up the hierarchy of the program. This example was not an act of malice on the part of the teachers, but rather a complex phenomenon deeply rooted in the ways students are noticed, in the norms and ends of the program, in how the program is viewed from the outside, and a host of other factors. Hospitality offers a framework for unpacking and rectifying these issues. As with complexity, the teacher must be vigilant for signs of unwelcome—such as under representation, negative noticing, student silence—the points at which students are clearly not flourishing as they could if conditions were different.

Teachers should be sensitive to the complexities and intersectionality of students' identity. Characteristics including, but not limited to, race, ethnicity, faith, gender expression, sexual orientation, dis/ability, and socioeconomic status all have an intersectional impact on how students see themselves and experience the world. A teacher, as host, should create an environment in which students are welcome to bring their whole ever-shifting identity to bear on the learning process. They also must be careful to walk the line between acknowledgement/affirmation and essentialization. A teacher has the power to disrupt stereotypes and celebrate important markers of identity. Students like Caitlin—the quiet, overlooked female clarinetist—are welcome to be compliant and reserved, but teachers must be careful to not reinforce the cultural narrative that they *must* behave in such a manner. As another

example, research suggests that black male students in particular may be more physically and socially boisterous than their peers, and that they may respond negatively to certain forms of corrective feedback (Ladson-Billings, 1995). During my time at EMS there were a number of black male students who exemplify that description, students who preferred to not stay in their seats, for whom dance was integral to conversation, and who were often negatively noticed for their behavior. But there were nearly as many black male students who seemed to be naturally reserved, introspective, and happy to comport themselves according to the norms of the classroom. The important point is that neither the boisterous nor reserved group of students seemed to lack the capacity to access the goods of the program. All were musical and thoughtful and wanted to play their instruments with one another. The teachers at EMS seemed to realize the boisterous students' potential and often made time during lunch and planning periods to offer them extra help. But the norms of the classroom placed those physically active students at a disadvantage and caused them to be negatively noticed, and at risk of being denied access to the highest forms of good offered by the band. Norms can be changed, and teachers can help students navigate those norms in ways that are sensitive to student identity.

Welcome ends and goods. A pedagogy of hospitality requires teachers to be thoughtful and honest about the end goals of their practice, and the flourishing that students experience through achieving those goals. A hospitable teacher affirms the goods and ends that matter most in participants' lived experience, not just those that have been received from the past or those that outsiders wish to see in the future. This does not mean jettisoning traditional ends or values, it means leaning into them and being honest about what matters. If a practice is truly worthwhile then we must believe that it is robust enough to withstand difficult questions and close consideration.

The public concert was the stated end of the EMS band program, but observation of the participants during the normal course of the school day revealed that the most important goods and ends were never seen by the public. Students and teachers affirmed the importance and value of the concert, but more flourishing and joy came in the journey than in the destination. As Dewey (1938/1997) reminds us, "When preparation is made the controlling end, then the potentialities of the present are sacrificed to a suppositious future" (p. 49).

The definition of practice I have utilized in this project focuses on the flourishing that occurs as participants gain access to the internal goods that come about in pursuit of excellence in the ends that define the practice. The students at EMS showed me that goods and ends are not mutually exclusive, and that many of the internal goods of the program could be recast as ends unto themselves. The moment of erasure in chapter four, titled "Deferral of goods," was one of the richest moments of good and flourishing that I witnessed. The goods of that moment were mutual engagement in musical action, shared pleasure in the efforts of others, and collective realization of an ineffable musical moment, but Susan was quick to remind students that the purpose of the rehearsal—the end from which those goods had come—was the public concert. What would that moment have looked like if Susan had instead spent time helping the students to unpack and celebrate the good they had achieved in the classroom, instead of deferring good until the next week? The hospitable teacher realizes that official documents and narrative can shift student attention from the concert to daily growth and engagement. The moment does not need to serve the future; it can stand on its own as educative and good.

I have spent little time in this document on the final clause of MacIntyre's (2007) definition of practice, which states that "human powers to achieve excellence, and human conceptions of the ends and goods involved [in practices], are systematically extended" (p. 187)

as practitioners strive for excellence in the ends defined by their practice. This clause suggests that all practices must have a public component, or at least that the ends of practice must make an impact on the public. To paraphrase an example from C. Higgins (2011), Muhammad Ali's success in the practice of boxing changed practitioners' view of excellence qua boxing, but in the pursuit of excellence in boxing he also extended humanity's view of excellence and ability more generally. The students and teachers at EMS displayed excellence through the ends and goods that mattered in their lived experience, but those things were not easily put on display. A pedagogy of hospitality is one in which the teacher strives to align the norms and public impact of the practice with what matters most in the lives of students.

The hospitable teacher also realizes that flourishing cannot be forced, it comes about through long-term engagement and effort. Hierarchy and stratification are natural outgrowths of practices, especially if that practice offers multiple points of entry along the fixed timeline of grade levels. But each point on the hierarchy should be celebrated for the goods it affords students at that point. Though every group at EMS had a chance to perform, the bulk of the public events were reserved for the selective ensembles. Thoughtfully recasting the named ends of the practice to include daily life, as well as removing potentially unjust conditions of entry to those selective ensembles, might mitigate some of the problematic points of the hierarchy. The teachers at EMS found several ways to pair more and less experienced students within and between classes. Older students would occasionally come to beginning classes, and newer students were connected with mentors in their class period. The hospitable teacher finds as many ways as possible to socially and musically connect students across skill and age levels.

A pedagogy of hospitality reveals that some degree of assimilation is another outgrowth of practice. This is especially true in a practice—such as school wind band—in which group

participation is a central good. A guest does not enter a home unless there is something within the home that they wish to receive: a meal nourishes and changes the body, participating in a cultural custom or even just a conversation can change our worldview. An educative experience changes the learner. The students at EMS told me the value of being part of something larger than themselves, of knowing that their sound and effort were integral to the success of the group. They found value in focusing their attention on musical tasks, and in being quiet in ways that their other classes did not require. Playing an instrument in a school wind band grants students access to a biographical genre, a category of identity gained through participation and association (C. Higgins, 2011). Zaria told me she was a "band nerd," and others were similarly proud to be associated with the band. This can and does go too far when teachers demand compliance and present an oppressive image of assimilation. The hospitable teacher provides an image of how a student might live a good life, and allows the student to grow into or out of that role.

A pedagogy of hospitality recognizes the deeply intertwined and mutually generative nature of the musical and the social. Over and over the students in the EMS band program showed me that there was very little separation between conversation and music making. Social engagement through music, and musical engagement through socialization was an extremely important good and end in the lives of students. The teachers at EMS recognized the value of personal interaction and sought to create a communal and familial environment that would serve musical and social ends.

Welcome creativity and student agency. A pedagogy of hospitality makes room for student creativity and agency. As Kevin and Henry showed in their clever xylophone arrangement of a video game theme, as Clara showed in her beautiful piano composition, as Shakyra and Trey showed in their compositional exercise, creativity is already always present in

the wind band classroom. Interpretive performance of completed works for winds and percussion is the stated and reinforced creative end of the EMS band program. Students affirm that they enjoy these musical works and enjoy most of the preparation process. But the unsanctioned musicality and creativity they showed at the margins of the school day was a clear signal that they wanted more and different ways to express themselves.

The hospitable teacher draws student creativity from the margins into the center of practice. They encourage and assist students in their creative efforts. Such creativity does not need to diminish or dissolve student learning of traditional notation and interpretive performance, but it should also be taught and celebrated for its own value. Students should have opportunities to share their music with their peers and the public. For example, the only end that Susan acknowledged of Shakyra and Trey's compositional moment was that it reinforced note reading and metric awareness, but it could have easily also been a moment to talk about the principles of composition and creativity. Kevin and Henry's hard work to realize a duet arrangement of a video game theme revealed the value of including repertoire from outside of the traditional band canon. This was not a "novelty" piece thrown in to appease students, it was an example of students making relevant, thoughtful, and educated choices about a piece on which they could collaborate. The hospitable teacher welcomes vernacular music, realizing that popularity is not synonymous with a lack of quality or educative potential.

Hospitality reminds us that the guest has the capacity to change the space into which they are received. Students long to exercise their agency and control over their lives. So much of the behavioral correction that I observed in the EMS band room was related to students pushing back against authority and the norms of the space. I observed a few occasions in which the teachers at EMS employed questioning strategies to get students engaged in self-evaluation and making

163

shared musical decisions. But teachers often phrased those questions in such a way that it was clear that they had a correct answer in mind. There were also times in which teachers gave students a choice between a few pieces of repertoire, but such choices were limited.

Hospitality always occurs across a power imbalance. The host is in power. A hospitable teacher finds ways to empower students to exercise real agency in the classroom. Students should have opportunity to take ownership of their learning, and of the practice itself. If the guest stays long enough, then at some point they can truly be at home and take up the mantle of host. Peer leadership, group problem solving, democratic interpretation, chamber groups, and collaborative composition and arrangement are all possibilities that could complement and reinforce the goods that students receive from the traditional band program.

Welcome intersubjectivity. A pedagogy of hospitality celebrates the intersubjective nature of music learning and making. The official documents and statements of the teachers at EMS highlighted the importance of individual responsibility. Students were to be practicing independently in order to edify the group performance. Learning happened within the individual. In the terms of hospitality this meant strengthening the subject, rather than focusing on the space between subjects. But in my observations of the EMS band program and in talking with its participants I came to question the role of the subject in music learning.

Intersubjective exchange requires individual subjects, but hospitality reminds us that meaning of exchange is not contained within any individual. The event in which Anna refused to play for Kimberly in jazz band was the moment that brought this truth powerfully to light for me. The students around Anna had each offered their interpretation of the musical line. Kimberly had been telling them to practice independently, but many of them had also been listening to their classmates. They were consciously and unconsciously internalizing their classmates'

164

performance and coming to their own collective interpretation. The meaning, including a correct execution of the musical line, was found in the middle of the exchange.

One of the stated goods of band is that the efforts of the individual are subsumed within the presentation of the whole, yet the focus has been on the individual's responsibility rather than on the group. The hospitable teacher softens the focus on the subject and highlights the importance of exchange, that learning is a collective enterprise of shared effort. No individual has the perfect interpretation of a piece of music, and no one has all of the skills necessary to perform all the music in the world. Shifting the focus to the exchange does not lessen the responsibility of the individual subject. Rather it aligns with the lived experience of the practice, that learning is already intersubjective. Shifting the locus also reminds students of their dependence upon one another for success, and also supports the previous emphasis on agency within the intersubjective exchange. All of which highlights the social and communal nature that is already so vital in the practice.

Welcome becoming. Derrida reminds us that there is no perfect state of hospitality. Working towards hospitable ends requires constant ethical care and ever increasing practical knowledge of the lives of individuals who benefit from our efforts—ourselves included. The outcome of such work is not just the good it offers in the moment, it is also what leads to the development of a virtue and the flourishing of all involved. A virtue is a disposition or predilection of character developed as through the process of working towards good in the world. Thus the facets of hospitality offered above are not intended as a prescriptive course of action, they are dispositional markers that arise from examining a musical practice in a school through the terms of hospitality. A hospitable teacher is patient with their own becoming and with the becoming of those around them. They seek out opportunities to challenge their own work and

worldviews, and welcome their own fallibility.

I believe that the teachers at EMS were, and are, genuinely good human beings and committed professionals. They care for and about their students and are acting in what they believe is everyone's best interest. Each of them also was quick to discuss their passion for continuing education, and was full of ideas about how to make the future even brighter for themselves and their students. They are growing and becoming. I have been critical of their work in this document, though I believe I have also been fair in my judgments. I am hopeful that some of my insights will make a positive impact in theirs and their students' lives, and in the profession.

Implications for Research

Hospitality and qualitative research. Though others have employed hospitality as an ethical framework in music education and closely related fields (Balsnes, 2016; L. Higgins, 2007, 2012; Lapidaki, 2016; Phelan, 2007; West & Cremata, 2016), none have utilized it methodologically in qualitative research. Jackson and Mazzei (2012) chose to utilize Derrida's work on deconstruction as a theoretical framework, but acknowledge that hospitality was another option they had considered. In this document I have shown that hospitality offers a useful epistemological, methodological, and analytic framework for examining complex social phenomena.

The ethical dimensions of hospitality remind the researcher of their responsibility to the participants, readers, and all who will be affected by their work. It draws attention to the interactional nature of research, and highlights that agency in research does not rest solely with the researcher or the subject. Knowledge is intersubjectively defined and negotiated through interaction with the persons, ideas, and texts of the research process. Hospitality grants the

166

researcher permission to continually reconceive their role from host of the interaction, to guest, to outsider, knowing that each of these roles is vital in understanding the encounter. It also highlights the researcher's potential to influence the spaces and persons they are researching.

The threshold of hospitality, with its conditions and aporias, draws the researcher's attention to the complexity of any social exchange. Any interaction is always more than its face value, as each individual actor and structure approaches or conceives of the encounter with a different signifying relationship. The deferrals of meaning that occur due to differing traces in signification are powerful moments and fertile ground for questioning and analysis. Hospitality calls attention to the unseen and unwelcome elements in participants' lived experience. It acknowledges that silence and absence are meaningful parts of speech and interaction, just as negative space delimits and gives form and meaning to images in visual art.

Mixing philosophical and qualitative inquiry. Though not explicitly framed as such from the start, this has in some ways been a mixed methods project blending philosophical and qualitative inquiry. The theory was integral to the qualitative work, and the qualitative work in some ways has informed and extended the theory, though the research questions in this project were more focused on the qualitative portion of the work. In the future, research questions could be devised in such a way that the philosophical inquiry could inform the qualitative data generation and analysis, and findings from the qualitative work would extend and challenge the philosophical while grounding it in experience. The methods of philosophical inquiry would likely also need to be more robust in a truly mixed inquiry. Ethnography, and case study in particular, can inform philosophical inquiry by grounding abstract theorizing in the messiness and complexity of lived experience (Feinberg, 2015).

Ethics in music education. In particular I think there is more work to be done in the area

of ethics in music education, especially ethics that deal with more than minimum duties and procedures. There are a handful of published articles focused on questions of ethics and the good life in music education (e.g. Allsup, 2012; Bowman, 2001; Lien, 2012; Richmond, 1996; Tan, 2014), along with two special issues of *Action, Criticism, and Theory* (Bowman, 2012a; Rodriguez, 2012), and several published books and handbook chapters (Bowman, 2002; Elliott & Silverman, 2014; Jorgensen, 2003; Regelski, 2012; Woodford, 2005). But as we continue to consider questions of the efficacy, relevance, representation, access, and equity of music education we should be looking to disciplines and scholars who have examined those questions deeply. Ethics have been the subject of study in philosophy and the humanities for millennia, and music education should strive more rigorously to take up that conversation. After all, those of us who have been involved in music recognize its value for answering questions such as, "How shall we live?" and "What makes a good life?"

Silence and consent. The greatest silence in the data record of this project is not a pregnant pause in a conversation, or a response left unsaid in a classroom interaction. It is the deafening silence of those who did not complete a consent form. This silence is likely a contributing factor to the lack of disconfirming evidence in the data record. The unheard in this project were overwhelmingly students of color. For comparison, nearly eighty percent of white female students consented to some portion of the project but only a third of the black male students granted consent. As discussed above, students were reticent to list their race or ethnicity on the demographic questionnaire despite the ways in which race seemed to be a salient factor in how students were noticed and welcomed. One young woman challenged me directly about the question, and many students of color simply wrote "American" as their response. I can only speculate as to the reasons for the disparity in return rates. During my time in the community I

became aware of some distrust between black citizens and the university. It may be that these students and their families were simply tired of being asked to participate in research. My own whiteness may have also been a factor, and it may be that a researcher of color would have had more success. Because of the low response rate and students' reticence to discuss race I almost left it out of the project entirely. But the school-wide demographic information, the broader correlations between socioeconomic status and race, and the underrepresentation of students of color in the band and concert band are powerful reminders that race is a constant force at the threshold of this and every practice, even, and perhaps especially, if it is denied as such by practitioners.

Some of the richest moments during data generation occurred in the lived experience of students of color who denied or failed to offer consent. A complicating and frustrating factor in the consent process was that the district only required consent from students who would be interviewed or involved in focus groups. No consent was required for classroom observation. But the university IRB required written consent from both student and parent if the student was going to be included in the project in any capacity. So many students verbally affirmed that they would participate in the project, but were not able or willing to complete and return the consent letters. I did what I could to make the consent process easy, but the formality of a letter of any kind may be enough to breed mistrust and misunderstanding among parents. In the future I will consider spending more time at the site before seeking student consent. I think it might also be worthwhile to approach and include community leaders and culture bearers in the consent process. The black community in this town was strong and connected. Church pastors, community organizers, matriarchs and patriarchs, local artists, all would be useful resources in understanding the challenges of gaining consent as a researcher.

A Parting Word

Throughout this project I have sought to maintain epistemological coherence with the ideas embodied within the metaphor of hospitality. I believe hospitality is a robust and deeply human concept that can inform the life and work of music teachers and learners. I also believe that I have shown that the school wind band, despite its challenges and flaws, is a practice/home that is well suited for transformation by, and transmission of the virtue of hospitality. The teachers and students at EMS affirmed the value of band in their lives, offered valuable insights into how band was already more than it appeared to the public, and how it might become even more welcoming and good moving forward.

I am grateful for the growth and experience this project has afforded me. I was welcomed into the EMS band room. Participants opened up their lives to me, they showed me and told me what mattered most to them about their time in band. Their silences and omissions also spoke volumes about what they noticed and what was beyond their awareness. I welcomed them into my own worldview, set a place for them at the table of this document, and accepted that I would be changed through the interaction. I hope that my presence in these participants' lives was also beneficial, that perhaps my questions and the conversations I engendered caused them to reflect on the positive value of, and potential for growth in the band program.

At the outset I also welcomed you, and I am grateful to you for making it this far. I hope that you will walk away from this interaction with something to sustain you and inform your view of the world. I have thought of you as I have written these words, though I cannot know you. That is at the heart of writing, of research, and really at the heart of true hospitality. The most any of us can do is to prepare a place and being willing to say "yes" to whatever or whomever arrives.

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APPENDIX A

IRB APPROVAL AND CONSENT DOCUMENTS

Office of the Vice Chancellor for Research
Office for the Protection of Research Subjects
528 East Green Street Suite 203
Champaign, IL 61820

October 20, 2015

***NOTE: This approval letter supersedes the previously sent approval letter dated 10/2/2015 to reflect the correct spelling in the title.

Janet Barrett
Music
Music Building 4066
1114 W Nevada St Urbana, IL 61801

RE: Toward an Ethic and Theory of Hospitality in Ensemble-Based Music Education IRB Protocol Number: 16175

Dear Dr. Barrett:

This letter authorizes the use of human subjects in your project entitled Toward an Ethic and Theory of Hospitality in Ensemble-Based Music Education. The University of Illinois at Urbana-Champaign Institutional Review Board (IRB) approved, by expedited review, the protocol as described in your IRB-1 application. The expiration date for this protocol, IRB number 16175, is 09/29/2016. The risk designation applied to your project is no more than minimal risk. Certification of approval is available upon request.

Copies of the attached date-stamped consent form(s) must be used in obtaining informed consent. If there is a need to revise or alter the consent form(s), please submit the revised form(s) for IRB review, approval, and date-stamping prior to use.

Under applicable regulations, no changes to procedures involving human subjects may be made without prior IRB review and approval. The regulations also require that you promptly notify the IRB of any problems involving human subjects, including unanticipated side effects, adverse reactions, and any injuries or complications that arise during the project.

If you have any questions about the IRB process, or if you need assistance at any time, please feel free to contact me at the OPRS office, or visit our Web site at http://oprs.research.illinois.edu.

Sincerely,

Rebecca Van Tine, MS OPRS Specialist

Attachment(s)
c: Brian Sullivan

U of Illinois at Urbana-Champaign • IORG0000014 • FWA #00008584
telephone (217) 333-2670 • *fax* (217) 333-0405 • *email* IRB@illinois.edu

178

Dear Eastside Middle School Instrumental Music Teacher,

My name is Brian Sullivan, and I am a doctoral student in music education at the University of Illinois at Urbana Champaign. As part of my degree program I am studying musical and social interaction in the EMS band room. I would value your participation in this project, and am writing to seek your consent.

The simplest explanation of my project is that I want to observe the band classroom as it runs on a day-to-day basis, taking notes on how you, the students, and other persons interact with one another through language and through music. I also want to interview you at least twice during the observational period in order to contextualize my notes and to gain insight into your teaching practice. These will be relatively informal interviews and can occur outside of instructional time in a location of your choosing. Interviews will last no more than 45 minutes, and will be audio recorded and transcribed.

On the student side, this project will have two phases. In the first phase, I will be observing full school days in the band room. For the second phase, I will then select a group of students to observe more closely for the rest of the semester. I will also interview and conduct focus groups with these select students.

Please be assured that safety and privacy are my top concern. Anything you or your students share with me will be held in strict confidence, unless such confidence violates school safety reporting policies. I will assign you a pseudonym in any publication or presentation of this research. Only myself and my research advisor will have access to my observation notes and audio recordings of our interviews. These items will only be used for analytic purposes, and no likeness of you will appear in any dissemination of this research.

Participation is entirely voluntary, and you withdraw at any time without personal or professional consequence. I cannot offer any compensation for your participation. The only risks associated with this project are the possible emotional risks that accompany self-reflection and discussion.

I plan on sharing what I learn from your students in my dissertation, at music education conferences, and in academic journals.

If you have any questions or concerns about this project, please feel free to contact me via email: [email address redacted]. Or you may contact my research advisor Dr. Janet Barrett at: [email address redacted]. If you have any questions about the rights of people who participate in research, please contact the following:

Institutional Review Board   Tel: 217-333-2670
528 East Green Street / UIUC   E-mail: irb@illinois.edu
Suite 203, MC-419

I've read and understood the above project description.

_____   _____

Name   Date

I consent to being a participant in this project.   _____ **Yes**   _____ **No**
I consent to being audio recorded during interviews.   _____ **Yes**   _____ **No**

Dear Eastside Middle School (EMS) Band Student,

My name is Brian Sullivan, and I am a doctoral student in music education at the University of Illinois at Urbana Champaign. My last big school assignment is to study how students and teachers interact in the EMS band room, and I'm writing to ask if you will agree to be a part of my project.

My project has two parts. In the **first part**, I will ask you to complete a short information sheet. Then I will spend a couple of weeks observing rehearsals to take notes on what happens during band class. You won't have to do anything extra during this part. I just want to see how you interact with other students and with the band teachers during a normal school day.

For the **second part,** I am going to choose a few students to observe more closely. I'll let you know if I pick you. In addition to continuing to take notes on what happens during class, I will also want to interview you individually, and speak with you as part of a group of students a couple of times outside of class about your experiences in band and about the things that I observe in the first phase of the project. Each individual interview will last about 20 minutes and I will record what we talk about. I will video record the group discussions, which will last about 45 minutes and will happen after school hours. We can coordinate our schedule when we get closer to that time. The second part will be finished before spring break.

Your privacy is really important to me. I will not share anything you tell me with your teacher or other students, unless I am really worried about your safety. I will need to write about what I learn from you for my final project, but I will not use your real name or describe you in a recognizable way. If you participate in the group conversation I will ask that you not share what we talk about with anyone outside of the group. But you need to know that I can't promise that everyone will honor that request. My professor and I are the only two people that will have access to the audio recordings of our interviews and the videos of our group conversations. No one else will ever see or hear those recordings.

You do not have to participate in this project, and can withdraw at anytime without any penalty. I can't give you anything besides my thanks for participating. I plan on sharing what I learn from you in my dissertation, at music education conferences, and in academic journals.

If you have questions you can talk to me around the band room, or you can email me anytime at bmsulli2@illinois.edu.

_____

I, (student name) _____, have read the above information.

_____
Signature   Date

I agree to participate in the first phase of this project.   **Yes____ No_____**
I agree to participate in the second phase of this project.   **Yes____ No_____**
Second phase sub-questions:
    I agree to being audio recorded during interviews.   **Yes____ No_____**
    I agree to being video recorded during focus groups. **Yes____ No_____**

Dear Parent/Guardian of an Eastside Middle School (EMS) Band Student,

My name is Brian Sullivan, and I am a doctoral student in music education at the University of Illinois at Urbana Champaign. As part of my degree program I am studying musical and social interaction in the Eastside middle school band room. I am writing to ask for your consent to include your student in this project.

The project has two phases. In the **first phase**, I will simply observe normal classroom activity during band, including interactions between all consenting students and their instrumental music teachers. I will also ask your student to complete a brief informational questionnaire. This phase will last approximately two weeks.

For the **second phase,** I will focus my classroom observations on a select group of students. I will conduct and audio record two 20-minute interviews with each of these students outside of instructional time. I will also facilitate at least two "focus group" conversations among the selected students. Topics will include things such as student's motivation for joining and staying with band, how to respond musically, what it means to belong in band, etc. These conversations will last approximately 45 minutes each, will take place after school hours, and will be video recorded. If your student is selected for the second phase of the project I will contact you about scheduling these events. This phase will conclude before spring break.

Your student's safety and privacy is my top concern. I will keep your student's project related data confidential from teachers and administrators, unless that confidentiality violates school policy on mandatory reporting. This would only occur if something your child shares with me somehow compromised the safety of themselves or others. Each student will be assigned a pseudonym; at no point will I use your student's proper name in finished reports or presentations. I will also avoid easily identifiable descriptions of your student. I will ask focus group participants to respect one another's privacy, but I cannot guarantee that they will do so. It is possible that information shared in the focus group conversations could be made public. All observations, interviews, and focus groups will take place on school property.

When this research is published no one will know that your student was in this project. However, laws and university rules might require me to tell certain people about your student's participation. For example, your student's records from this project may be seen or copied by representatives of the university committees and offices that reviews and approves research studies—the Institutional Review Board (IRB) and Office for Protection of Research Subjects; or other representatives of state and university responsible for ethical, regulatory, or financial oversight of research.

Participation is entirely voluntary, and you or your student may withdraw consent at any time. Granting or denying consent will not affect your student's standing or participation in the band program. I cannot offer compensation for your student's participation. The only risks associated with this project are the possible emotional difficulties that accompany self-reflection and discussion.

I plan on sharing what I learn from your students in my dissertation, at music education conferences, and in academic journals.

If you have any questions or concerns about this project, please feel free to contact me via email: [email address redacted]. Or you may contact my research advisor Dr. Janet Barrett at: [email address redacted]. If you have any questions about the rights of people who participate in research, please contact the following:

Institutional Review Board   Tel: 217-333-2670
528 East Green Street / UIUC   E-mail: irb@illinois.edu
Suite 203, MC-419

I, the parent/guardian of (student name) _____, have read the above information.

_____   _____
Parent/Guardian Signature   Date

I consent to my student participating in the first phase of this project.   **Yes____ No_____**
I consent to my student participating in the second phase of this project.   **Yes____ No_____**

Second phase sub-questions:
   I consent to my student being audio recorded during interviews.   **Yes____ No_____**
   I consent to my student being video recorded during focus groups.   **Yes____ No_____**

Email to Parents- to be sent to unresponsive households after 7 days after distributing consent forms.

Dear Parent or Guardian of a EMS Band Student,

On [day of the week] your student received a parental consent letter that describes a project being undertaken by Brian Sullivan, a graduate student in music education at the University of Illinois. I am writing on Brian's behalf to say that he has yet to receive a signed copy of this letter from your household. A fresh copy of the letter is attached. Please read the letter carefully, then fill out the bottom portion and return it to the band room. Brian needs to hear from as many parents as possible before he begins the project.

If you have questions about the project itself you can contact Brian directly at [email address redacted].

Sincerely,

[music teacher signature]

Introductory Script- Distributing Consent/Assent Letters

Hello! I wanted to take a moment to introduce myself and ask you for a favor. First the introduction, my name is Brian Sullivan and I am graduate student at the U of I. I'm studying music education and am working on my last big assignment, which involves coming here to EMS and learn from you and your teachers. I'll be around quite a bit over the next few months, taking notes and observing the band room, and talking with you and your teachers from time to time. I'm going to do my best to stay out of your way and just let band happen as it does everyday. My goal is to have as little an impact as possible on your time in the band program.

After a couple weeks I will choose a few of you to talk with in more depth, and will continue to observe band classes and take notes several times each week. I have something here for each of you that will explain my project in more detail. There are two letters in each packet, one for you and one for your parents or guardians.

That's where the favor comes in. In order to begin I need each of you and your parents or guardians to read these letters and decide whether or not you want to be included in my project. Then I need you to sign the letters and bring them back here and put them in this box on the front table (hold up the locked document submission box). Its locked because I want to protect your privacy. Your decision to be included or not is private; only you, your parents, and I need to know what you decide. The letter explains a bit more about how I will work hard protect your privacy in my project.

Saying "yes" means a few things, 1) that I will ask you to fill out an information form so I can get to know you a little better, 2) that I will include you in my observational notes, 3) and that I *MIGHT* ask to interview you and include you group discussions after school in a few weeks. Only a few students will be selected for the interviews and group discussions, but I won't know who to pick until I've observed for a couple of weeks. Saying "no" means that I will not include you in my observational notes and won't ask to talk to you for my project. Either way you will continue to participate in band as you always do, this project will not affect your grade or participation in band at all. Just so you know, I'll also be observing and talking with your teachers as part of my project. They have already signed their letters and made their decision about participating or not.

This might be a new thing for a lot of you, and I want to make sure that you understand what I am asking you to do, so I'm going to explain one more time. As part of my last big school project I want to learn about how each of you and your teachers work together in band. To do that I will start by watching band class and taking notes about what I see for a couple of weeks. Then I will pick a few students to observe more closely and talk with outside of band class. I need you and your parents or guardians to read these letters and decide if you are willing to let me include you in my project. Then sign the letters and place them in this box up front. It would be best if you could bring the letters back in the morning, but no later than [three days out].

Does anyone have any questions for me right now? [take questions]
My email is in the letter, and please don't hesitate to contact me if you or your parents/guardians have questions or concerns.

That's about it. I'm really excited to get to know all you all and to learn from what happens here in the EMS band room. I'll be hanging out here after class, feel free to come ask me questions or just say "Hi!" Thanks!

APPENDIX B

DATA GENERATION PROTOCOLS

Student Informational Questionnaire:

First, thanks for participating in my project! It means a lot to me and I am excited to learn from you. But first, I want to know how you describe yourself. There is a lot more to you than what you can list here, but your answers will help me understand you a little better. Your answers are private, and only I will see what you write. Thanks for your help!

Name _____ How old are you? _____

What grade are you in now? _____ What is your gender? _____

How do you describe your race and/or ethnicity? _____
_____

In which grade did you join band? _____

What elementary school did you attend? _____

What instrument do you play now? _____

Have you ever played a different instrument in band? If yes, which one(s)? _____

_____

Do you play other instruments outside of band? If yes, which one(s)? _____

_____

Where else do you make music besides in band?_____

Why did you join band? _____

_____

Have you ever thought of quitting band?   Yes_____   No_____

My favorite thing(s) about band_____

_____

Things I wish I could change about band_____

_____

Anything else you want to tell me about yourself?_____
_____

Student Interview Protocol

1. My friends or classmates would say that I am _____. (Do you agree with them?)
2. My teachers (band teachers?) would say that I am _____. (Do you agree with them?)
3. Can you think of a specific time in the last week where you thought you were making really good music in band class? Tell me about it.
4. If you were the teacher, and you had to leave the room, who would you put in charge for a minute? Why?
5. If you were going to invite a new person into band, what would you tell them to get them to join?
6. I really like it when my band teacher _____.
7. I feel really great after band class when _____ .
8. I get really annoyed in band class when _____.
9. I feel like I belong in the band because _____.

Teacher Interview #1- General about students

- What does a student need to do to be successful in your classroom?
- What does a student need to do to become a part of the band program?
    a. Is every student in one of your classes a part of the band program?
    b. Is there a distinction between the band program and *the band*?
    c. Are there students in your classroom that you don't consider as being part of the band program?
- What do you want your students to experience in band?
- What do you do to build rapport with students?
    a. What about when a student joins in the middle of the year? How do other students react?
    b. What is important to you when you think about the environment you hope to establish in band?
- Tell me about a student that you think of during your morning coffee. Someone who stands out.
    a. Why do they stand out?
    b. How have they changed over time?
    c. Tell me about a student who left the program but you wish that they hadn't. How about one who you are glad left?
- How do your students know when they have done something well?

Changing gears a moment, thinking of the big picture of band directing here.

1. What does it mean to be a band director? (thinking here about reception, being received into the profession by mentors and considering the presence of those mentors in current practice. Being shaped by the host.)
    a. Besides your students, who is in your mind when you think about teaching band?
    b. Who/what shapes your practice?
    c. Aside from the administrators and employment stuff, Who do you answer to as a band director?

Focus Group Protocol

<u>Introductory Script</u>
Hello everyone! Thank you for coming here today. Now this may be a bit of a strange situation for some of you, hanging out around this table with each other just to talk. But that's what I really want to hear, you guys talking to each other about your time together in band. I want to learn from you. How this will work is that I have some questions and general topics here in front of me, and I'll just kind of ask it to the group. Any one is free to respond, though I would ask that we not speak over one another at all and that we would each be careful to leave time for other people to respond as well. After the first response you can jump in with your own response to my question, or you can just respond to the person before you. I may raise my hand at some points to ask you to explain something if I don't quite understand what you mean. I want to be sure that you know that there are no wrong answers or responses today.

Also, please respect each other's privacy. What we say in our conversations should stay here in this room. The only exception is if you feel uncomfortable or unsafe by something that is said here, then you should talk privately with a teacher, an administrator, or me. Questions about that?

I would like to record our talk together if its ok with you. There's a little video recorder over there. No one besides me will see the video. If you feel uncomfortable with the recording, let me know and I will turn it off. Any other questions before we start?

<u>Potential Questions</u> (prompts will be dependent on observations)
- What does it mean to be in the band at EMS?
- What does respect look like in the band?
- What do you all talk about during class? When the teacher is teaching?
- What are you supposed to do in band? What are the rules? Which rules are the most important? Why?
- What kinds of musical decisions do you make in band? How do you know when something sounds good/right?
- Tell me more about what happened when (describe a shared classroom experience from observation period).
- Tell me about a favorite performance experience.
- Lets say a new student joins the band one day. What do you guys do? How do they get to be part of the band?
- Are there times that you feel unwelcome in the band room?