Growing Music Teacher Identity and Agency: Influencers and Inhibitors

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I, Siew Ling CHUA confirm that the work presented in this thesis is my own. Where information

has been derived from other sources, I confirm that this has been indicated in the thesis.

Abstract

The study aims to understand how transformative professional learning might be created for the positive growth of music teacher identity and sense of agency. The thesis first discusses the issues of defining music teachers' professional identity and the assumptions that underpin current conceptions of music teacher development and learning. It reframes discussion on music teacher growth to examine the links between biography, identity and sense of agency within an overarching ecological framework. The thesis argues for a broadened definition of transformative learning as a theoretical frame for understanding and promoting the growth of music teachers. Using a two-phase, exploratory, mixed methods design, the research integrated both phenomenological and quantitative perspectives. The Phase 1 qualitative study of 12 participants revealed themes that supported transformative learning drawn from what these participants considered to be critical turning points in the development of their professional identities. The Phase 2 questionnaire study (n=168) showed the extent to which different types of music experiences, perceived music abilities and other developmental opportunities are positively or negatively associated with the perceived music teaching abilities and identity of different groups of music teachers (specialists and generalists, primary and secondary, beginning and experienced teachers). The findings suggest that transformative learning experiences were created by interactions between teachers' personal identity, their activist identity, their music and teaching experiences, the impact of students, their social relationships, and the opportunities and pragmatic tensions afforded by the ecological nature of the social world. This ecological perspective to learning could help shift our focus from 'What we can do for teachers' professional development?' to 'What conditions could support or prevent positive transformative learning of music teachers?'. This thesis contributes to extending theoretical discussions in music teacher identity and transformative learning.

Keywords: Music Teacher Identity; Transformative Learning; Turning Point; Biographical Learning; Professional Identity; Adult Learning; Learning; Teacher Agency; Teacher Belief; Professional Development; Professional Learning; Professional Knowledge; Teacher Education; Identity; Ecology; Lifelong; Singapore; Mixed Methods

Impact Statement

This thesis is timely as it is written in the context of current education reforms in Singapore which encourage multiple education pathways, differentiated journeys and teacher leadership. With the establishment of the Singapore Teachers' Academy for the aRts dedicated for the professional development of music teachers in Singapore, this research contributes to deepening professional development work that could impact 365 schools and over 1000 teachers teaching music in Singapore. The thesis urges that professional development of music teachers goes beyond the pragmatic and functional treatment of developing knowledge and competencies to consider a more holistic development of teachers that speaks to teachers' personal selves. It has potentially a long-lasting impact on the enhancement of music education in schools since it takes a longer-term view of the intertwining of teachers' professional and personal growth that is grounded in evidence.

This research also contributes to the wider academic discourse on music teacher identity by extending the discussions from a focus on musician identity and teacher identity to the interplay of the different facets of self in biography-identity-agency. It calls for a pluralistic view of music teacher identity – one that respects diversities of beliefs and professional knowledge, and one that builds on the teacher's likely inner calling and passion. In so doing, the thesis hopes to dispel stereotypical and/or singular views of 'good' music teachers, and to embrace an understanding that effective teaching could come from generalists or specialists, beginners or experienced. The two-phase mixed method design that combines the approaches of the qualitative (narrative analysis, IPA analysis and thematic analysis) and quantitative (descriptive and inferential statistical analysis) provides an alternative and arguably richer paradigm in the study of music teacher identity and agency. Such a paradigm values the quantitative within a phenomenological perspective, in the spirit of embracing diverse ways of knowing.

This research also contributes to expanding adult learning theory and transformative learning literature. Riding on a broadened definition of transformative learning as learning that impacts on identity, the thesis also makes explicit links to agency and motivation, and therefore how transformative learning can achieve a more positive sense of teacher agency. It lays out the influencers and inhibitors to music teacher growth in a way that advocates for an ecological perspective to music teachers' professional learning, such that professional development does not just consider approaches and contexts, but also the temporal effects of a life course, and the socio-political effects of the social world, and the interactions between each of these. The intention is to shift the discussion into examining conditions that support or restore progressive transformative learning of music teachers. Hence, this research urges for a larger professional development strategy that looks beyond meeting competency gaps that outsiders perceive, but to awaken a sense of core purpose and mission such that development is life-sustaining, life-giving and ecologically sound, especially in the context of in-service music teachers lives and identities. It calls for an environment that energises and humanises, and a view that relishes a more variegated music education landscape.

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1. Exposition

1.1 The Problem

In our anxiety to react to problems and fulfil our day-to-day obligations in our work, we risk overlooking our most profound calling in our vocation. I speak for myself. As a music teacher working at the Singapore Teachers' Academy for the aRts (STAR), an academy set up as part of the Ministry of Education (MOE) to look after the in-service professional development of art and music teachers in schools, I have been running workshops and programmes, and working with music teachers in various ways such as co-teaching and mentoring. It did intrigue me as to why music teachers have such different responses to the same programmes they attend, and why music teachers can have such vastly different conceptions of how a good music lesson in their classrooms should look. It is, therefore, time to reflect on what it means to grow a music teacher.

A fundamental concern for me has been the quality of music education in schools in Singapore, and being part of STAR, the area which we have influence on is the development and growth of music teachers. A shortage of qualified music teachers for the general music curriculum seems to have been a perennial problem since the country's independence in 1965 (Stead & Lum, 2014, p. 240). As the MOE centrally coordinates the recruitment, preparation and posting of teachers to schools, over the years different policies have been implemented to attempt to address the shortfall. The recruitment policies and different pathways of pre-service preparation and in-service development may have resulted in a variety of music teachers of different backgrounds. For example, music teachers could be described as 'CS1', 'CS2' or 'CS3' where 'CS' or Curriculum Studies describes a teacher's level of pre-service qualifications to teach music as a first, second or third subject respectively. For deployment purposes, MOE allocates 'SP1', 'SP2' or 'SP3' where 'SP' or Subject Proficiency indicates the hierarchy of subjects which teachers are most proficient in teaching. While the SP in most cases corresponds to the CS, the teacher's SP could be changed after attending certain in-service courses. Due to the shortage of CS1-3 or SP1-3 music teachers, occasionally other subject teachers who were not originally prepared to teach music were requested by their school leaders to teach music. Over time, some of these 'generalist' music teachers decide to convert to become 'specialist' music teachers. From 2011, in-service provision of professional development programmes began to be offered to support the conversion of 'generalist' to 'specialist' music teachers at the primary level to meet the shortfall of music teachers. Therefore, many music teachers, especially at the primary level, may not have started out with formal music backgrounds, such as music conservatory education, which can be seen in other societies. There are also significant differences in the self-perceived professional development needs between the generalist and specialist music teachers as revealed in local studies (Bautista, Toh, & Wong, 2016).

Another issue is the perception of music teachers and where they stand amongst other teachers. In a country ranked among the top countries in the world on the Trends in International Mathematics and Science Study (TIMSS), and the Progress in International Reading Literacy Study (PIRLS) reading tests, the relative importance of music education is a

question. How music teachers perceive their professional identity and their professionalism in Singapore is a difficult issue. Most music teachers in Singapore schools teach the general music programme which is offered to all students as a subject at both the primary (ages 7-12) and lower secondary (ages 13-14) levels. In most cases, students have between 30 minutes to an hour of lessons each week for general music lessons depending on the level they are at, and their school timetable arrangements. The lower duration of lessons compared to other subjects also means that most general music teachers do not feel that they have as much time to build relationships with students and see to the music development of their students compared to if they were teachers of other subjects who had more lessons with each class each week. Most music teachers also do not teach the music co-curricular activities which may include band, choir, and ensemble offered to interested students in the school. External instructors, hired separately by the school, teach these music co-curricular activities instead as they are deemed to have the specialised expertise for the specific musical activity. Hence, most general music teachers might feel that their area of influence is limited to their general music classrooms.

At the primary level, students sit for their primary school leaving examination (PSLE) which is a national examination at the end of their sixth year in primary school. For most students, the PSLE scores also determine whether they get into the secondary schools of their choice since the posting of students to secondary schools by the ministry is based on students' merit and choice. General music, however, is a non-examination subject which does not count towards the national test scores. Although there is a general music syllabus, schools and teachers tend to feel they have more freedom to carry out their music curriculum. On the other hand, it is also not uncommon to hear anecdotal feedback from music teachers whom we interacted with, of how the more pragmatic individuals may not see the value of general music, which may in turn affect the morale of music teachers in the school. It is also not uncommon to hear reports from music teachers of callous remarks that music teachers do not have the same amount of marking compared to the other academic subject teachers, and may be perceived to have a lighter workload. This, too, does not auger well with music teacher morale.

At the secondary level, music teachers teach students who are streamed to Express, Normal (Academic) or Normal (Technical) courses based on their PSLE scores. Although the general music syllabus does not distinguish learning outcomes for the various streams, the different profiles of students in different schools, because of streaming, may influence the teaching practices and corresponding professional identities and music teaching beliefs of music teachers. Apart from general music which is non-examinable, there are also music syllabuses which could be offered at 'O', 'N' and 'A' levels as an examination subject. My experiences at STAR have shown that music teachers teaching music as an examination subject seem to have a very different role identity from their colleagues who teach the general music programme, and have very different professional learning needs and interests.

As a backdrop to the above music teaching situation, it may be worth noting that the political environment in Singapore is historically grounded in the ideology of pragmatism (Tan, 2005, p.11). The pragmatic capacity of her people has been seen to contribute to Singapore's success which was documented in *The Global Fourth Way* (Hargreaves, A., & Shirley, 2012).

Related to the ideology of pragmatism is the valuing of meritocracy which has been a cornerstone of governance in Singapore since independence. The meritocratic philosophy underpinned several educational initiatives. One example is the implementation of streaming, mentioned above, as a result of the Goh Keng Swee Report of 1978, to 'reduce wastage caused by failure and to enable more pupils to make it through the education system … so that pupils can progress through the system at a pace suited to their ability' (Ministry of Education, 1992, p. 13). Streaming has continued to be a controversial subject ever since it was introduced (Singapore Undergrad, 1979). Over time, the realisation of the meritocratic philosophy in education policies evolved. Under the leadership of the ex-minister, Mr Heng Swee Keat in 2011, a new phase of education which promoted 'student-centric, values-driven' education commenced. The move highlighted that personal values, moral values, and values of citizenship are intertwined, and 'are critical to the success of the individual and the society' (Heng, 2011). Minister Heng also articulated the vision of 'every school, a good school' which required a redefinition of what a good school is – '… not one which produces straight As or top honours … not merely 'good' relative to others' but 'one that caters to the needs of its students well' and that 'there cannot be a single ruler to measure success' (Heng, 2011). The redefinition is a significant change as it indicates a shifting orientation and a more inclusive interpretation of the meritocratic philosophy and of educational success. The establishment of the teacher academies[1] as ambits of the Ministry of Education, which replaced the Staff Training Branch at MOE in 2011, was timely as it supported this political shift, also signifying a paradigm shift from 'training' to professional development and identity development of teachers.

As a music teacher at the academy, the challenge has been to understand and to help music teachers in schools grow, no matter their backgrounds, so that they are fulfilled through their work as music teachers, and can make a positive impact on music education collectively. The professional development work here refers to a range of opportunities for teachers to develop professionally, which include attendance at short-term courses, co-teaching and mentoring in schools, participation in inquiry projects and networked learning communities. Teachers' professional learning also includes participation in music-making activities and supporting programmes that help increase their competence in musical practice in order for them to enhance their efficacy as a music teacher. This study is motivated by my work at STAR and my interactions with music teachers in Singapore. It is a deeply personal inquiry to advance two goals in the work of growing music teachers from my first research which began with examining reflective inquiry journeys of Singapore music teachers (Chua & Lum, 2013). First, it pays attention to and clarifies the professional identity and needs of music teachers living in the day-to-day context of their music classroom. Second, it highlights considerations about growing

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[1] These include the Academy of Singapore Teachers, Singapore Teachers' Academy for the aRts (STAR), Physical Education and Sports Teacher Academy (PESTA), and English Language Institute of Singapore (ELIS).

our music teachers as a fraternity that will help them achieve their full potential as music teachers.

Growing music teachers in this sense relates to their identity and agency. It is therefore underpinned by two issues that need to be investigated: a) explicitly, whether there is a vision or an understanding of a music teacher identity and what it means to grow a music teacher identity; and b) implicitly, what assumptions of growth, development and learning in a music teacher need to be addressed. These two issues will be explored below.

1.2 Issue of Music Teacher Identity

At the individual level, 'identity' could be defined as a view of oneself in a social position shaped by social interactions (Hargreaves, D.J., Miell & MacDonald, 2002). It follows then that the professional identity of teachers is the way teachers see themselves in the context of their position as teachers shaped by the contexts of their work. Hence, the notion of professional identity discussed here is that formed within, and by the teachers themselves. On the other hand, identity is not independent of outsider's views of the profession. Phenomenological, sociological and philosophical discussions have emphasised that one's identity is linked to the recognition by others such as in Bakhtin's (1981) dialogics and Heller's (1984/2016) everyday life. Just as the individual is constantly synthesising his 'particularity' (uniqueness or unique qualities) and 'generality' (generic qualities) within himself (Heller, 1984/2016, p. 20), one's professional identity is also an ongoing process of integrating the 'personal' and the 'professional' sides of becoming and being a teacher (Beijaard, Meijer, & Verloop, 2004).

Defining music teacher professional identity is problematic. What does a successful music teacher identity look like for a classroom music teacher? Views about music education are already so diverse. Music philosopher Reimer (2009) observed, 'there is not now, and has never been, a single view about music accepted by all as being incontrovertibly correct' (p. 255-6). This has also been noted in various discourses about what constitutes good music teaching and good music education (e.g. Burnard, 2013; Georgii-Hemming, 2013b; Schmidt, 1998). There are similar difficulties in discussions about music teacher identity. Which identities should then be privileged, and which should be strengthened? The following sections present the key discussions about music teacher identity.

1.2.1 Privileging Teacher Identity

At a pragmatic level, scholars have argued that successful music educators must privilege the teacher identity in music teacher education so that we could '*teach musicians to be teachers*' (Robert, 2004) and prepare their future professional needs as educators (Ballantyne, Kerchner & Aróstegui, 2012; Bouij, 2007). Studies have also found that not only do music graduates need to transit from the musician identity to music teacher identity, they also need to transit into the identity of teachers within the context of their work such as the level they teach and the requirements of their institutions (Garnett, 2014). The concern is that music education majors should be socialised as teachers since they tended to already have a relatively stronger musician identity. There is a need to grow teacher identity to prepare students for their professional practice as teachers.

At the epistemological level, Bullough and Pinnegar (2009), amongst others, argue that the core of a teachers' concern should be 'first and foremost with student well-being and the quality of teacher-student relationships' (p. 243). They also argue that teaching is a 'calling' and 'an expression of an inner ambition and moral conviction that defines the self' (p. 243). Hence, teachers become fulfilled and achieve their full potential as human beings if they are 'fully engaged in meaningful activities with students' (p. 245), and when they are loving and being loved by their students, which affirms their selves as good persons 'meeting their ethical obligations to children and to the culture they serve' (p. 256). They further argue that this purpose is a higher calling than that of their commitment to disciplinary knowledge, and their teacher identity, which is related to their inner moral self, is what should be privileged. Otherwise, we run the risk of affecting teacher well-being and compromising these values of a virtuous teacher.

What might be inadequate in this proposition is the neglect in the consideration of teachers' musical competence which forms part of a music teacher's identity. While many scholars have argued against the increasing managerial focus on measuring 'skills', 'outcomes', and 'performance standards' of teachers which might de-professionalise them as teachers (e.g. Georgii-Hemming, 2017; Groundwater-Smith & Sachs, 2002; Hargreaves, A., 2000a), it is also difficult to see how teachers could achieve their identity and a sense of self-determination if they do not in the first place feel a sense of self-efficacy (Bandura, 1997) or confidence in the knowledge (or skills) that they have to offer. For example, much has already been said about the lack of confidence of generalist music teachers (Holden & Button, 2006; Jeanneret, 1997; Mills, 1989; Seddon & Biasutti, 2008) which was linked to their own sense of self-efficacy.

1.2.2   Privileging Musician Identity

Teacher education practices in many societies might have proliferated or deepened the association between good teaching and performing. For example, the study by Ballantyne and Grootenboer (2012) on teachers from metropolitan schools in Brisbane and Gold Coast, Australia, found that music teachers identify firstly as performers and musicians and this impacts the way they perceive themselves in their teaching practice. The study therefore suggested that seeing oneself as a musician is a common characteristic of music teachers who are acknowledged to be effective by their peers in the context of specialist music teachers in Brisbane and Gold Coast. The authors themselves also noted that the pathway to becoming a music teacher in Australia and other Western countries are typically through the conservatory-style study of music in the western tradition, which may have contributed to why these experienced music teachers were intent on the identity of being a practising musician (p. 376).

Related to this enculturated view of music teachers is the view that musical identity provides the context for the development of music teaching identity, hence the need to give prominence to the development of the musical identity in teacher education. For example, Freer and Bennett (2012) found that music education majors from two urban universities (one in Australia and the other in the USA) who indicated a strong orientation towards teaching identities also identified themselves as musicians, but the reverse was not always the case. They inferred that 'music teacher identity may be optimally contextualised within a broader

musical identity, rather than music being positioned within a dominant teacher identity' (p. 281). They concluded that a 'strong musical identity may be indicative of a successful music teacher identity' (p. 281).

Another related view by scholars in the United States is in the forging of connection with music teachers' own craft for teacher fulfilment and retention. Bernard (2005) advocates music-making as a way of music teachers understanding themselves and their work. Scheib (2006) urged for in-service professional development to support arts teacher identity since his study found that arts teachers identify themselves as artists or musicians. Such a focus, therefore, would allow arts teachers to be holistically fulfilled, which, unfortunately, appears to be neglected in school-supported professional development activity. Similarly, Pellegrino (2011) urged for an exploration of the benefits of music-making as professional development for music teachers since the musician and music-maker identity are part of the music teacher (p. 83). As these studies involved participants who were active musicians, it is not clear whether these findings would apply to music teachers of other profiles in other cultures.

Yet another view is the need for an all-around musicianship development as part of music teacher identity development, a move that aligns with the valuing of cultural diversity in music education (Krüger, 2009; Schippers, 2010; Schippers & Campbell, 2012) and enabling students 'to occupy a perspective from the point of view of 'the other' (Georgii-Hemming, 2011, p. 208). Welch, Purves, Hargreaves, and Marshall (2010) found that there was anecdotal evidence that many music teachers in UK schools have western classical music backgrounds rather than popular music. This, as pointed out by the authors, is a concern since classical musicians value certain aspects of music skills such as notation-based musical skills compared to other than classical musicians who value improvisation and memorisation. Besides, neuroscience studies of music have found that there are differences in auditory sound encoding profile between different profiles of musicians – Classical, Jazz and Rock (Tervaniemi, Janhunen, Kruck, Putkinen, & Houtilainen, 2016). For example, classical musicians are highly sensitive to tuning and timing; jazz musicians are more sensitive to timing, transposition and melody contour; and rock musicians are sensitive to melody contour. In other words, the different auditory responses revealed different musical expertise between different profiles of musicians. The studies also found that it is the long-term training in the given musical genre that can modulate auditory processes. This would mean that in an ideal situation, teachers could benefit from a long-term diversity of musicianship development to develop different musical sensitivities and musical understandings.

1.2.3   Musician-Teacher Identity

Bernard (2005) argues for a 'musician-teacher' identity to describe the professional identities of school music educators 'to highlight two of the shifting positions and contexts in music educators' professional identities – musician and teacher – that exist in relation to one another in various ways' (p. 10). However, the term 'musician-teacher identity' has been criticised for being problematic. Regelski (2007) points out that the term suggests a binary focus on musician and teacher as constructs of music teacher identity, and hence suggested only two variables although there are different practices and positions. Identities are situated, shifting, and could

be multiple. In a similar vein, Bouij (2007) finds that the concept 'musician-teacher identity' is an oversimplification and not very different from the term 'music teacher identity'. Bouij (1998) has earlier conceptualised four types of role identities of music teachers on two axes – one on the continuum of musician to a teacher, the other being a continuum from narrow to broad musical comprehensiveness. Dolloff (2007) points out that the music teacher identity could also consist of being the band director or conductor, general music teacher, specialist, traditional or trained musician, elementary or middle school music teacher, and each suggests different role expectations. Such labelling suggests splitting the identity into parts as they are not discrete entities (p. 11). Similarly, from a practitioner perspective, Dawe (2007) relates how the 'musician versus teacher' examined 'only one identity conflict' (p. 39) and views that studies should be more concerned about the whole identity of music teachers and how the multiple aspects of identity interconnect.

The notion of 'musician-teacher identity' has also been examined from a philosophical perspective. Jorgensen (2008), in *The Art of Teaching Music*, describes the qualities and dispositions of the 'musician-teacher' as:

> '…teachers who are musicians and makers of music rather than just knowers about music or takers of it' (p.90)

> '…exemplifying the musician for the student' (p.106) and the student as an 'apprentice' who learns through the process of 'enculturation' and experiencing music as part of the lived experiences rather than as a subject matter.

> '…deal especially with the imagination' (p.232) and this applies to performing, listening, composing, improvising or other educational activities with students and other teachers.

> 'In sum, the musician-teacher brings together craft and art; is steeped in a dynamic tradition expressed as myths, ideas and beliefs, values, attitudes, dispositions, habits, and practices; follows a way of life that integrates music into the rest of lived life; and is an exemplar who embodies a contextualized [sic] understanding of music, literacy, orality, performance practice, creative musical expressions, and scholarship' (p.110).

Jorgensen also links the notion of 'musician-teacher' with student-centred education which is 'to place students rather than the subject matter at the heart of my instruction' (p.201), urging that it is 'not just the student's mind that ought to be our starting point. Rather, it is the student as a whole, living, and sentient being' (p.202). Jorgensen's position of 'musician-teacher' seems to stem from a philosophical orientation that foreground the importance of musicianship and the artistic side of the music teacher, and achieving student-centric ideals. The central idea of the 'musician-teacher' is that there are significant similarities and connections between music and teaching, and hence, we could think musically about teaching. If the 'musician-teacher' is the identity we wish to grow in music teachers, it seems then that the 'musician-teacher identity' proposes a certain vision of a music teacher identity. Paradoxically, Jorgensen has used the term 'musician-teacher' to refer to a more holistic view of a music

teacher, rather than to segment the 'musician-teacher identity' into two variables which is found in the critique of several theorists of Bernard's 'musician-teacher identity'.

How might this vision of a musician-teacher identity apply in contexts where there are more heterogeneous combinations of music teacher groups? The generalist-specialist music teachers debate is one example. Arguments in favour of generalist music teachers saw that generalist teacher's agency may lie in their broader awareness of children's developmental needs (Jeanneret & Degraffenreid, 2012, p. 400). However, scholars have also found that generalist teachers tend to lack the confidence to teach music (Holden & Button, 2006; Seddon & Biasutti, 2008; Mills, 1989; Jeanneret, 1997). One of the reasons seems to be their perception of themselves as 'not musical' (Stunell, 2010). Might advocating the 'musician-teacher' identity then aggravate this situation with generalist music teachers, who will see themselves as inferior to their specialist counterparts, and alienate them from the 'musician-teachers' group?

Perhaps the difficulties with labels such as 'musical' and 'musician' lie in that these labels are socially constructed (Blacking, 1974; Caldwell, 2014; Welch, 2015; Lamont, 2011). Studies have revealed different perceptions of the term 'musician'. For example, Ballantyne and Grootenboer (2012) interviewed specialist music teachers from metropolitan schools in Brisbane and Gold Coast and found that all the teachers interviewed felt that they were 'musicians', but their conceptions of a 'musician' differed greatly. Some viewed a 'musician' as a professional performer, others see a 'musician' as someone participating in music-making outside of the classroom (p. 372). In her study, Pits (2005) found that few people felt comfortable in claiming the label. It seems that participants had the desire to define the term 'musician' inclusively, but were reluctant to apply that definition to themselves (p. 13). Related to the self-perception of whether one is a musician, is the view or judgement of one's 'musicality'. In another Australian study, Ruddock and Leong (2005) investigated relationships between non-musicians' concepts of 'musical' and their judgements of their own musicality. One of the issues is that 'formal music learning' paradoxically 'could lead to a self-view of being unmusical' (p. 20). In Britain, Caldwell (2014), too, found that some adult participants in his study played instruments but still considered themselves to be 'non-musicians', for example, 'I'm musical, but not a musician' (p. 127). At this point, it is useful to clarify that my study uses 'musician identity' to refer to how one sees oneself as a musician and their self-perceived musician role in teaching. 'Musical identity' refers more broadly to one's musical self, such as one's *music in identity* (music as part of one's identity) and *identity in music* (roles in music such as performer and composer) as defined by Hargreaves, D.J., Miell and MacDonald (2002).

1.2.4   Beyond Musician-Teacher Identity

Elsewhere, there are other compelling discourses about what a music teacher identity should be. One example is Pio's (2017) vision of the music teacher as a cultural figure to address the globalised school culture and to reconnect with the phenomenon of the world, and distance themselves from measurable learning. Another example is Swanwick's (2008) 'good-enough' music teacher, which is not so much a defined role but how a music teacher exemplifies himself or herself as a music leader since the major task of music teachers is to facilitate 'musical encounters' (p. 10) in students. The notion of 'good-enough' was derived from the

psychoanalyst Donald W. Winnicott, which was to suggest not an idealised perfect vision but to create space to move in a positive direction. The principles are for the teachers to foster a musical environment that 'care for music as a vital, living form of human discourse', that recognise 'the contribution to musical discourse that students bring' and 'the promotion of musical fluency' (p. 12). A similar call was made by Allsup (2015) who questioned whether it was even possible to identify what good music teaching is, since 'we consider the exploration of music as irreducible experience' (p. 6). Allsup likens the quality teacher as 'a traveller [sic] not unlike Socrates, Montaigne, or Master Kong' who is 'a growing being, with evolving skills, interests, and expertise, a teacher-learner who is interested in what others have to share or disclose' (p. 9).

The above studies illustrate the complexities and nuances of the understanding and perception of a music teacher identity. We have seen that labels might not clarify the music teacher professional identity as intended to. Might it even be useful for professional development providers to define a view of a music teacher professional identity?

1.3 Issue of Music Teacher Growth and Learning

The second major problem relates to understanding music teachers' growth and learning. This section considers the different conceptions of what constitutes professional knowledge of music teachers, the assumptions of learning and non-learning, and the extent which professional development theories and adult learning theories could address these.

1.3.1 Professional Knowledge of Music Teachers

In defining professional knowledge of music teachers, Burnard (2013) has already pointed out, that there are conflicting conceptions of what constitutes professional knowledge of music teachers. Some teacher educators privilege methods and approaches, others privilege musical skills and knowledge, depending on how music is valued (Georgii-Hemming, 2013b). There are also different frames used to conceptualise professional knowledge of teachers. While each lends its unique perspective and value to the professional work of teachers, it also presents challenges for the professional growth of music teachers.

One frame used in understanding music teachers' professional knowledge is through Aristotle's bases of praxis and treatment of knowledge as advocated by Regelski (1998, 2000). This idea of praxis involves both the 'doing', 'making', 'creating' of things and the making of rational and ethical judgements to bring about the 'right results' for others (1998, p. 28-33). The difficulty here, in my view, would be in the determination of what constitutes 'right results' and by whose terms. In some ways, this presents difficulties in clarifying terms of growth of professional knowledge and development since it involves ethical judgements. Like Regelski, Georgii-Hemming (2013a) discusses Aristotle's three distinctions of knowledge types: episteme (scientific knowledge), techne (craft), and phronesis (sense or practical judgement) in describing knowledge of music and music teaching. For example, episteme would describe pedagogical theories; techne could describe the craft of music teaching, music making and artistic expression; and phronesis would describe the judgement and wisdom of teaching. This

conceptualisation identifies that the knowledge base for music teaching is 'found in music 'itself', in history and literature, and in the wider social context and the media' (p. 52).

Another prevalent frame used in describing professional knowledge of teachers has been Shulman's (1986, 1987) categories of knowledge base for teaching. These include content knowledge, general pedagogical knowledge, curriculum knowledge, pedagogical content knowledge, knowledge of learners, knowledge of educational contexts, knowledge of educational ends, purposes, values and their philosophical and historical grounds. These knowledge bases were discussed in the context of defining the teacher as a professional. In a similar vein, Goodwin (2010) has also contributed in theorising about knowledge domains for teaching and how the domains could support quality teaching. These include personal knowledge, contextual knowledge, pedagogical knowledge, sociological knowledge, and social knowledge. Although these broad frames do not resolve the dilemmas of what constitutes the musical knowledge base of music teachers, what is useful is that these knowledge domains illustrate that professional knowledge of teachers would need to go beyond the discipline they teach.

Yet another possible way to think about professional knowledge of teachers is the distinction between 'knowledge-for-practice', 'knowledge-in-practice', and 'knowledge-of-practice' (Cochran-Smith & Lytle, 1999). 'Knowledge-for-practice' refers to formal knowledge and theory which include subject matter knowledge, educational theories, conceptual framework, strategies and effective practices for teaching (p. 250-255). 'Knowledge-in-practice' refers to practical knowledge that is 'embedded in practice and in teachers' reflections on practice' (p. 250). The emphasis is on 'knowledge in action' based on the assumption that teaching is a spontaneous craft (p. 262). 'Knowledge-of-practice' is generated when teachers intentionally investigate their own classroom practices (p. 250). This frame argues for the need for teacher inquiry practices since professional knowledge of teachers can be messy in practice. Others have pointed out how teaching is generally guided by 'rational action' rather than 'rational principles' (Atkin, 1992, p. 387) and that a music teacher's practice may also be informed by theories that do not necessarily agree with one another (Garnett, 2013).

The above conceptions of professional knowledge help inform professional development practices in their own ways. It is useful to take cognisance that teacher knowledge represents the entire knowledge and insights, professional and personal, that forms the basis of teachers' practice and actions as found in literature reviews (e.g. Ben-Peretz, 2011; Woods & Çakır, 2011). What is necessary is an understanding of the deeper, epistemological assumptions about music teaching and learning. Since music is a fundamental part of the human condition and human learning, there is a need to examine music learning in the larger contexts of human learning. What follows is an examination of music learning in the context of the broader theoretical assumptions about learning.

1.3.2 <u>Assumptions of Learning</u>

Learning is an intriguing concept. Time and again scholars have questioned the assumptions of learning. In *The SAGE Handbook of Learning*, Scott and Hargreaves, E. (2015) has outlined the

epistemic differences of learning theories. For the discussion of the professional growth of music teachers, I have laid out a set of assumptions below as a way of connecting and considering the intersections of different learning theories and discourses.

a. Beyond the conscious rational

First, learning can be conscious or unconscious. The 'unconscious' was described by Freud (1915) as being latent which has yet to be made conscious, or which has been repressed. The theories of tacit knowledge (Polanyi, 1966), implicit learning (Reber, 1993), and that people are unaware of 'theories-in-use' that inform their behaviour (Argyris, 1976), suggest that learning could take place at an unconscious level. The notion of 'craft knowledge' (Grimmett & MacKinnon, 1992; Leinhardt, 1990) and 'wisdom of practice' (Shulman, 1987) of teachers have often been used to describe the accumulated knowledge derived from teachers' practice. They are manifestations of both explicit and implicit knowledge, and which involves judgement and intuition. We also learn intuitiveness from social practice and develop our sense of identity from both conscious and unconscious experiences (Jarvis, 2015). From spiritual perspectives such as in meditation, it is found that it is a matter of being, of experiencing and of practice, rather than critical reflection that develops understanding (e.g. Healy, 2000). Learning is not just a conscious cognitive process. It also involves the affect and other senses of the body. Dirkx (2001) argues that emotions and feelings are more than merely a motivational concern in learning. Scholars have also found emotion and reason to be interdependent because 'what is rational depends on emotional preferences' and 'our emotions require rational interpretation if they are to come above ground' (Ericker, 1991, p. 217, as cited in Zembylas, 2003, p.217). The point here is that there are pathways of learning and other ways of knowing which accumulate to become experiences and tacit knowledge that we draw on consciously or unconsciously. This is indeed so for music education, where there is embodied understanding in musical experiences (e.g. DeChaine, 2010), where music is experienced in our bodies, which is physical, emotional and cognitive. There are also efforts to advocate for recognition of music experience for its expressive character and spirituality in music education (Tillman, 2004).

b. Formal, informal and non-formal

Second, learning does not just take place formally and in institutions. There is a growing understanding that most human learning occurs outside formal contexts, such as in informal and non-formal learning contexts (Eraut, 2000; Eraut, 2011; Marsick & Watkins, 2001), which also suggests that it is difficult to detect learning or even orchestrate them. In the case of music, ethnomusicology, where the discipline is 'the study of music in culture' (Nettl, 2015, p.16) would have documented how music transmission has taken place in different contexts, which typically exists outside institutions, such as in community contexts, or on one's own. Music educators such as Lucy Green (2002) have also shown how popular and rock musicians learn, and therefore why such practices could also be considered within formal learning approaches which can lead to the broadening of music learning strategies and approaches. Pitts' (2012) study of the long-term impact of music education has found that there are no clear boundaries between the effects of home and school influences. There is a range of locations and contexts in which music learning occur. Lum (2008) found that musical identities were 'developed partially through

influences of technology and the media, and families defined unique soundscapes in their homes through the negotiation of musical interests within their family members' (p. 113). These are some examples of studies which support that music learning takes place across formal, informal, and non-formal contexts, and they make long-term impact on one's identity.

The discourse on biographical learning or lifelong learning (Alheit, 1994; Bruner, 2004; Biesta & Tedder, 2007; Hallqvist, Ellström, & Hydén, 2012) also gives weight to the significance of informal and non-formal learning. Biographical learning is learning about and learning from one's life, and how we can reinterpret our own biographies to take control of our way of life. It has been included in research agendas in music education. For example, Pitts (2012) studied the autobiographical narratives of a range of music participants where the participants' retrospective accounts of their formative musical experiences were used to examine the long-term impact of these experiences on participants' engagement with music. Other examples of related studies include an autoethnography study of the influence of informal music education in teacher formation (Nethsinghe, 2012), the non-formal music learning opportunities in the UK and the benefits of learning music through life (McQueen & Varvarigou, 2010), and the important role of non-formal music education in the context of promoting lifelong musical learning (Higgins, L., 2015). In short, there seems to be increased attention on the connections between informal and non-formal learning with lifelong learning in music education.

c. Experience and action

Third, experience and actions are bases for learning. German philosopher Günther Buck's (1969) influential work *Lernen und Erfahrung* [Learning and Experience] is an exposition of the connection between experience and learning (cited by English, 2012, p.209). Several learning theories acknowledged the centrality of experience as a starting point for learning such as experiential learning theories (e.g. Kolb, 1984). Theorists have found learning to be intertwined with (rather than separated from) action, and that action and experience become the bases for learning (Elkjaer, 2009; Jarvis, 1992/2012; Heller, 1984/2016). Life course theorists, for example, Hallqvist, Ellström, and Hydén (2012), have also suggested from their literature review that learning is triggered when a person's life course changes or they are in a life transition. Hence, learning and biography intertwine, and there are links to identity and agency.

What is notable is that not all experiences cause positive growth. Dewey's (1980) [1934] *Art as Experience* makes a distinction between aesthetic and anaesthetic experiences. The aesthetic experience is concerned with a quality experience that runs its course to fulfilment, that 'rounds out an experience into completeness and unity as emotional' (p. 34). Anaesthetic experience, on the other hand, is numbing and a sense of 'submission to convention in practice and intellectual procedure' (p. 41-42). In this light, it is not too difficult to understand why some experiences have more impact on one's learning, and others less. For Dewey (2007) [1938], experiences can also be mis-educative and these would have 'the effect of arresting or distorting the growth of further experience' (p. 27). Thus, Dewey argued that experience in itself is insufficient in progressive education. It depends on the *quality* of the experience and the *effect* of the experience on the learner (p. 29).

In music learning, it is not difficult to see the embedded experience of the action. Much is already said in Small's (1998) *'Musicking',* that 'music is not a thing at all but an activity, something that people do' (p. 2). Even diverse views of music education philosophers such as the aesthetic or artistic view of music experiences (Reimer, 2003; Swanwick, 2012) and the praxial view of music education (Elliott, 2005; Regelski, 1998) have placed musical experiences at the core of music learning. This is also evident in various music pedagogies such as Orff, Kodaly, Dalcroze (Benedict, 2010) and informal music learning (Green, 2002, 2009) where there are strong endorsements and guidance for how music experiences can become bases for learning.

d. Individual and social

Fourth, learning is not just an individual process. Social learning theories (e.g. Vygotsky, Bandura) and social perspectives of learning have already indicated how one's learning is influenced by the social context. For example, Lave and Wenger (1991) proposed the dimension of social practice; that learning is a 'fundamentally social phenomenon, reflecting our own deeply social nature as human beings capable of knowing' (Wenger, 2009, p. 210). The notion of 'communities of practice', as discussed by these authors, is integral to our lives and provides the informal context for learning. A similar notion is that of 'affinity spaces' (Gee, 2004) which is an argument that people learn best 'when their learning is part of a highly motivated engagement with social practices which they value' (p. 70). Gee's argument is that rather than starting with labels, such as a 'community of practice', where the group is identified in terms of its members, we could start with "spaces" instead. He describes informal learning cultures sustained by allowing people to participate in various ways such as contributing like an expert while also tapping on others' expertise. In the discussion of digital cultures, 'participatory cultures' (Jenkins *et al.*, 2009) and 'participatory pedagogy' (Carter & Arroyo, 2011) similarly shifted the focus of learning from one of individual expression to community involvement, that members are 'free to contribute and that what they contribute will be appropriately valued' (Jenkins *et al.*, 2009, p. 6). These are underlying principles or otherwise meta-analyses of how and why digital communities such as social media proliferate.

At another level is the recognition of the broader environmental contexts that influence human development such as Bronfenbrenner's ecological models (1994) and the Bioecological Theory of Human Development (Bronfenbrenner & Morris, 2006). Building on Bronfenbrenner, in the area of music, O'Neill (2017) introduced the notion of 'music learning ecologies' by way of describing that 'musical lives are embedded within particular figured worlds and interconnected systems of learning ecologies' and that the learning ecologies are 'located within wider societal, cultural, and global system' (p. 82). In addition, O'Neill (2017) has found that music learning ecologies could change a young person's perspective significantly, which can impact or is impacted by other aspects of his or her non-musical life. It is a transformative journey that shapes his or her identity. O'Neill (2012) has also emphasised that school-family-community relationships do not just support learning but catalyses learning and transforms the music learner's landscape.

e. Fixed and growth

Another assumption refers more to the orientation to learning. One discussion has been focused on fixed and growth mindsets which question whether ability is innate (Dweck, 2009). In music development literature, this has been applied in the study of motivating young musicians' learning (O'Neill, 2011). Similar to the notion of mindset, Brändström (1999) found that there are absolute and relativist views on musicality amongst music teachers, and there are also teachers who 'simultaneously seems to believe in innate musicality and on the other hand says that everyone is musical' (p. 24).

Tangential to these notions is the idea of 'readiness to learn'. Knowles (1973) assumed that learners are ready to learn those things they need rather than because of the developmental phase they approach (p. 47). Taylor and Cranton (2013) challenge the 'readiness to learn' concept in stages of readiness literature and in place thereof, suggested the concept of 'desire to change' (p. 41) to focus on the step or the move that individuals take from reflection to transformation.

f. Positive and negative

Last but not least, many have assumed that learning necessarily leads to positive consequences and outcomes. It is worthwhile reiterating that the learning from experiences can also be mis-educative which could mislead and contort growth (Dewey, 2007 [1938]). Jarvis (1992/2012) has also pointed out that through learning, people grow and develop which sometimes has good consequences and sometimes not. Hence, music educators such as Regelski (1998), who professes praxis in the Aristotelian sense, pay attention to the importance of making 'ethical' judgements to bring about the 'right results' for others (p. 28-33). Regelski (2012a, 2012b) describe 'musicianists' as teachers who religiously put music and their own musical values and interests before their students, thus failing to meet one of Kant's categorical imperative of 'act in such a way that you always treat humanity … never simply as a means, but always at the same time as an end' (cited by Regelski, 2012b, p. 53). Elliott and Silverman (2014) declare as an opening to their article on music, personhood and eudaimonia, that 'music education can humanize [sic], but it can also dehumanize [sic]' (p. 58) and reiterate that music teaching which is exclusively concerned with the music, would not address 'each student's multidimensional personhood – artistic, emotional, cognitive, social, cultural, and personal' (p. 58).

Another assumption, perhaps less investigated, is whether positive outcomes necessarily derive from positive learning experiences, and therefore, negative outcomes from negative learning experiences. So much has been written about creating positive learning experiences because one would assume that these would, therefore, lead to positive outcomes. On the contrary, in German philosophical tradition, the concept of negativity provides the basis for examining the margins of experience (English, 2012). Negativity, unlike 'negative' in everyday language, does not denote something necessarily bad or undesirable. Instead, it refers to the gaps and discontinuity of the personal human experience, such as the unfamiliar amidst the familiar. Gadamer (2004) [1960] has suggested that it is the negativity of experience

that provokes questions that presses on us which gives an insight. The negative experiences could lead to a certain kind of openness which develops a capacity for new experiences.

1.3.3   Assumptions of Non-Learning

The above discussion on the assumptions of learning does not intend to be comprehensive. Learning and growth is a complex phenomenon, and so is learning through/with/for musicking and teaching, and growing as a music teacher. However, the assumptions above are sufficient to suggest that learning is as natural a phenomenon as living! What is therefore of interest is Habermas' (1975) question, that what is intriguing is 'not *learning*, but *not-learning* is the phenomenon that calls for explanation' (Brookfield, 2010, p. 125). It is the conditions preventing this natural process of adult learning from happening that interests Habermas.

Habermas' response to the problem of *not-learning* was underpinned by an agenda for democracy. He proposed a theory of 'communicative action', which is to put aside egocentricity in favour of reaching an understanding through validity claims in communication, to create a more humane world. Validity claims are practical reasons as a form of rational justification made in speech and conversations so that there can be mutual understanding. Such a position, however, as pointed out by Brookfield (2010), meets difficulties with post-modernism which is sceptical about the objectivity of reasoning. Postmodern thinkers (e.g. Rosenau, 1992) viewed that the receiver takes away different meanings from the conveyor in this subjective world. Therefore, Habermas' proposed validity claims in communication cannot be objective, and therefore cannot address the problem of not-learning.

There are other suggestions of causes of non-learning by contemporary scholars. For example, Illeris (2015) proposed that 'non-learning', 'insufficient learning' and 'distorted learning' are due to the psychological defence system we have constructed for ourselves in the face of overwhelming information in our lives, and the proximity of these input to the core of our identities. In another example, Hargreaves, E. (2015) has found that fear, experienced by students, parents, teachers due to authoritarian control, is detrimental to learning. The fear could be present at various levels: students may fear their teachers or actions by other students; teachers may fear their head-teachers; head-teachers may fear their school authorities. The range of fears presented is significant but unfortunately is characteristic of authoritarianism. The above suggestions also showed that non-learning is an issue that could not be resolved by rational means alone.

1.3.4   Adult Learning Theories and Professional Development

Adult learning theories might not offer such a neat reference for use here since there are different philosophies and different theorising. In these, Tisdell and Taylor (2000) found different orientations in the worldview of humankind, and the purpose of education. Elias and Merriam (2005) found that different sociocultural contexts led to different philosophies of adult education. In practice, practitioners are likely to vacillate and move from one philosophical orientation to another as their teaching contexts and experiences change, as acknowledged by these authors. Different cultures and societies, too, embrace different epistemological views about learning and

growth (Merriam & Associates, 2007). Hence, anchoring music teacher professional development on adult learning theories is not straightforward.

A prominent adult learning theory in anglophone literature has been andragogy, made known by Knowles (1980) [1970] whose book '*The Modern Practice of Adult Education: Andragogy Versus Pedagogy*' intended to distinguish teaching adults with teaching children. The assumptions are that adults have developed self-concepts, have more experiences that define who they are, are ready to learn those things they 'need' as adults versus those things children 'ought', and tend to have a problem-centred orientation versus a subject-centred orientation to learning (Knowles, 1973, p. 45- 47). In the andragogical model,

> The andragogical teacher (facilitator, consultant, change agent) prepares in advance a set of procedures for involving the learners (and other relevant parties) in a process involving these elements: (I) establishing a climate conducive to learning; (2) creating a mechanism for mutual planning; (3) diagnosing the needs for learning; (4) formulating program objectives (which is content) that will satisfy these needs; (5) designing a pattern of learning experiences; (6) conducting these learning experiences with suitable techniques and materials; and (7) evaluating the learning outcomes and rediagnosing learning needs. This is a process model. (p. 102)

Andragogy triggered several critiques (e.g. Davenport & Davenport, 1985; Draper, 1998; Grace, 1996; Houle, 1996; Merriam, 2001; Pratt, 1993). Amongst the debates were whether there was an oversimplification of consistency in human development and a lack of attention to informal and non-formal learning (Draper, 1998), and whether there was lack of clarification of underlying values, beliefs and the central concept of learning (Pratt, 1993). Others have criticised Knowles for not challenging the hierarchical or exploitative structures in society (Pratt, 1993). There was a lack of attention to the organisational and societal layers that impact adult learning, and more importantly, the lack of valuing of the emancipatory dimension of learning (Grace, 1996). As can be seen above, the andragogical teacher seemed to play the role of a technician in administering learning.

Although andragogy has been criticised as an adult learning theory on philosophical grounds, the processes have remained in use by teacher educators on pragmatic grounds whether or not they were conscious of the term 'andragogy'. Along similar lines, literature reviews on professional development have identified critical characteristics for effective professional development (Avalos, 2011; Desimone, 2009; Guskey, 2003; Wilson & Berne, 1999). The lists of critical features tend to focus on the content, the duration, the situated nature of professional development, combinations of tools and approaches for reflective learning experiences, teachers' co-learning and collaboration, and teachers as empowered and active learners. My own earlier research on music teachers in Singapore was also focussed on developing music teachers' pedagogy, perspective and practice to improve music teacher efficacy and confidence (Chua & Ho, 2013; Lum & Chua, 2016).

As the focus has been on the functional and competency development of teachers, professional development literature tends also to privilege the rational and critical reflection processes. In the work on teaching about teaching, and developing a pedagogy of teacher education, Loughran (1997, 2006, 2014) illustrated how principles, paradoxes, tensions, axioms, summary statements and assertions could help bridge the perceived theory-practice gap and develop a shared language of teaching about teaching. Scholars have also advocated reflective practice in teaching so that routine actions can be shifted toward reflective actions grounded in professional thinking (Schön, 1987; Pollard & Collins, 2005). Along the lines of critical reflection is a proliferation of practitioner inquiry approaches (Cochran-Smith & Donnell, 2006) such as self-study approaches (e.g. Bullough & Pinnegar, 2001) and teacher inquiry approaches (e.g. Groundwater-Smith & Mockler, 2009).

Nevertheless, there is also professional development literature that has considered a longer span of development. Some scholars have proposed that there are different phases in a teacher's teaching career and these needed to be considered to facilitate teacher growth (Steffy & Wolfe, 2001; Conway, 2008; Conway & Eros, 2016). Others have looked across a spectrum of professional development approaches from skilling to renewal and emancipating (e.g. Sachs, 2011). There are also traces of literature that have focused on the personal rather than the functional aspects of professional learning. For example, Hargreaves, E. and Preece's (2014) argue to refocus attention in teacher development toward important human values rather than just practical details, to serve the greater goals of human fulfilment in teachers' professional learning.

Perhaps more of such research that goes beyond functional aspects and competency development is necessary. For example, there is a need to investigate the issue of music teacher growth in a way that respects diverse views of professional knowledge of teachers. There is a need to consider music learning in the context of broader assumptions of human learning since music is integral to the human experience. Research could also focus on having a better understanding of what emancipates a music teacher from the anaesthetic, numbing grind of the everyday, and what fosters music teacher identity and agency collectively. Such research would also help us understand what influences and inhibits their learning and growth.

1.4 Concluding Remarks

The study was motivated by a profound calling as a music teacher working at an academy that seeks to grow music teacher identity and agency. It seeks to clarify the professional identity and needs of classroom music teachers in their daily contexts, and to grow music teachers individually and as a fraternity to help them achieve their full potential as music teachers. This chapter has presented a literature review which explored the issues of music teacher identity and music teacher growth in the larger context of learning.

Two issues for the growth of music teacher identity and sense of agency have been discussed. First is the issue of pinning down a vision or an understanding of a music teacher identity and what it means to grow a music teacher identity. There are arguments for the need to privilege teacher identity in preparing music teachers, and that teachers should be concerned

with student well-being and relationship with students. On the other hand, there are arguments for the musician identity to be privileged, which might develop self-efficacy of generalist music teachers. There are also arguments for privileging an all-around musicianship development in line with the valuing of cultural diversity in music education, and which is supported by neuroscience studies. A few others have promoted a 'musician-teacher' identity to foreground the importance of musicianship side of the music teacher. There are also aspirational views of the music teacher such as a cultural figure (Pio, 2007), or a 'good-enough' music teacher (Swanwick, 2008). The discourse on music teacher identity remains problematic as there are difficulties with labels such as 'musical' and 'musicianship'. It remains difficult to define good music teaching and to define a view of a suitable music teacher professional identity.

The second issue for consideration is understanding the different conceptions and assumptions of growth, development and learning of music teacher. The literature showed that professional knowledge could be conceived and valued differently by different music teachers and music teacher educators. For example, Aristotle's bases of praxis and knowledge types have been used to explain that the knowledge base for music teaching is found in music and to emphasise the ethical dimensions of music teaching. Shulman's (1987, 1987) categories of knowledge base for teaching illustrate the different levels of professional knowledge of teachers. Goodwin's (2010) knowledge domains for teaching emphasised that professional knowledge goes beyond the discipline teachers teach. Cochran-Smith and Lytle's (1999) distinction between 'knowledge-for-practice', 'knowledge-in-practice', and 'knowledge-of-practice' encourages inquiry since teaching practices may be informed by theories that do not necessarily agree with one another.

In understanding music teacher growth, the literature has also revealed broader learning assumptions which help provide an understanding of how music teachers learn. These assumptions include:

a. Professional learning of music teachers takes place beyond the conscious rational which explains tacit knowledge, implicit learning, craft knowledge, and wisdom of practice. Learning involves emotions and feelings, and besides, music is embodied, and experienced physically, emotionally, cognitively and even spiritually.

b. Music learning takes place in formal, informal and non-formal contexts, and in biographical learning or lifelong learning.

c. Music experiences become bases for learning, and it is the quality of experience and the effect of the experience on the learner that makes it educative or not.

d. Music teachers learn and are influenced by their social contexts, and are socialised as music teachers, as supported by social learning theories and social perspectives of learning. There are also influences from the broader environmental contexts and the school-family-community relationships.

e. Music teachers' learning orientations such as their fixed and growth mindsets, absolute and relativist views on musicality, readiness to learn, and desire to change impact their learning.

f. Learning need not lead to positive outcomes and music education can also dehumanise, but a sense of negativity can lead to an openness to learning.

The assumptions of non-learning also provide an understanding of why music teachers might not learn. The reasons include egocentricity, our psychological defence system in relation to our identities, and larger external influences such as those that assert emotions and fear as generated by an authoritarian control.

The diversity of adult learning theories illustrates the diversity of orientations of worldview and sociocultural contexts that shape learning and growth. Andragogy and literature reviews of professional development literature have provided guidance on characteristics of effective professional development. There is much focus on the rational and critical thinking processes such as in teaching about teaching, reflective practices, inquiry practices, and self-study approaches. Some scholars have given attention to a longer span of development such as the different phases of a teaching career, from skilling to renewal and emancipation, and a focus on the personal rather than the functional. There is still room for more studies on the growth of the whole identity of music teachers. There is room for more research to understand better what emancipates a music teacher from the anaesthetic and numbing grind of the everyday, what influences and inhibits their learning, and what fosters music teacher identity and agency collectively.

The next chapter furthers the literature review and presents a proposed model in which the whole of the music teacher identity could be considered in the context of developing their full potential as music teachers. It explores how the development of music teachers could be transformative. Chapter 3 presents the methodology which uses a two-phase exploratory, mixed methods design (Creswell & Clark, 2011) that integrates both phenomenological and quantitative perspectives to investigate the multi-faceted nature of music teacher professional identity and growth. Chapter 4 presents Phase 1 findings which shed light on music teacher identity and the themes that support the transformative learning of music teachers from a phenomenological perspective. Chapter 5 presents Phase 2 findings from the questionnaire study of a larger group of music teachers to allow for inferences and associations to be made between the different facts in music teacher identity. Chapter 6 synthesises the findings and presents the overall picture of the influencers and inhibitors to the growth of music teacher identity and a sense of agency. Finally, Chapter 7 recapitulates the key issues and summarises the key findings and implications for future work.

2. Proposition

2.1 Goals for Growth – Eudaimonia, Self-actualisation and Self-Determination

So far, we have discussed two issues that need to be addressed when it comes to growing music teacher identity. The first is the issue of music teacher identity and the complexities in even understanding what music teacher identity we wish to privilege. The second is the different conceptions of professional knowledge and assumptions of growth and learning, and that adult learning theories and professional development literature might not have sufficiently supported the growth of music teachers beyond the rational and the functional. There is a need to reframe the discussion of professional learning that grows music teachers' professional identity and agency.

One useful starting point is to consider the larger goals for the professional learning and growth of music teachers. We have already seen that there are difficulties in envisioning or establishing a musician-teacher identity that will be inclusive for the different profiles of teachers (generalist, specialists). There is indeed a plurality of different music teacher identities in our systems and structures and we may need broader definitions, different images of quality, and different possibilities of a music educator.

What might be necessary is a consideration for the achievement of human potential, which may look different for each of these music educators. As put forth in Heller's (1984/2016) philosophy, 'First and foremost, a man wants to find his place in the world, his own place, and seeks after a life which is reasonable for him, if not also 'happiness' (to use a cliché of traditional ethics)' (p. 22). This reminds us of broader notions of 'eudaimonia', self-actualisation and self-determination that has underpinned some Anglophone literature in educational discourse.

'Eudaimonia', in the Aristotelian sense, describes happiness, a virtuous life, human flourishing, and the full potential of human beings. It is not a mental, psychological state or a transient sense of pleasure, but it is a deeper condition of life, a full life desired for its own sake, and the ultimate goal of human actions. Hence, eudaimonia is more appropriately a goal of learning and development considered for adults rather than for children who have not lived their lives yet, in which case such a goal can distinguish an adult learning theory. Aristotle's (1934) [349 B.C.E.] central thesis for eudaimonia is that 'happiness is a certain activity of soul in conformity with perfect virtue' (Arist. *EN*, 1.13.1, 1102a, trans Rackham). Hence, there is a very close connection between happiness as an ultimate goal of all actions and an ethical life. A picture of eudaimonia as painted by Bullough and Pinnegar (2009) is, 'when work is found intrinsically rewarding, morally upstanding, purposeful, appropriately challenging, and fully supportive of the learning and development of the people involved' (p. 246). The authors described that happiness for teachers is, 'when they are fully engaged in meaningful activities with students, when they sense what they are doing represents their best performance, their fullest expression of the goodness of teaching' (p. 245). The authors have argued that what makes teaching life-affirming is the experience of eudaimonia (p. 246). Their key message is this: eudaimonia sustains teaching, and therefore conditions should be created to support teachers achieving eudaimonia.

'Self-actualisation' takes on a different meaning, but is nevertheless, one of the larger goals for growth. Maslow (1962) defined growth as 'the various processes which bring the person toward ultimate self-actualization [sic]' (p. 24). The self-actualising individual is more autonomous and self-directed. At the same time, Maslow also sees self-actualisation as an 'episode' or a 'spurt' in which the person feels 'more integrated and less split, more open for experience, more idiosyncratic, more perfectly expressive or spontaneous, or fully functioning, more creative, more humorous, more ego-transcending, more independent of his/her lower needs' and that he/she becomes 'in these episodes, more truly himself [or herself], more perfectly actualizing [sic] his potentialities, closer to the core of his Being' (p 91). In self-actualising people, these episodes come more frequently. Hence, in contrast to eudaimonia which is the ultimate condition of human flourishing, self-actualisation refers to an episode where the individual experience actualising his potential.

Similarly, we can take a view of the professional growth of music teachers as working towards episodes when they feel close to the core of their beings as music teachers, integrated, expressive and creative as seen above, and feel the joy and fulfilment of experiencing *being* and living as a music teacher. Teachers' professional learning can be seen beyond rational learning and professional knowledge, to one that nourishes and touches their professional identity as music teachers. After all, if teachers are to give their hearts and souls to the students they teach, they must necessarily need sustenance to continue to do so. Palmer (1997) sums this richly, 'Teaching, like any truly human activity, emerges from one's inwardness, for better or worse. As I teach, I project the condition of my soul onto my students, my subject, and our way of being together' (p. 15).

The third goal 'self-determination' can be seen as an educational aim from a philosophical perspective (Walker, 1999) and as a learning theory from a psychological perspective (Deci & Ryan, 2000) where self-determination is achieved through the three essential psychological needs for competence, relatedness and autonomy. As an educational aim, self-determination is 'constituted by the dispositions to authentic self-expression, management of one's own learning, and creation of the conditions for further, enhanced self-determination' (Walker, 1999, p. 112). As a learning theory from a psychological perspective, self-determination is conceived as a growth-oriented activity where human beings are 'naturally inclined to act on their inner and outer environments, engage in activities that interest them, and move toward personal and interpersonal coherence' (p. 230). Hence, in contrast to the notions of eudaimonia and self-actualisation above which describes an ideal state of being, self-determination describes the dispositions and the psychological inclinations that explains agentic behaviour.

The goals of eudaimonia, self-actualisation and self-determination in the professional growth of music teachers would call on their agency. Agency has been variously defined, such as in the ability 'to operate independently of determining constraints of social structure' (Calhoun, 2002), or in the life course perspective which is 'to exert control over and give direction to one's life' (Biesta & Tedder, 2007). Paris and Lung's (2008) literature review revealed that elements of teacher agency include intentionality, mindfulness, perceived control,

perceived empowerment, perceived self-efficacy, persistence, initiative, self-reflection, self-regulation, sense of moral responsibility, flexible and generative thinking, and the will to act (p. 255). Other discussions in the definition of teacher agency also included acting in active or passive ways, and acceptance of non-action and resistance as powerful choices (Gourd, 2015; Pantić, 2015). In this thesis, agency is seen as human agency, as an innate capacity of the human to act, and something that each and every one possesses. It is not equivalent to other conception of agency as 'what people do' (Robinson, 2012, p.233). However, it does not negate the notion that agency is something that is also 'achieved by individuals, through the interplay of personal capacities and the resources, affordances and constraints of the environment by means of which individuals act' (Priestley, Biesta, & Robinson, 2015, p. 20). Hence, although teachers achieve agency through the interaction with their contexts, their own sense of agency is an inherent trait, which would certainly be influenced by their own contexts. It goes back to Ahearn's (2001) conception of agency as 'sociologically mediated capacity to act' (p. 112), and agency is not a synonym for free will nor resistance as Ahearn also dispelled (p. 114-115). At the same time, agency is not synonymous with taking action, since we have seen that agency included acting in active or passive ways, and non-action could be as intentional as action.

Therefore, agency, in this study, refers to the innate capacity to act in a given context which relates to one's autonomy, purpose and drive. It is connected to the larger goals of eudaimonia, self-actualisation and self-determination. One useful analogy is to look at teachers' agency and their occupation as 'an axis of concern' which 'like a magnet', 'help to determine what is salient to us and what has weight for us', and therefore, 'a vocation constitutes an axis of salience that defines an *environment* for the practitioner' (Higgins, C., 2011, p. 122). Hence, music teacher's sense of agency is very much tied to their sense of purpose, which suggests that the more strongly felt their sense of vocation and purpose, the stronger the sense of agency.

The question, therefore, at the heart of most teachers' professional growth, would be of a more personal kind of emancipation that involves their whole being and their sense of mission. It tends toward Palmer's (1997) suggestion of, 'how can I develop the *authority* to teach, the capacity to stand my ground in the midst of the complex forces of both the classroom and my own life?' (p. 20, emphasis is original). By 'authority', Palmer refers to the teacher reclaiming his or her identity and the whole of who he or she is, and remembering his or her selfhood and his or her sense of vocation. Similarly, a music teacher's axis of concern would be about reclaiming and asserting his or her identity as a music teacher and whatever these constituents are which will be examined in the next section.

For the collective music teaching fraternity, such an impact would be tremendous. Many education fraternities in the world might have come to realise that regulatory approaches to standards of teaching profession paradoxically threatened the autonomy and professionalism of teachers (Georgii-Hemming, 2017; Groundwater-Smith & Sachs, 2002; Hargreaves, A. 2000a; Hargreaves, L., Cunningham, Hansen, McIntyre, Oliver, & Pel, 2007; Sweeting, 2008; Willumsen, 1998). Hence, focussing on teacher growth from the core mission of teaching and the empowering of teachers is timely and needful, and has resonance with visions of the 'new

professionalism' (Hargreaves, D.H, 1994) and the 'activist teaching profession' (Sachs, 2003). It is required especially for music teachers, individually and collectively, since in some contexts music teachers seem to feel a constant need to justify the importance of their role and their subject. It is also necessary as strength against the hegemonic forces of performance standards, standardised test scores, regulatory approaches and teacher appraisals.

2.2 Linking Biography, Identity and Agency

In Chapter 1, 'identity' has been defined as a view of oneself in a social position shaped by social interactions (Hargreaves, D.J., Miell & MacDonald, 2002). The earlier discussions on the assumptions of learning in Chapter 1 and the goals for growth in the previous section alluded to the idea that identity draws from the past and provides a context for future action. Bukor (2015) argues that 'teacher identity reflects not only the professional, educational and pedagogical aspects of being a teacher', but also the 'cumulative life experiences as a human being' (p. 323). She urges for an 'exploration of teachers' personal and professional experiences in an integrated fashion' (p. 323). Our biographies describe our personal knowledge, skills, emotions, and experiences that become resources which we draw on for our teaching and literature studies have supported and investigated the role of teacher histories on their identity (Cardelle-Elawar, Irwon & Lizarraga, 2007; Hirsch, 1993; Skerrett, 2008). As our professional identities also intertwine with personal identities (Beijaard, Meijer & Verloop, 2004), it can be seen that individually, the music teacher identity is born out of one's biography and enacted through one's agency. This, of course, embraces the acknowledgement of the influence and enabling character of one's social world, including the structure, environment or context in the society. Embedded in this is also an acknowledgement of the effects of time and space. This agency is not just born out of one's current identity but also looking forward to what one might like to become in the future.

A few facets of the 'self' from this biography-identity-agency connection might be worth exploring. Surely, the different facets intertwine and are neither separate entities nor exhaustive. But it is worth explaining how these concepts present and interact in one's biography-identity-agency.

2.2.1 Ethical Self

The word 'ethics' is derived from the Greek word 'ethos' which refers to the character of the person. Aristotle's view of ethics is one that focuses on the character as that would determine if one would lead a happy life. For Aristotle, ethics is the science of right action, and it is in human practices that people develop virtue and that these habits determine their character. The role of the 'ethical self' has neither been prominent in discussions of music teaching, nor in music teacher development. Yet this is significant as an enabler of growth that could lead to eudaimonia. Bowman (2012) and others have advised that music teaching can result in educative or miseducative outcomes. Regelski (2012b) pointed out that there is a range of 'callings' in music education and the key problem is confronting the ethics of the professional practice. The music teacher's ethical self is what determines for himself or herself, whether he/she is more fulfilled by a) the music, b) music-making with children, or c) by helping students live their lives through music. An applied ethics of teaching, as Regelski (2012a, 2012b), and

Elliott and Silverman (2014) have argued, is thus an integral part of music teaching and part of achieving the ultimate goal of eudaimonia. Attention to the ethical self is therefore critical to positive and progressive learning and growth, and to avoid the risk of regression and negative consequences.

2.2.2   Self-efficacy

'Self-efficacy' is defined as 'beliefs in one's capabilities to organize [sic] and execute the courses of action required to produce given attainments' (Bandura, 1997, p. 3). It predicts diverse forms of behaviour and it affects motivation (p. 19-20). It influences how much effort teachers put forth, how long they persist in the face of obstacles and their resilience, their working relationship with students, their enthusiasm and commitment to teaching (Tschannen-Moran, Hoy & Hoy, 1998, p.222-223).

Self-efficacy is constructed through enactive mastery experiences, vicarious experiences, verbal persuasion, and physiological and affective states (Bandura, 1997, p. 79). Enactive mastery experiences are successful experiences in achieving the desired results. In teaching, enactive mastery experiences mean achieving the intended student outcomes. Enactive mastery experiences are said to be most influential since they are direct evidences of whether one could succeed in the task. Vicarious experiences are the observing of a reference group or role-models who demonstrate how they succeed. Verbal persuasion involves significant others expressing confidence in one's capabilities for the task. Physiological and affective states are states where positive emotions and physical health influence one's perception of one's capability to succeed. These influences illuminate the aspects of one's biography that shape one's self-efficacy, which in turn, impacts one's teacher agency. Studies have found that high self-efficacy beliefs lead to more student-centred practices (Goddard, Hoy & Hoy, 2004), higher teacher engagement (Skaalvik & Skaalvik, 2014), resilience and retention (Yost, 2006).

2.2.3   Self-concept and Possible-Self

'Self-concept' reflects 'our observations of ourselves, our inferences about who we are, based on how others act toward us, our wishes and desires, and our evaluations' of ourselves' (Stets & Burke, 2003, p. 5). The self-concept includes our idealised views of ourselves and also our self-image. In Higgins, E.T's (1987) self-discrepancy theory, the difference between one's actual and ideal self-concept produces negative emotions. Hence, in coping with the negative emotions, one might either change what one is doing or think about the situation differently (Stets & Burke, 2003, p. 23).

Arising from self-concept, 'possible-selves' are 'individuals' ideas of what they might become, what they would like to become, and what they are afraid of becoming' (Markus & Nurius, 1986, p. 954). Erikson (2007) suggests a broader definition of possible-selves which are conceptions of ourselves in the future and being an agent in a future situation (p. 356). Flynn and Johnston's (2016) research has provided greater guidance for how possible-selves can be used as a framework to prime the young to transform and grow in music. They clarified that possible-selves 'are not just fantasies, unachievable dreams, or imagined states of being; they

are required to be realistic, specific, vivid, and individually significant goals which describe children and young people's hopes and fears of who they could become in the future' (p. 35). They have found that possible-selves is empowering and encourages one to develop and reach their full-potential in ways that one sees oneself in the future, constructed from one's own understanding of one's past and present selves. Hamman, Gosselin, Romana and Bunuan (2010) have found that the possible-selves theory could contribute to teacher development as it provides future orientation, brings a framework that integrates multiple cognitive and affective constructs, and encourages a consideration of the context. For example, Varvarigou, Creech and Hallam (2014) have applied the concept of possible selves as a tool in music partnerships involving professional musicians to allow music teachers to envision themselves in roles they have not considered to contribute to the development of their students and wider school communities.

2.2.4   Emotional self

As suggested above, emotions are experienced from meeting or not meeting one's identity expectations, and there is increasing recognition of how identity is influenced by emotion (Dollof, 2007; Flores & Day, 2006; Meyer, 2009; Rodgers & Scott, 2008). For example, in *affect control theory* (Heise, 1987), in each situation, each person evokes two affective associations: a fundamental sentiment associated with one's identity, and a transient feeling which developed from an impression of the event. The emotion that was evoked describes the transient impression of the person relative to the fundamental sentiment. When the event was evaluated positively, positive emotions resulted, and vice versa. When events disturbed one's fundamental sentiments, one acts to create new events to transit and return to the fundamental sentiments. In a similar vein, in stress research, Kiecolt (1994), who examined self-change, suggests that when a life event disrupts valued role-identities, people resolve to change when they see the relevance, take responsibility for the change, have access to structural support, belief in the possibility of change, see the benefits for the change and when others support that change.

Emotions are also related to motivation as seen in motivation studies (Ryan & Deci, 2000; Pekrun, 2006). Cross and Hong (2009) suggest that emotions provided the motivation to persevere towards goal attainment and described 'emotion-steered thinking' where the emotional experience influenced the decision to persist or cease particular behaviours (p. 277). It is not surprising that the sense of vocation that drives teachers in teaching 'formed an important part of their professional identities and resulted in a strong sense of purpose, professional aspirations, agency and resilience' (Day & Qing, 2009, p. 26). The emotional connection with music is another contribution to identity (Dolloff, 2007, p.12) for music teachers.

Emotions are also what makes lessons come to live, make teachers interesting, and are connected to teachers' passion for teaching (Day, 2004). This has led some scholars (e.g. Schutz & Lee, 2014) to discuss issues of *emotional labor* (Hochschild, 1983) which involves masking the emotional self to do the job well. At its best, emotional labor reflects teachers' passion as they manufacture their own emotions as they work with students. However, it can also deplete one's energies and result in burnouts such as in the face of working with challenging stakeholders. The *emotional geographies* (Hargreaves, A., 2000b, 2001) that take

place in teaching and learning, too, involves the emotional self in making sense of the distance in their personal interactions and relationships with the other. There are many types of emotional geographies. For example, *cultural geographies* (Hargreaves, A., 2001, p. 508) are the differences of race, culture, gender and disability that result in differences in the ways of experiencing and expressing emotion and hence create distance between people. Therefore, the emotional self, which is involved in emotional labor and managing emotional geographies, must not be overlooked in the context of teacher growth and teacher identity development and agency.

2.2.5   Teaching Self

The teaching self might be conceived as an identity to teach (Danielewicz, 2001), in which case it is a complex amalgam of the teacher's role identity, the teacher beliefs and knowledge. In a teacher's role identity, for example, one might perceive oneself as a specialist, generalist, or even an unqualified music teacher. One may also perceive oneself as *becoming* a teacher, being a beginning or experienced teacher, and in the context of one's school environment. The teaching self is fed by teacher beliefs and knowledge which are interwoven (Fives & Buehl, 2012) and these are seen to drive teacher agency (Biesta, Priestley, & Robinson, 2015). Teacher knowledge also represents the entire knowledge and insights, professional and personal, that forms the basis of his or her teaching practice and actions (e.g. Ben-Peretz, 2011; Verloop, Van Driel & Meijer, 2001). The teaching self also has a psychological need for relatedness with students (Klassen, Perry, & Frenzel, 2012), and therefore strong relationships with students have more impact on enhancing teachers' enjoyment at work compared to say, strong relationships with colleagues. Hence, strong teacher-student relationships are important to teacher well-being (Spilt, Koomen, & Thijs, 2011).

2.2.6   Musical Self

The musical self refers to the musical identity, although the term 'musical self' is used here in discussion with the other facets of the 'self'. Literature has already illuminated how music plays an integral part of our daily lives (DeNora, 2000) and the diverse ways and purposes in which people participate in music (Pitts, 2005). The musical self, is thus, an undeniable part of everyone's personal identity. In defining musical identity, Hargreaves D.J., Miell and MacDonald (2002) introduced and distinguished between the notions of 'music in identity' and 'identity in music'. Music in identity is the result of using music to develop identity and self-concept. Identity in music is the self-concept based on the roles applied in music such as performer and composer. Applying these concepts to the shaping the music teacher identity, music in identity describes the music experiences in developing the identity of the music teacher while identity in music could be conceived as the self-perceived musician role in teaching.

We have seen earlier, how musical identities, which are related to musical preferences and musical backgrounds of the teacher, are significant as they relate to teachers' attitudes and instructional practices (Hargreaves D.J., Purves, Welch & Marshall, 2007; Hargreaves D.J., Welch, Purves, & Marshall, 2003; Kelly-McHale, 2013; Welch, Purves, Hargreaves, & Marshall, 2010). MacDonald, Hargreaves D.J. and Miell's (2017) latest work adds further insight to the study here about music teachers' professional growth. For example, musical identities

constantly change and develop over one's life (Hallam, 2017). Music also promotes emotional health and well-being (Saarikallio, 2017). This has implications for the emotional well-being and growth of music teachers who are always engaged in the emotional aspects of teaching. In addition, a strong sense of identity derived from music could contribute to our quality of life which includes a sense of vitality, sense of agency, sense of belonging and sense of coherence and meaning (Ruud, 2017). Elliott and Silverman (2014, 2017) have also argued that when people learn in, about and *through* music, and when music education is ethically guided, we achieve eudaimonia (full potential of human activity in accordance with virtue). Indeed, this is what this study of the growth of music teachers hopes to achieve.

2.2.7   We-self

'We-self' might be a convenient term here to describe the sense of being part of a group, perhaps analogous to the interdependent self (Markus & Kitayama, 1991) found in psychological studies, or the notion of 'we-consciousness' or 'we-awareness' described in Heller's (1984/2016) philosophy of the everyday life. As much as learning is a social phenomenon, the we-self is continuously shaped by our social world. Our identities are being shaped through participation in communities of practice, and our identities, in turn, shape our participation in these communities (Wenger, 1998). Just as there are multiple identities, Wenger reminds us that our participation in multiple communities in our experiences is a way of expanding our identity (p. 242). At a personal level, the we-self affords a sense of belonging to a group, such as the family, the school and community. As professionals, teachers are situated in a professional teaching community and share professional knowledge and standards collectively set by the community (Shulman, 1998). Therefore, music teachers can collectively play a role in defining standards for practice, and hence collectively hold the specialised knowledge and professional knowledge.

In conclusion, the discussion here has illustrated that there are different aspects of 'self' that are interacting in oneself which is contributing to one's learning or not. Certainly, these 'selves' should not be seen as separate but rather, are part of the integrated whole being. Besides, these are but just some examples of selves that would interact across one's biography, identity and agency.

2.3 The Proposition – Transformative Learning

In view of the goals of music teacher growth and the multi-facets of the self in the biography-identity-agency connection, there needs to be a broader theoretical frame to understand how music teachers' professional identity and agency could be developed towards achieving a greater sense of self-actualisation and ultimately, eudaimonia (full potential of human activity in accordance with virtue).

2.3.1   Theory of Growth

I observe that what might make transformative learning theory relevant is that it is a continually evolving theory, being shaped by scholars of adult learning, which makes it open for application in different contexts. It started out from a critical, rational dimension when Mezirow introduced it in 1978, focussing on the centrality of experience, critical reflection and rational discourse.

Mezirow (1997) explained transformative learning as a process of 'effecting change in a *frame of reference*' (p. 5). This 'perspective transformation' is what Mezirow considered to distinguish adult learning since critical consciousness represents a uniquely adult capacity. It is the 'emancipatory process of *becoming critically aware of how and why the structure of psycho-cultural assumptions has come to constrain the way we see ourselves and our relationships*' (Mezirow, 1981, p. 6, emphasis is original). Mezirow himself attributed the influences from Habermas' (1971) concept of emancipatory interest and to Paulo Freire's (1970) 'conscientization' (Mezirow, 1981, p.3-8).

Over the years, there have been different perspectives from scholars and a broadening of what constitutes transformative learning. Discussions range from critical thinking (Fook, 2010; Groundwater-Smith & Mockler, 2009; Hennessy, 2009; Loughran, 2002; Mezirow, 2009; Ryan, 2005; Sachs, 2011), to affective, spiritual and cultural processes (Boyd & Myer, 1988; Charaniya, 2012; Healy, 2000; Tisdell, 2003), to intuition, extrarational knowing, relational knowing, unconscious development of thoughts and actions (Taylor, 1998). There are also scholars who drew from the work of Jung and argued how learning processes could take place unconsciously (e.g. Boyd & Myers, 1988; Dirkx, 1997). Taylor and Cranton (2013) have also sought to extend the transformative learning theory to examine fundamental issues such as the role of social recognition in the transformative learning experience, the role of empathy that enabled the learner to identify with others' perspectives, and question the assumption that transformative learning is inherently good. Mezirow himself integrates several of these alternative views into his own theorising as noted by Kokkos (2014). Hence, the transformative learning theory has come to emphasise both the rational and the extrarational, and has moved beyond its initial conception.

Transformative learning could take place gradually over a series of experiences, or abruptly through a sudden powerful experience (Mezirow, 1981; Taylor, 2017; Baumgartner, 2001). Illeris (2014) broadens the definition of transformative learning so that it 'comprises all learning which implies changes in the identity of the learner' (p. 40). There is a recognition of diverse learning and ways of knowing, which takes on a holistic approach. Illeris also suggests that transformative learning could be *progressive* or *regressive*, thereby harking back to our earlier assumption that learning could lead to good or bad consequences. Progressive transformation is when learning leads to improvement, and 'that in some way has to do with the identity, understanding, a way of behaviour, a mode of experience, is changed into something better, more proper, more promising or more rewarding' (p. 93). Regressive transformative learning takes place when there is a sense of withdrawal into a 'safe position' or 'practicable position' (p. 94) because the learner is unable to cope with the new situation, although there is a felt change in his or her identity. Illeris also offers that the learner could turn around from regressive transformative learning when the learner developed an understanding of what went wrong and changed course. This would lead to 'restorative transformative learning' (Illeris, 2015) when the learner leaves the regressive transformative course and joins a new progressive transformative course. Illeris also points out that there could be collective transformative learning and that is when transformative learning takes place collectively.

With the broadening definition of transformative learning theory, the emphasis in development and growth has shifted from merely making learning conscious and visible, to making learning identity-transformative. The former focuses on the rational; the latter focuses on the whole being of the person. The former might have been the investigation of making implicit knowledge explicit, and hence attention has been placed on reflection, critical learning, self-directed learning. The latter speaks of the inner self, autonomy, and freeing oneself to achieve not just freedom but self-actualisation, which can also lead to social change.

For some decades, the critical humanist or critical emancipatory philosophy has argued that rational knowledge is one's pathway to one's emancipation and liberation from social structures (e.g. Freire, Habermas), which will effect social change. Learning is, therefore, acquiring emancipatory knowledge to challenge commonly held assumptions by 'oppressed people'. Perhaps it is useful to return to humanistic philosophical foundations, said to also have roots in classical China, Greece and Rome (Elias & Merriam, 2005, p. 111) and elsewhere in the world, to set our sights on achieving the full potential of human life as goals for learning and growth. Hence, the question for critical philosophies is whether a person can really be freed by rational knowledge alone. From the point of view of achieving the full potential of human life, growth and learning could focus on, not just rational knowledge, but a sense of connection with one's identity and one's environment, a sense of empowerment because of being energised by one's own agency that is enabled through one's context, and a feeling of reclaiming of one's autonomy and one's being as a human.

2.3.2 Learning is Life

Some of the latest discourse of transformative learning has been in its relationship with Bildung (Laros, Fuhr, & Taylor, 2017). Bildung emerged in the 18th century Germany which 'engendered the movement that evolved new aesthetic and moral standards and ideals and also challenged the orientation towards a narrow Enlightenment rationalism' (Bleicher, 2006, p. 364). The meaning of Bildung was transformed across the centuries, but essentially it integrates knowledge and expertise with moral and aesthetic concerns, and projects a 'good life' and 'human freedom enacted with responsibility for self and others' (p. 365). Fuhr (2017) describes Bildung as a philosophical concept of the cultivation of human capacities and the state of being cultivated or educated. This perhaps strengthens the philosophical positioning of transformative learning, as learning that is grounded in the belief that human nature is open to self-determination, the need to become autonomous and self-constituted through examining knowledge, and learning being a lifelong endeavour. There is common ground between transformative learning and Bildung as pointed out by Fuhr (2017).

The relationship between learning and life has already been seen earlier in the assumptions of learning, such as in western conceptions of biographical learning, and in Deweyan literature where education is intertwined with experience and life (Dewey, 2001 [1916], 1980 [1934], 2007 [1938]). This relationship between learning and life is also a philosophy as old as human civilisation; found in ancient history and across traditions, such as in Confucius studies in East Asian traditions (e.g. Song, 2012, p. 73), in Islam in the Malay Archipelago where learning is that of a lifelong endeavour from the cradle to the grave (Kamis &

Muhammad, 2007), and in Hinduism where the emphasis is on empowerment and developing wisdom by 'forming a connection between the mind, body, and spirit' (Thaker, 2007 p. 58). Learning has been described as 'continuing human becoming or actualisation … both now and in the future' (Hargreaves, E. & Scott, 2015, p. 290). It is also a philosophy that has found its way to adult education. For example, when Dirkx (1997) discussed the nurturing soul in adult learning, he remarked, 'Learning is not simply a preparation for life. It is life, the experience of living' (p. 83).

The different theories and assumptions above illustrate the integral links with biography (one's experience and one's being) and agency (one's empowerment and autonomy) which is present in various conceptions of learning, and especially of learning that are of a transformative nature. Furthermore, the spiritual dimension of nourishing and awakening the soul in teaching and learning, 'to stir it to life, both inside ourselves and in the learning settings in which we work' (Dirkx, 1997, p. 84), is a significant perspective especially for discussions of the growth of music teacher identity and agency, since the subject of music itself, the experience of growth through music, and the vocational calling of teaching, are quite beyond conscious, rational thinking.

A distinction, however, has to be made between transformation and change in the process of learning. Change describes a difference that has been made. Changes discussed in the context of learning could include a difference made to one's knowledge or competency but it does not sufficiently describe the phenomenon of transformative learning which involves changes to one's identity, that is also associated with one's agency. It should also be clarified that it is not simply the proportion of change that distinguishes transformation. Transformation need not always be immediately life-changing, but may be part of our everyday life as transformative learning could be a gradual process that takes place over the course of one's life. This also means that not every learning that effects changes in our thoughts and emotions is necessarily transformative in that moment, although they can add up to become transformative over time.

In the area of music, O'Neill (2012, 2015) suggests a theory of *transformative music engagement*. The key to this paradigm of music learning is in emphasising the dynamic potential of individuals who are always in a continuous process of becoming music learners, and to be situated in supportive and generative learning environments in such ways to optimise their full potential. Qi and Veblen (2016) have also supported the transformative potential of music learning in different contexts in their article. Music learning also becomes a tool to empower individuals to better understand themselves and their world around them. The emotions associated with performing experiences, for example, confirms one's identity in music and generates well-being (Lamont, 2012). Olson (2005) found community music making's potential to inspire personal and social transformation due to its inclusive nature, the flexibility of process and structure, the emphasis on personal expression over technical mastery, and the breakdown of the distinction between 'high culture' and 'low culture'. As such, Olson (2005) urges for a consideration of involving community music makers in facilitating transformative and

emancipatory learning in adults. 'Music', wrote Olson, 'is adult education: an arena in which individuals and groups are actively engaged in transformation and empathy' (p. 63).

In conclusion, transformative learning theory has transformed from its initial conceptions. It has also been studied in the context of music learning as seen above. Music transforms learning, and transformative learning can transform music teaching and learning. Transformative learning, therefore, is compelling in shifting the discourse of professional development of music teachers to new grounds. Those new grounds involve the fundamental pursuit of happiness in the Aristotelian sense. What this could look like, and how this could be supported for the professional growth of music teachers that could help achieve their full potential needs further illumination.

2.4 Concluding Remarks

Chapter 1 has discussed two issues. First, about music teacher identity; second, about music teacher growth. This chapter proposes to consider larger goals for growth that will call teachers to their vocation, that is embedded in the self and human essence, and that which is grounded in ethics. It explores how an adapted transformative learning theory could be used as a theoretical frame for the growth of teachers that help them achieve their full potential, and that develops their whole identity as music teachers. Figure 2-1 is a diagrammatic representation of the issues and proposal discussed so far.

Figure 2-1: Overview of Issues and Proposal
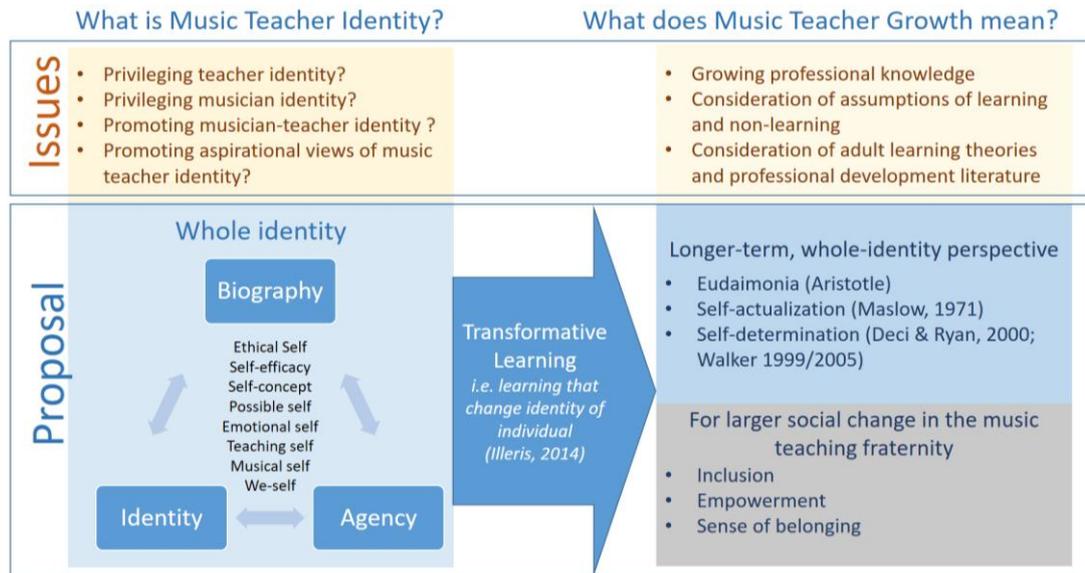
It is posited that a frame of reference for the whole music teacher identity is to acknowledge the links between biography, identity and agency. In this position, besides the musician identity and teacher identity which have been discussed in the literature in Chapter 1, the music teacher identity is continually shifting and growing due to the unique composite of different facets of one's self. The different facets of self include self-efficacy, self-concept and possible-selves, ethical self, emotional self, teaching self, musical self and we-self. These 'selves' are not exhaustive nor separate. They are part of the integrated whole being. It is also posited that the interactions of the different aspects of 'self' contributes to one's learning or not.

In view of growing the whole music teacher identity with the multi-facets of the self in the biography-identity-agency connection, transformative learning theory provides a useful theoretical frame to understand how music teachers' professional identity and agency could be developed towards achieving teachers' full potential. The transformative learning theory in this study refers to the Illeris' (2014) definition where learning 'implies changes in the identity of the learner' (p. 40). It is not just about increasing a repertoire of knowledge and skills, not just about learning whether at a conscious or unconscious level, or whether at a formal or informal setting, and not just about a learning experience. Transformative learning involves the whole being of the person. Hence, not all learning is transformative although the learning can add up to lead to transformative experiences. Transformative learning could be progressive, regressive, restorative and collective (Illeris, 2015). Transformative learning could also take place either through sudden, powerful experiences or over a series of experiences. Such a conception recognises the diverse ways of knowing and the relationship between learning and life, and offers a holistic approach by seeing the music teacher as a whole being with the goal to achieve one's full potential which could, in turn, lead to social change.

The goal of teacher growth as defined in this study has been posited to achieve one's full potential, one's calling and that which is grounded in ethics. It involves a longer-term view, and a whole-identity perspective which would therefore include the teacher's sense of agency.

Agency, in this study, refers to the innate capacity to act in a given context which relates to one's autonomy, purpose and drive. Transformative learning, then, can help shift the discourse of music teacher professional development to new grounds when the focus is on the fundamental pursuit of human flourishing in the Aristotelian sense. Besides, the symbiotic relationship in which music transforms learning, and transformative learning also transforms music teaching and learning, makes it a natural theoretical basis for music professional development discussions. The question now is, what then creates transformative professional learning for the growth of music teacher identity and agency, individually and collectively?

3. Methodology

3.1 Introduction

The literature review in Chapter 1 has brought to light the complexities of music teacher identity and music teacher growth. In order to facilitate music teachers to achieve their full potential, it is necessary to take a broader view of music teacher identity and understand the conditions of their learning or not learning, and what influences and what inhibits their learning. This study has taken the view that music teacher identity is both the musician identity and teacher identity, as well as the whole being of the music teacher which comprises a unique combination of different facets of 'self' from each teacher's biography-identity-agency connection. The goal of the growth of music teacher identity and sense of agency is to achieve a greater sense of self-actualisation and self-determination, and ultimately eudaimonia which is the full potential of human activity in accordance with virtue. Adult learning theories and professional development literature have tended towards harnessing the cognitive aspects of the self, and address the functional aspects of development. While literature has also given attention to longer-term development of the teacher, there is a need for an understanding of the conditions and the forces impacting music teacher growth. What is sought here are areas that support transformative learning of music teachers; transformative learning defined in such a way as to impact the identity of music teacher. Situated in the politics of in-service professional development of classroom music teachers in Singapore, a good place to start, therefore, is to conduct an empirical study of classroom music teachers' transformative learning journeys and what they consider to be areas that have made turning points in their growth as music teachers.

3.2 Research Design

The research aims to understand how transformative learning could be facilitated in ways that help individual music teachers acquire a greater sense of self-actualisation (Maslow, 1962) and self-determination (Deci & Ryan, 2000; Walker, 1999) to achieve eudaimonia (full potential of human activity in accordance with virtue) (Aristotle, 1934 [349 B.C.E.]). The research question is, **what creates transformative professional learning for the growth of music teacher identity and agency, individually and collectively**? As posited above, the goals of transformative professional learning are to help individual music teachers achieve their full potential as music teachers. At the larger collective level, this translates to greater empowerment of the music teaching fraternity, and a greater sense of inclusion and belonging. This research is built on the assumption that transformative learning acts as a leveller in adult learning, by enabling music teachers to achieve their identity and agency.

Chapters 1 and 2 have established that learning 'lies at the foundation of all human being' (Jarvis, 1992/2012, p.3). Therefore, to study learning is to study people. It follows then that studying people's life course or biography takes us a step closer to understanding their identity. Since identities are shifting, and one's identity is situated in a group, then, both a 'snapshot' and a longer view, and both an individual picture and a collective picture might be useful for us to put together a whole picture.

Accordingly, this study has embarked on a combination of methods, which is what Creswell and Clark (2011) termed to be a two-phase exploratory, mixed method design (p. 75-79). It starts with a qualitative study of 12 music teachers to probe their biographies and explore areas of development that are transformative to their professional identity and sense of agency. The findings guided the design of the questionnaire that was administered to music teachers of different roles to study the collective profile of music teachers and the relationship between their experiences, their perceived competence and their professional identity. The two-phase mixed method design is intended to explore the phenomenon of the multi-faceted teacher identity and agency in greater depth and provide different forms of knowledge at both micro and macro levels.

3.3 Phase 1: Qualitative Study

The research questions for Phase 1 are:

> RQ1.1 How do music teachers make sense of the turning points and areas of development in their professional teaching career that are transformative to their professional identity and sense of agency as music teachers?

> RQ1.2 How are these areas of development transformative to the professional identity and agency of teachers?

In ensuring the rigour and quality of the qualitative study, a number of considerations and actions have been taken. These include the sampling strategy to ensure a good representation of classroom music teachers, the process of data collection where the participants' privacy was ensured and the conduct of interviews at the participants' convenience so that there were no undue stress and where I could encourage candid honesty. The interviews which lasted between one to three hours each were audio-recorded, and field notes were made immediately after the interview. NVivo was used to manage data due to large extent of coding work. At the end of interviews, the detailed write-ups were sent to participants for checking and further input. Further interviews and email correspondences were conducted after that where necessary. In the analyses, the codings were done and checked several times. Details of dates of communications were added to specific citations. Where they were extracted from interviews and email communications, they were termed as 'personal communication'; where they were extracted from meetings with other teachers, they were termed as 'sharings'. The ensuring descriptions below are intended to provide further detail of the Phase 1 research process.

3.3.1 Case Participants

For the Phase 1 qualitative study, 12 participants were selected from music teachers who are teaching in schools in Singapore and they make 12 cases for the study. They represent a range of different profiles and experiences.

- In terms of the student profile and syllabus they teach: four were teaching general music at the primary level (ages 7-12); four were teaching general music at the secondary level (ages 13-14); three had experiences teaching both general music at the

secondary level and examination music (ages 15-16); one had experience teaching at both the primary and secondary levels (ages 7-16).

- In terms of their degree qualifications: four of them converted from being generalists teachers to specialist music teachers through advanced diploma or music degree programmes; two of them had Masters in music; two had Bachelors of music; one is pursuing a part-time music education degree; one had a diploma but had just converted to become a generalist music teacher; two did not have diplomas or degrees in music.

- In terms of their specialisation, subject proficiency (SP) is used to refer to the level of proficiency in teaching the subject as compared to teaching other subjects since many teachers are prepared at pre-service education to teach more than one subject.[2] SP1 in music indicates that music is the most proficient subject. In this study, four were converted from SP3 to SP1 music teachers, five had been and were SP1 music teachers, one was SP2, one was SP3 and one did not have any pre-service preparation to teach music.

- In terms of their roles in school: two of them are heads of department; one is a subject head for music; three of them are senior teachers for music; three of them are music coordinators; three of them are music teachers.[3]

- In terms of their years of teaching experience, they range from beginning teachers to experienced teachers of over 30 years of experience.

These participants could take on different roles throughout their professional career, converting from a generalist music teacher to a specialist music teacher or switching from teaching at a secondary level to a primary level. They were from a diverse range of school contexts. For example, some teachers were teaching in more challenging situations or students who come from families of lower socioeconomic status. Only two of the participants belonged to the same school. A summary of the participant profile is in the table below.

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[2] The SP or 'Subject Proficiency' is used by the Ministry of Education for deployment purposes. In most cases, it corresponds to the same order as the teachers' CS or 'Curriculum Studies'. CS refers to the subject that teachers were prepared to teach at pre-service education. Teachers who are considered qualified to teach music in MOE are given SP1 and SP2 respectively. The SP guides the deployment of the teacher since schools are encouraged to deploy SP1 teachers to teach more music periods in their teaching load. A teacher's SP might be adjusted in his/her career due to courses that he/she has attended.

[3] Heads of department in Singapore schools typically holds administrative duties and coordinate the teaching-learning of music and a few other subjects in the school. They also supervise the teachers in these subject areas. Subject Head holds a smaller portfolio compared to the head of department as they look after the administrative duties of only one or two subjects. Senior teacher is an appointment for teachers who wish to specialise and grow in their pedagogical leadership in their subject. They do not have as much administrative duties as heads of department or subject heads. Coordinators are internal appointments for teachers where they coordinate their subject matters. Most music teachers are also coordinators especially if they are the only music teachers in their schools.

Table 3-1: Phase 1 Participants

		Experience of teaching the level:	Experience in the deployment:	Subject Proficiency (SP)* & Qualifications in music or music ed	Role Experience of:	Approx Years of Teaching (Years of teaching music if different)
1.	Bess	Pri and Sec	Teaching other subjects; Teaching just music; Teaching examination music	Converted from SP3 to SP1; Music Ed degree	Senior Teacher (Music)	Over 30 years
2.	Pal	Pri	Teaching other subjects; Teaching just music	Converted from SP3 to SP1; Adv Dip; Pursuing Masters	Senior Teacher (Music)	9 years
3.	Jam	Sec	Teaching just music; Teaching examination music	SP1; Pursuing a part-time music ed degree	Music coordinator	5 years
4.	Ren	Sec	Teaching just music; Teaching examination music	SP1; Masters	Head of Department	19 years
5.	Thomas	Sec	Teaching just music	SP1; Masters	Music teacher	Less than 1 year
6.	Zak	Sec	Teaching other subjects	SP2	Music teacher	10 years
7.	Wee*	Pri	Teaching other subjects; Teaching just music	Converted from SP3 to SP1; Adv Dip	Subject Head	18 years
8.	Dylan	Sec	Teaching other subjects	SP1; Bachelor Music	Music teacher	3 years
9.	Shing	Pri	Teaching other subjects	SP3 (just converted from full-load music teacher to generalist music teacher)	Music coordinator	7 years
10.	Joan	Sec	Teaching just music	SP1; Music degree	Music coordinator	1.5 years
11.	Cassie*	Pri	Teaching other subjects; Teaching just music	Converted from SP3 to SP1; Adv Dip	Senior Teacher (Music)	16 years
12.	Chang	Sec	Teaching other subjects	Not Applicable	Head of Department	8 years (but only taught 2 years of music)

*Wee and Cassie belong to the same school. The rest of the participants are from different schools in Singapore.

3.3.2   Narrative Research

In the first phase, the qualitative study began with an inquiry into the lived experiences of the above 12 music teachers as told through their interviews and shared through other artefacts (e.g. portfolio, videos of their students' work) and platforms (e.g. meetings with other teachers, lessons where I observed). Stories and biographies have been acknowledged as powerful tools to make sense of the human experience (e.g. Ellis, 2004; Pitts, 2012; Smilde, 2009a, 2009b). Narrative stories tell of individual experiences, identities of individuals, and how they see themselves (Creswell, 2013, p. 72-73). Narrative research is used to study the participant stories in terms of their lived experiences, their time (past, present, future), their personal knowledge or biography (that is simultaneously individual, social, cultural and personally historical), and their reflection and deliberation (looking back and looking forward) which were elements laid out by Clandinin and Connelley (1989) for narrative inquiry and of which they drew from Dewey. Further to these elements, the techniques of Interpretative Phenomenological Analysis (IPA) were also adapted to investigate how participants made sense of their experiences (Smith, Flowers, & Lakin, 2009). IPA allows for a development of a psychologically relevant account of the participants' engagement with his/her environment. As IPA provides understanding of psychological and social processes, it supported the narrative research process in this study.

3.3.3   Turning Points and Rivers of Experience

The interviews with the 12 participants focused on their turning points in their lives which they perceived to be most impactful to their music teacher identities. Turning points, which are significant episodes or events in one's life, have been included as part of studies relating to personal identity (e.g. Cappeliez, Beaupré, & Robitaille, 2008; McLean & Pratt, 2006). Reflecting upon and describing a turning point in one's life, provides an opportunity for meaning-making, re-evaluation of one's values, and negotiation of one's identity. Even if these memories are not accurate, they are more important than the actual past event because the narratives rather than the experience itself are what provide understanding to the experience (Bruner, 2004).

Since the focus of the interviews was to uncover the most significant turning points, *River of Experience* or 'career snake' (Denicolo & Pope, 1990; Pope & Denicolo, 1993) was used as a semi-structured interview tool to encourage participants to reflect on each 'turn' of their life experiences and their own development. River of Experience has been used to investigate music teachers' live histories (Baker, 2005a, 2005b) and used as a biographical approach for adult learning and teachers' reflective practice (Denicolo & Pope, 1990). The use of Rivers of Experience is also consistent with the aims of IPA research which is to engage participants with reflections on the significance of major experiences in their lives (Smith, Flowers, & Larkin, 2009, p. 8-9). It has also been used in combination with IPA (Taylor, A., 2011, 2015) because it 'enables participants to act as co-researchers determining the course of their interviews democratically' (Taylor, A., 2015, p. 440). I find that it complemented IPA since it makes visible the sense-making process by participants of their experiences, as well as enables

the researcher to triangulate these drawings with participants through conversations, and hence helps the researcher better interpret the sense-making.

3.3.4   Data Collection – Interviews, Artefacts and Other Platforms

The key mode of data collection was through the interviews although these interviews were also supported by other data collection such as the artefacts which were shared with me by the participants. In general, the interviews started with some demographic questions to ask participants about their musical background, years of teaching experience, and what they taught. Participants were then asked to draw their River of Experiences which reflected their turning points or encounter(s) in their life that had impacted most on the way they thought about teaching-learning. After they drew their Rivers of Experience, I asked them to take me through their maps. I found myself asking questions based on participants' responses which were raised to probe for deeper reflections, to probe participants to consider other experiences or to draw links between those experiences with current experiences as a teacher. The interview questions also explored the biography-identity-agency connection and facets of the self as they are regarded as part of the whole identity of music teachers as described in Chapter 2. For example,

What's the greatest impact they have on you as a music teacher? [Evaluative]

There are a lot of formal experiences. Are there more informal side that you feel was really significant as well? [Comparative]

Is there anything from that experience that you think was really useful for you now? [Drawing to the present]

How do you describe your personal beliefs? Or what do you feel strongly about in music teaching, what do you think it should be like? Or, so if we sum up what your belief about music education is, what would it be? [Summative]

Where do you feel your agency lies in so far? Or do you feel that you are able to change things? [Evaluative]

Is there a particular lesson that you feel was really good, you really like it very much. Tell me more? [Narrative]

Is there anything else you want to tell me?

The responses from the interviews were audio-recorded and transcribed. Some participants were interviewed more than once. Some were also observed in their classroom contexts to shed light on their descriptions of their practices and the broader contexts of their professional lives. Their posts and comments in professional forums and Facebook groups were also considered as these gave me a deeper understanding of their thoughts, their feelings, and who they were. A few of them offered me additional materials of themselves so that I could understand their work. Details of the data collected from each participant are in the table below.

Table 3-2: Data Collection from Phase 1 Participants

		Data collected
1.	Bess	Interview (1h 35 min); River of Experience; Sharing at conference
2.	Pal	2 interviews (total 2h 25 min); River of Experience; Portfolio for Senior Teacher submission; Emails and Videos of students' works
3.	Jam	Interview (1h 20 min); River of Experience; Sharing with music coordinators (20 min)
4.	Ren	2 Interviews (total 2h 30 min); River of Experience; Sharing with music coordinators (25 min); previous published article on Ren; Whatsapp correspondences; written reflections
5.	Thomas	Interview (1h 10 min); River of Experience; FaceBook posts
6.	Zak	Interview (1h 35 min); Emails; Lesson Observation; FaceBook posts
7.	Wee	Interview (1h 15 min); River of Experience; Email
8.	Dylan	2 Interviews (total 1h 50min); River of Experience; Whatsapp correspondences; written reflections
9.	Shing	Interview (1h 5 min); River of Experience; FaceBook Posts, Whatsapp correspondences
10.	Joan	Interview (1h 25 min); River of Experience
11.	Cassie	Interview (1h 10 min); River of Experience
12.	Chang	Interview (1h 40 min); Sharing with music coordinators (20 min)

3.3.5 Analysis

All the interviews were transcribed. As I transcribed, I put in brackets, my own interpretations and reflections of what was being said. These were revisited later as part of my conscious attempt to empathise with the participants' sharing, insofar as to avoid having my biasness exclude any data in the process, and to appreciate from participants' lens, the meanings that their experiences held for them. For example, I was initially uncomfortable with one of the participant's slightly negative perspective of self-directed learning but I sought to understand how and why he came to develop that view.

The transcripts of the interviews and the other work shared by teachers were then analysed. First, narrative analysis (Riessman, 1993) was applied to each case so that the identity of teachers and the chronological features of the accounts were laid out. Along with the narrative analysis, IPA analysis was applied to each case, with line-by-line coding of the transcript of each participant. This is so that the narrative is not just a description of the participants' experiences but also an interpretation of the experiences from the participant's point of view, and with a focus on the personal meaning-making within their contexts. With narrative analysis and IPA, the individual cases were reconstructed into narratives that relate experiences in chronology. The process gave me a more nuanced understanding of each music teacher's experiences. Direct quotations from teachers were kept as far as possible. In the end, each portrait was focused on answering the research question (RQ1.1):

How does [the participant] make sense of the turning points and areas of development in his/her professional teaching career that are transformative to his/her professional identity and sense of agency as a music teacher?

Next, the write-ups for each participant were then coded both inductively and deductively. The initial themes that I was looking out for were personal identity (personal motivations and emotions, self-concept, self-efficacy, self-view), music identity (identity in music, music in identity), and teacher identity (role identity, skills & competencies, teacher beliefs and knowledge, teaching community) as I wanted to understand how the participants have viewed the different aspects of their identity. I have also coded the write-ups inductively using causation coding (Saldana, 2013, p. 163-75). Causation coding maps a process (e.g. antecedent variable > mediating variable > outcomes) and is used as a heuristic for considering plausible causes of particular outcomes with respect to each participant's beliefs and actions (Saldana, 2013, p. 165). The coding helps to identify the relationship between participants' areas of development and the perceived impact on their identity. Unsurprisingly, the set of codes turned out differently for the different participants. Each case is unique and each teacher's view of his/her own professional identity and agency is contextualised to his/her own view and situation. The thematic analysis of each case was intended to address the next research question (RQ1.2),

How are these areas of development transformative to the professional identity and agency of [the participant]?

In summary, there were two types of write-ups produced for each case. One is a re-constructed narrative on each participant's turning points and areas of development as described in the interview and the River of Experience. The other is a write-up according to themes that describe their professional identity and what created or supported their transformative journey. Both write-ups were then checked with the participants, which was where further meetings or email discussions took place. Their additional comments and input were considered as their write-ups were worked on again. Hence, the final accounts of the participants were the result of the iterative processes of revisiting and co-constructing the write-ups.

Finally, another thematic analysis was conducted again across cases at the final stage of Phase 1 where the codes and themes were developed across participants of different roles with NVivo 11 (QSR International Pty Ltd, 2015). This was essential to seek out the themes that support transformative learning for music teachers collectively which will be discussed in chapter 4. The process was challenging since it turned out that each case had a separate set of codes. I was also concerned about artificially segmenting the identity components which would then divorce them from their contexts and would run counter to the links between biography-identity-agency which underpinned this study. After studying the codes repeatedly, I began to focus on larger patterns, larger issues and perspectives (e.g. pragmatism, spirituality, the notion of 'musician-teacher', influence of relationships, extramusical learnings) which may not necessarily be common across *all* cases. The themes eventually crystallised into seven which would be discussed in the next chapter. Matrix coding query was then conducted through NVivo

to investigate the recurrence of codes across the seven themes to determine the extent to which themes are independent. The findings are presented in Table 4-2 and Figure 4-2 (p. 112-113). The whole analytical process is represented in the diagram below.

Figure 3-1: Qualitative Analysis Process

Interviews and other materials

Analysis of transcriptions
• Narrative analysis
• IPA analysis

Dec 2015 – Dec 2016

1st write-up: Narrative write-up of each case based on RQ1.1
• Thematic analysis of write-up

2nd write-up: Thematic write-up for each case based on RQ1.2

Write-ups sent to participants for checking

Revised write-ups for RQ1.1 and RQ1.2
• Cross-coding of cases

Oct 2016 – Feb 2017

Findings - Themes
• Matrix coding to check for independence of themes

Dec 2016 – Mar 2017

Draft thesis sent to participants for checking

Oct 2017

3.4 Phase 2: Quantitative Study

The purpose of Phase 2 is to provide a quantitative perspective, to see whether the findings in Phase 1 are also observed in a larger group of music teachers, and to allow for inferences and associations to be made between different facets of one's biography-identity-agency. At this point, data on how music teachers perceived their identity, their teaching beliefs, and the ways that their identity was impacted had been revealed through the analysis in Phase 1. What was of interest was to understand the connections between specific types of experiences (from their biography), their perceived abilities and competence (sense of agency) and their identity as music teachers. Hence, the Phase 2 quantitative study was designed with the following research questions:

RQ2.1 How do music teachers perceive:

• The impact of their music experiences [from their biography];

• Their own competence (i.e. music abilities, music teaching abilities) [a part of their sense of agency]; and

• Their identity as music teachers?

RQ2.2 To what extent do teachers' music experiences, perceived music abilities and other non-music development opportunities impact their perceived music teaching abilities, perceived competence, and identity as music teachers?

RQ2.3 How do the above differ with different groups of music teachers?

'Music experiences' refer to teachers' music learning in various formal, informal and non-formal contexts, and types of music experiences such as composition, improvising, performing, listening experiences and exposure to different kinds of music. 'Perceived competence' relates to identity, and it is the 'potential or readiness to handle an area of practice including all the content, situations, problems and challenges involved' (Illeris, 2014, p. 119). It also relates to a part of their sense of agency as it is about their capacity to act. Competence is one of the three psychological needs in the theoretical framework of the self-determination theory (Ryan & Deci, 2000) that relates to a person's motivation. In this study, it is framed as comprising both the confidence in one's underlying music abilities as well as one's music teaching abilities. 'Non-music development' refers to other developmental opportunities such as the experience of teaching approaches, working with other teachers, mentoring of and by other teachers, leading other teachers, taking on new responsibilities and other role identities, and feeling a sense of belonging to the teaching community.

3.4.1 Questionnaire and Participants

Phase 2 was predominantly quantitative but embedded with qualitative data which were collected through an online questionnaire where invitations were sent to 100 schools and which received a response from 193 music teachers of different roles and experiences of which 168 were complete. The questions were guided by the research questions above and was constructed from literature readings and from Phase 1 findings. There were both forced-choice and open-ended questions to allow a range of views to be expressed which was later coded for analysis. It was piloted twice – first on hard copy, and later online to check for validity such as its readability, feasibility, clarity, layout and style. Drawing from the experiences of the first pilot, deliberate effort was made to keep the length of questionnaire manageable for participants to complete within the 15-minute time frame to reduce dropout rates. Open-ended questions were revised to the minimum and left as optional questions so that participants had the choice to continue rather than dropout of the questionnaire. The move was also informed by a literature review conducted by Vicente and Reis (2010) which found that longer questionnaires and open-ended questions have significant effect on dropout rates in web surveys. The questionnaire was also checked to remove sensitive questions and use of specialist terms to enhance its accessibility and reliability. More thought was also put into organising the flow of the questions so that similar items were grouped together, with all the questions positively worded to reduce confusion, to facilitate reading and shorten the response time. Finally, there were five sections in the questionnaire: a) demographics; b) music experience; c) perceived competence (perceived music abilities and music teaching abilities); d) impact of non-music development opportunities; and e) music teacher identity. The complete questionnaire is contained in Appendix A.

The questionnaire was administered online using QuestionPro Survey Software (2017) as it allowed participants to save their responses if they were not able to complete in one seating, and allowed for logic to be applied to the ordering of the questions to enhance the user experience. There was also a mobile version of the questionnaire to increase accessibility. The questionnaire was open between 6 May and 5 June 2017. Invitations were sent to 100

principals, and a total of 193 teachers responded to the questionnaire. The average time participants took to complete the questionnaire was 14 minutes. Of these, 168 responses were complete. Of the participants with completed responses, 60.7% were teaching at the primary level, 39.3% were teaching at the secondary and pre-tertiary levels. In terms of their specialisation to teach music, 70.2% were CS1[4] music teachers, 5.4% were CS2, 9.5% were CS3, and the rest were either not prepared at pre-service education to teach music or were not able to indicate. In terms of their highest music qualifications, 8.3% had masters in music or music education, 39.3% had music bachelor degrees or post-graduate diploma in education for music, 20.8% had diplomas in education, 28.6% had ABRSM or equivalent music certifications, and 3% declared that they were self-taught. In terms of their roles in school, 23.2% were Heads of Department and Subject Heads, 5.4% were senior teachers and lead teachers, 68.4% were music coordinators and teachers. In terms of their years of music teaching experience in schools, 18.5% of respondents had less than three years of experience, 23.8% had three to five years of experience, 23.8% had six to ten years of experience, and 33.9% had more than ten years of experience. In general, the demographics of the participants indicated that the proportions of age and gender were comparable to the total music teacher population except that there were much more respondents from CS1 music teachers, and more secondary music teachers, when compared to the overall music teacher population. The details of the comparison of the demographics are at Appendix B.

3.4.2   Reliability and Validity

The reliability of the questionnaire was tested with Cronbach's alpha for the scaled items in Sections B to D (music experience; perceived competence; and the impact of non-music development opportunities). Section A (demographics) and E (music teacher identity) were not scored for Cronbach's Alpha reliability test since the questions in the sections were not expected to correlate positively. The various subscales scored highly on the reliability coefficient: music experience[5] (N= 17, α = .89); perceived music abilities (N = 11, α = .90); perceived music teaching abilities (N=10, α = .92); and non-music development opportunities (N=16, α = .89). Overall, the questionnaire was highly reliable, N=54, α = .95.

The construct validity of the respective sections in the questionnaire was checked through Exploratory Factor Analysis in IBM SPSS Statistics for Windows, Version 22.0 (IBM Corp, 2013). Three constructs were examined: identity as music teachers; perceived competence; and overall validity.

Identity as Music Teachers

Exploratory Factor Analysis was conducted for items in Section E (music teacher identity) to examine the relationship between the statements for which teachers had to indicate the extent

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[4] As mentioned in Chapter 1, CS or 'Curriculum Studies' refers to the subject that teachers were prepared to teach based on their pre-service qualifications.
[5] These include questions B1s, B3 and B4 (refer to Appendix A).

to which they agreed. The assumptions were tested: KMO read .715 with the significance of .000 indicating that there was adequate sampling for the factor analysis of this component. The scree plot indicated only one-factor loading, and this explained 36.1% of the variance. Using Principal Axis Factoring and Promax rotation, the one-factor solution, with coefficient values less than .4 suppressed, is described in Table 3-3. The details are in Appendix C.

Table 3-3: Factor Loadings for Music Teacher Identity

Items	Factor
E1. When making self-introductions, I am proud to say that I am a music teacher.	.698
E6. I see music teaching as part of my musician identity.	.697
E7. I see my musicianship as part of my music teacher identity.	.633
E5. I see myself as a musician first and a teacher second.	.547
E2. I prefer to introduce myself as a teacher of another subject [reverse scored]	.469
E4. I see myself as a teacher first, and musician second [reverse scored]	.404
E8. I see my teacher identity and musician identity as separate. [reverse scored]	
E3. I am more of an administrator than a music teacher. [reverse scored]	

Note: Items E2, E3, E4 and E8 had been reversed scored since they negatively correlated with the other items.

The findings indicated that the 'music teacher identity' construct in this study is most strongly associated with pride of being a music teacher. This is closely followed by seeing music teaching as part of their musician identity. Seeing one's musicianship as part of one's music teacher identity, and seeing oneself as a musician first also relates to one's music teacher identity. The values of these variables as indicated in Table 3-3 (E1, E6, E7, E5, and reverse of E2 and E4) were aggregated to measure the 'music teacher identity' construct which was later used for regression analysis.

Perceived Competence

Exploratory Factor Analysis was conducted for question items in Section C to determine if the latent factors corresponded to the initial conception of the constructs: perceived music abilities; and perceived music teaching abilities. The assumptions were met as KMO read .921 with a significance of .000 which indicated that there was adequate sampling for the factor analysis.

Since the intention was to understand whether the question items were valid with respect to the two constructs (perceived music abilities and perceived music teaching abilities), two factors were extracted although the initial scree plot indicated only one-factor loading which explained 47.7% of the variance. Using Principal Axis Factoring and Promax rotation, it was found that the items in the two-factor solution corresponded roughly to the survey design: perceived music abilities; and perceived music teaching abilities. When the coefficient values below 0.4 were suppressed, and variables with cross-loadings removed, the two factors could be described below.

- *Factor 1: Perceived music teaching abilities*

  It included all the variables: 'to interest students in music'; 'to facilitate music performance'; 'to facilitate music composition'; 'to plan the music curriculum'; 'to get students to appreciate different types of music'; 'to harness technology to teach music'; 'to facilitate students' music performance beyond their music lesson in class'; 'to prepare students for music competitions'; 'to teach a band/choir/ensemble'; and 'to grow the music culture in the school'.

- *Factor 2: Perceived music abilities*

  It included variables: 'playing on instrument(s)'; 'sight-reading'; 'performing publicly'; 'arranging music'; 'composing music'; 'improvising music'; 'understanding different types of music, styles and genres'; 'performing in an ensemble'; and 'conducting a music group'.

Based on the above results, the construct 'perceived music teaching abilities' was computed by aggregating the values of the variables in Factor 1 for the purpose of regression analysis. The details of the factor loadings are set out in Table 3-4.

Table 3-4: Factor Loadings for Perceived Competence

Items	Perceived Music Teaching Abilities	Perceived Music Abilities
C2e. To get most of my students to appreciate different types of music	.893	
C2a. To interest most of my students in music in general	.839	
C2b. To facilitate students' music performance	.830	
C2j. To grow the music culture in my school	.782	
C2d. To plan the music curriculum	.747	
C2g. To facilitate students' music performance beyond their music lesson in class, e.g. performing at school events	.746	
C2h. To prepare students for music competitions outside of school	.564	
C2c. To facilitate students' music composition	.487	
C2f. To harness technology to teach music	.478	
C2i. To teach a band/choir/ensemble	.450	
C1e. Arranging music		.842
C1f. Composing music		.801
C1d. Performing publicly		.751
C1g. Improvising music		.738
C1b. Playing on instrument(s)		.664
C1i. Performing in an ensemble		.644
C1j. Conducting a music group		.637
C1c. Sight-reading		.491
C1h. Understanding different types of music styles and genres		.416
C1k. Working with pop music repertoire that is familiar to my students		
C1a. Singing		

Overall

Exploratory Factor Analysis was also conducted for all the scaled items in the questionnaire to check the overall validity of the questionnaire. The assumptions were met as KMO registered .851 with significance .000. The scree plot reflected three factors: the first factor 'Perceived Competence' explained 28.6% of the variance; the second factor 'Music Experiences' explained 6.5% of the variance; and the third-factor 'Non-music Development Opportunities' explained 5.9%. Together, they explained 40.9% of the variance. Using Principal Axis Factoring and Promax rotation, the three-factor solution largely corresponded with the design of the questionnaire which had focused on perceived competence, music experiences and opportunities for development. Coefficient values below 0.4 were suppressed, and variables with cross-loadings were removed. The factor loadings were summarised in Appendix C (Table C7). The three validated constructs and their corresponding items were summarised in Table 3-5. In summary, Exploratory Factor Analysis validated the constructs of the questionnaire in examining the areas of teachers' music experience, their perceived competence as music teachers, and non-music development opportunities which impacted their identity as music teachers.

Table 3-5: Validated Constructs and Corresponding Variables in Questionnaire

Music Experiences	Perceived Competence	Non-music development opportunities
• University/college • Private vocal/instrumental tutors • Prof musicians • Community contexts • Religious contexts • On one's own • With friends • Composition experiences • Improvising experiences • Performing experiences • Choir/ ensemble/ orchestra • Listening to or watching music performances • Exposure to diff kinds of music	*Music* • Singing • Playing instruments • Sight-reading • Performing publicly • Arranging music • Composing music • Improvising music • Understanding diff types of music, styles and genres • Performing in ensemble • Conducting a group • Working with pop music repertoire that is familiar to students *Music Teaching* • Interest students in music • Facilitate students' performance • Facilitate students' composition • Plan curriculum • Get students to appreciate diff types of music • Harness technology to teach music • Facilitate music performance beyond class • Prepare students for music competitions • Teach band/ choir/ ensemble • Grow music culture in school	• Learning new teaching approaches • Watching other lessons • Working with students • Positive responses from students • Working with other teachers • Mentoring by other teachers • Mentoring other teachers • Leading other teachers • Support by leaders • Taking on new responsibility • Starting new prog/ syllabus/ CCA (co-curricular activity) • Working with other stakeholders • Feeling a sense of belonging to teaching community

3.4.3   Statistical Analysis

Statistical analysis with inferential statistics using parametric techniques were used to analyse the data according to the research questions as follows.

RQ2.1 How do music teachers perceive the impact of their music experiences, their own competence (i.e. music abilities, music teaching abilities) and their identity as music teachers?

For RQ2.1, a descriptive statistical analysis was conducted to find out if teachers felt a strong presence of music in their lives, their involvement in the types of music activities and other non-music development opportunities in the past year, and the perceived impact of these experiences on a 5-point likert scale. Descriptive statistical analysis was also conducted to find out teachers' perception of their own music and music teaching abilities, and how they rated given statements related to their identity as music teachers. A content analysis was conducted to understand the types of beliefs they hold about music education.

RQ2.2 To what extent do teachers' music experiences, perceived music abilities and other non-music development opportunities impact their perceived music teaching abilities, perceived competence, and identity as music teachers?

Having validated the variables for music teaching abilities, perceived competence, and identity as music teachers through Exploratory Factor Analysis, regression analyses were used to determine the associations between them. Preliminary assumption testing was conducted by checking the histograms, normal probability plot, scatterplot, Durbin-Watson statistic (for stepwise regression) and collinearity statistics in each regression analysis. Simple linear regressions were used to examine the association between the presence of music in teachers' lives and their identity as music teachers, their perceived music teaching abilities and their perceived competence. Several stepwise regressions were used to examine the extent to which teachers' music experiences, perceived music abilities, and other non-music developmental opportunities predicted their perceived music teaching abilities, perceived competence, and identity as music teachers.

c) How do the above differ with different groups of music teachers?

One-way ANOVA was used to compare the means between the reported identities in the different CS groups of teachers. Games-Howell post hoc test was also conducted to find out where the differences were between the identity groups. One-way ANOVA was used to compare the means in music and music teaching abilities between music teachers of different CS, and between primary and secondary music teachers, and across groups of teachers with different lengths of music teaching experiences. One-way ANOVA was also used to compare the differences between specialist and generalist groups. Comparisons between the regression results for the specialist and generalist groups, primary and secondary music teachers, and for groups of teachers with different lengths of music teaching experiences were also conducted.

3.5 Synthesis

An overview of the research questions, data collection tools and analyses that drive Phase 1 and 2 is represented in the diagram below.

Figure 3-2: Overall Research Methods of Phase 1 and 2
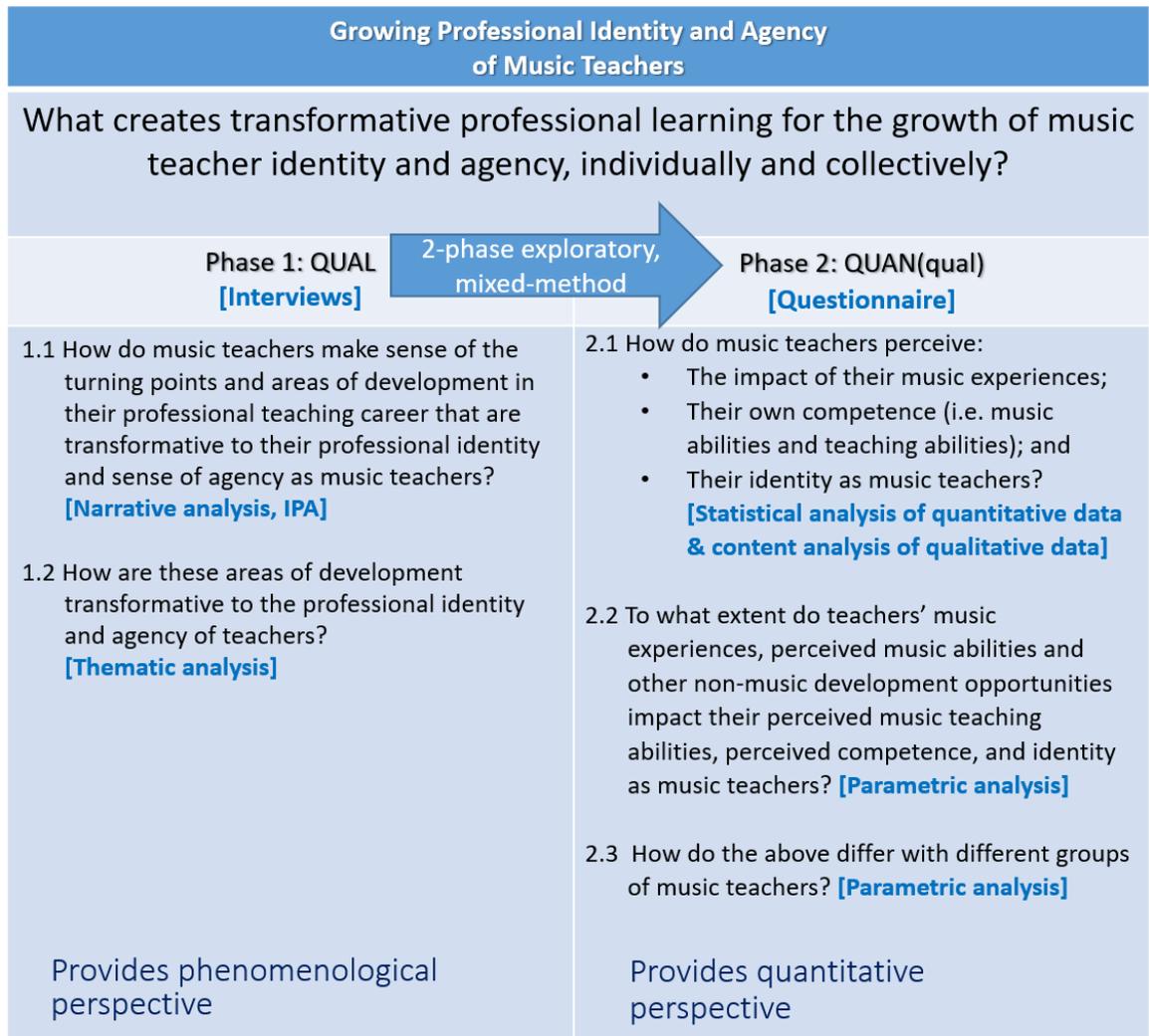
Although there were both qualitative and quantitative dimensions, the overall analysis was driven qualitatively. The findings from Phase 2 were fed into the key thematic findings in Phase 1 to strengthen, question and extend the positions that had been set out through the Phase 1 analysis. The multidimensionality of the research was intended to bring forth a more nuanced understanding of lived experiences, and thus better able to tackle the complexity of professional identity issues which is the topic of this study.

Critics might question the seemingly mixed paradigm (i.e. worldviews, beliefs, values) in mixed method research. However, scholars (Creswell, 2011; Greene & Caracelli, 1997) have suggested that paradigms are not fixed with methods and data collection; they describe rather than prescribe research practice. Besides, multiple paradigms in research have been used since social issues are vastly complex. Hence, this research explores an alternative paradigm that values both ways of knowing – the phenomenological and the quantitative, that is overall driven by a qualitative stance that embraces diverse ways of knowing and expression. The

results are not intended to be generalisable beyond the given context of this study since the data in both phases were captured in specific time and space. In the hands of another researcher and with different sets of participants, and in another time and space, the results might shift. What is of essence, however, are the resulting key themes that provide understanding and insight on the richness of the human experiences, which are likely to have resonance even with other participants in the social world; they are not comprehensive, but they are sufficient to suggest directions for music teacher growth.

3.6 Ethical Considerations

Voluntary informed consent was obtained from all participants before data were collected. Clearance was sought from the Data Administration Centre, Ministry of Education (MOE, Singapore) since data were collected from MOE teachers, as well as from the University. Participants were briefed individually and the purpose of the research, the commitment involved, how the data would be used and how findings might be reported were explained to them. Participants were informed that they could withdraw from the research at any point until the finalisation of the dissertation draft. Fortunately, none of them did. Pseudonyms and fictitious names were used to remove forms of identifiers (e.g. school name) at every stage of the dissertation drafts and the final report. The final report would be shared with Ministry of Education (Singapore) and participants involved in the research.

Recognising that the participants are busy teachers, I minimised the impact on their workload by conducting the interviews at the participants' convenience and at their choice venues. They were informed that their narratives would be reconstructed. Hence, the draft narratives of participants involved in the cases were also sent to the participants for their reading so that they could give input if they wish. For some cases, this resulted in a second interview and second drafts of the narratives. Where there were potential concerns about the threats to confidentiality, this was highlighted to the participants. For example, since Cassie and Wee belonged to the same school, both participants were informed of their mutual participation and their consent sought before their write-ups were made available to each other. When the first draft of the full thesis is completed, the thesis was also sent to each of the participants with their respective references highlighted so that they could choose to read only these segments. The check was done to ensure that participants were comfortable with the written parts, and to ensure the quality of the research.

Most participants from the first phase experienced strong emotions when they recounted turning points in their lives, which were mostly positive. They had a choice to reveal what they were comfortable to share. I tried to apply 'bracketing' which was to suspend judgement, so as to respect their views and be mindful of my own prejudices and lenses. In the second phase, I became more aware of the impact the questionnaire had on participants. Being mindful that the questionnaire would also be completed by generalist music teachers, more options were included in several questions so that participants did not feel that they had to check 'not applicable' or 'none', and to feel more included when a wider range of responses was allowed. It dawned on me that the questionnaire afforded participants an opportunity to reflect on their development and identity as music teachers. One participant seemed so moved by the

process that she arranged to meet up with me to discuss her development as a music teacher. All information was kept confidential and anonymous so that there was no risk of embarrassment.

3.7 Concluding Remarks

With the above theoretical frame, the research explores an alternative research paradigm that values both ways of knowing – the phenomenological and the quantitative – that is overall driven by a qualitative stance that embraces diverse ways of knowing and expression. It uses a two-phase exploratory, mixed method design (Creswell & Clark, 2011), starting with a qualitative study of 12 music teachers to probe and explore their biographies and turning points in their development using Rivers of Experience. The second phase is a quantitative study to observe inferences and associations between different facets of one's biography-identity-agency in the 168 complete responses. The findings from the second phase were fed into the key thematic findings of the first phase to extend the analysis. The multidimensionality of the research intended to bring about a more nuanced understanding of the lived experiences of music teachers and to tackle the complexity of the issues in this study. The findings for the different phases of the research are presented in Chapter 4 and 5 respectively. They are synthesised and presented in Chapter 6.

4. Findings from a Phenomenological Perspective

4.1 Introduction

The purpose of the first phase of the study is to understand how music teachers make sense of the turning points and areas of development in their professional teaching career that are transformative to their professional identity and sense of agency as music teachers. It also seeks to understand how these areas of development are transformative to the professional identity and agency of music teachers.

Primarily, the first phase examined the lived experiences of music teachers from a phenomenological perspective through narrative research that employs the techniques of Interpretive Phenomenological Analysis (IPA). Taking cognisance of the theoretical underpinnings laid out in Chapter 2, it examines how transformative learning takes place by studying the Rivers of Experience and the narratives of 12 participants. As mentioned previously, participants were first asked to draw their River of Experience indicating all the milestones and turning points in their lives which they felt contributed to who they were as music teachers. Thereafter, the transcripts of these interviews, together with other materials such as transcripts of their sharing with other teachers at other platforms, went through narrative analysis to establish the identities of the participants and the chronology of their events. Along with the narrative analysis, IPA analysis was applied to each case so that the narrative is not just a description of the participants' experiences but also an interpretation of the experiences from the participants' point of view. The narratives then went through thematic analysis to discover common themes that supported participants' transformative learning, which is the next stage in IPA. These write-ups were checked and revised with the participants to ensure their validity. Finally, the revised write-ups were re-coded across the cases, and common themes across the cases established. Each theme was compared with the literature review and checked for their independence through matrix coding in NVivo.

This chapter first provides a brief account of how the participants perceive their identity as music teachers. Although certain quantitative details are reported, these quantities serve to describe the extent of commonalities within these participants. The chapter then discusses each theme that creates transformative learning experiences of the participating music teachers, citing excerpts of the teachers' narratives to illustrate the nuances of their respective lived experiences. After which, the chapter discusses the themes collectively and how they contribute to music teacher growth. Quantitative details are again provided here to illustrate the prevalence of the themes amongst the 12 participants, and to discuss the independence of the themes in this context. Finally, the chapter discusses the formal interventions that have also contributed to the teachers' identity development. The discussion in this chapter is posited to present the phenomenological perspective that arose from the qualitative study involving narrative analysis, IPA and thematic analysis. Although some quantities are reported, they are intended to add to the richness of the qualitative understanding of the phenomenon and certainly not intended for any generalisation of the lived experiences and identity of music teachers.

4.2 Identity as Music Teachers

The literature review in chapters 1 and 2 have highlighted that the music teacher identity comprises both the musician identity and teacher identity, as well as the whole being of music teachers with its multi-facets of the self. For the Phase 1 case participants, findings of their sense of identity as music teachers are described below.

4.2.1   Musician Identity

All the participants interviewed expressed thoughts about their musician identity. The most frequent descriptions used were 'musician', 'music performer', 'leader', 'coordinator', 'mentor', 'music specialist', and 'music administrator'. There were also a few descriptions used such as 'music person', 'band teacher', 'choral teacher' or 'ensemble teacher'. It was interesting to me that participants who identified themselves as 'music specialists' were the ones who converted from generalist to specialist teachers. They seem to feel their identity as music specialists more strongly compared to teachers who started out as specialist music teachers. It showed that the sense of identity is a relative concept which is hinged on their role, deployment, and experiences.

Participants were passionate when they spoke about how music touched them. They were mostly impacted by performing experiences, playing in an ensemble and by participating in a music co-curricular activity when they were in school. Some of them also spoke about being influenced by a music community, being exposed to a larger world of music through their tertiary music education, through informal and non-formal contexts of music learning, and opportunities to learn from established musicians. Of the participants, nine of them described varied music experiences that included playing different instruments, playing in different genres and music traditions, which suggested a broader musical identity they embraced. A few of them expressed the impact of a broadened musical identity on their music teacher identity. For example, Bess felt that her openness to different kinds of music, which was developed from her degree studies, helped her value and to provide opportunities for improvisation and manipulation of sounds in her teaching. Although all the participants' formal music education were in the Western classical genre, nine of them reported that they were able to identify with other types of music due to their informal learning experiences and other forms of involvement with music.

Of the 12 participants, five of them spoke about the strong presence of music in their lives and were still performing actively outside of school. Two of them who were CS1 music teachers described a close association between music-making and their personal lives, and hence the role of music in developing their identities. For example, for Ren, he felt that 'singing is about living a life' and how a person lives his or her life is 'reflected in the voice'. For Dylan, there is a need for music to express his creative identity. It was interesting that despite the strong presence of music, one of the CS3 music teachers, Shing, preferred to be a generalist music teacher, and another teacher, Chang, preferred not to teach music in a classroom context as she was never prepared at pre-service education to be a music teacher. It suggests that pre-service education was regarded significantly by music teachers in affirming or denying their identities as classroom music teachers. Conversely, not all specialist music teachers felt a strong presence of music in their lives. For example, a senior teacher, Bess, was more excited

about music pedagogy instead as revealed in her narrative. It suggests that the impact of music may not always be felt very strongly by music teachers in the course of their music teaching careers, as other facets of their self may take over at different points in their lives.

Five of the participants described earlier experiences as students contributing their musical selves in helping others which might have played a part in their growth into music teachers. For example, for Jam, she had enjoyed teaching her peers when she was a Band student in school, and she attributed that experience to her decision to become a teacher. Cassie, too, when she became a drum majorette at secondary school, which involved teaching younger members to play the flute and conducting the band when the instructor was not around, described that experience as a 'turning point', realising that she could do something with music. It suggests that the sense of being able to contribute musically, a sense of self-efficacy in their musical abilities, was a part of achieving a greater sense of self-determination, which the participants wish to continue in their lives. One of the participants Dylan, who was a student conductor, and who experienced shaping musical performances with his peers, described a process, now as a teacher, of creating a shared musical identity with his students. He felt that his musical self also grew with others and with teaching, such as when developing a greater understanding of the repertoire introduced by his students.

4.2.2   Teacher Identity

Participants tended to identify themselves according to the students they teach, the music syllabus they teach, and their designated roles they take on in the context of their school. When teachers spoke about their skills and competencies in light of the turning points in their careers, there was a range of competencies that go beyond music-related and teaching-related competencies. These include a disposition to change, a disposition of reflective practice, greater exposure to the arts, advocacy, technological skills, an orientation to processes, and research skills. A lack of certain skills and competencies were also mentioned as threats to their identities as music teachers. These include a lack of musical knowledge, lack of confidence in technological skills, curriculum planning competencies, lack of classroom management abilities, and formal preparation to teach music. Hence, the professional knowledge of teachers is necessarily broad and contextual, and linked to teachers' self-efficacy and role identities.

An examination of the teacher beliefs in the participants found six different views – aesthetic, ethical, utilitarian, pedagogical, political, and humanistic views. Teachers articulating the aesthetic view believes in the aesthetic value of music. The ethical view includes believing in being inclusive, respecting perspectives, giving care to students, and having an openness to different kinds of music. The utilitarian view is a belief in music for development of soft skills and the character development in students. The pedagogical view involves taking perspectives to learning and musical development in students. The political view includes issues on teacher specialisation for music education, or for specific levels of students. The humanistic views believe in empowering students, growing student identity, partnering with students in their learning and valuing of the music which students enjoy. Teachers could embrace several of the different views at once. Nevertheless, these were the views articulated through the

conversations. All of these views relate to student development, demonstrating how teachers have their students as their foremost concern in their teaching beliefs.

4.2.3   Musician-Teacher Identity

As with the tensions we saw earlier in the literature review on music teacher identity in chapter 1, it was less straightforward as to how teachers saw their teacher identity vis-à-vis their musician identity. Most teachers perceive a certain hierarchy in their identity, such as being a teacher first, then a musician. In fact, all the primary music teachers in Phase 1 identified themselves as teachers first, which might be due to their closer interaction with younger children, and which would resonate with Bullough and Pinnegar's (2009) assertion that teachers' foremost concern was in their relationship with students rather than in their disciplinary knowledge. Similarly, all the senior teachers identified themselves as teachers first, but there were more varied identities amongst the other music teachers, heads of department and subject heads. Those who saw their teacher identity as a subset of their musician identity tended to be highly competent and confident about their musicianship, and who were still involved in music-making and performing activities outside of school, or who chose to become a music teacher because of their deep passion for music in the first instance.

Seeing themselves as a music performer or musician has an impact on teachers' music teaching practices. For example, although Shing was a CS3 music teacher, her sense of identity as a performer afforded her a larger influence in getting her students to perform as she felt she understood the challenges and emotions her young students face having gone through these herself. Similarly, for Chang, who was never prepared at pre-service education to be a music teacher, her identity as a performer allowed her to be involved in music performances, whether as a performer, music leader or as an administrator, and to enable her students to grow as performers. For Joan, as a beginning teacher, began to develop more confidence in teaching when she learned to see herself as a 'music person' to facilitate music to take place in the school and to nurture talents rather than to teach. Thus, she moved away from her initial idea of what a music teacher ought to be. She grew into her role as a music teacher when she began to see her role as music teacher larger than teaching the subject, to building the music culture in her school.

Both the teacher identity and musician identity were critical to the sense of agency of music teachers. Where one was lacking, there were self-doubts and a lack of self-efficacy. For example, there were moments in the teachers' biography when they felt they lacked a sense of identity as music teachers. These were moments when the teachers were tasked to teach music although they were not prepared at pre-service education to teach music. On the other hand, the lack of a musician identity and a sense of currency with the music scene or as a music practitioner might also hinder a sense of agency as a music teacher. One senior teacher felt that it was challenging for her to reach out to her students because although she understood popular music 'academically' rather than as a practitioner; it was unlike younger teachers where popular music was very much part of their lives.

4.2.4   Facets of Personal Self

The cases revealed a range of motivations that provided emotional drive to the participants' work. They could be motivated by their own goals to become a specialist music teacher, to take on responsibilities, to enhance their music programmes, to experience good lessons with students, to be loved and respected by students, to be affirmed by others, and to contribute to the community. The motivations are also contextual. For example, one of the teachers Chang did not feel the motivation to teach general music in a class in the context of her school, but that did not apply to teaching music in another context.

There is also a range of areas that teachers might feel a sense of self-efficacy for and unsurprisingly, these vary with different teachers. These include music abilities such as playing by ear, sight-reading, appreciating different kinds of music, arranging music, collaborating with others in performing, composing, conducting, improvising, performing, starting a music group, working with popular repertoire familiar to students, and music-making outside of school. They also include teaching abilities such as influencing students' music learning outside the general music, harnessing technology, curriculum planning, adapting materials, facilitating students' performance, and working with music co-curricular groups.

As with motivation, the extent that teachers feel a sense of self-efficacy in music teaching is also contextual. For example, Ren shared how he felt a sense of self-efficacy in conducting student-centric music lessons, but he also acknowledged not being able to do so all the time, 'being aware of it is one thing, practising it is another, and be able to do it all the time is yet another. It is like a whole continuum of change'. Self-efficacy also reflects an internal belief about oneself and does not necessarily depend on the extent of their actual experiences. For example, some of the participants who were early in their careers demonstrated self-efficacy to lead others regardless of the extent of teaching experience they had.

When self-efficacy as a musician is compared against self-efficacy in music teaching, four of the participants who felt a sense of self-efficacy as a musician also felt a sense of self-efficacy in influencing music learning outside the general music. However, participants who felt a sense of self-efficacy in starting and using technology to teach music, and teachers who felt a sense of self-efficacy in curriculum planning did not necessarily have self-efficacy in their musicianship. The connections between these self-perceived abilities were investigated with a larger sample size in Phase 2 and are reported in Chapter 5.

Unsurprisingly, there was also a range of self-concepts amongst the participants. Most of them were confident in music. One was bothered about being a CS2 music teacher and not being a CS1 music teacher. Amongst participants, possible selves to be specialists or to teach a certain music syllabus were what drove some of them to develop themselves.

4.1 Theme 1 – Personal Identity

The first theme that was found to influence or impede the transformative learning of music teachers is their personal identity. Earlier, literature identified transformative learning experiences as those that impact the identity (Illeris, 2014). Literature also found that music teacher identity is linked with one's biography and sense of agency. Literature has also

discussed music teacher identity in terms of the musician identity and teacher identity, and the findings of the participants' identity as music teachers affirmed this. Also, the findings above have also affirmed that other facets of one's self contribute to one's identity as music teachers. Further findings reveal that aspects of the personal identity can create or support transformative learning experiences. For example, transformative learning could occur with an encounter with experiences that disrupt one's beliefs and self-concept, an event which instigates an envisioning of one's possible self, an integration of one's musical self with one's teaching self, or other non-music personal encounters in one's biography. In a way, it resonates with the notion that learning is life as discussed in chapters 1 and 2. It also resonates with the literature on the need to value the personal in teachers' professional learning (Hargreaves, E., & Preece, 2014) mentioned in chapter 1. Here are some sub-themes which emerged.

4.1.1 Disrupting the Personal Self

A good place to start is a story from a participant Ren who describes one of the turning points in his life that impacted his music teacher identity,

> I met this voice teacher, who is a very famous teacher. … He is a no-nonsense person. He is a modern century authoritarian teacher. Authoritarian! So one day, at the end of the lesson, he said, "you know, either you stop pretending, or you get out of my studio". So, it's a threat. It's really a threat. Because if I go, I have no more scholarship. He is now threatening me. Angry, but then have to accept. So, I learned to accept his way. It's an important lesson because I have to learn to be humble to submit to him. The words he used on me is that "you need to learn to submit to me". Until that age, never a person USED that word on me. The word has a very strong impact on me. Why must I submit to you? I'm not a particularly religious person. A religious person will submit to God. You know? But he is a man!

> Still. To this day. The word 'submit' has a strong impact on me because I felt that some of these things that happened in the later part of my life are because I didn't submit. That's why the lesson keeps recurring. That means, for example, if I am not humble enough, the lesson will keep recurring until I learn to be humble, learn to be willing to be humble. Because otherwise, the lesson will come back in different form or guises to teach me to be humble. And I am always stuck into this part of the problem until I really change. So, his impact is also about the way I live my life. Ya, the way I live my life. Yes, the way I live my life. And to believe that change is necessary. Change is unavoidable. (personal communication, 16.06.2016)

In the lens of transformative learning and emancipatory learning, this story seemed contrary to the values propagated in these theories. It might even have been deemed to be regressive transformation. Earlier in Chapters 1 and 2, the ethical dimension of learning was visited. For example, Regelski (2012a, 2012b) questions the practice of 'musicianists' who place musical values and their own musical interests before their students' needs. We are also

reminded by Elliott and Silverman (2014) that 'music education can humanize [sic], but it can also dehumanize [sic]'. This example would, therefore, seem a typical example of a 'musicianist' who denies his or her students of their identity and voice.

In chapter 1, it was also suggested that a negative experience might not always lead to negative consequences and outcomes or regressive learning experiences since this experience could open one up to questions, which in return develop a capacity for new experiences, and therefore new learning (Gadamer, 2004 [1960]). Indeed, initially, Ren felt that his autonomy was violated when his teacher forced him to 'submit' to him. The unwelcomed experience snapped him out of his comfort zone which forced him to decide if he should indeed submit to his teacher's teachings. He did not feel he had a choice, but he began to give his attention to embrace the new practice, withheld his own judgements, and in so doing, grew to appreciate what his teacher was trying to teach him. Essentially, the experience taught him humility. The initial confrontation jolted him out of his egotistical self which eventually led to what he felt was a positive impact on his attitude and learning perspective. He experienced a transformation that was to take place after that in his life. The impact of his voice teacher went beyond just learning about singing. In fact, it was not his voice teacher's pedagogy as much as his voice teacher's philosophy about singing, attitude and authoritarian demands that were impactful. If he had fought and resisted his teacher, he would not have experienced the transformation he said he felt. But because he traversed his ego and set his mind and heart to emulate his teacher through observation and practising, without judging and evaluating, he was able to experience and appreciate the need for humility in learning, which then allowed him to develop an identity or disposition to learn. He now relates learning to living his life, which resonates with the biographical learning and lifelong learning theory discussed in Chapter 1.

The above is an example in which the learning is not actively sought, but experienced in a more passive, receptive sense. In examining German philosophies of learning, English (2012) states that 'the fact that we are receptive and not just active as human beings make our experiences unavoidably discontinuous and in this sense negative.' (p. 210). This negativity and discontinuity in learning refer to the breaks and gaps in our experience that leads us to question and in a sense struggle within ourselves. This negativity and discontinuity are what are recognised as transformative learning processes unlike more 'additive learning process' (p. 210). In another sense, the receptive stance might also remind us of self-actualisation (Maslow, 1962) where self-actualising people engage in the B-cognition (Being cognition) which is more passive and receptive than active. Maslow likened this to the Taoist conception of 'let be', a sense of being 'humble before the experience, non-interfering, receiving rather than taking' which is 'passive rather than active, selfless rather than egocentric, dreamy rather than vigilant, patient rather than impatient … surrendering and submitting to the experience' (p. 81). Maslow also likened this to being a good listener who is in the receiving mode rather than in a sense making mode, to hear what is said rather than what he expects to hear.

Such an experience describes an attitude, which runs contrary to attitudes that rebel against oppression. Paradoxically, it is the passive awareness and being that Ren found to have liberated him. We see that the initial impact on one's values was discomforting and might be

one of shock. It could be felt as negative, but it could also create a transformative effect which is felt much later after the experience, and even sustained through life as it restructures one's outlook and opens new possibilities for learning experiences.

4.1.2   Pursuing a Possible Self

On the other hand, an active pursuit of one's possible self has also led to transformative learning. The narratives of Bess, Wee and Cassie reveal that the future views of themselves as specialist teachers was what drove them to convert from generalist to specialist music teachers. For example, Bess pursued a music education degree so that she could change from being a primary school teacher to a secondary school music teacher. When she returned, she found herself, instead, teaching two subjects at a secondary school. She then worked towards being a specialist music teacher so that she taught only music. She actively recruited students so that there were sufficient students to start another music programme which she could teach and so that she could have sufficient teaching periods to switch to a full teaching load of music in the school. The transformation to become a specialist music teacher at the secondary level took her several years, but her motivation was sustained through that view of her own possible self.

4.1.3   Nourishing and Integrating the Musical Self

It was not surprising that a strong musician identity was what kept some of the participants such as Ren and Dylan, who were still actively performing publicly, interested and renewed as music teachers. The musician identity needed to be nourished because otherwise the music teacher might feel depleted in his or her day-to-day work with students. This could be seen in Chang's example where she gives much of her performing self to her students' growth, realising the importance and the value of performing activities for students, and she saw her purpose as,

> I want to see students enjoying it. As in not just enjoying it superficially but have it touched somewhere deeper within them. (personal communication, 29.11.2016)

Hence, Chang played an instrumental role in organising a school-wide music performance event where the entire cohort of students performed to parents and other students. She believed in the value of such an experience and spoke passionately about the event and the benefit she saw for her students. However, on the other hand, having experienced quality performances as a musician herself, she felt drained by the lack of quality performances from students. She felt that working with students took a toll on her musical self, and made it unsustainable for her to continue as a music teacher.

> I do dry out also because students are not so technically adept, right? Then, the ability to hit that magic moment is really, very, very rare, if not, quite non-existent. And I realised, that's where it gets very tiring to stay in this kind of school for very, very long. I mean, I do get some satisfaction to see them grow as persons, seeing them enjoy themselves, learn something out of it. But where the magic moment is … those moments are rare, very, very rare. That makes it very tiring to stay in this place for a very long time. That's why I have to find my

own means outside. If I don't get my own means outside, I think I will go crazy (personal communication, 29.11.2016).

The narrative suggested that music teachers needed to continually nourish their musical selves, and integrate or balance their musical selves and teaching selves. Otherwise, their musical selves alone might create another need in them that works contrary to their vocation as teachers.

4.1.4   Drawing from Biographical Self

If learning is life, and one's biography is one's learning, then there are rich repositories of experiences that could be drawn upon, even if they might appear not to relate to music or teaching. This has been observed in several case studies. The following is one example where Ren was given an opportunity to reflect and have a dialogue with himself which was to become life transformative and which also touched his aesthetic senses. Ren had experienced a refreshing learning protocol at a tertiary level which required him to connect with his inner self and transform his self-concept, and which continued to affect him for many years into his career.

> In that particular course, I remembered the instructor asked us, "close your eyes and visualise". And then when we opened our eyes, we just write down whatever we visualised. There's a non-structured journal writing for five minutes. For the first time in my life, I had to force myself to articulate my inner thoughts. This one is just like you go in, and try to find a space in yourself, and create a space for yourself so that you learn to live with yourself, to develop a relationship with yourself, and to heighten awareness of yourself. So, although this particular course is non-examinable, I think through all the years, this particular course benefited me the most. That was quite life changing for me.

> It was life changing in a sense because it opened my eyes. I never thought of myself as a creative person in the first place. I was already 25 years old at that point! I never thought of myself as a creative person. … Even as a musician, I never thought of myself as a creative person. I thought of myself as a studious, very obedient, very methodical person, very analytical but the word creative or innovative never came into the picture, until that course. And that course, I will have to tell you that it was the most unchallenging course because there's no homework, no requirements, but if you were to ask me, which course I benefited the most, it was that one. Not those that I have to write long essays, but that one (personal communication, 16.06.2016).

Ren's account above reiterates that impactful courses to one's identity need not be challenging intellectually or cognitively. An experience like the above which required Ren to connect with his inner self became a powerful one that transformed his self-concept.

Another example drew from a participant's other passion. For example, in Pal's case, his experiences and passion for technology became integrated into his music teaching

practices, such as his use of recording tools to record his music lessons and reflect upon them. It was not just using these tools to support his learning, but also his passion for technology that allowed his own teacher self to be constantly renewed. First, feeling a sense of contribution even as a beginning teacher then when he could use his technology skills to 'value-add' to his choir (personal communication, 08/09/2016), and later on, inspiring students in songwriting through his digital music programme which led to students performing their original number at a public library as part of the Singapore Youth Festival celebrations (personal communication, 13/09/2016). Second, his passion for technology created in him, a sense of purpose to re-examine his digital music curriculum to engage his students from Primary 1 to 6, many of whom he felt were from underprivileged backgrounds who had no other private formal music lessons. He found that the digital music affordances 'kind of democratises your music-makiing capabilities', and gives access to students to 'make good music'. The integration of his passion for technology into his music teaching practice helped him achieve his beliefs as a music teacher which was to make music learning more inclusive for his students.

Similarly, for teachers who were prepared to teach other subjects besides music, there was also much they could draw from the other disciplines to inform their teaching which also shaped their identities as music teachers. Thomas felt his pedagogical learning from his second curriculum studies at pre-service preparation, which was English, was useful in informing his teaching abilities. Ren appreciated his second curriculum studies at pre-service education as he saw that the processes and skills he learnt such as people relationship and career counselling became useful for him in his role as a teacher. The emphasis on processes and strategies provided him with the practical know-how to handle student development which he saw to be an essential part of his role identity as a teacher.

> They (The faculty teaching Pastoral Care and Career Guidance) don't talk about KPIs (Key Performance Indicators). They talked about frameworks; they talked about strategies. So, I got introduced to different kinds of strategies, for example, transactional analysis, which is about building people relationship. Talked about the importance of career counselling, all these different things, I think, proved to be helpful to me when I later became a teacher in the schools because I was equipped with those skills which I felt that most teachers should need (personal communication, 16.06.2016).

Therefore, having other passions in their lives and their other experiences all contribute to enriching their identity as music teachers, and these provide abundant resources from which the music teacher could draw to achieve their vocation and mission as music teachers.

4.2 Theme 2 – Activist Identity

The second theme refers to an activist identity that could trigger action and support agency on the part of the teacher. I use the term 'activist identity' to describe this agentic self which is internally driven and intrinsically motivated, perhaps by the need to exercise one's autonomy and to feel competent. This draws from the term 'activist' teacher profession (Sachs, 2003) which describes an internally driven rather than externally imposed set of standards or

regulatory framework that promotes a view of what it means to be a teacher. In line with the notion that adults are activists and agentic, there is a 'readiness to learn' (Knowles, 1973) because adult learners 'are ready to learn those things they "need"' (p. 46-7), and the 'desire to change' (Taylor & Cranton, 2013, p. 41).

It seems that the activist identity was induced when teachers were in transitory situations, such as getting into a new role identity, growing into the next phase of one's career, or enlarging one's programme in a new capacity. This may be supported by learning theories that have already drawn connections between learning and action (Heller, 1984/2016; Jarvis, 1992/2012) as seen in Chapter 1. It can also be explained in the interaction with the emotional self in accordance with the *affect control theory* (Heise, 1987) as seen in Chapter 2 which suggests that when events disturb one's fundamental sentiment associated with one's identity, one acts to create new events to transit and return to the fundamental sentiments. In stress research, Kiecolt (1994) has suggested that life events can lead to a decision to change oneself motivated by cognitive and emotional needs. Therefore, transitory situations and contexts could induce the activist identity to effect self-change and hence transformative learning.

4.2.1 Being and Becoming

First, multiple role-identities that teachers take on might sometimes trigger transformative learning and support one's agency as a music teacher. This was seen in several cases. For example, Cassie related that having children of her own, or becoming a mother, helped her see her students like her own children. Having maternal feelings for them made her more nurturing and patient with younger students. In Pal's case, being the Consortium in-charge of Programme for Active Learning (PAL),[6] he felt his influence grew beyond the music classroom when he saw how music literacy could be achieved through the PAL programme. He learned that although there was no intention for music literacy to be taught explicitly in PAL, his experience informed him that music learning could still be experienced by students informally. As a result, he felt his impact, and his sphere of influence as a music educator increased. In Shing's case, although she took on the role of a form teacher and had moved away from teaching a full load of music lessons, she saw for the first time, that she could arrange for her class to put up a music performance. She only felt a greater sense of agency to be able to put up a class music performance when she took on the role of the form teacher because she felt more empowered as a teacher who owned a class. With her form class performing, she began to see interdisciplinary possibilities such as integrating Physical Education and Music. Her new role as a generalist music teacher, paradoxically, supported her agency as a music teacher. In Joan's case, she was in-charge of students who were offering music co-curricular activities, and she had to conduct music lessons to these students outside of her music lessons. She was also in

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[6] The Programme for Active Learning (PAL) is part of the curriculum and offered during time-tabled time in Primary 1 and 2 levels (ages 7-8) in all government schools in Singapore. In PAL, students are exposed to varied learning experiences in four domains: Sports and Games, Outdoor Education, Performing Arts and Visual Arts. Further details are at https://www.schoolbag.sg/story/programme-for-active-learning.

the school's student-leadership committee. These roles allowed her to get to know her students better and it increased her agency as a music teacher. She began to see connections between developing the music culture in her school and developing student leadership in her school, and thus began to plan and facilitate her students to be the organisers of music events.

Second, a change of role identity could trigger an agentic response whether one was prepared for the role or not. For example, several years ago when Wee was told to teach music although she was never prepared to teach music as a teacher, she was initially reluctant. However, she found ways to help herself which then led to her transformative journey to become a specialist music teacher. A mismatch of expectations could also place one in a disconcerting position which forces one to act. For Bess, the expectations of being an examination music teacher threatened her identity as a senior teacher since she began to measure her effectiveness through her students' examination results. However, it triggered a series of actions to help herself cope, such as starting a community of practice with other teachers. She also acknowledged that because she 'plunged into this syllabus', it helped her explore and discover a different type of music and music making demanded of the syllabus. This broader exposure gained through teaching the syllabus also concurrently grew her musical self and her teaching self.

Impending changes in work conditions, such as a posting to another school that would mean a different student profile and a different music curricular, also triggered agentic responses. For Joan, her posting to Woods Secondary to teach general music as a beginning teacher was at first a cultural shock and a sudden realisation that she was the only music teacher and in a very different profile school. She had to work against her personality because she tended not to be comfortable with large numbers of people. However, her self-efficacy grew when she felt that there was support, and felt a sense of being in a community. She began to see herself as a 'music person' rather than her own initial notion of a teacher, and that paradigm shift of how she perceived herself gave her confidence.

While these examples showed that shifts in role identity could give rise to transformative learning, it is worth noting that such changes must in the first instance disrupt or speak to the teacher identity. For example, for Pal, the conversion from a generalist to a specialist music teacher was not as much a turning point as compared to the other experiences he described. Similarly, for Cassie, becoming a Senior Teacher 'wasn't a turning point' since it was not very different from what she had been doing. It appears that the agentic response to changes is only activated if the participants perceive disruptions or impact on their role identities, and if they were emotionally invested.

4.2.2   Owning and Growing

The activist identity is also seen when there is an opportunity to take ownership of tasks and the autonomy to act in accord with one's beliefs, such as through curriculum development or effecting changes in their programmes.

Curriculum development affords an opportunity for the activist identity to be triggered as teachers grow a sense of ownership of their programmes. One example was Jam's experience

with the STOMP programme when she was a student, and then returning to the school as a music teacher developing the programme further with non-formal pedagogy at the start of her career. The development of the programme grew her identity as a music teacher as she became very much associated with the STOMP programme and the non-formal music pedagogy. It also shaped her philosophical view about privileging the music experiences as she developed her curriculum.

> Our STOMP project curriculum was actually pretty strong from the start because my mentor who started this programme did his Master's thesis on the STOMP project. I developed the programme further later ... So, for me, I experienced STOMP project right from the start as a student. My mentor told me I was his second batch of students. That was how new STOMP project was. Then, when I came in as a trainee, he had just finished his thesis, and then I got the newer improved version. Then, when I came in as a permanent teacher, … the STOMP project actually changed quite a bit from sit-down, teacher-talk to a lot of classroom interaction and moving around. So, because of that, there was more time for creation and performance and rehearsal of course. That project kind of put in the element of fun, you know, teaching the same thing just teaching in different way. … So that really kind of like open the huge door to fun and education for me (personal communication, 31.05.2016).

Having a sense of ownership of the programme, Jam continued to grow and make changes to the programme, applying new skills and knowledge she learnt at workshops after that, and developing her signature curriculum.

The activist identity led to transformative learning experiences when the teachers saw through the changes. For example, for Chang, effecting and running the Music Fest was a turning point for her as the experience made her see how music performance could be a community event and helped her achieve goals that went beyond students' music learning. It was a significant high point for her when she was a music teacher. The following were excerpts of what she shared at a meeting with other music teachers,

> So, what is Music Fest? Basically, it started in 2012 … And as for the current model, classes will pair up to put together a mini-concert or showcase. … there are three evenings of different concerts. All students should perform at least once although there were a few dropouts. The good thing is you have three evenings worth of music. And it's open to the school. The audience is staff, students and parents. And we see that the support from the students by now actually come a lot from the upper secondary students who had gone through the experience before. They love it, and they come back to support their juniors. Of course, they took it as a party bonding session with their friends. But they came back every night. We don't have to publicise it to them. They will come back … I think it was very heart-warming actually because I felt that over the years, we have built up an understanding with the students, not to laugh at their

friends on stage, because they all know that it is very scary to do it. So, I think the seniors play a very important role when they come and support their juniors. Because the seniors are the ones that are actually encouraging the students. (sharing, 20.07.2016)

Running the programme required Chang to anticipate issues so that she could ensure a successful event, and to sustain support for future runs. It helped her in her advocacy efforts for music.

> Prepare the students is one thing. Must prepare the audience. Because every student is performing, you cannot guarantee quality. So, you must manage (audience) expectations. But you must actually tell the parents and tell the teachers, … your principal, (that) the quality (might not be) very good but we want to support the students, we want to give them a lot of confidence, we want to make sure that the students enjoy their experience, so you need to buffer that kind of expectation. … And we emailed invitations to parents. ... Email is better than giving a letter because the letter never reaches them. So, we will email the parents, and then we get support from the parents coming in, and then we will announce to the staff, publicise, publicise, and we make the school leaders give an opening address so that they would come. (sharing, 20.07.2016)

It was the Music Fest event that affirmed Chang's beliefs about why and how music performing experiences can impact student development. When she saw individual student successes, it evoked something deeper in her as a music educator, emotionally connecting her to her purpose which could go beyond the call of duty.

> … That boy is actually a special needs boy. He was trying to play a song by Bruno Mars. So, he had a sheet of paper with the letters of the notes next to him, and all he did was, 'I see this note, I play this note. I see this note; I play this note'. And this lasted for almost 5 minutes. And all of us were just… And I was just hoping nobody would jeer at him. And really, nobody jeered at him. Ya, so I was very thankful that at the end of the whole performance, they still cheered for him. And he still walked off feeling very happy with himself.

> I think every year when we see this happening, every year we get the same message as teachers, that the students remember this experience for a long, long time, and I think that is something that makes me realise that you know, everybody can try to tell me that it's too much work, and all that, I will still try to make sure I can do everything in my power to give this. (sharing, 20.07.2016)

The stories and feedback from students and other stakeholders also affirmed her efforts in the Music Fest. For example, her school leader told her, 'I personally found the whole experience very moving because it was very inclusive.' The success of her Music Fest helped her achieve greater buy-in and support for her work in music education. With increased visibility

and understanding of her work, she was able to request for more funds to purchase instruments and maintain them. She also felt she inspired her students to continue to perform, generating an emerging student-initiated performance culture in the school, since students had approached her after that requesting to perform again at other school functions. Finally, it reinforced her belief in the importance of giving opportunity for every child to perform.

> … this is one of our biggest platforms to advocate music in the school because … The difference here is that every student performs, good or no good because it shows that music is important to everybody, and not just to those who are good at it. So, I feel that this is a key message that I want to bring across to the teachers, to the parents, to the school leaders, that every student can do something with music, and music benefit every student … and it is a good vehicle, skills and values, so things like confidence, problem-solving, respect, care, inclusiveness, all these coming into the picture and I thought it is also a very good platform to do that. (sharing, 20.07.2016)

There were also other examples where teachers were impacted by their own initiatives and programmes. For example, Bess' setting up of the ICT lab in 2002 despite her fear of computers led to a signature music programme she developed which she continued to evolve today, and in 2017, shared at a zonal level to the other music teachers. Shing, although a CS3 music teacher, was put in-charged of her school's String Ensemble because of her own orchestral experiences as a student previously. She also helped teach the students in the String Ensemble, and that became a milestone in her professional life. Joan, even as a beginning teacher, asserted her beliefs as a music educator and managed to convince her school to remove the external music examinations which the school was preparing students for as these did not privilege what she viewed to be essential music development. In a sense, she felt that she could influence the music learning even outside of the general music context. As a contract teacher before he attended in-service preparation course, Pal was put in charge of a music performance, which made a significant impact on his identity as a music teacher, and of which he still has fond memories. Pal was also sending students to competitions. Seeing his students succeed at national competitions strengthened his belief about harnessing digital music platforms to give access to students' music creative work, and to help them succeed.

It could be seen from above examples that the activist identity did not necessarily come from a position of power or experience. In fact, several examples of agentic actions above were from beginning teachers and non-specialist music teachers. None of the teachers above had the experience to steer the agentic actions described above but made the leap of faith anyway. The activist identity was sparked due to teachers' more rooted beliefs in what needed to be put right, to achieve the mission and vocation they had in themselves as music teachers. There was a sense of ownership of the change which resulted from their initiative, and their close work with the initiative resulted in transformative learning experiences which in turn affirmed their music teacher identity through their positive contributions to the school. It also contributed to an expansion of the teachers' professional knowledge. This sense of transformation might not be so much of a shift in frames of reference, nor is there an expansion of consciousness. Rather,

there is an expansion of a sense of autonomy and competence, a sense of being in the position to make a difference as a music teacher, a sense of a new self-concept, and a sense of self-actualisation.

4.3 Theme 3 – Music

As seen in Chapters 1 and 2, music participation is an integral part of one's personal identity (DeNora, 2000; Pitts, 2005) and music learning takes place across a range of locations and contexts (Pitts, 2012). Musical experiences themselves catalyse affective energies that create transformative experiences (DeChaine, 2010; Olson, 2005; Qi & Veblen, 2016). For example, performing experiences had 'potential for confirmation of identity and self-esteem in relation to music' (Lamont, 2012, p. 587). Music, as part of the nature of the arts, being inherently experimental, encourages one to explore complex and diverse situations (Eisner, 2002). There has also been much discourse about the relationship between music and teacher identities (e.g. Bernard, 2005; Georgii-Hemming, 2011; Hargreaves D.J., Purves, Welch, & Marshall 2007; Hargreaves D.J., Jorgensen, 2008; Kelly-McHale, 2013; Welch, Purves, & Marshall, 2003; Welch, Purves, Hargreaves, & Marshall, 2010). One of the knowledge sources of music teaching is music itself (Georgii-Hemming, 2013a) which would explain studies that find, for example, connections between performer and teacher identities in music teachers (Pellegrino, 2009).

The power of music to move and transform identities was observed to manifest in two ways in the case studies– one through the *breadth* of music exposure, the other through the *depth* of the impact of performing experiences. Another dimension of impact was the kind of encounter with music; the informal or non-formal musical encounter or learning seemed to have had more impact and were more transformative for the case participants than formal music learning.

4.3.1   Musical Exposure

The breadth of musical exposure may create an appreciation of a broader view of a musician. Dylan developed a belief that a musician should embrace multiple identities in music and this probably opened him up to become a music educator in the first place since he had developed a deep passion for music in the course of his life. He mentioned,

> The idea of a musician to me comprises a lot of aspects, like performance, teaching, or composing or arranging (personal communication, 16.09.2017).

For other teachers, the breadth of musical exposure may have contributed to their sense of self-efficacy as music teachers. For example, for Shing, although an SP3[7] music teacher, the breadth of music exposure allowed her to be receptive and to value her Primary 6

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[7] SP or 'Subject Proficiency' is what teachers are assigned by the Ministry of Education after they have graduated from teacher preparation. It is used to guide deployment purposes and in most cases, corresponds to the same order as the teachers' CS or 'Curriculum Studies' which referred to the subject teachers were prepared to teach. Hence, SP3 Music teacher would mean that music is the third subject in which the teacher is proficient in teaching.

students' music when they do research on pop or world music as part of their projects. Similarly, for Bess, the broader musical exposure which she acquired at university became instrumental in helping her cope with teaching a variety of music. It gave her the confidence to handle the stress of starting and teaching a different music syllabus and different genres of music. It also guided her decision and teaching practice through her career.

> I learned to be open-minded, ... So, that is why I am not scared to teach another genre of music, which is another genre of sound, and so much more now with technology. That open-mindedness came from 30 years ago to appreciate music as sound and teaching this sound to kids. Because throughout my whole life (up till then), music was just very logical – classical, romantic, baroque. But in my fourth year, 20th-century work like Silent Typewriter exposed me to accept that concept in Art music. So that's why right through my whole career, I want to teach this openness to my students (personal communication, 11.12.2015)

These thoughts were echoed in several cases. For Thomas, the breadth of his musicianship gave him the confidence to handle different instrumental parts in his music classes and to bring his gift of performing into the classroom. Similarly, for Chang, although a CS NA[8] music teacher, her craft knowledge as a performer enabled her to help her students grow as performers. For Pal, his own private dabbling in electronic music allowed him to bring digital music into his music lessons which he felt helped him achieve a more inclusive music class.

4.3.2 Music Performing Experiences

Performing experiences that set off transformative learning experiences seemed to be a significant theme. Out of 12 cases, nine reported the immense impact or turning points of music performing experiences which become transformative to their music teaching identities. For example, Pal, being moved by his own early performing experiences, played an instrumental role in encouraging students' performances. He remembered the opportunity given to him when he was six years old at a graduation concert in a junior music course where he was made to play the bass drum and crash the cymbals at the end of the song although he felt he 'wasn't like the most outstanding student in the class. However, the experience was 'really impactful'. As a teacher, he felt he could do the same for his students. It formed the basis of what he considered to be enjoyable and essential music experiences for students. His own experience made him think of ways to include everyone in the experience. The satisfaction he received seeing his students succeed in performances affirmed his own identity as a music teacher.

> When I also get the kids to play the percussion or do a class performance, when I see some of the kids who really have problems, struggling to blend in, I give them a part like that. I realised that is important, you know, through my

8 'CS NA' means that the teacher's curriculum studies at pre-service preparation was not in music.

own experience. I feel like, this guy is also a bit slow in drumming, so I just asked him to ring the cymbals to start, to make the soundscape. He was so excited about that, you know, so thinking back, it is actually this kind of experience which I had, and I want to give back to the kids. So, that's one of my beliefs, try to include everyone (personal communication, 06.09.2016).

Both Dylan and Joan had been touched by live music performances when they were younger which grew their love for music. Dylan recounted a choral music concert he attended when he 'fell in love with the choral idiom' and 'realised how magical it is' (personal communication, 05.12.2016). It was a love he carried through in his work as a music teacher as seen through his starting of an *a capella* interest group for students. For Joan, her current dabbling in pop music continued her transformative music learning experiences which she applied to her work. Her knowledge and experience from authentic performing opportunities she sought for herself outside of school were translated into her work as she created an event for her students so that they had the same opportunities. For example,

> Next year we are starting a monthly open mic. Ya, in tandem with my concept that I am a music person, not a music teacher. Like I am a music agent, right? So, I am going to get a marketing team, the production team of students to run the open mic. We were thinking; maybe there will be one Headline Act. … And in terms of authentic learning, it doesn't get more authentic than open mic because this year, I have been trying to play for some open mics with my band. It is the same thing in the school, just student level of organisation. Authentic! … Then even like organising with students, I realised that the Media Tech students weren't all that good with audio. ... I guess I can help facilitate their learning, how to set up for Open Mic. Very good learning for them (personal communication, 30.11.2016).

There were many other examples of how performing experiences impacted music teachers. Shing's orchestral experiences gave her confidence to teach music although she was a non-specialist music teacher. Joan's and Chang's own performing experiences allowed them to take on an instrumental role in bringing performance into the school culture. In fact, it gave them confidence as music teachers despite being a Beginning Teacher, and an 'unofficial' music teacher respectively. Dylan acknowledged that his music education had been 'very performance-based' and performance was a very big aspect of his educational experience. As a result, he wanted to make sure that his students 'perform as much as possible'. Thomas' most positive turning-point that impacted his view about the role of music teacher lies in the performing experience and the performing culture that he had in his secondary school. Zak drew much of his music teacher identity from his music ensemble experiences in Band and Choir post-secondary school. Wee and Cassie, who were initially generalist music teachers who had converted to become specialist music teachers, also drew much of their music understandings from their ensemble performing experiences when they were younger.

4.3.3   Informal or Non-Formal Music Learning

Besides impactful music performing experiences, it is also found that for the case participants informal or non-formal music learning experiences seem to have a more significant impact on music teacher identity compared to their corresponding formal music learning experiences. This is also supported by literature on the potential of community music making, for example, in empowering individuals in ways that more formal musical setting could not, due to the emphasis on personal expression over technical mastery, and the breakdown of distinction between 'high culture' and 'low culture' (Olson, 2005). In fact, it was the informal and non-formal music learning experiences that had helped some of them (e.g. Joan, Chang, Pal, Thomas, and Dylan) find their own musical identity, which also impacted their music teaching efficacy. Pal found his self-esteem through informal practices where he found his strengths and interests in improvisation and composition, and in popular music which he could relate to with his hobbies. These contrasted with formal piano lessons previously where he was told he was unable to sight read. Also, his account revealed his sensitivity to music around him such as paying attention to the melodies, riffs and sounds in dance clubs.

> Basically, I had stopped with all the piano tuition and all that about Sec 3, so about age 14-17. This was also when I started losing interest in piano because the teacher said I couldn't sight read, then after a while, playing the piano is for the sissy, made you very 'sissy-fied'. So, I kind of stopped everything…. [But] after that, I went on to Junior College and then to the army. That's when we talked about music and then formed a band, talked about popular songs. My friend could play the guitar, so I told him I could play keyboard, then we just had fun. We started to jam … maybe once in a few weeks at a friend's place or under the block. That one kind of rekindled everything. I realised I have a listening ear, you know, able to improvise, you know? I feel very gifted with this kind of skill you know? So, I started to listen more and then try to practise more songs. More to pop songs actually, popular songs on the radio. I try to listen and then practise. Then, that was during my university [years].

> I went into electronic music and then hands-on with software, you know, how to compose, then. Like using Cubase. It was a hobby, not part of any enrichment at the university. I didn't stay in a hall or anything like that. It's just at home, for fun. At university, I was studying business actually.

> I used to go dancing, clubbing and all that then I realised that these tunes – some are very catchy. Then when I went back, I played out the tunes on the keyboard, you know, like very strong riffs, like lead riffs, lead sounds and strong lead melodies. So I could play everything out, and I just got interested. Like the drum beats in the background, I could identify the bassline, you know how the bass is going around ..dun dun dun.. like the motifs, play out the motifs, then I realised it is all very structured and that done in a very particular way, so I went to read more about how to actually compose some music like this. This brought

me to all the knowledge of software and Cubase and fruity loops (personal communication, 06.09.2016).

Non-formal music encounters such as music learning in co-curricular activities in school also had a positive influence on Ren and Shing as music teachers. In contrast, three teachers (Shing, Pal, and Thomas) reported being turned off by formal piano lessons when they were younger since these had an examination focus and the piano teachers were uninspiring to their music development. For Dylan, he felt that his formal piano lessons did not excite him when he was a student, although in hindsight, the formal piano lessons afforded him the techniques to explore piano pieces on his own in informal and non-formal contexts which was when his passion for piano music really started.

> I always tell a lot of people that my love of piano actually only started when I stopped my piano lessons. Because the grade 1 to grade 8 ABRSM pieces to me are just generally quite boring …. At this point, I had enough skills to play the classical repertoire that I listened to, and I really liked (them). So, then I started getting scores, sight-read and then played them on my own, and that was when I really developed a proper love for classical piano repertoire. (personal communication, 05.12.2016)

These accounts seem to suggest, at least for these teachers that encounters with music seemed most magical, most authentic, and most moving when they were experienced in informal or non-formal contexts. Both the breadth and depth of the various musical exposure are necessary to enable the music teachers, both generalists and specialists, to feel confident to carry out their roles as music teachers, to deliver the music curriculum, to have a sense of self-efficacy to respond to their students, and even to develop the music culture in the school beyond their music classes.

4.4 Theme 4 –Teaching

The literature review in Chapter 1 has already suggested possible ways to conceptualise professional knowledge of music teaching. The examples include the Aristotelian bases of praxis, Shulman's (1987) categories of knowledge base, Goodwin's (2010) knowledge domains, and Cochran-Smith and Lytle's (1999) distinction of different types of knowledge. It was also pointed out that a teachers' practice may not be informed by theories that agree with one another. In many ways, music teaching, like music, is encountered through action and experience. Bandura (1997) identified 'mastery experiences' as the most powerful of the influences on self-efficacy, and these are experiences where teachers see that they succeed in their teaching such as when student outcomes are being achieved. Similarly, de Vries (2013) found 'mastery experiences' to be the most powerful in feeding self-efficacy in teaching music. Hence, the actual successful practice of teaching in itself is transformative, since it impacts self-efficacy which in turn impacts teacher identity.

In many ways too, teaching involves human expression and is an activity centred on communication and interaction between the teacher and the learner. The connection between teaching and communication was already implied in Mezirow's (1996) learning theory that is

grounded in human communication, drawing an association between human communication and learning. As a teacher myself, I am reminded of how the process of teaching is also a creative process, organic and action-driven, guided by the wisdom of tacit knowledge of both students and the teacher self. Hence, in teaching, a combination of implicit knowledge from routine experiences and the teacher's reflections and judgement based on other insights are often at work. With music pedagogies, there is also an added dimension of the musical flow experiences, which have been likened by Dylan to an 'art' when he saw his teacher weaved from his past knowledge of teaching approaches in response to his or her knowledge of the students in an eclectic way and with impeccable pacing (personal communication, 05.12.2016). Three of the 12 case participants cited examples of applied pedagogy courses (namely Kodaly and Orff) as 'turning points' since they provide models of how music teaching could be fluent, artful and engaging. Because teaching also hinges on relationships and interactions with students, it is also an emotional practice (Hargreaves, A., 1998, 2001; Day, 2004; Day & Qing, 2009), and these emotions become resources that craft the teacher identity (Schutz & Lee, 2014; Zembylas, 2003; Meyer, 2009).

4.4.1   Music Teaching as Caught

Experiencing music learning as students could become powerful experiences that teachers sometimes unconsciously or instinctively replicate in their lessons, whether those lesson approaches were appreciated by the teachers themselves or not. Pal revealed how he found his teaching taking on an approach which he had experienced himself as a student without himself realising it,

> … so is quite a common thing that we as educators, we adopt some styles and philosophies from our teachers you know? …. I remember one time, Dr Joseph showed us videos, talked about music and Jimi Hendrix' guitar and all that. I mean, the entertainment value was very high. But I was thinking, how would all these apply in music classroom? But like two weeks back, the P6 (Primary 6 class) wrapped up the year with the music presentation project. … one student talked about the electric guitar; he presented on the electric guitar, then he talked about Jimi Hendrix. Oh, and then, I added in, talked about the Vietnam War, and then the whole class added what they knew about Vietnam War ... So, it evolved into history, into a bit of politics, and in the subsequent lesson ... Another guy brought his thumb drive with pictures of Vietnam… I was thinking, isn't this like Dr Joseph's lesson? So … a lot of perspectives coming in. Quite impressed by the presentation the class could give me, you know? (personal communication, 08.09.2016).

There were more accounts of teachers relating experiences with replicating teaching approaches they had experienced themselves. Previously in Theme 1 (Personal Identity), we visited Ren's narrative where he experienced a learning protocol which required him to visualise and to write, which came to become a transformative experience for him. As the experience was so significant, he also used it in his teaching.

I took some of these things, used it on myself and other people when I became a teacher. I used it all the time, for my own daily living and for my class. And for my choir outside (of school). So, what I do is that sometimes I ask them to close their eyes, and think of a certain immediate goal they want to achieve. Because the Choir sessions are very short, so they think of a goal they want to achieve, and then sort of meditate on it for 2 min and think of ways they want to achieve it. It's like beginning with the end in mind, putting a process to achieve that end. The process is to think about it so that that goal is constantly present in the sub-conscious. I do that to myself; I do that to other people (personal communication, 16.06.2016).

For Chang who had not attended preparatory courses to teach music, she learnt about the non-formal learning approach by watching her colleague use it. She used it in her lessons for a while and felt 'it was not too bad' since she saw students enjoying it. The key point here is that, whether the teaching approach is consciously or unconsciously learnt and executed, the experience of these as a student or observer provided a certain know-how and an intuitive judgement of whether it worked, even without analysis and critical reflection. When these provided 'mastery experiences' (Bandura, 1997), which are experiences where teachers see that they succeed through their student outcomes as mentioned above, it influences one's self-efficacy positively, and hence one's identity as a music teacher, which then becomes a transformative learning experience. Transformative not because there is any perspective change due to rational analysis, but transformative because one grew in his or her teacher self, emotional self, and a sense of self-efficacy.

4.4.2 Music Teaching as an Artistic Experience

There were also accounts from teachers who seemed to connect the experiences of music teaching with artistic experiences. For example, Pal saw how the experiences of Orff pedagogies used the power of music to impact students. The Kodaly courses were cited as 'turning points' (by Cassie, Wee, and Bess) as they helped develop an 'in-depth' experience with *pedagogical content knowledge* (Shulman, 1987) such as in scaffolding of lessons, with efficient pacing through music. Dylan commented that he was impressed by the 'constant state of flow' and found the delivery itself 'very beautiful', and 'an art to see students learning but they don't know that they are learning; they are just having fun'. It left 'a big impression' in his mind and was 'a point of inspiration' (Dylan, personal communication, 05.12.2016). In fact, it was not unusual from my own experience to hear of music teachers (beyond the cases participants) commenting how such courses had been life-transforming. The narratives suggest that the notion of applied music pedagogy can be seen as an art form on its own. It was impactful to experience or even watch a model of applied pedagogy in action, and the experience it affords is like a kind of 'art'.

4.4.3 Music Teaching as an Art of Communication

The narratives also reveal a certain passion of teachers in scaffolding and breaking down of music concepts so that these could be better understood by students. The desire to do this better seeded in teachers, an essential question about how they could improve the clarity of

their delivery, or how they could communicate these concepts better to students. Such a question left the teachers ready for change, and a desire to change, and hence a sustained period of transformative learning experience. For example, Bess described how applied music pedagogies at her degree course developed her foundation as a music teacher which she felt started her long, transformative music learning experience as a music teacher. To Bess, pedagogy is concerned with being able to 'breakdown', to scaffold complex concepts for students' learning, and the ability to scaffold affirmed her identity as a music educator.

> During my course, my lecturer taught us Kodaly and Orff approaches. ... We had to think about how to use Orff instruments to teach music even concepts such as the concerto. We had to break down difficult concepts in classical music, think about teaching it in a one-hour lesson and develop our own materials – our own rhymes, our chords, or songs. We had to write lesson plans and lesson reflections, and I developed pedagogical awareness and a good foundation … I learnt that music lesson must be bite-sized, similar to the real thing but bite-sized. So that's why you can see today, my carnival music task is bite-sized of the real piece of music. The real piece of music is 10 min long, but we give them bite-sized. So, that four years hone my skill to look at a topic and how to make it bite-sized, simplified, modified it to the level for students of 13-16 years old (personal communication, 11.12.2015)

There is something about scaffolding that excites music teachers, even if it is for the informal learning approach (Green, 2002, 2009), which is known to have a very much looser structure. For example, for Chang, although considered an 'unqualified' music teacher, the learning about informal music approach through in-service professional development and seeing a model of how another teacher delivered this helped her experience success as a music teacher. She continued to develop her understanding of the pedagogy, using the 'ear-based' approach and harnessing mobile technology such as iPads to help students listen out for the individual parts, hence improving the approach to achieve better student outcomes. She saw how the informal music learning pedagogy helped her achieve goals beyond music learning in the classroom. She began to feel a sense of fulfilment as a music teacher because not only did the approach fit her general belief and practice about privileging aural-oral music learning processes, but she was able to fit a certain structure in an otherwise loose approach that builds on broad principles.

Jam saw teaching as an art of communication which had inspired her to become a teacher in the first place. Her narrative of her growth was very much centred on pedagogical development and how she could teach so that her students understood.

> Ok the first time I taught, I realised, everyone seems to get it or not get it. So, from that point onwards, I start to think about "how can I improve my teaching?" … that was exactly why I was hooked to the job. Because you get the sense of fulfilment if you come up with such innovative ideas and if you teach in a certain way that more people understand what you are trying to say. It's like, you will

find a different way of communicating with someone (personal communication, 31.05.2016).

The notion of seeing teaching as an art of communication is a perspective of teaching with which she came to identify. The quest to improve her teaching or this art of communication motivated her to learn song-writing so that she had first-hand experience with which to better teach her students.

> … songwriting … is something that I kind of learned for the sake of teaching my students…So because of that, they (the students) are very inspired, you see. "Wah, the teacher can do it", and they love the song… I think it is very important to model the way, because if you don't know the actual process, then, you make it sound overly easy for the students actually…. So, when you teach students, it comes like very instructional way. It's like you do this, and then do this, and then today you must do this first, but there is no insight, there are no like personal stories that you can tell students, and that will give them a very different perspective of how they write. And I think to have that experience is very important because when the students are stuck, you know how to troubleshoot you see? (personal communication, 31.05.2016)

Her sharing reveals a specific connection between the act of music teaching and the artistic processes of a music practitioner, and learning these artistic processes help her improve on her teaching or 'communicating' with students. Experiencing these processes then presents transformative learning experiences for the music teacher.

4.4.4   Music Teaching as Praxis

As mentioned earlier, the Aristotelian sense of praxis is about a 'doing' that is committed to the 'right results' for others (Regelski, 1998, p. 33). Teaching as praxis thus entails an evaluation of whether the teaching leads to outcomes that are deemed 'good' for students. Reinterpretations of past music learning experiences were evident in teachers' narratives when they tried to make sense of their own experiences as students as they figured the way forward for their own pedagogical practices. Previous negative experiences as a student in music learning taught the teachers what not to repeat which was related in several cases (Thomas, Pal, Jam, Ren, and Shing).

For Dylan, having experienced enjoyable choral sessions in one of his previous school choirs, and later a starkly different pedagogy from another music director in another school choir, led him to rebel and to interrogate what music learning experiences should be, hence leading to transformative learning experiences.

> But you know the choral scene is quite polarised sometimes, so you spend four years with Weng at Alpha Delta Boys, you develop some kind of allegiance, and develop some kind of affinity to what he believes in how he teaches. And then we go to someone like Seng in JC who is like almost a complete opposite. Seng is quite a perfectionist. And he gets very technical. … he believes that if the techniques and the processes are in place, the music will naturally flow out,

we don't have to manufacture the emotions or whatsoever. I know a lot of my peers were not enjoying the process. Weng is a lot more… he puts his choir in a more … I won't say emotional state, but he relies on that human emotions a lot more when it comes to making music.

Then, I started to rebel; I started to feel like if I had a chance to teach in my own way, I would teach differently. Thinking back, I also realised that maybe that's also partly why student welfare and enjoyment is a very important aspect of my teaching. So, that's something I also tried to do consciously when I taught as a student conductor. So, I constantly tried to plan the rehearsals in a way that allows for them to give me their opinions, to make choices together that it will be fun in a way, can take breaks and make jokes, and also talk about the music as a big picture, as a whole as possible. Pacing them. Making sure they don't feel overworked. Making sure that they feel comfortable just to be themselves, and not having to be in this worker mode and not allowed to say much. And also, welfare in the sense of making sure their voice is heard in a way. So, simple things like 'do we want this repeat section to be piano or forte? Can we all decide together?' 'Shall we retard at this end?' Ya, so we voted; we decided together what to do.

So, there was a slight conscious effort to try to be different also, to give a different picture (about choral singing), so with that, I had to sit down and then think about how to conduct my rehearsals and stuff like that. … And I think that all these, I still apply in my teaching. When I am arranging music for lunchtime concerts, I generally allow them to decide. I advise, but I make sure it is their decision. I think a lot of these things, in my mind, there is no right and wrong answer. And every path you take, there are ways to make it musical, and their ways to make it right. So, then we focused on that instead (personal communication, 05.12.2016).

Dylan's philosophy of music making is articulated here – 'every path you take, there are ways to make it musical'. This belief and a certain openness about music making processes came about from the breadth and depth of musical exposure and learning which he had acquired over the years and probably freed him up to take on a shared-leadership and music decision-making approach. As a result, it allowed him to empower others.

On the other hand, a re-evaluation of previous learning experiences might not always lead to a better understanding of pedagogy. Sometimes, it could even lead to a negative impression of the pedagogy. For example, Thomas described his experience:

> … When I came to Mus Junior College, the student profile was one notch higher, so in terms of the teaching we received, … they were not adopting the practice of 'ok I am going to take you through the lesson by lesson, I lecture, then you copy down notes'. It was more of, 'Ok, this is what we want you to do, this is the topic, you go and research in your group, and you come back and

present to the rest of the classmates'. And basically, our learning was very much dependent on the quality of my classmates and myself, our presentations, so to speak. And I would say, it was a very mixed sort of effect that bored on my learning because at 17, 18, maybe some students were still not entirely responsible, or they just wanted to get the assignments out, or it could be that there were just so many things to do in one day, you probably sacrificed effort on certain things. So, the quality of the learning was not as good, I felt, as compared to let's say we have our teacher giving us proper lecture style, and maybe fitting in a small portion of it as presentations. So, I am talking about the History component, quite specifically, so for me, I managed to counter it by speaking to some of my seniors, and they helped me, and I managed to have proper notes. But for some of my classmates, they really struggled. So when they came to essays, they were always failing and 'cos they didn't have the content, and if you based it on the skimpy sort of notes, it's just not going to happen, I feel. And our teachers only decided that 'ok, enough is enough', and then at prelims, J2, they handled out emergency study notes. So, for me, it's not really a criticism of them, but I think it just highlighted to me that as a teacher, I really need to consider the benefits of an approach that I am trying to implement vis a vis my student profile. Can they be trusted to do this self-directed learning on their own, or, at what point, having let them tried out for a while, if it is not working in terms of the results that are being produced, when should I intervene, how should I intervene? So, it's just a reminder for me. …. But it's just the thought that, as I started to think about, 'cos now we are very big on self-directed learning, getting students to really take ownership, which I think is great, but when we face the situation where if you leave the students on their own, the quality of work that is produced is not that useful after a while, I think at some point, some sort of different strategy needs to be put in place. (Thomas, personal communication, 09.09.2016)

The experience with self-directed learning as a student left Thomas questioning the effectiveness of 'self-directed learning' which although was seen to be valued, he did not feel he benefited from it at that point due to the practical constraints and pragmatic goals of passing examinations. Although he concluded that the teaching approach needed to match the student profile, the experience seemed to have left him with a less positive view and understanding of 'self-directed learning'.

Similarly, for Shing, her experience of drill and practice for graded piano examinations when she was younger left her with a sense of not believing in note-literacy which led her to avoid it because she did not wish to hinder her students' enjoyment of music.

But we don't teach them using note-reading. …. 'Cos we feel that note-reading is something which they, difficult for them to pick up if they don't learn music outside. And we don't want it to become a chore for them like I need to know this one, if not I don't know how to play (personal communication, 11.11.2016).

As can be seen from the narratives above, judgements of what constitute the 'right results' for students are empirically driven, and are subjective interpretations of experiences. Collaborative interrogation of teaching, deeper critical thinking about music teaching and on the iterations of music teaching practices, have seen some positive outcomes in moderating transformative learning. For example, Cassie recalled the experience of envisioning the principles for student-centric music learning at one of the professional development programmes,

> … when we came out with the principles (of student-centricity at the envisioning), it really strikes me how music lessons can be. Without that, I don't think I will ever think of how we can engage students and the importance of having a student-centric lesson (personal communication, 30.11.2016).

Similarly, Wee felt that the envisioning she participated with her colleagues on a school's overseas envisioning trip was a powerful one, one that stimulated re-thinking and re-designing of her school's music curriculum. The collaborative visioning or inquiry was useful in contributing to a shared understanding and synergy in achieving a vision of good teaching.

In summary, music teaching could be experienced as an aesthetic or artistic experience, as an art of communication, or as praxis. The uncovering of understandings about music pedagogy through iterations of reflections and practice, past and present, offer transformative learning experiences. The narratives showed that there could be an inherently emotional and intellectual need in music teachers to interrogate, analyse and reflect on their music teaching like a form of an artistic quest, or intellectual challenge to improve on their artistic practice, art of communication or praxis. Such a quest could open opportunities for transformative learning experiences around teaching, which could also be done collaboratively with other music teachers.

4.5 Theme 5 –Students

The impact of students on teachers presented as another significant theme in the narratives of teachers. Teachers' confidence and their achievement of their teacher identity hinge very much on whether they could engage and motivate students. Students' responses to their teacher's pedagogy changes or reinforces teachers' teaching beliefs. Having the ability to impact students affirms the value teachers can add. In fact, seen in the light of eudaimonia, scholars have defined the essence of teaching and the 'happiness of teaching' as one that hinges on student well-being and teacher-student relationships (Bullough & Pinnegar, 2009) when teachers are 'fully engaged in meaningful activities with students, when they sense what they are doing represents their best performance, their fullest expression of the goodness of teaching' (p. 245). Klassen, Perry and Frenzel (2012) found that relatedness with students is a basic psychological need for teachers. Strong relationships with students have more impact to enhance teachers' enjoyment at work compared to say, strong relationships with colleagues. Spilt, Koomen and Thijs (2011) also found that strong teacher-student relationships are important to teacher well-being. The findings affirmed all of the above, and therefore, there is a need to recognise the importance of this relationship and the impact of students on teachers' work which is significant

enough to be considered a separate theme in consideration of factors that influence or inhibit teachers' growth in a transformative way.

4.5.1   Student Motivation, Teacher Confidence

In the conversations with teachers, it was apparent that the ability to engage or motivate students gave teachers the confidence to teach or not. For example, Pal's bad experiences with students' response at the start of his teaching career which he described as 'one of the most poignant moments' in his teaching career' created a scar which he narrated in a sad tone. It was the lowest point for him when he felt he had 'totally 100% lost it' and had to use his anger against them. He had thought to himself, 'why it has to come to this when I have so much to offer and teach?' (personal communication, 08.09.2016). In hindsight, he reflected that he could have set up his rules and routines, and felt that incident was a 'big learning point'. He only regained confidence when he had positive interactions with students and from whom he felt love and respect, and that they could do good work for music. Then, he realised that he was 'making a difference as a music teacher' when they were 'doing something value-added' and 'presenting well'. He also realised that teaching was 'quite fun' (personal communication, 08.09.2016).

The joy of seeing his ability to motivate students to take charge of their own learning convinced Pal that teaching was for him. He recounted an incident that was one of the 'landmark things' in his Contract Teaching[9] that made him decide to teach. He was put in charge of a group which was to perform for the school, and he felt he had successfully empowered them so that they took ownership of the project and were determined to perform. When the performance was cancelled due to circumstances, however, the students were upset. Nevertheless, he was excited by the enthusiasm and the growth of his students. In fact, he was still charged by the incident, and the video of his students' dance was the first thing he wanted to share immediately with me after our chat.

> I told the kids, 'Oh you are already done (performing) for the morning. Sorry, I just got news that you can't dance anymore (for the next assembly)'. Wah! They were soooo sad you know! Like so dejected, so angry, said 'why is this'? They almost went on strike like that; they don't want to go back to class. Ya, their love to perform was like overpowering! The discipline mistress came, she asked, "Pal, what have you done to them?" In a nice way, said, "Oh my, I have never seen them like that." Actually, I don't know. They all created this song; they have been wanting to dance for the whole week … It is it is (very memorable)! That's why I am talking about it. Seriously! Ya, That's why. One of the things which made me ... sign on the dotted line. (personal communication, 08.09.2016)

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[9] Contract Teaching was a stint which a prospective teacher would go through and has to be successful in it before being admitted to the National Institute of Education for his/her teacher preparation course to become a teacher.

4.5.2 Touching Students' Lives, Touching Teachers' Beliefs

Providing a performing platform for students had been impactful, emotionally, for Joan's identity as a music teacher. As a beginning teacher exploring her identity, she realised that she could value-add as a 'music person', seeing music beyond the subject, and seeing music as a culture that she could grow in her school.

> Cohort performance or learning! I think it was an emotionally memorable event for me this year. I did Assembly where every Sec 2 Express class went up to perform on the ukulele. It was very simple, obviously standard for music not that high but I realised from their reflections that the learning was very memorable for them whether it is a positive or negative experience. I didn't realise that. Obviously, some were scared. But then they said that it was still fun, bonding with classmates and something that they would remember doing in their Sec 2 class. That really strike a chord with me, emotionally, that in my position, there's that kind of … power, I guess? The opportunity, I think that is a better word, to make that happen for the students in my school.

Seeing that her students found the music performance memorable, she realised that she could go beyond treating music 'as a subject to teach', and that it was not useful to compare the status of music with the other academic subjects, and that 'focussing on that maybe is not the most useful thing'. She felt that she could 'focus on the culture' and that her role is that of the 'music person in the school'.

> I think the shift for me this year like from the start of the year to now would be the shift from seeing myself as a teacher teaching these subjects during *x* number of periods in school into the music person in school and then just so happen that I have classroom time, you know. So, I don't think of it as a lesson; I think of it as ok, in 2 years or 1 year, what do I want, what can happen, you know, what do I want to do (personal communication, 30.11.2016).

The episode witnessing students experience what she felt was most valuable, therefore, was a perspective transformation for Joan. She felt emancipated from the less positive stance of comparing the treatment of music with other subjects. Seeing the value music adds to the human experience through her students' experience was that magical moment when she felt she could begin to pay attention to the broader goals of music education and her role as a music educator. Hence, there was a sense of transformation, a sense of finding her place where she could make a difference to others, and a sense of growth in her music teacher identity.

> Similarly, it was also emotionally impactful for Chang when she saw how the preparation for the performing experiences impacted her students, and which affirmed her own beliefs about the importance of providing a music performing experience for every student.

> (It was) very hard to play the guitar and sing at the same time. And she (a student) tried so hard she just broke down like 10 times. So, she said, 'I cannot, cannot, cannot, cannot, cannot'. I said, 'whatever it is, you go and sing, I play

the piano for you'. So, I ended up playing at the back. And then she had to sing. So, I still 'forced' her to go and sing. Because I feel that she actually got a very nice voice, but she just didn't have that confidence to put it together with the guitar. … And she sounded pretty nice.

… every year we get the same message from teachers, that the students remember this experience for a long, long time, and I think that is something that makes me realise that you know, everybody can try to tell me that it's too much work, and all that, I will still try to make sure I can do everything in my power to give this (Sharing, 20.07.2016).

The individual student's stories which she had a hand in shaping, moved her away from her previous mindset which was 'to get students who are good at performing' but when she saw the difference she was making, she felt the need that

… every student performs, good or no good because it shows that music is important to everybody, and not just to those who are good at it (sharing, 20.07.2016).

Therefore, personally journeying with individual students and experiencing their successes has the power to shift a teacher's belief and in turn, create a transformative learning experience for both the teacher and the student.

Other stories of student successes after they have left the teachers and their schools, also gave teachers the motivation to continue what they do.

if I just had one or two (students), they still come back and tell me what they are doing; I think it is good enough. Like they still keep their interest, they still have that passion, you know? (Shing, personal communication, 11.11.2016)

… probably like five years down the road, when Cherry and her mum saw me on the train, … the mother was like so thankful, you know? "Mr Pal, remember you asked my daughter to play violin competition?" So, you know, she was telling me how she, her daughter, continued to pursue violin and now doing her diploma and all that, you know? So, I really feel blessed, like... my belief in them, and also the fact that I gave them the chance to perform. (Pal, personal communication, 08.09.2016)

4.5.3   Student Growth, Teacher Growth

Students' responses to teacher's pedagogy reinforces or changes their teaching beliefs, which could be positive or negative. For example, Chang realised that she could not offer the 'O' level music programme to her profile of students who did not appreciate academic music. Her previous unsuccessful attempt to start the 'O' level music programme in her school made her realise that the performance-based curricular experiences were more important to her profile of students and that she could also bring in her own expertise in performing into her music

teaching. It was then that she began to value her own contribution from her performer identity in the context of her school and student profile.

> It was painful. They (students) all dropped the subject ultimately. We started with 10, then 8, then 5 (students), … The students were also not very motivated by knowledge; they were motivated by performing, … so I felt it was really a mismatch in the student profile and the subject. So, they dropped it. So, it was painful for their part. Painful on my part. Painful on all our part! … This was why, after a while, we scrapped the 'O' level thing and focused on things like Music Fest, informal learning and all that kind of stuff. And then we saw more of these outcomes we wanted to produce in them, then that became a bit more rewarding (personal communication, 29.11.2016).

Cassie was affirmed of her beliefs about student-centricity when she saw her students were more engaged.

> Because of student-centeredness that we see the students' engagement, then you see your lesson growing and achieving the learning outcomes that you want.

> And whatever I do, they love it. That's the best part of teaching. (personal communication, 30.11.2016)

Similarly, Wee, who was in the same school as Cassie, saw how she 'grew' with her students. She had found it difficult to engage the Primary 5 and 6 levels, but she grew to understand what appealed to the group.

> Ya, but I guess, the current P6, this year's P6 are the ones which we see through from P2 all the way. And then as they grow, actually it is also us. … I think these two, three years we revamped the entire P5 and 6 curriculum. We sat down and started thinking what appealed to this group. … There must be a way, and then I think with the new curriculum, there is a lot of self-directed learning, there is a lot of hands-on. I think the starting point was student-centricity when we redesigned this whole thing (personal communication, 06.09.2016)

Ren's interaction with students affirmed his belief about how academic ability also impacted students' ability to generate solutions to problems.

> At that point in time when I was in Hill Secondary, the boys … 240, 250, 260.[10] So they don't want people to mess around with them. 'Just tell me what you

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[10] These referred to Primary School Leaving Examinations (PSLE) standardised test scores. PSLE is a national examination that students take at the end of primary level. The scores were used to determine if they were able to attend their choice schools at secondary level in competition with the other students applying for the same school. The scores are also used to stream students into different academic streams at secondary level.

want'. You know? The problem? I will solve it for you. They don't want the teachers to tell them how to do. But if the students are in the 2-2-something. I mean I hate to use the number to classify, but over the years, I found that PSLE (T-score) is quite an accurate instrument for the majority of the students. I don't doubt that some students are late bloomers, and therefore might outgrow the digit. The digit doesn't really define them, but for the majority of them, actually, they fall quite neatly into those numbers. Of course, there are exceptions. … So, if I use 230 as a divider, then the more average Express students, the problem with them is they are unable to generate solutions. That's my own take. That's not even scientific. … So, that's my years of observation. … If I play an ostinato, and I ask them, 'how would you vary the ostinato?' The higher-end Express[11] student would be able just to give you an answer quite naturally. The lower end one, probably you have to give one more example. And some want more examples. ... Actually, they are looking for alignment with the teacher. They are looking for the model answer…I find that the upper end (higher progress) students, they are not so worried that the answer is not correct. … it's very sad right that we separate the students into 'have' and 'have not'. So, I try not to think like that but it's just, every single class is very obvious, it's just like that (personal communication, 13.01.2017).

The narratives above illustrate how the empirical experience with students' learning has such strong influences over teachers' belief. It also reveals that observing and interacting with students may reiterate and confirm certain pre-existing perceptions, which may or may not be positive. Ren himself acknowledged that such observation and hypothesis of his students based on their standardised examination scores were 'not even scientific', but it did inform him that the lower progress students had less confidence in venturing to generate creative solutions. Therein lies a potential danger. If one is not careful, it might result in fixed mindsets about student ability, which would have then created a vicious cycle - students not feeling confident about their responses leading to teachers not feeling confident about students and not challenging them enough, and thereby reinforcing the low confidence in students.

4.6 Theme 6 – Social Relations

The theme 'social relations' as a influencer of teacher growth is supported by social perspectives of learning such as networked learning and communities of practice (Lave & Wenger, 1981). Guided by a social phenomenological perspective that all understanding is considered in relation to one's social world (Schutz, 1967), key notions of contemporaries and associates are used to illustrate the impact of these social relations on the teacher(s)' professional identity and agency. Contemporaries and consociates exist in one's current social world. Schutz defined contemporaries as those existing in a 'they relationship' whereas

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[11] This refers to the Express stream. This reflects higher academic ability compared to the Normal stream.

consociates are those existing in a 'we relationship' (p. 214). Social relations also relate to power and status: Kemper (1991) defines power as a form of relationship in which an individual gets his or her way in a social action, while status is a form of relationship in which an individual voluntarily complies with the desires of another, marked by acceptance and respect. Social relations also result in the sense of belongingness or connectedness (Lee & Robbins, 1995). These social relations influence emotions and identity. Therefore, social relations are a useful theme in discussions about learning and identity development. For example, notions from sociologists such as 'reference group' which derives from social psychology to describe an individual, a group (whether or not one is a member) or a social category where one draws reference from to evaluate oneself (Merton, 1968), are useful concepts for the study.

4.6.1   Impact of Contemporaries

10 out of the 12 cases reported impact from contemporaries. The findings also found that there were several ways in which contemporaries acted to impact music teacher identity, which makes them types of 'reference groups' from which one could choose to emulate and learn. These take the form of role models, mentors, expert others and other peers in the teaching community who contributed to the turning points in their lives.

Role models

Of the contemporaries, what seems most influential to transformative learning and practices might be role-models. In sociology, a role-model is a type of a 'reference individual' (Merton, 1968) with whom the person identifies himself in a selected role(s), and on whom he seeks to 'approximate the behaviour and values of that individual' (p. 356). Hence, the choice of role-models is a personal one and reflects a personal belief, and perhaps almost a 'possible self' (Markus & Nurius, 1986) as seen by an individual because the individual resonates with particular values demonstrated by his/her role-model. For example, Joan was inspired by other music educators who exhibit strong musicianship and became energised as a musician even if they were not necessarily also role-models by others.

> Dr Johnson, what I got from him, from contact with him, is just his energy. Maybe he is not the most rigorous or detailed teacher, but just like being in his class like made me brighter, like his present energy and the way that he interacted with them … but on the other hand, my NIE classmates, some of them were like, 'What's he going on about? What are we supposed to learn? And like what is the meat of this course" ya. I found that quite interesting …. (Joan, personal communication, 30.11.2016)

For Ren, although his teacher was not the most inspiring of teachers, he saw him as a role-model in the way he interacted with others because of the way he lived his values. It was the values, the ethics, and dispositions of an educator that he saw in his teacher that moved him, rather than, say, his pedagogical content knowledge.

> So, when I went to the Academy, I met YPL. The three years in the Academy, the one thing that came to my mind was, "Aiyo, I should not be a teacher like Mr YPL. He is so boring!" But I must say that he has a very deep influence on me.

> In terms of the way he treated people. In terms of the way he treated his own profession. In terms of how he showed his love for the country. And his strong belief in the ability of the different races to live in harmony together, through his songs. So, for me, he is a role model in a very quiet sort of way – the way he interacted with people, the way he lived his life, in the kind of songs he wrote for other people (personal communication, 16.06.2016).

Thomas saw a role-model in his music teacher at secondary school who made a huge difference to the school-wide music culture, and who created a positive, authentic, and cultural experience in music that motivated him to pursue music even to the postgraduate level and to return as a music teacher. Vivid memories of the event showed how much the experience had impacted him. It was significant that Thomas attributed the impact to a singular music teacher without even mentioning peers in the programme. It showed how the impact of and the respect for his role model was larger for him compared to peers and consociates. It provided a vision of a great music teacher which also created a 'possible self' for him as a teacher.

> School-wide, he (the teacher) did make a huge difference. So, it's this sense of culture building in that you really get everyone in the whole school actively involved in the arts and when that happens as a music student yourself, you really feel a sense of pride also, that I am a representative of the school, and this is how rich my school music culture is. So that is really reflected in terms of school-wide arts events that he personally curated. He got many active practitioners in the various fields to come and work with us students, and he personally choreographed different things, and it was just very impressive even as a student, and now that I am looking back as in his position now, how he managed to come up with a comprehensive arts event that is held within the school itself, without having to spend money, you know, renting a concert hall venue, and yet be able to pull it off so effectively and even get attention of mainstream media … to me, it's a very inspiring work that he has put in. I personally hope to try to emulate, at least the thinking behind it. ... So on my part, as a student, I was very inspired. So as an educator now, I am even more inspired, because I am just amazed that he managed to pull it off at such a huge scale (personal communication, 09.09.2016).

Mentors

Having mentors who role-model for a beginning teacher to observe was impactful. The following passage was added by Pal after the initial interview, indicating how significant it must have been for him.

> Ms Ong was my first Reporting Officer[12] in Eastern Primary. Full of zest for the arts, … was an expert on dance and movement. I sat in a few of her lessons, and she showed me excellent student management, engagement and facilitation. My craft in Eastern primary was honed by watching her (personal communication, 07.10.2016).

For Zak too, there was a sense of awe when he spoke about how he was primarily inspired by his mentors and colleagues who were passionate about student learning even when working with low performing students.

> And for the Mathematics standpoint, the Head of Mathematics (HOD) was really wonderful because from what I see in my school, and my subsequent schools, Heads tend to be given the Express classes, but that particular HOD in East Village, insisted that he was going to take Normal Technical Stream[13], and going to make sure that these students get somewhere.

>> 'You cannot put someone else there when I can do a better job than them'.

> So, wow, very inspiring words! So, I had very inspiring people in that previous school, although the school already closed many years ago. Very unfortunately because they had a good staff there (personal communication, 09.09.2016).

The words of encouragement and the values they reflected uplifted Zak. These were what he remembered of his mentors whose values seemed to have made a more powerful impact on him rather than their pedagogical knowledge or content knowledge.

> She said those words, 'there will be times when you are close to giving up, just push on. Don't do it for yourself, you can do it for the kids, but do it for the greater community, do it for the greater good'. Oh Gosh, So inspiring. So, I feel so humbled, next to these people (personal communication, 09.09.2016).

However, a designated mentor might not necessarily be regarded as a role-model, and may not necessarily inspire one's identity, such as in Joan's experience below. It suggests that a mentor that touches and impacts should be one of a personal choice too.

> … in my contract teaching,[14] my so-called Music Cooperating Teacher,[15] … is very advanced in her career, like quite old already; she was also new to the school. So, we came in at the same time. But then I felt like … I learned nothing

[12] Reporting Officers are the supervisors of the teachers. They also appraise the teachers and play the role as mentors.
[13] Students at secondary level in Singapore are streamed into Special, Express, Normal (Academic) and Normal (Technical) based on the national examinations at the end of Primary 6. Normal (Technical) stream reflects the stream of low performing students.
[14] Contract Teaching takes place before the prospective teacher goes for pre-service teacher preparation course.
[15] The Cooperating Teacher is assigned to the pre-service teacher who is attached to the school. The Cooperating Teacher act as a mentor to the pre-service teacher,

from her. Because she just had some videos and worksheet, and I was like, 'Oh'. But I mean, at that time, I thought, you know, whatever, just go along with it. But after I came out, and then into NIE practicum,[16] and now I must do, I realised that that was really lacking, whatever was going on there was very lacking. Had I known all these things that I know now, I would have been able to do some more fun or meaningful things with the kids.… Despite being there for 7 months, which was quite long compared to NIE practicum …. I guess, maybe her attitude that I feel, I sensed also, it's just like passing time…. Not so sure what was going on, but it was just a very lack lustre experience (personal communication, 30.11.2016).

Expert others

There was also evidence of teachers benefiting from expert knowledge which were significant turning points in their professional identity. For example, Bess felt the impact of a significant expert who was her lecturer when she was on the B Mus Ed course. The intensive training from the expert she respected had a lasting impact on her teaching career. It developed in her, an attention to scaffolding which has permeated her teaching practice, and her belief of what a good teacher does.

Other peers

For Joan, as a beginning teacher, 'meeting other teachers' was marked as a significant milestone in her River of Experience. For example, hearing a fellow music teacher's sharing at a meeting provided her with a model in which she grew to see her identity as a music teacher.

> Cara shared that as a music teacher, you don't really have a department like the way that Mathematics had a department. So, the department is the students. And I remember that. When she said that, I was like 'yes!' That's what we should be doing (personal communication, 30.11.2016).

In fact, meeting other music teachers was part of the only one turning point which made Zak consider becoming a teacher in the first place. When he met other music teachers and learnt about the work they do, it made him realise that teaching was something he would like to do.

From the contemporaries above, it could be observed that the most substantial impact on teacher identity are the role-models since these are personal choices and they exude larger values that resonate with one's personal beliefs. At least from these narratives, they tend to be remembered for the more profound values and dispositions they possess, rather than their pedagogical knowledge or teaching craft. Role models could also be found in mentors although

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[16] The practicum is a period of attachment to the school during the pre-service teacher preparation course.

not all designated mentors were deemed to be role-models. Role-models could also be found in expert others and peers from the teachers' social world.

4.6.2 <u>Impact of Consociates</u>

Unlike contemporaries, consociates engage in a 'we-relationship' with the participants. Five cases (Cassie, Pal, Dylan, Bess and Joan) reflected on the impact of consociates in their narration of their milestones. In these five cases, friendships had a significant influence on the teachers' professional identity and belief. For example, teachers also drew inspiration from their friends who were musicians and artists. In such cases, friends became resources from which teachers could draw to enrich their teacher identities, like extensions of their own biographies. For example, learning about the lived experiences of her musician friend who had been succeeding in life impacted Joan's belief about how music could be learnt, and the value of music learning which was not just for personal development but also as a role one could play in life.

> But in a way, it is quite important. My friend's highest paper qualification is 'N' level[17]. He just didn't study after that, but he is a phenomenal bassist. Ya, I admire him like. He does like a little bit of bass teaching, but it's not his primary way of making money. Ya. But I still think that, wow, so nice that he is such a good musician. That's something he made for himself, and he can make a living and have a life out of that, you know, as well as other things (Joan, personal communication, 30.11.2016).

For Dylan, seeing a living musician in a friend awoke a certain consciousness about his own tacit knowledge or appreciation of pop music which he integrated into his musical identity and music teacher identity. His friend is a living example of how he could apply his formal music learning to better access the pop music in his life. It also revealed to him his bi-musical self because he realised there were differences in the techniques between the pop and classical cultures, and a certain cognitive process was involved to negotiate between the two separate music identities within him.

> I listened to a lot of pop music when I was young, like in the house, in my mum's car, ... But because of my classical background training, the pop element didn't really; it wasn't something I practise or perform in general ... I think it was only when I met Matt who actually played on his own free time during Choir, he would play a lot of pop songs on the piano and sing pop songs, and it was enjoyable. That was when I started to tell myself ... I do remember consciously trying to figure out whether I am able to sing classical and pop at the same time. Because I did realise that a lot of techniques of singing that I'm

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[17] 'N' level refers to Normal (Academic) or Normal (Technical) level examinations which is taken at the end of secondary level (generally at age 16 or 17).

learning from Choir seem to differ quite a bit from pop singing. Didn't sound authentic when I was singing in Choir style. So that was my first attempt to try to figure out how to be able to perform or be able to practise both (personal communication, 05.12.2016).

Friendship groups or communities of practice also presented developmental opportunities which Dylan felt were impactful. The artistic experiences and knowledge from his friendship group added a broader perspective to his identity as a music teacher, which might have explained his introduction of film music in his lessons.

> So, we formed a group; we would meet every week, one film, one reading, one film, one reading to talk about, what we had read. So, readings could be like local literature or even just various articles talking about certain issues, all that. It lasted for about a year. Now we didn't really meet anymore. 'Cos everyone is very busy, but that has increased my literacy of film a lot. … and my own practice, we included as much as possible, reflections and criticism and critical thinking. So, a lot of feedback in my classes, getting students to say why is this good, why is not good, just forcing them to elaborate as much as possible. I think that has something that has come out of my discussions and understanding of the art discipline, something not very common I feel in the music scene.

> I have done a little bit of film music (in my lessons) but is a little bit, in terms of trying to help them realise that film score is intentional. It is not just music fits a film. It tells a story, and it can be very instrumental in the narrative of the film. So, helping them see why the music is this way in this scene, and then different ways of depicting things. … very simple things like when there is a fight scene, what it would sound like. I had a lesson of like asking them to listen to music first, then get them to think about what that could be, then we put in with the visuals, then sometimes it coincides, sometimes it is opposite thing they thought it would be, then we discuss a bit about why is it opposite, and what effect it has (personal communication, 05.12.2016).

In the case of Cassie, having a friend to walk with on her journey to music specialisation provided encouragement and emotional support, which seemed instrumental to her achievement of her specialist music teacher identity.

> … the school selected Wee and me to be part of the team for music specialists. So, my then principal, Mr Chen wanted me to go for it first, and then Wee to go for the Advanced Dip. So when I went for the interview, I failed the interview. ... Totally gave up at that time after I received news that I failed the test. … it made me wonder whether the track that I had chosen was suitable for me, or is it a sign that I was not suitable at all. So that was the time when the whole world came crashing. I don't know how to face the others, and I was glad Wee was

with me, and then she thought that it was rather a sign that I was not ready…
(personal communication, 30.11.2016).

4.6.3   Impact of being in a Community

The impact of feeling a sense of being included in a community or membership in various types of communities provides transformative learning opportunities for the teacher. This could be seen especially in Joan's narrative which is traced below. Joan's initial experience of teaching general music was daunting as she felt it was her 'first experience of teaching general music', and 'being the only teacher there', and having to work with '40 students' (personal communication, 30.11.2016). Her identity as a music teacher grew when she felt a sense of being in a community, having other music colleagues to whom she could relate, although they were from different schools.

> So, now being in the school, having been in the school for one and the half years, and then next year, I am feeling so much more confident, you know, in terms of knowing what I am doing, knowing that what I am doing worked most of the time, knowing that we have the support, knowing other music colleagues, having the confidence to push for music related things in school, being like the music person in school right? (personal communication, 30.11.2016).

She began to also select her role-models in the community of music teacher which consciously or unconsciously developed her own music teacher identity. Listening to the sharing of the other teachers also grew her sense of agency when she began to be inspired by ideas of what she could do as a music teacher in school. This was especially critical since she had been the only music teacher in the school.

> On a professional level, ya. When they share about what they believe. It's always nice to listen to sharings and see how people do things and think about how things are done. Ya, so on a very practical level, yes. But I think for me the impact is more; I don't know, emotional? Just to know that there are people out there who are, in whatever secondary schools, have this going on in their school (personal communication, 30.11.2016).

The feeling of a sense of belonging to music teaching community and growth could be linked to having a professional development organisation coordinating these activities.

> The Beginning Teacher (BT) Programme, to put on record, it is not just useful, it is absolutely crucial. … Assurance, whatever you call it, validation? Moral support, ya. And then for me catching up on all the other BT batchmate, and then when we trade, share stories, like there is a sense of support and ideas. We are not alone. Then I feel like if I have any burning questions, or not even burning, or things like where to buy instruments, where to do this and that, what vendors have you, other schools, I can ask them on my own. Just knowing more teachers means that you can ask them. (personal communication, 30.11.2016).

Feeling a sense of growth in the larger music and music education scene in the broader societal contexts also enhances Joan's sense of professional identity,

> It's all very timely. 'Cos now there is like a musical renaissance in Singapore. In the past, I don't know, 10 years ago, suddenly there is a lot more support for local musicians. I mean there is like a little band scene, very underground band but then now at least, you know. And in terms of venues having live music, random festivals with random little performances, I mean whatever the quality or type of music, at least it is happening, and it's great because everyone wants a slice of the pie. And then coupled with it, in the MOE past 10 years, I mean 2015 syllabus, that is how recent, in a very exciting period as well… like Esplanade. I mean esplanade is less than 10 years, or maybe 10 years old?... And then all the National Arts Council funded people, artists and musicians. I think they started to come back. We are seeing the first, you know. Great! The quality of people (personal communication, 30.11.2016).

The other cases also revealed several instances where being in the community supported their music teacher identity. For example, Shing described the college to which she returned, to play with the orchestra, was 'like a second home' and many of the members returned even after graduation and for a few years after they graduated. For Cassie, it was having 'a circle of friends whom we can discuss and bounce ideas and support' (personal communication, 30.11.2016).

Wee felt the impact of collective envisioning on the purpose of teaching, which connected with her deeper beliefs as an educator. This could be the effect of bridging of emotional geographies (Hargreaves, A., 2001), having a rigorous discourse about teacher beliefs which drive their collective agency (Biesta, Priestley, & Robinson, 2015), and in the process, developing the we-self as discussed in Chapter 2. She has been driven by that vision, which kept her in the flow over the years.

> Individually, we may have our own belief systems; we have our own beliefs why we want to go into this, both in terms of subject area and in terms of what education means to us. But that team brings us to come together to envision what we want together collectively ... Knowing that there is a group of people working together towards the same goal itself, you will put in even more effort. Ya, towards what you really believe music (education) should do (personal communication, 06.09.2016).

Wee also shared on the impact of collective planning on the quality of her music lessons, which led to a tightly planned and structured P1 to P6 curriculum, and evidence of students enjoying their lessons at every stage.

4.6.4   Impact of Leadership Support and Intervention

Wee was encouraged that her leader was open-minded and empowering. It was the leadership support that led to her entering music specialization and becoming a specialist teacher, and

who nurtured in her, a belief for PE, art and music (PAM) education.

> The other turning point is when Mr Chen came in 2008. And he decided to focus on PAM. I think for the first two years after he came in, he sat in. First non-core committee meeting, he sat in music with two of us. Super stress! Don't know this new principal. Then he was like, 'go ahead, go ahead!' Everything go ahead. But it empowers you to try. And my team Julia also very *gungho*. She 'ok, try try!' She was very excited. He just empowered you to do whatever you want. He gave money; he gave whatever support you need. What I wanted to do, try, just try! So, it's like, with that support we tried out different things. (personal communication, 06.09.2016)

The leadership involvement in the planning, even if just 'sitting in' meetings and letting teachers try out their own ideas, was very impactful for the teachers.

4.7 Theme 7 – Ecological Nature of the Social World

Besides relationships and communities, the social world presents a setting in which its contexts have influence over individuals (Bronfenbrenner, 1994; Schutz, 1967). In the literature on agency and professional development, there is also a growing awareness of the larger societal and political influence on teachers' achievement of agency. This counter perspective sees agency as a key dimension of teachers' professionalism, such as the oft-quoted assertion from McKinsey and Co.'s that 'the quality of an education system cannot exceed the quality of its teachers' (Barber & Mourshed, 2007). Priestley, Biesta and Robinson (2015) introduced the 'ecological approach' as they saw agency as 'beyond the capacity of individuals, and not what the individuals 'have' or 'possess',' but rather a result of an '*interplay* of individuals' capacities and environment conditions' (p. 3, emphasis is original). The work of Hardy (2012) foregrounded the politics surrounding professional development provision and argued for the social nature and circumstances in professional development to be appreciated since professional development cannot be an individual activity or directed solely to an individual. Flynn and Johnston (2016) drew from Bronfenbrenner's model of ecological human development and developed an ecological model of partnership across six levels (interaction, individual, meso, local, national, and philanthropic). Although their study was on enabling young people to reach their full potential in and through music, such an ecological model of partnership could similarly be considered for professional development. Other teacher educators also drew attention to cultures of teaching and argued that learning to teach is a process of socialisation and enculturation, which is also dependent on school climate and teacher culture (Feiman-Nemser, 2003; Feiman-Nemser & Floden, 1984).

4.7.1 Power Dynamics

The power dynamics that exist in the social world could be seen, for example, in Zak's experiences which seemed to be a threat to him achieving his full potential and grow his identity as a music teacher.

> The first issue is one of access. For example, access to resources reflects a certain power at play and contributed to enabling or disenabling agency. Zak had an ideal of music

education which he constructed from his own personal experience at a pre-service teacher preparation course, which was for students to be able to compose and perform. However, one area hindering the achievement of this ideal, at least in his current school, was the access to musical instruments.

> I am keen to try. Don't have the instruments, that's all. They are all locked up! It's because the key is held by the other music teacher. She allows. But if she is not around, then cannot get the key from her! I need to get in advance like one day before. She has only one set (personal communication, 09.09.2016).

Second is the issue of certifications and qualifications. For a system which values certification and qualifications, possession of these seems to be associated with being in a better position. Zak was conscious of that and made it quite clear during our chat that his music certifications were lower than those of his classmates when he was at the pre-service course. It is probably impressed upon by society that formal music background was superior as it provided a certification. For Zak, music could not be considered his first subject because he did not have a degree in music. Being conscious of the fact that he was a CS2 music teacher, over the years, he had tried to attain higher qualifications. However, this desire for qualifications might not necessarily be linked to his passion for music which seemed to already have been satisfied through informal platforms such as participation in Band and Choir which he related in his narrative. Rather, it seemed linked to an inner drive to pursue higher academic levels, perhaps a mindset fostered by a pragmatic society on the pragmatic value of certifications. It is a paradox that while certification is used to enhance teachers' professional status in society overall, that certification can also be a major stumbling block to achieve an individual's professional identity and agency.

> Actually, I was considering in do PDCM.[18] I applied in 2007; they turned me down. I applied for Music Education. So, I think, I guess, it's because I am CS2. They didn't say that. They didn't state the reason. But the following year 2008 or 2009, I checked the requirements for the MEd Music, you must have CS1 Music or degree in music (personal communication, 09.09.2016)

Zak's predicament reflects the effects of a pragmatic and efficient society which privileges qualifications for 'sorting' purposes. While the system encourages teachers to pursue higher degrees, the requisite criteria make it difficult for some teachers to do so. Certainly, these circumstances may change. For example, there is evidence elsewhere that the changing wider societal beliefs are changing and that there are shifts away from exam orientation and formal

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[18] PDCM (or Professional Development Continuum Model) is a part-time scheme that provided graduate teachers of Singapore Ministry of Education with alternative pathways to higher certification.

qualification. However, there remain tensions that would affect some individuals like Zak who may be trapped by his circumstances.

Ren reflected that what society valued (in this case, certificates and qualifications) would define for him what 'meeting the needs of his students' meant.

> …that point in time, for me, meeting the needs of students is that they must have that certificate to go elsewhere. For those few years, I believe very strongly in that. That they must be given the certificate so that they can move on. Right now, I don't believe so. I have changed. ... I met more people without a certificate, and they are successful. And actually, also, the landscape in Singapore is changing. So, it is actually not so difficult to go to an institution and get a diploma. It has become less daunting. In the past, it's quite difficult if you don't have certain grades. But now actually, not so difficult to go for further studies. Because opportunities have opened up quite a bit (personal communication, 16.06.2016).

The third is the issue of hierarchy and seniority. Cultural practices in society such as respect for seniority, despite being a valued trait, might paradoxically also affect learning negatively. In Zak's case, there was a sense of respect for seniority, so much that Zak used to hold back his own competencies and knowledge in order not to outshine his superior. As soon as the senior initiated a mutual sharing, agency was achieved through support and sharing of resources, as can be seen in this narrative,

> In my current school, the other music teacher is actually a very senior experienced teacher. So, I always hold myself back. So, I cannot try to eclipse her. It's not very nice. Because she is more senior, she knows more, she knows better, so she would be saying, 'these things you cannot do, ok that's fine'. So, but it was humbling when I chatted with her last year. My first year in the school.
>
> She said, 'actually you can just be yourself in your music room. You don't have like bow down to me all the time'.
>
> 'What are you trying to say, you are like up there, I'm much below you?'
>
> She said, 'No, no, no. I got my CS1 music because of a diploma which I went for. So my CS1 was changed to music.'
>
> So, I said, 'Oh! That's it?'
>
> 'Ya but, in terms of experience, mine was just limited to the band because I was in the band all the way. But yours, since you went here, you went everywhere, your music curriculum in NIE was much different from what I went through, so you might have more to share, so please share. Share with me then we can share with the students also.'

I said, 'Oh ok.'

Ya, she has said all that. But she is still much older, so I will still not call her by the first name, so you know? So that was, mind blown. So, that got me thinking, maybe I should erm, open up a bit more. So, that opportunity happened this year when the Head of Department and Subject Head decided, ok, I would be taking the Sec 2s, she would be taking the Sec 1s. Ya, so we are going to rotate that way, so she would follow-up the Sec 1s to Sec 2, and I would go to Sec 1s the following year. So, we get to practise whatever we have learned and share with each other. So, that was interesting because I used her resources as well. She has wonderful worksheets which I gave to students, and she also used my video clips, my worksheets, my powerpoint, which I stowed away in the hard disc, the music room hard disc. So it's like free for all to use. So, it's a good sharing, good sharing culture (personal communication, 09.09.2016)

Fourth is the question of merit, which may create equity issues. In a meritocratic society like Singapore, it is an accepted norm that fairness is achieved when rewards and opportunities are given based on merit. The intent is to accord individuals a fair and equal chance of being successful based on their own capabilities. The intent is not to discriminate, so that merit and talent alone determine the selection. It promotes competition so that people strive to become the best they can be. However, the definition of 'merit' needs to be challenged (Prakash, 2013).

Zak's narrative suggests that he might have felt excluded on a few occasions. At secondary school, he could not join the band despite his musical/piano background and the reasons were not known to him. At Junior College, he was in band for only one day because his conductor had told him that he had 'no music background' despite his participation in primary school keyboard ensemble and Yamaha lessons, and was 'thrown in into percussion' and made to play a Chinese gong, unknown to him but had to learn it 'there and then' while the 'whole band was staring'. The emotions must have been overwhelming as he decided to leave the band after the first day. The issue here is that the merit was not accorded because his musical background was not deemed to be a relevant 'music background' because it did not stem from private and formal music lessons. If education in a meritocratic society is intended to give individuals a fair chance of being successful based on individual capabilities, this may be where the paradox lies.

4.7.2 School Culture

School culture also plays a role in promoting the growth of music teacher identity and agency. We have seen earlier how for Wee and Cassie, the school leadership's focus on PE, art and music subjects, led to a whole-school involvement in focusing on developing these areas. It facilitated Wee's and Cassie's development from generalist to specialist music teachers. The principal mentioned to me that he had to prepare the ground for this. He had to help other teachers in the school understand and respect the roles of the specialist music teachers because there were other teachers who thought it was unfair, seeing music as a subject that did

not require much marking. He had to change the mindsets of his other staff so that his specialist music teachers could be accepted into the community. Wee also mentioned to me that all specialists, therefore, had to take on more teaching periods (36-38 periods) compared to the average teacher (30-33 periods). The specialist teachers also had to run all the major events of the school, and they had to take charge of two co-curricular activities each. This example illustrates the trade-offs necessary for buy-in and support from the school community, and that the overall school culture plays a significant part in the transformative learning experiences of these teachers.

4.7.3   Larger Policies

Larger policies impact music teachers' identity and agency. First, the design of the music syllabus shapes the teacher identity. This can be seen in Bess' experience when she had to learn a different repertoire of music from the classical training she had had. The broader exposure to music hence broadened her musical identity.

> But I am glad that I plunged into this syllabus because this syllabus helped me explore and discover, and the intricate thing about the music industry. Like this song (pointing to the music playing in the background), it never occurred to me it came from parts and then coming together. Because of our training, classical musicians, they think of the melody line, the bass line… (personal communication, 11.12.2015).

On the other hand, taking on the role to prepare students for high-stakes examination also sometimes threatened teachers' identity. Bess felt undermined in her role as Senior Teacher when she was not able to produce the distinctions that she felt was expected of her. She had a lower self-concept when she compared herself to the other Senior Teachers due to the lack of success in her students' examination results,

> STs [Senior Teachers] shouldn't get a failure rate, then following year [2012], I had two failures, the second batch, I was very disappointed because I see my other ST, my counterpart, 100% distinction (personal communication, 11.12.2015).

The high stakes of the examination syllabus too might have driven teachers to apply a less desirable teaching approach to achieve what might have deemed to be more efficient outcomes. For example, for Jam, the examination syllabus had led her to use a different pedagogical approach, which seemed to conflict with what she believed. She declared that when she taught the general music (which is the non-examination syllabus), she did it the 'experience-concept-application way' which privileges the music experience from which concepts were then taught. She acknowledged, however, that when she taught the upper secondary NT music syllabus (which was an examination syllabus), she did it the theoretical way (personal communication, 31.05.2016).

Second, recruitment and deployment policies also affect music teacher identity. The political move for music teachers to be specialised before they could be deployed to teach more

music periods, for example, may have added pressure for schools to convert some generalist music teachers into specialist music teachers, especially when the ministry headquarters began to monitor the deployment of music teachers. In Wee's case, the move supported her progressive transformative learning when she converted to become a specialist music teacher because she had a supportive leadership.

> After my new principal Mr Chen came, after about two years, he spoke to us about specialisation. He gave us the autonomy to try first, and then he actually asked whether I wanted to go into (music) specialisation. He gave us 1-2 years to try. He said that it was only fair that I tried out for 1-2 years first before I decide whether I want to go for Adv Dip to go into 100% specialisation. So then, you step in with the thought that if you really don't like it, you have a chance to step out. So, I mean, it's fair. Fair for both the school as well as for us. And I think, he didn't want to send us for training and then after that we come back, backing out. But for that few years when we started trying, when we start specialising, the PAM (PE, Art and Music) team, we slept at 1.30am. The office, everyone was so tired. But after a while, everyone got used to it, after 1-2 months (personal communication, 06.09.2016).

Third, a political move which resulted in the establishment of an academy dedicated to the professional needs of music teachers was also impactful to music teacher identity. There were a few mentions in the narratives of how teachers benefitted from an academy that provides in-service professional development, consolidates resources, and provides a sense of community.

> Everything that STAR[19] is doing. Really Really really! It's a lot. Especially like primary school music teachers where you know, it shocked me that so many of them are untrained. I mean I didn't know, I was ignorant of this, and when I learned that more than half of them are untrained, how are they going to do…? That's why STAR is so important to give them that training (Joan, personal communication, 30.11.2016).

> … so I think as a music specialist, it really helps with the establishment of STAR. Because then we really have specific music workshops that we can go to. … STAR shapes me, I think. I don't know. That I was given the opportunity to really develop from a CS3 to a CS1 and now to an ST (Senior Teacher) (Cassie, personal communication, 30.11.2016).

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[19] STAR or Singapore Teachers' Academy for the aRts is set up as part of the Ministry of Education in 2011 to cater for the in-service provision of professional development for Art and Music teachers.

4.7.4 Larger Pragmatic Society

The pride of a music teacher might also be impacted by how music is viewed in his or her social world. Hence, when the larger pragmatic society gives more attention to academic subjects and as a consequence, less to subjects like music, this may impact the music teacher negatively. For example, there is evidence of a lack of priority given to music in the narratives. In one account, what mattered to the school was the examination subjects, and the school distinctively privileged English over music learning. This threatened the identity of Bess' professional identity as a Senior Teacher in music.

> …my supervisors over the years are not interested to observe my music lessons. My CS1 is music. That is not fair for me. You don't want to come and see my music lesson? You want to see my English lesson? I had to request. English is my second subject, and my last English training to teach English was to teach English at Primary 6 level. I had more confidence and more passion in music. I have to invite them to come and watch my music lessons. So, it comes to this. Because I asked for it, one year, my supervisor said, 'okay, your request is granted. One year, we will watch your English, the other year, we will watch your music.' I have been teaching English until 2011. I was still be observed for English even when I became Senior Teacher in music. (Bess, personal communication, 11.12.2015)

The attention to academic subjects means less to non-academic subjects. Generalist music teachers, who are less invested in teaching music, would be less motivated or less able to seek music professional development or school support to attend professional development sessions. Shing explained to me that some generalist music teachers in her school attended at least one music course a year, but the rest of the generalist music teachers did not. As she also taught English, she had to be discerning about the courses she attended as it would compromise her English lessons.

4.8 Discussion of Themes

This first phase of the study has found seven themes from the 12 case participants that could be both influencers and inhibitors of a teacher's growth and achievement of his or her professional identity and agency. As far as possible, the themes were selected because they are relatively independent concepts. 'Emotions', for example, although found to be certainly influential in identity development, has not been described as a theme here, because it overlaps with several themes described above.

4.8.1 Prevalence of Themes

The codes in the seven themes were summed up, and it was found that Social Relations (20.5%) constitutes the largest occurrence in teachers' transformative journeys. This is closely followed by Music (19.2%), Teaching (15.9%) and the Activist Identity (15.9%). The themes of Students (12.1%) and the Ecology of the Social World (10.0%) have a somewhat lower occurrence of mention amongst the 12 case participants as influencers or inhibitors of their

transformative learning. The influence of one's personal identity on one's transformative learning had the least occurrence in the interviews (6.3%).

Table 4-1: Proportion of Occurrence of Codes in Themes (N=239)

	%
Social Relations	20.5
Music	19.2
Teaching	15.9
Activist Identity	15.9
Students	12.1
Ecology of the Social World	10.0
Personal Identity	6.3

Figure 4-1: Pie Chart on the Occurrence of Codes
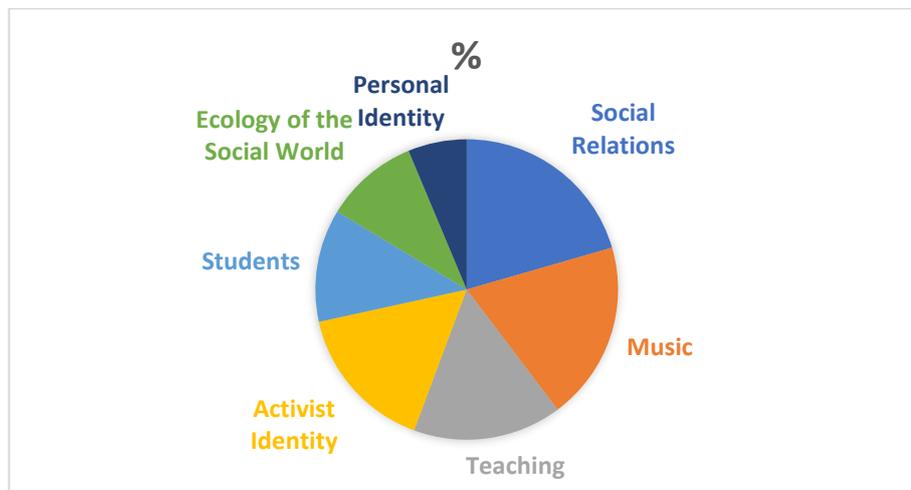
Social relations, being the largest prevalence of the themes, points to the nature of humans as social beings and the critical role relationships play in shaping our day-to-day learning experiences, which may lend transformative effects to our identity as music teachers. In contrast, personal identity appeared to have the least bearing on transforming their professional identity and agency, at least for the 12 participants who shared the turning points of their lives. It may also be that being situated in a collectivist society, and an Asian one, the personal self is less thought about. Scholars have already found a more interdependent construal of the self in many non-western cultures (Markus & Kitayama, 1991).

It is interesting that for the mixed profile of specialist and generalist music teachers, the power of music turned out to be close to the most prevalent theme in the turning points of their lives. Hence, the influence of musical experiences, whether it is the breadth or depth of such experiences, must not be undermined.

Certainly, the proportion of the prevalence of themes would change with a different profile of participants. These also might not be comprehensive, and there could be other themes that might surface, not only with different participants, but also from a different researcher's lens and experiences.

4.8.2 Independence of Themes

Matrix coding query is conducted through NVivo to investigate the recurrence of codes across the seven themes. This is to determine the extent to which themes are independent.

Table 4-2: Recurrence of Codes in Themes (N=239)

	Personal Identity (N=15)	Activist Identity (N=38)	Music (N=46)	Teaching (N=38)	Students (N=29)	Social Relations (N=49)	Ecology of the Social world (N=24)
Personal Identity (N=15)		1 (2.6%)	0.0	1 (2.7%)	0.0	3 (6.1%)	0
Activist Identity (N=38)	1 (7.1%)		0.0	2 (5.4%)	7 (24.1%)	2 (4.1%)	4 (16.7%)
Music (N=46)	0	0		3 (8.1%)	1 (3.4%)	1 (2.0%)	0
Teaching (N=38)	1 (7.1%)	2 (5.3%)	3 (6.5%)		1 (3.4%)	3 (6.1%)	0
Students (N=29)	0	7 (18.4%)	1 (2.2%)	1 (2.7%)		0	0
Social Relations (N=49)	3 (21.4%)	2 (5.3%)	1 (2.2%)	3 (8.1%)	0		1 (4.2%)
Ecology of the Social world (N=24)	0	4 (10.5%)	0.0	0.0	0	1 (2.0%)	

	Personal Identity (N=15)	Activist Identity (N=38)	Music (N=46)	Teaching (N=38)	Students (N=29)	Social Relations (N=49)	Ecology of the Social world (N=24)
% of codes in the theme that recurs in other themes	33.3	42.1	10.9	26.3	31.0	20.4	20.8
No. of other themes that the codes recur in other themes	3	5	3	5	3	5	2

Figure 4-2: Radar Chart on Recurrence of Codes in Themes
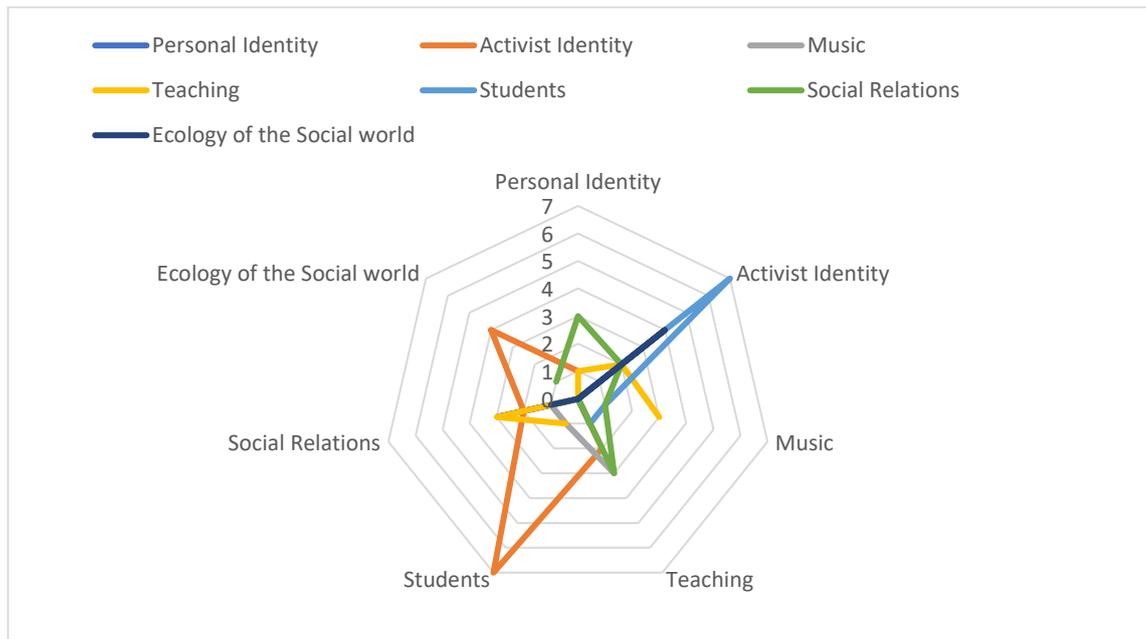
The results show that the codes in activist identity recurred most and were found in five other themes. It suggests that the activist identity is a significant cornerstone that has been perceived together with many other themes. Most of it overlapped with the power of students, suggesting that activist identity was triggered in a number of cases that were due to students. The results also reveal that the codes in the power of music had the least recurrence across the themes, demonstrating the relative independence of this theme compared to the others in the context of this study. Overall, the themes seem to be fairly independent of one another as the overlap between codes was between 0% and 24.1%. It is, therefore, possible to conclude that these seven themes are independent features that have been observed to impact the transformative learning experiences of the 12 cases.

4.8.3   Interaction of Themes

While the themes are said to be independent, it could be observed that in many cases, the transformative learning experiences were neither triggered nor only supported by singular themes. For example, in Jam's narrative, the theme of her personal identity interacted with her activist identity, and her activist identity interacted with the power of students. These shaped her transformative learning as a music teacher. Jam's account of her curriculum design and delivery took up a large segment of her sharing of experiences. It revealed an agency that resulted from a close interaction of her own beliefs about a particular progression to learning, her students' responses, and application of her own professional learning from workshops. The iterations of these interactions not only shaped her curriculum, but they also developed her professional identity and agency as a music teacher. Over time, she grew a signature music curricular programme which she shared with other music teachers at various platforms, and which in turn clarified and shaped her own thinking about her curriculum.

4.9 Formal Interventions

Along with the themes that have been found to contribute to the growth of music teacher identity and agency, the narratives have also pointed to formal interventions as turning points in teachers' identity development. Teacher preparation and professional development programmes were frequently cited by the participants as forming part of these transformative learning experiences.

4.9.1   <u>Significance of Teacher Preparation</u>

There was evidence that the practicum or school experience in the teacher preparation course provided significant support for the development of an activist identity which could lead to progressive or regressive transformative experiences. For Joan, the attachment in the school with an uninspiring mentor and observing how the examination music syllabus was taught turned her away from wanting to teach the syllabus. Fortunately, Ren and Zak were touched by their mentors and were impressed by their pedagogy when they saw their mentors in action and living their values. Bess appreciated the broader exposure she had to handle different types of students – pre-schoolers to special needs. It clearly supported her identity as a music teacher and her activist identity. Ren also saw his first model of good teaching in his mentor in his practicum when he was going through teacher preparation. He also saw in his mentor's practices, the need for a set of organised resources for teaching, something which he still deems to be one of the most critical backings for a teacher today, and which he urged other music teachers to possess, at a music teachers' meeting in 2016.

Without teacher preparation, Chang was having trouble negotiating her music teacher identity. She felt she could not identify herself as a classroom music teacher as she did not have the language to communicate with other music teachers,

> I guess if you ask me, anything about NIE stuff, I know nuts. Any NIE prof, NIE jargon, nothing at all when it comes to Music. I guess that's where I feel very ill-equipped sometimes to talk to people. Because they can just throw you some NIE stuff and I just like … (personal communication, 29.11.2016).

Similarly, for Pal who started as a contract teacher, his sharing revealed a sense of struggle since he did not then have teacher preparation. It was so traumatic and demoralising for him that the whole experience was related in a sad tone even at the point of the interview. The plunge into teaching without pre-service preparation, and hence the plunge into adopting a role-identity as a teacher, might 'make or break' a teacher.

For teachers who went through pre-service teacher preparation to become a music teacher, responses were decidedly mixed. Teacher preparation opened 'the world of music education' to Bess who felt that it was a major turning point because previously music for her was just the piano. The course developed a broader musicianship and her pedagogical areas. This was also cited in Pal's interview as he described seeing 'music in a totally different light'. For Zak, the ensemble music experiences at teacher preparation course might have shaped his philosophy of music education.

For some music graduates in this study, the pre-service preparation may not have been as useful. For example, Thomas did not feel that he was prepared sufficiently for music teaching. Being a music graduate who already had well-developed musicianship and instrumental skills, he had felt that teacher preparation should focus more on pedagogy rather than music experiences. Similarly, Joan, who was a music graduate, felt that the just-in-time in-service professional development, mentoring and on-job training working directly with her teaching materials was more significant to her growth as a music teacher rather than the broad understandings she received at pre-service education. The pre-service preparation 'was more like an obligation' which she did not feel was helpful. It is clear that the learning at pre-service preparation is perceived differently by different teachers.

Music Education degree courses may have a long-lasting impact on a teacher. At various points in the conversations, Bess referred to the experience she had from her B Mus Ed course and her lecturer who has inspired her, as she spoke about her own lessons. The intensive three-year training from the expert she respected had a lasting impact on her 30-year teaching career. She was appreciative of the attention to scaffolding in her training which had continued to permeate her own teaching practice and formed a bedrock of what she believed to be good practice.

> I learn that the music lesson must be bite-sized, similar to the real thing but bite-sized. So that's why you can see today, my carnival music [the task she set for her students in one of her modules] is bite-sized of the real piece of music. The real piece of music is 10 minutes long, but we give them bite-sized, so, that 4 years hone my skill to look at a topic, and how to make it bite-sized, simplify, modify to the level of students from 13 years old to 16 years old (personal communication, 11.12.2015).

4.9.2   Significance of Graduate Programmes

Although this discussion has earlier suggested that qualifications and certifications might have paradoxically hindered the achievement of music teacher identity for some teachers, the narratives also reveal the positive impact of music graduate programmes on music teacher identity. For example, undergraduate music study was considered by Dylan to be significant in consolidating learning as that was the point at which he drew connections between his formal and informal side of music making which developed in him, a much broader view of a musician. It was also the point where he had his first exposure to music education and music pedagogy.

4.9.3   Significance of Milestone Programmes

As with teacher preparation courses, some intensive in-service provision of professional development programmes was also found to be transformative. One of these was conversion courses to prepare teachers to become specialist music teachers. For example, the four-month, full-time, in-service Advanced Diploma was one such course which all the music teachers (Pal, Wee, Cassie) interviewed spoke about at length, and showed sincere appreciation for, which had prepared them for the role to become specialist music teachers. Besides providing depth and breadth in music exposure including world music and music ensemble experiences, it

provided a networking opportunity and community support, and was described by Pal to be the 'most impactful in-service PD … because like everything was covered – from playing to listening to singing to … composing'. Wee admitted that her curriculum package 'totally changed' after she graduated from the course and shared how the curriculum planning module she completed gave her more time and competency to enhance her school curriculum.

The in-service Masters course was also cited as a turning point in Pal's case because it equipped him with research skills and the 'big picture' about education, to look back and evaluate his own work, and to use research to justify his proposals for the school. The impact of research gave him credibility for his work.

Besides formal courses, teacher development with a focus on music pedagogy was necessary to continue to sustain a music teacher's identity. For example, Ren felt stagnated after 10 years of teaching. It was only when he was given a professional development opportunity with a pedagogical focus that allowed him to renew his identity as a teacher.

> I've been in the teaching service since 1997. When I joined Pan Island Girls' School in 2007, that was a 10 year of experience so to speak. But in these 10 years, I don't feel that there's any input into me to become a better music teacher, besides attending all those updates as a music coordinator, attending the syllabus implementation workshop, but I don't feel like I was growing, I was growing as a music teacher. .... Then, this opportunity to go on an overseas learning journey. Those few days of school visits were really, really eye-opening. And the discussion that we had at night, it opened up my whole horizon, that what can be done, what cannot be done. You know? And you, after the trip, I come back and try ...I seem to have more ideas. When you have more ideas, more ideas grow. Then, there are more and more ideas. So that one single trip, that to me is very important. It helped me regain my confidence as a music teacher. You have no idea ...prior to the trip, I always feel guilty you know, I felt very guilty to my student that ... I am not teaching them the best (personal communication, 16.06.2016).

4.9.4 State of Flow

Another observation from the case studies worth mentioning is a seeming state of flow in the turning points of the teachers' River of Experience. For some of them, it was almost as if one event led to the next. Each event seemed to have prepared them for the next and made them more prepared for the new challenges. For example, Dylan's River of Experience traced how his formal musical experiences, informal music encounters and social relationships added up, and there was a sense of flow and evidence of growth in his identity.

Figure 4-3: An Example of a River of Experience
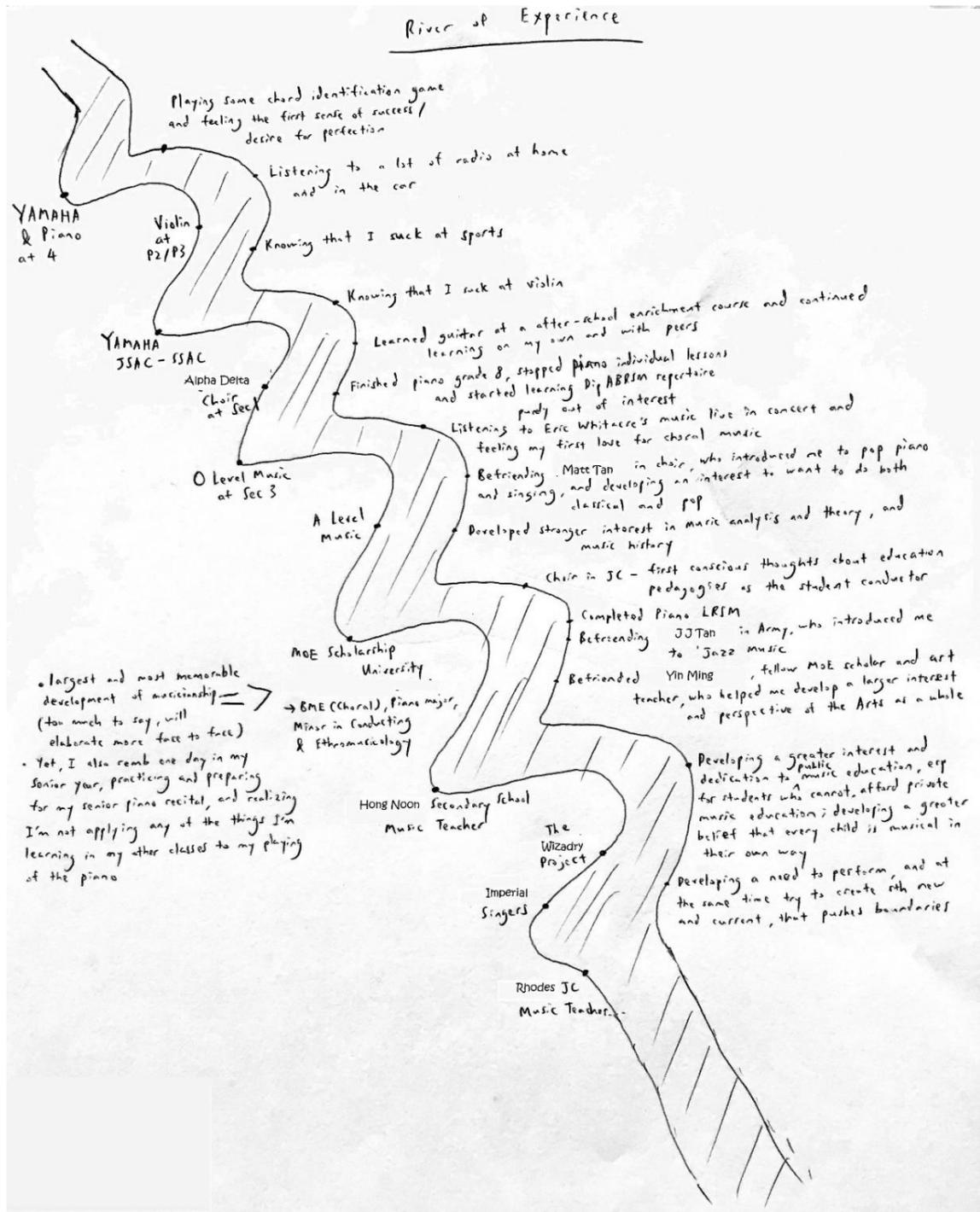
Note: Forms of identifiers above were removed, and pseudonyms were used instead

4.10 Concluding Remarks

From the first phase of the research, and from a phenomenological perspective, a better understanding of music teacher identity has emerged through the narratives of the participants. Participants' sense of identity as music teachers is continually shifting and relative, hinged on their role, deployment, and experiences. There were different views of how they perceive their teacher identity vis-à-vis their musician identity. From the cases, seeing themselves as a music performer or musician has an impact on their music teaching practices. Both their teacher identity and musician identity were critical to their sense of agency as music teachers.

Different facets of the self were also explored in the music teacher identity. Participants tended to identify themselves according to the students they teach, the syllabus they teach, and their designated roles in the context of their school. The professional knowledge that teachers developed is broad and contextual, and linked to their sense of self-efficacy and role identities. The participants embraced different teaching beliefs at once but many of these relate to student development, demonstrating how teachers have their students as their foremost concern in their teaching beliefs. They were driven by a range of motivations which are contextual. There was also a range of areas that teachers might feel a sense of self-efficacy for and these varied with different teachers and with different contexts. Regarding participants' musical selves, they were enriched by informal learning experiences. However, the impact of music might not always be felt very strongly by music teachers in the course of their music teaching careers. Other facets of their self may take over at different points in their lives. Nevertheless, a sense of being able to contribute musically and through teaching, played a part in achieving a greater sense of self-determination, which the participants wish to continue in their lives.

Transformative learning experiences impact the identity (Illeris, 2014). The case studies found seven themes that could influence or inhibit the growth of music teacher identity. The very same themes that create positive transformative learning could also create negative transformation. Whether the transformative experiences are progressive or regressive could be subjective. The first theme is the personal identity in which the interaction of the different facets of the self could also trigger transformative learning experiences. There are different possibilities. It could be experiences that disrupt one's self-concept which creates an openness to learn; it may also involve envisioning one's possible self; it may also be about integrating or balancing one's musical self and teaching self. There is a need to be open to other non-music personal experiences in one's biography to feed and enrich one's identity as a music teacher.

The second theme is the activist identity which triggers both a 'readiness to learn' (Knowles, 1973) and a 'desire to change' (Taylor & Cranton, 2013). It is induced when teachers are in transitory situations, taking on multiple role-identities, changing role identities, growing their programmes, or effecting changes in their programmes in schools. It has also been observed that while the changes in role identity in transitory situations could pave the way for transformative learning, it might not always lead to transformative learning if the change is not felt. It harks back to the literature on the role of emotions such as theorised in Higgins' E.T. (1987) self-discrepancy theory, and in the 'desire to change' (Taylor & Cranton, 2013). The sense of ownership resulted in learning experiences which affirmed their music teacher identity. It is not just a shift in a frame of reference, nor an expansion of consciousness, but an expansion of autonomy and competence, and feeling a sense of self-actualisation because one is in the position to make a difference.

Music, as the third theme, has the power to transform music teachers' identities. The transformation could take place through musical exposure to create a broader view of music, music performing experiences, and both informal and non-formal music learning experiences. Such musical encounters and performing experiences gave teachers, even non-specialist music teachers, the confidence to teach music. Teachers' musical selves also need constant

nourishing to keep them sustained and renewed in their day-to-day work as music teachers. The findings also confirm literature discussions which explored connections between music and music teacher identity development (e.g. Pellegrino, 2009, 2011).

The fourth theme is teaching. As discussed by scholars, teaching practice is action-driven and governed by ethical judgements of what constitutes positive outcomes for others. Both the encounters with teaching and the teaching experiences could be acquired and learnt consciously and unconsciously. Through these encounters, teachers acquire a knowledge base of teaching, and the different types of knowledge have been theorised by different scholars (e.g. Georgii-Hemming, 2013a; Goodwin, 2010; Regelski, 1998; Shulman, 1987). As seen from the cases, we might first consider the notion of music teaching as an artistic experience, for the teacher, the observer, and for students. While it is an organic process, action-driven, and a creative art that could be caught or taught, it is also a discipline that could be analysed and learnt through structures. Second, it is an art of communication which is a lifelong journey to uncover. Third, music teaching is a form of praxis, which in other words, is a practice that very much integrates teachers' own values. Reflective teachers continuously interrogate past teaching and learning experiences as they figure the way forward for their pedagogical practices for the good of their students. They also draw on previous experiences – positive or negative – and compare contrasting experiences. The cases also reveal the potential for interpretations and reinterpretations to either lead to better understandings or misunderstandings of the pedagogy, even with reflection. While critical thinking and iterations of reflective practice could lead to perspectival transformative learning about teaching, it is also an emotional experience as the pursuit of effective music teaching is like an artistic quest.

The fifth theme is students. Much educational literature has devoted energies to the impact of teachers on students. However, perhaps a neglected area has been the impact of students on teachers. Whether students were engaged, motivated, or responding well to their teaching, would change or reinforce teachers' beliefs, and affirm or deny their teacher identity. Students' musical growth and learning were as much emotional experiences for teachers as they were for students. Scholars have defined the essence of teaching and the 'happiness of teaching' as one that hinges on student well-being and teacher-student relationships (Bullough & Pinnegar, 2009; Klassen, Perry, & Frenzel, 2012). The findings in this research confirm this and also extends this to propose that the influence of students plays a significant role in the growth of a teacher identity.

The sixth theme is social relations. Social phenomenological perspective has already discussed the impact of contemporaries and consociates on the individual's identity and agency. Similarly, for music teachers, the relationships around them also contribute to influencing or hindering their identity and agency. Role models have been seen to contribute to teachers' transformative learning, and they could be found in various contemporaries (e.g. mentors, expert others, other teachers), and consociates (e.g. friends). It should also be noted that not all mentors have a positive impact on the teacher, but when they are seen as role-models, they do. Feeling a sense of being included in a community also contributes to growing music teacher identity. The presence of a professional development organisation that could

coordinate and provide an environment for a sense of music teaching community would be almost crucial to enhancing the professional identity of especially beginning teachers as seen in this study. Certainly, leadership support and intervention are also impactful for the teachers.

As a final theme, the ecological nature of the social world sees the impact of power dynamics (access, certification and qualifications, hierarchy and seniority, what is being privileged), school cultures, and larger policies at work (syllabus, recruitment policies, political move to specialisation, and professional development organisation), and the pragmatic demands of society on teacher growth. These are part of an ecological social system that either influences or hinders teacher growth and their professional identities. Therefore, a phenomenological perspective to music teachers' transformative learning also considers relationships and structures in the community and physical settings which all interact to support or suppress transformative learning opportunities.

Therefore, for professional development, we could, for example, consider how to create structures that promote positive relationships and emotions for teaching, how we could help teachers re-connect with positive memories of their teachers and powerful role-models in their lives from which they draw their energies. We could consider ways to activate the activist identity and examine the intersections of the cognitive, affective and spiritual domains (head, heart and soul) of individuals. While there is value in music and music-related development, there is also value in non-music areas of development that grow music teacher identity.

Finally, the seven themes have been found to be independent themes which would likely interact with one another in a transformative learning process. The most prevalent theme seems to be social relations, followed by the power of music, and the least being one's personal identity. The themes that have the most recurrence in other themes are activist identity and social relations, indicating that they tend to interact with other themes to facilitate transformative learning. Music, on the other hand, had the least recurrence across the themes, indicating that it is a relatively more independent theme compared to the others. Nevertheless, the prevalence and recurrence of the themes and hence their degree of interdependence would change with different teacher participants and with a different researcher's lens. This scenario is unique based on the context of the study. I do not exclude other possible themes that might also arise in facilitating or inspiring positive transformative learning experiences of music teachers. The themes are also impacted by teachers' own biography such as the phase of the music teaching career, and their sense of 'readiness to change' and 'desire to change', and if they support a state of flow experience in teachers' professional development. Learning has also been seen to be perceived very differently by the different cases. The nuances of these themes or dynamics at play could support or impede transformative learning and could create progressive or regressive transformative experiences, and would depend on whose judgement that is.

Along with these themes, the participants' narratives had suggested that their informal or non-formal music learning experiences seemed to have made a more significant impact on their music teacher identity. Formal interventions such as teacher preparation courses and milestone programmes were also cited to provide critical support for teachers' achievement, sustaining and renewing of their music teacher identity. However, the quality of impact had been

inconsistent based on teachers' narratives, thus also reflecting the role of teachers' own biographies in making sense of these formal experiences. Hence, both informal music experiences and formal interventions contribute to making up the critical turning points in music teacher identity development.

The study has also shown that no matter the background, the experiences and qualifications, every teacher felt they had a very important piece of contribution they could give to music education in their unique ways. Everyone interviewed had a sense of agency, and wanted to act whether or not they felt confident or competent. I was moved by just how much they could offer to music education. It would have been so immensely transformative for music education and society if every teacher could be supported in their respective transformative learning journeys to achieve self-actualisation and their professional identities and agencies.

Indeed, these portraits were just snapshots. The limitations of narrating them and putting them in writing might seem to fossilise their identity. Identities are shifting, as always. Nevertheless, these snapshots provided useful insights that might have resonated with others of similar situations and predicaments, and are therefore worthy of our notice and understanding

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5. Findings from a Quantitative Perspective

5.1 Introduction

The purpose of the second phase of the study was to determine whether the findings in Phase 1 were also observed in a larger group of music teachers, and to allow for some inferences and associations to be made between different variables in music teacher identity. In this respect, the Phase 2 findings present a quantitative perspective to contribute to an understanding of what supports or impedes transformative learning for the growth of music teacher identity and agency, individually and collectively.

As discussed in Chapter 2, various facets of a music teacher's biography-identity-agency connection interact to impact his or her identity. For the purpose of measurement, this study focuses on investigating how teachers' music experiences, their perceived competence and other non-music opportunities interact to impact the music teacher identity. The research questions in this study are:

a) How do music teachers perceive the impact of their music experiences, their own competence (i.e. music abilities, music teaching abilities) and their identity as music teachers?

b) To what extent do teachers' music experiences, perceived music abilities and other non-music development opportunities impact their perceived music teaching abilities, perceived competence, and identity as music teachers?

c) How do the above differ with different groups of music teachers?

5.1.1   Operational Definitions

It was defined earlier in Chapter 3 that 'music experiences' refer to teachers' music learning in various formal, informal and non-formal contexts, and types of music experiences such as composition, improvising, performing, listening experiences and exposure to different kinds of music. 'Perceived competence' is framed as comprising both the confidence in one's underlying music abilities as well as one's music teaching abilities. 'Non-music development' refers to other developmental opportunities such as the experience of teaching approaches, working with other teachers, mentoring of and by other teachers, leading other teachers, taking on new responsibilities and other role identities, and feeling a sense of belonging to the teaching community.

This study also describes different groups of music teachers according to their specialisation, the levels they teach and the length of their teaching experience. Literature has discussed differences in the confidence and competence of specialist and generalist music teachers (Holden & Button, 2006; Seddon & Biasutti, 2008; Mills, 1989; and Jeanneret, 1997). Other scholars have also proposed that there are different phases in a teacher's teaching career and these needed to be considered to facilitate teacher growth (Steffy & Wolfe, 2001; Conway, 2008; Conway & Eros, 2016).

In terms of specialisation, the acronyms 'CS1', 'CS2' and 'CS3' are used to describe teachers' level of pre-service preparation to teach music. 'CS' or curriculum studies is what is

assigned to teachers at pre-service teacher preparation. It is an indication of the subject that teachers are prepared to teach based on their qualification. For example, CS1 Music means that the teacher is prepared to teach music as a first subject. In addition, for the purpose of this report, 'CS NA' is used where the curriculum study at pre-service preparation was not in music. Also, for the purpose of the parametric analyses, the term 'specialist' applies to CS1 and CS2 music teachers who currently teach music as the only subject, and 'generalist' for CS3 and CS NA music teachers who currently teach music for less than 60% of their teaching load and are also teaching other subjects. Teachers are also described as 'primary' or 'secondary' music teachers depending on the levels they currently teach. In terms of experience, 'beginning teachers' is used to describe music teachers who have taught music for less than three years in a school. 'Experienced teachers' refers to teachers who have taught music for three to five years. 'More experienced teachers' refers to teachers who have taught music for six to ten years. 'Most experienced teachers' refers to teachers who have taught music for more than ten years.

5.2 Music Teachers' Perceptions

How do music teachers perceive the impact of their music experiences, their own competence (i.e. music abilities, music teaching abilities) and their identity as music teachers? This section presents a descriptive account of the current reality based on findings from the questionnaire study.

5.2.1   Type of Music Experiences and Their Impact

Most teachers (68.7%) agreed or strongly agreed that they felt a strong presence of music in their lives currently. The most common musical involvement of music teachers in their lives currently was listening to performances outside of school (83.9%). This was followed by performing in school (54.8%) and performing in other than school events (34.5%). The details are below.

Table 5-1: Music Teachers' Involvement in Music Activities in the Past Year

	N	Percent
Listening to performances outside of school	141	83.9
Performing/conducting in school events	92	54.8
Performing/conducting (other than school events)	58	34.5
Teaching music as a vocal/instrumental tutor outside of school	37	22.0
Composing for school events	21	12.5
Composing (other than school events)	15	9.5
Teaching music as a community leader (e.g. community choral conductor)	10	6.0

Most teachers also reported positive impact of listening to or watching music performances (M=3.82, SD=1.01) and exposure to different kinds of music (M=3.78, SD=1.04) on them as music teachers. Teachers also seemed to perceive most positive impact from their performing experiences (Mode=5), and their experiences in choir, ensemble and orchestra (Mode=5) on them as music teachers. The other music experiences which had a *large* positive impact on them included (in descending order): listening to or watching music performances;

exposure to different kinds of music; music learning on one's own; music lessons with private vocal/instrumental tutors; music learning with friends; music learning with professional musicians; and music learning in community contexts. The details are in Table 5-2.

Table 5-2: Positive Impact of Music Experiences

Part 1: Overall Impact of Type of Music Experiences on Music Teachers (N=168)

	Sum	Mean	Mode	SD
B1n. Listening to or watching music performance(s)	641	3.82	4	1.007
B1o. Exposure to different kind(s) of music	635	3.78	4	1.035
B1m. Music choir/ensemble/orchestra experiences	624	3.71	5	1.423
B1h. Music learning on my own	615	3.66	4	1.198
B1l. Music performing experiences	606	3.61	5	1.571
B1d. Music lessons with private vocal/instrumental tutor(s)	584	3.48	4	1.464
B1i. Music learning with friends	545	3.24	4	1.412
B1e. Music experiences with professional musicians	527	3.14	4	1.695
B1c. Music experiences at university/college	463	2.76	0	1.888
B1f. Music learning in community contexts	461	2.74	4	1.674
B1k. Music improvisation experiences	455	2.71	3	1.639
B1a. Music experiences in primary school	437	2.60	3	1.389
B1j. Music composition experiences	426	2.54	3	1.574
B1b. Music experiences in secondary school	410	2.44	3	1.589
B1g. Music learning in religious contexts	400	2.38	0	1.811

Note: Participants were asked to rate each of the music experiences according to their positive impact on them as music teachers on a 5-point Likert scale (1: Very little impact; 5: Very large impact).

Part 2: Perceived Impact of Type of Music Experiences on Music Teachers (%)

	NA	Very little impact	Little impact	Moderate impact	Large impact	Very large impact
B1n. Listening to or watching music performance(s)	.6	1.2	8.9	21.4	41.1	26.8
B1o. Exposure to different kind(s) of music	1.8	1.2	6.0	23.8	42.9	24.4
B1m. Music choir/ ensemble/ orchestra experiences	7.7	2.4	1.2	23.8	29.2	35.7
B1h. Music learning on my own	5.4	0.0	6.0	22.6	44.0	22.0
B1l. Music performing experiences	10.7	1.8	5.4	16.1	30.4	35.7
B1d. Music lessons with private vocal/instrumental tutor(s)	10.1	1.8	4.8	20.2	39.9	23.2
B1i. Music learning with friends	10.1	1.2	9.5	28.6	34.5	16.1
B1e. Music experiences with professional musicians	16.7	3.6	4.8	21.8	32.7	21.4
B1c. Music experiences at university/college	23.2	7.7	7.1	16.7	22.6	22.6
B1f. Music learning in community contexts	19.0	5.4	11.9	22.6	28.0	13.1
B1k. Music improvisation experiences	17.4	6.6	14.4	26.9	20.4	14.4
B1a. Music experiences in primary school	5.4	20.2	21.4	24.4	19.0	9.5
B1j. Music composition experiences	19.6	6.0	13.7	30.4	22.6	7.7
B1b. Music experiences in secondary school	16.7	14.3	16.7	22.6	20.2	9.5
B1g. Music learning in religious contexts	25.6	13.1	6.0	22.6	18.5	14.3

5.2.2   Non-Music Development Opportunities

Non-music development opportunities (M=3.33, SD=.78) were perceived to have a larger positive impact on music teachers compared to their music experiences (M=3.11, SD=.93), and the difference was significant, t(167) = 3.75, p =.000.[20] The areas that were perceived to have *large* positive impact by most teachers, in descending order of their impact, included: the positive responses from students; learning of new approaches; working with students; watching other lessons; working with other teachers; experiencing music learning as a student; support by leaders; taking on a new role/responsibility; feeling a sense of belonging to the teaching community; mentoring by other teachers; starting a new programme/ syllabus/ CCA (co-curricular activity); mentoring other teachers; and leading other teachers. The details are in the table below.

Table 5-3: Positive Impact of Non-Music Development Opportunities

	Sum	Mean	Mode	SD
D1e. Positive responses from students	693	4.13	4	.86
D1b. Learning new teaching approaches	660	3.93	4	.93
D1d. Working with students	652	3.88	4	.86
D1c. Watching other lessons	647	3.85	4	.98
D1f. Working with other teachers (e.g. co-teaching co-planning)	612	3.64	4	1.10
D1a. Experiencing music learning as a student	609	3.63	4	1.15
D1j. Support by leaders	602	3.58	4	1.32
D1k. Taking on a new role/responsibility	565	3.36	4	1.20
D1n. Feeling a sense of belonging to the teaching community	560	3.33	4	1.17
D1g. Mentoring by other teachers	553	3.29	4	1.32
D1l. Starting a new programme/syllabus/CCA	540	3.21	4	1.39
D1h. Mentoring other teachers	488	2.90	4	1.57
D1m. Working with other stakeholders (e.g. parents)	475	2.83	3	1.23
D1i. Leading other teachers	462	2.75	4	1.62
D1o. Teaching experiences outside school	448	2.67	3	1.47
D1p. Religious or spiritual influences	381	2.27	0	1.68

Note: Participants were asked to rate each non-music opportunity for development on a 5-point Likert scale (1: very little impact; 5: very large impact), the extent to which each item made a positive impact on them as music teachers. They could indicate 'not applicable', and these were scored as '0' for computation purposes.

Participants had the option to offer other responses. As few of them made addition responses, all their comments were reflected below. Some were more directly related to music pedagogical experiences, such as:

> Watching teaching videos of like-minded professionals carrying out their lessons in the classroom [ID: 23930382]

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[20] These were based on variables validated through Exploratory Factor Analysis earlier.

Reading on Music experiences on music teachers' blogs, experts, YouTube observations [ID: 23936127]

Seeing how Music learning has enriched the lives of people around me. [ID: 23821285]

Others remarked about their school culture:

Positive school culture [ID: 23344585]

Support from other colleagues in school (shows respect and importance for music, and not degrade music teacher as an easy job); Apt funding from the school; Aesthetics culture in the school; Non-tangible impacts of learning music [ID: 24012294]

There were also responses that spoke about the impact from their family and their social circle, such as,

My parents and relatives may not be professional musicians themselves, but they have been a great motivation and support to my musical endeavours for many years. They provided supportive and non-threatening learning environments to motivate and encourage my self-esteem in music. [ID: 23265405]

Family's interest in music, circle of friends, networking with people with similar interests, friends who are engaged in the arts. [ID: 23934802]

Some spoke about the influence of other disciplines which they were involved in.

Science learning experience and practical work [ID: 23424689]

Exposed to different ethnic culture and traditions and the impact of ethnic music in their lives. [ID: 23443996]

Being trained as a dancer in my younger days had also made a positive impact. [ID: 23582746]

Teaching the English Language, Travelling and visiting other countries. [ID: 24010113]

Others spoke about their experiences outside of their work,

Being part of the Singapore Arts Scene as an ambassador and volunteer [ID: 23378174]

Playing in the church band, performing in church concerts [ID: 23928689]

Taking other music instrument and vocal lesson outside school [ID: 23928940]

Participating in religious activities [ID: 23932641]

Even military experience was mentioned by one respondent to have a positive impact,

My experiences when serving the National Service brings a positive impact on me as a music teacher. The important values such as discipline, teamwork and 'one for all, all for one' during NS plays an important role in how I want my students to learn music. It became a life-long value that helped me craft my music teaching on my students. [ID: 23741824]

These responses shed light on the myriad nature of development and how even seemingly distant and unrelated activities could have impactful development on a music teacher.

5.2.3 Perception of Music and Music Teaching Abilities

Teachers were more confident in their music teaching abilities (M=3.28, SD=.68) compared to music abilities (M=3.00, SD=.70), and the difference was significant, t(167)=7.09, p= .000.[21] They had the most confidence in their ability to interest their students in music, facilitate students' music performance, play on instruments and plan their music curriculum and least confidence in composing music, arranging music and improvising music. The details are in the table below.

Table 5-4: Overall Perception of Own Music Abilities and Music Teaching Abilities (N=168)

	Sum	Mean	Mode	SD
C2a. To interest most of my students in music in general	624	3.71	4	.735
C2b. To facilitate students' music performance	618	3.68	4	.720
C1b. Playing on instrument(s)	589	3.51	4	.789
C2d. To plan the music curriculum	585	3.48	4	.997
C2e. To get most of my students to appreciate different types of music	583	3.47	3	.789
C2g. To facilitate students' music performance beyond their music lesson in class, e.g. performing at school events	571	3.40	3	.903
C1i. Performing in an ensemble	570	3.39	3	.922
C1a. Singing	562	3.35	3	.841
C2j. To grow the music culture in my school	551	3.28	3	.935
C1d. Performing publicly	551	3.28	3	.997
C1k. Working with pop music repertoire that is familiar to my students	535	3.18	3	.926
C1h. Understanding different types of music styles and genres	533	3.17	3	.833
C2f. To harness technology to teach music	531	3.16	3	.931
C1c. Sight-reading	517	3.08	3	.954
C2h. To prepare students for music competitions outside of school	489	2.91	3	.934
C2c. To facilitate students' music composition	488	2.90	3	.870
C1j. Conducting a music group	482	2.87	3	.982
C2i. To teach a band/choir/ensemble	465	2.77	3	.973
C1g. Improvising music	448	2.67	3	1.042
C1e. Arranging music	438	2.61	3	1.044
C1f. Composing music	405	2.41	3	.956

Note: Participants were to rate each of their musical ability and music teaching ability on a 5-point Likert scale.

5.2.4 Identity as Music Teachers

Most teachers (75%) agreed or strongly agreed that they were proud to say that they were music teachers. However, a fair proportion of teachers (18.5%) took a neutral stance about this position, while only a small proportion of teachers (4.8%) disagreed or strongly disagreed. This

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[21] These were based on the variables that were validated through Exploratory Factor Analysis of Perceived Competence earlier.

could be because only 75.6% of respondents were CS1 or CS2 music teachers. Indeed, one-way ANOVA with planned contrasts also confirmed that CS1, CS2 and CS3 music teachers were proud to introduce themselves as music teachers compared to CS NA music teachers, t (158) = 1.66, p = .05 (1-tailed), r = .13. This was even more significant when compared between CS1 and CS NA teachers, t (158) = 2.10, p = .019(1-tailed), r =.16.

Most teachers saw musicianship as part of their music teacher identity, and music teaching as part of their musician identity. Responses indicated that the preference was to see themselves as 'teacher first, musician second' (M=3.43, Mode=4, SD=.934), rather than 'musician first, teacher second' (M=2.77, Mode = 2, SD = 1.08). The details are in the tables below.

Table 5-5: Identity of Music Teachers

Part A: Sum, Mean and Mode *(N=168)*

	Sum	Mean	Mode	SD
E1. When making self-introductions, I am proud to say that I am a music teacher.	669	3.98	4	1.035
E7. I see my musicianship as part of my music teacher identity.	658	3.92	4	.905
E6. I see music teaching as part of my musician identity.	637	3.79	4	.934
E4. I see myself as a teacher first and a musician second.	576	3.43	4	1.075
E5. I see myself as a musician first and a teacher second.	466	2.77	2	1.065
E2. I prefer to introduce myself as a teacher of another subject.	450	2.68	2	1.494
E3. I am more of an administrator than a music teacher.	430	2.56	2	1.065
E8. I see my teacher identity and musician identity as separate.	414	2.46	2	1.032

Part B: % Responses

	NA	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
E1. When making self-introductions, I am proud to say that I am a music teacher.	1.8	1.2	3.6	18.5	40.5	34.5
E7. I see my musicianship as part of my music teacher identity.	1.2	1.2	3.0	17.3	54.2	23.2
E6. I see music teaching as part of my musician identity.	1.2	1.2	4.8	22.6	50.6	19.6
E4. I see myself as a teacher first and a musician second.	1.8	2.4	16.7	20.2	48.2	10.7
E5. I see myself as a musician first and a teacher second.	2.4	4.8	35.7	33.3	17.9	6.0
E2. I prefer to introduce myself as a teacher of another subject.	23.8	32.1	16.7	15.5	3.6	8.3
E3. I am more of an administrator than a music teacher.	1.8	10.1	42.3	26.8	14.3	4.8
E8. I see my teacher identity and musician identity as separate.	1.8	13.7	40.5	26.2	16.1	1.8

5.2.5 Teacher Beliefs

Participants were asked if they thought music education was important, and if so, why. The question was made optional at the end of the questionnaire. Of the 168 participants, 62 responded to the question. Content analysis revealed seven different types of philosophical perspectives. They were: the aesthetic view, the ethical view, the utilitarian view, the

pedagogical view, the political view, the humanistic view, and the neurological view. The participants' responses might reflect more than one philosophical perspective. Most music teachers articulated a utilitarian view of music education (36.0% of the views), primarily a belief that music education develops soft skills and shapes character, which might be linked to the frequent reference to 21st-century competencies by MOE. Many also spoke about valuing connections with culture, and how music was able to bind people together and develop a sense of belonging. This was followed by the humanistic view of music education (26.3% of views) where a large proportion of teachers articulated music education as part of holistic development. They valued music as a different form of human expression and that since music is integral to life, the study of music helps one understand life. The aesthetic view was the next common view (16% of views) where teachers articulated the belief for music education to appreciate life and that music connects to feelings and the soul. A fair proportion of teachers also articulated a pedagogical view (13.7% of views) which is essentially a belief that music addresses a different learning need, and a belief for music education to hinge on music making and experience. A small proportion of views seemed to be more ethical (3.4%), political (1.7%) and neurological (2.9%) in nature. There were no observed significant differences in the types of beliefs held by different groups of teachers. Further details are in Appendix D.

5.3 Progressive Transformation

How do teachers' music experiences, perceived music abilities and other non-music development opportunities impact music teachers' sense of competence and identity? Inferential statistics were used to investigate the variables that impacted the areas of: a) perceived music teaching abilities; b) perceived competence (music and music teaching abilities); and c) identity as music teachers. This is to understand the conditions that might support transformative learning that is progressive.

5.3.1 Impact of Presence of Music on Teacher Identity, Perceived Teaching Abilities and Perceived Competence

Simple linear regression was used to examine the association between the current presence of music in teachers' lives and their music teacher identity, their perceived music teaching abilities, and their perceived competence. The findings indicated that the strong presence of music in participants' current lives was significantly, positively associated with their music teacher identity, their perceived music teaching abilities and perceived competence although it accounted for only 12-16% of variance which was a relatively small effect size.[22] The results are in Table 5-6.

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[22] Preliminary assumptions were met: the histograms and normal probability plots appeared to be normally distributed; the scatterplots appeared to be homoscedastic; the Durbin-Watson statistic was computed and were within acceptable ranges suggesting that the assumption of independent errors was met.

Table 5-6: Regression Analysis Findings with Strong Presence of Music as Predictor

	B	SE B	β	t	p
Predicting Identity Total	1.69	.35	.35	4.81	.000
$R^2 = .12, R^2_{adj} = .12, F(1, 166) = 23.13, p = .000$					
Predicting Perceived Music Teaching Abilities	2.69	.52	.37	5.14	.000
$R^2 = .14, R^2_{adj} = .13, F(1, 166) = 26.38, p = .000$					
Predicting Perceived Competence	5.67	1.00	.40	5.67	.000
$R^2 = .16, R^2_{adj} = .16, F(1, 166) = 32.09, p = .000$					

5.3.2 Impact of Music Experiences, Music Abilities and Non-Music Developmental Opportunities on Perceived Music Teaching Abilities

How do music experiences, perceived music abilities and non-music developmental opportunities impact teachers' perceived music teaching abilities? The perceived music teaching abilities in this report refer to the participants' current perception of their abilities to: interest students in music; facilitate students' music performance; facilitate students' music composition; plan music curriculum; getting students to appreciate different types of music; harness technology to teach music; facilitate students' music performance beyond their music lesson in class; prepare students for music competitions outside of school; teach a band/ choir/ ensemble; and grow the music culture in the school.

Impact of Music Experiences

Stepwise regression was used to examine the extent to which teachers' music experiences predicted their perceived music teaching abilities.[23] Regression results indicated that mathematically, the score of participants' perceived music teaching abilities was equal to 22.39 + 1.75 (music composition experiences) + 1.56 (listening to or watching music performances), where the variables were measured by the perceived impact of these music experiences on the teacher on a 5-point Likert scale. Music composition experiences and listening to or watching music performances were significant predictors of perceived music teaching abilities.

Table 5-7: Regression Analysis – Music Experiences Predicting Perceived Teaching Abilities

	B	SE B	β	t	p
Music composition experiences	1.75	.31	.41	5.72	.000
Listening to or watching music performance(s)	1.56	.48	.23	3.26	.001
The overall model is significant, $R^2 = .30, R^2_{adj} = .29, F(2, 165) = 34.44, p = .000$					

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[23] All items in B1 were added as independent variables. The dependent variable was the perceived music teaching abilities, which was computed through the sum of the values of the variables for perceived music teaching abilities validated through the earlier factor analysis. Preliminary assumption testing was conducted. The histogram and normal probability plot appeared to be normally distributed. The scatterplot was fairly homoscedastic. The Durbin-Watson statistic was computed to evaluate independence of errors and was 1.86, which was considered acceptable. This suggested that the assumption of independent errors had been met. The collinearity statistics was examined, and multicollinearity was not an issue. Hence, overall, no violations were noted.

Impact of Music Abilities

Stepwise regression was also conducted to examine whether teachers' perception of their music abilities predicted their perceived music teaching abilities.[24] Regression results indicated that mathematically, the above findings indicated that teachers' perceived music teaching ability was equal to 8.6 + 1.77 (conducting a music group) + 2.07 (understanding different types of music styles and genres) + 1.66 (playing on instruments) + 1.37 (working with pop music repertoire that is familiar to students) + .89 (improvising music), where the variables were measured by the perceived music abilities of the teacher on a 5 point Likert scale. What might be useful here is that their ability to understand different types of music, styles and genres was the strongest predictor of their own music teaching abilities. Other significant predictors would include their ability to: conduct a music group, play instruments, work with pop music repertoire familiar to students, and improvise music.

Table 5-8: Regression Analysis – Music Abilities Predicting Perceived Teaching Abilities

Abilities	B	SE B	β	t	p
Conducting a music group	1.77	.43	.26	4.14	.000
Understanding different types of music, styles and genres	2.07	.49	.26	4.20	.000
Playing on instrument(s)	1.66	.55	.19	3.00	.003
Working with pop music repertoire that is familiar to students	1.37	.44	.19	3.13	.002
Improvising music	.89	.41	.14	2.19	.030

The overall model significantly predicted music teaching abilities, $R^2 = .60$, $R^2_{adj} = .59$, $F_{(5, 162)} = 49.44$, $p = .000$.

Impact of Non-Music Development Opportunities

Stepwise regression was also conducted to examine how non-music development opportunities could be predictors of teachers' perceived music teaching abilities.[25] Non-music development opportunities included: experiencing music learning as a student; learning new teaching approaches; watching other lessons; working with students; positive responses from students; working with other teachers (e.g. co-teaching, co-planning); mentoring by other teachers; mentoring other teachers; leading other teachers; support by leaders; taking on a new role/ responsibility; starting a new programme/ syllabus/ CCA; working with other stakeholders (e.g.

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[24] The independent variables were all items in the C1 group. The dependent variable was 'perceived music teaching abilities'. Preliminary assumption testing was conducted. The histogram appeared to be only fairly normally distributed, but the normal probability plot appeared to be normally distributed. The scatterplot appeared to be homoscedastic. The Durbin-Watson statistic was computed to evaluate independence of errors and was 1.87, which was considered acceptable. This suggested that the assumption of independent errors had been met. The collinearity statistics were examined and multicollinearity was not an issue. Hence, overall, no violations were noted.

[25] Hence, the independent variables selected were all the above items in non-music development opportunities and the dependent variable was the aggregate of their perceived music teaching abilities computed through the sum of the values of the variables validated through the earlier factor analysis. Preliminary assumption testing was conducted and were met: the histogram and normal probability plot appeared to be normally distributed; the scatterplot appeared to be homoscedastic; the Durbin-Watson statistic was computed to evaluate independence of errors and was 1.79, which was considered acceptable; the collinearity statistics were examined and multicollinearity was not an issue.

parents); feeling a sense of belonging to the teaching community; teaching experiences outside school; and religious or spiritual influences.

Table 5-9: Regression Analysis – Development Predicting Perceived Teaching Abilities

	B	*SE B*	*β*	*t*	*p*
Starting a new programme/ syllabus/ CCA	1.56	.34	.32	4.55	.000
Working with students	1.53	.52	.20	2.95	.004
Teaching experiences outside school	.82	.32	.18	2.57	.011
Leading other teachers	.81	.28	.19	2.89	.004

The overall model significantly predicted their perceived music teaching abilities, $R^2 = .41$, $R^2_{adj} = .39$, $F (4, 163) = 28.10$, $p = .000$.

Mathematically, the above findings indicated that participants predicted their perceived music teaching abilities total score was equal to 17.4 + 1.56 (starting a new programme/ syllabus/ CCA) + 1.53 (working with students) + .82 (teaching experiences outside school) + .81 (leading other teachers), where the variables were measured by the perceived impact of these music experiences on the teacher on a 5-point Likert scale. The four independent variables were significant predictors of their perceived music teaching abilities. These findings showed that the type of opportunity that most strongly contribute to their perceived ability in music teaching was to start a new programme, syllabus or co-curricular activity, as well as working with students.

Overall

Putting the findings together, the variables that positively predict music teaching abilities were summarised in Figure 5-1.

Figure 5-1: Variables that Predict Music Teaching Abilities
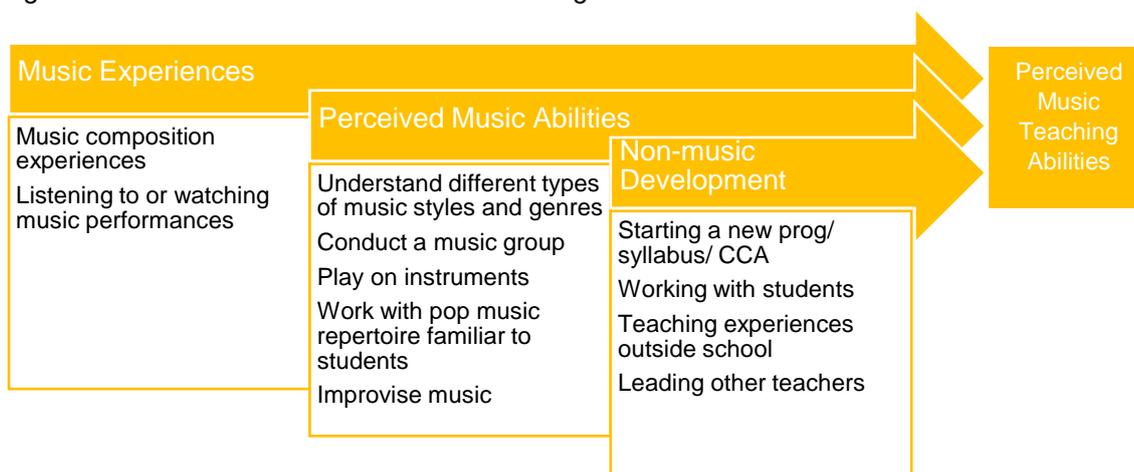
5.3.3   Impact of Music Experiences on Perceived Overall Competence

This section examines the extent to which teachers' music experiences predicted their perceived competence as music teachers. The perceived competence refers to the combination of the following two areas:

a. Participants' current perception of their music abilities in: singing; playing on instruments; sight-reading; performing publicly; arranging music; composing music; improvising music; understanding different types of music, styles and genres;

performing in an ensemble; conducting a music group; and working with pop music that is familiar to students.

b. Participants' current perception of their music teaching abilities to: interest students in music; facilitate students' music performance; facilitate students' music composition; plan music curriculum; getting students to appreciate different types of music; harness technology to teach music; facilitate students' music performance beyond their music lesson in class; prepare students for music competitions outside of school; teach a band/choir/ensemble; and grow the music culture in the school.

Using stepwise regression, the dependent variable was the perceived competence described above, which was computed through the sum of the values of the variables for perceived competence validated through the earlier factor analysis.[26]

Mathematically, the findings indicated that the participants' predicted perceived competence score was equal to 44.00 + 3.35 (music composition experiences) + 2.27 (listening to or watching music performances) + 1.42 (music performing experiences), where the variables were measured by the perceived impact of these music experiences on the teacher on a 5-point Likert scale. The three independent variables were significant predictors of perceived competence.

Table 5-10: Regression Analysis – Music Experiences Predicting Perceived Competence

	B	SE B	β	t	p
Music composition experiences	3.35	.63	.40	5.36	.000
Listening to or watching music performance(s)	2.27	.93	.17	2.44	.016
Music performing experiences	1.42	.66	.17	2.14	.034

The overall model significantly predicted perceived competence, $R^2 = .62$, $R^2_{adj} = .38$, $F (3, 164) = 34.09$, $p = .000$

It could be observed that predictors were similar to predicting the impact on music teaching abilities. 'Music composition experiences' was still the stronger predictor in both contexts of predicting perceived music teaching abilities and perceived competence, followed by 'listening to or watching music performances'.

5.3.4 Impact of Music Experiences, Music Abilities and Non-Music Developmental Opportunities on Music Teacher Identity

The music teacher identity construct is measured by the sum of validated variables as derived from the Exploratory Factor Analysis. The variables were:

- When making self-introductions, I am proud to say that I am a music teacher.
- I see music teaching as part of my musician identity.

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[26] Preliminary assumption testing was conducted. The histogram and normal probability plot appeared to be normally distributed and the scatterplot was fairly homoscedastic. The Durbin-Watson statistic was computed to evaluate independence of errors and was 1.86, which was considered acceptable. This suggested that the assumption of independent errors had been met. The collinearity statistics were examined, and multicollinearity was not an issue. Hence, overall, no violations were noted. Regression results indicated that the overall model significantly predicted perceived competence.

- I see my musicianship as part of music teacher identity.
- I see myself as a musician first and a teacher second.
- I prefer to introduce myself as a teacher of another subject [reversed scored]
- I see myself as a teacher first, and musician second [reversed scored since there is a negative correlation]

Impact of Music Experiences

Stepwise regression was used to examine the association between the music experiences and music teacher identity. [27] The independent variables were all the items that describe music experiences. The dependent variable was the sum of variables that made up the music teacher identity construct as derived from the Exploratory Factor Analysis as mentioned above.

Table 5-11: Regression Analysis - Music Experiences Predicting Identity

	B	SE B	β	t	p
Music performing experiences	.72	.23	.25	3.17	.002
Music experiences with professional musicians	.83	.20	.31	4.19	.000
Music learning on one's own	.79	.26	.21	3.01	.003

The overall model significantly predicted music teacher identity, $R^2 = .39$, $R^2_{adj}= .38$, $F (3, 164) = 34.58$, $p = .000$.

The above findings indicated that participants' music performing experiences, music experiences with professional musicians, and music learning on their own were significantly, positively associated with their music teacher identity.

Associations with Music Abilities

Stepwise regression was used to examine the association between the teachers' perception of their musical abilities and their identity as music teachers.[28] The independent variables (or predictors) selected were all the items that described their music ability. These included abilities in: singing; playing on instrument; sight-reading; performing publicly; arranging music; composing music; improvising music; understanding different types of music, styles and genres; performing in an ensemble; conducting a music group; and working with pop music with which students are familiar.

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[27] Preliminary assumption testing was conducted. The histogram and normal probability plot appeared to be normally distributed. The scatterplot appeared to be homoscedastic. The Durbin-Watson statistic was computed to evaluate independence of errors and was 2.06, which was considered acceptable. This suggested that the assumption of independent errors had been met. The collinearity statistics were examined, and multicollinearity was not an issue. Hence, overall, no violations were noted

[28] Preliminary assumption testing was conducted. The histogram and normal probability plot appeared to be normally distributed. The scatterplot appeared to be homoscedastic. The Durbin-Watson statistic was computed to evaluate independence of errors and was 1.99, which was considered acceptable. This suggests that the assumption of independent errors had been met. The collinearity statistics were examined, and multicollinearity was not an issue. Hence, overall, no violations were noted.

Table 5-12: Regression Analysis - Music Abilities Predicting Identity

|	B	SE B	β	t	p
Performing in an ensemble	1.41	.40	.29	3.50	.001
Arranging music	.94	.33	.22	2.88	.004
Performing publicly	.88	.38	.20	2.33	.021

The overall model significantly predicted their music teacher identity, $R^2 = .34$, $R^2_{adj} = .33$, $F (3, 164) = 28.01$, $p = .000$

In summary, the above findings indicated that participants' predicted music teacher identity was equal to 11.81 + 1.41 (performing in an ensemble) + .94 (arranging music) + .88 (performing publicly), where the variables are measured by the perceived impact of these music abilities by the teacher on a 5-point Likert scale. These three independent variables were significant predictors of music teacher identity. It is also noteworthy that while performing and music learning experiences positively impacted music teacher identity, the abilities to perform collaboratively and arrange music contributed more to music teacher identity compared to performing publicly.

Impact of Non-Music Development Opportunities

Stepwise regression was used to examine the association between the non-music development opportunities and music teacher identity.[29] The independent variables included: experiencing music learning as a student; learning new teaching approaches; watching other lessons; working with students; positive responses from students; working with other teachers (e.g. co-teaching, co-planning); mentoring by other teachers; mentoring other teachers; leading other teachers; support by leaders; taking on a new role/responsibility; starting a new programme/syllabus/CCA; working with other stakeholders (e.g. parents); feeling a sense of belonging to the teaching community; teaching experiences outside school; and religious or spiritual influences.

Mathematically, the findings indicated that participants' predicted music teacher identity was equal to 11.69 + 1.25 (learning new teaching approaches) + .96 (experiencing music learning as a student) + .56 (teaching experiences outside school), where the variables were measured by the perceived impact of these non-music development opportunities on the teacher on a 5-point Likert scale. The three independent variables were significant predictors of music teacher identity.

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[29] Preliminary assumption testing was conducted. The histogram and normal probability plot appeared to be fairly normally distributed. The scatterplot appeared to be fairly homoscedastic. The Durbin-Watson statistic was computed to evaluate independence of errors and was 2.15, which was considered acceptable. This suggested that the assumption of independent errors had been met. The collinearity statistics were examined, and multicollinearity was not an issue. Hence, overall, no violations were noted.

Table 5-13: Regression Analysis – Development Opportunities Predicting Identity

	B	SE B	β	t	p
Learning new teaching approaches	1.25	.38	.26	3.31	.001
Experiencing music learning as a student	.96	.31	.24	3.13	.002
Teaching experiences outside school	.56	.23	.18	2.46	.015

The overall model significantly predicted their music teacher identity, $R^2 = .29$, $R^2_{adj} = .28$, $F (3, 164) = 22.80$, $p = .000$.

Overall

Putting the findings together, here is an overview of the variables that positively predicted music teacher identity.

Figure 5-2: Variables that Predicted Music Teacher Identity
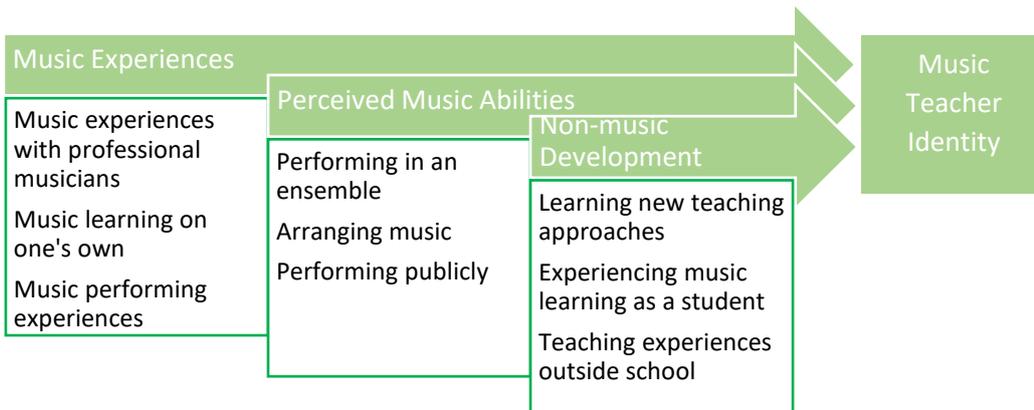
5.3.5   Summary

The regression analyses above have provided a greater precision to the understanding of how teachers' music experiences, perceived music abilities and other non-music development opportunities impacted their perceived music teaching abilities and music teacher identity.

In terms of music experiences, it could be seen that:

- The strong presence of music is associated with all the three areas – perceived music teaching abilities, perceived overall competence, and music teacher identity.
- Composition experiences are the strongest predictor in developing perceived music teaching abilities, and indeed, the overall competence. This is followed by listening to and watching music performances, and music performing experiences.
- Performing experiences are positively associated with the development of music teacher identity.

In terms of perceived music abilities, it could be seen that:

- The abilities related to a breadth of musical understandings, and the ability to conduct and play instruments are critical to their confidence in music teaching.
- The confidence in their ability to perform, especially collaboratively, and to arrange music, are positively related to their music teacher identity.

In terms of the non-music development opportunities, it could be seen that teaching experiences, pedagogical knowledge, and working with students has a positive impact on music teaching abilities and a sense of music teacher identity. A summary of all the variables is provided in Figure 5-3.

Figure 5-3: Summary of Variables Predicting Perceived Music Teaching Abilities, Overall Competence, and Music Teacher Identity
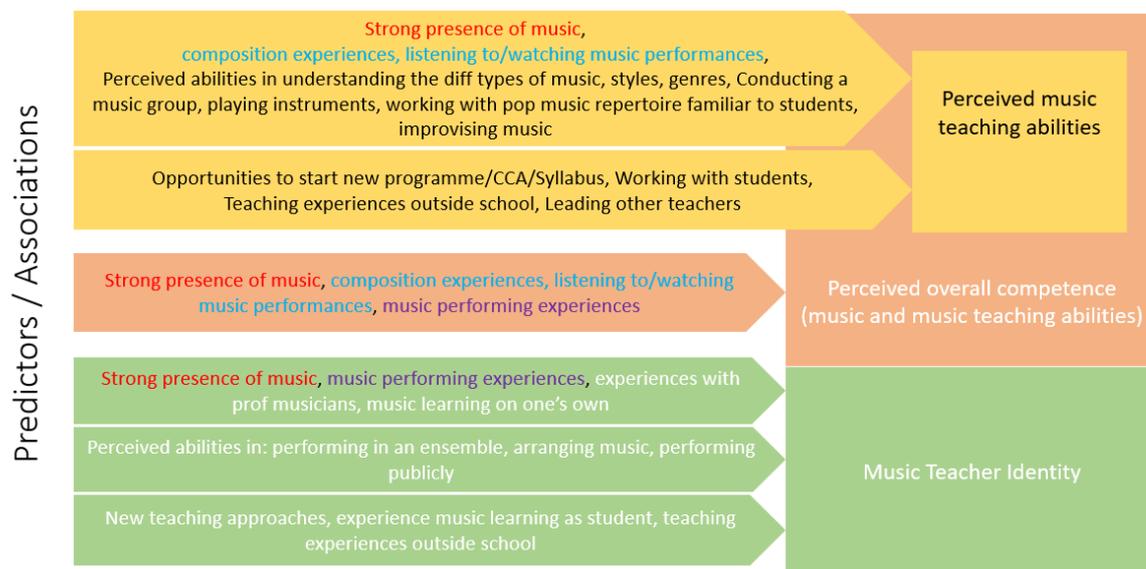
Transformative learning is earlier defined as comprising 'all learning that implies changes in the identity of the learner' (Illeris, 2014, p. 40), and it goes beyond the cognitive and the rational processes. It could perhaps be inferred that since these experiences and perceived music abilities are significant predictors of teachers' perceived music teaching abilities, perceived competence and music teacher identity, they are potential elements that effect progressive transformative learning in music teachers.

5.4 Regressive Transformation

When the findings in the previous two sections were compared, there were two tensions that could be seen, specifically in the 'musician' vis-à-vis the teacher identity, and the absence of specific music experiences in music teachers. As transformative development may be regressive, this section discusses the tensions that could impact music teacher identity negatively, so as to give insights into where *regressive* transformative learning could take place.

5.4.1   Musician First, Teacher Second?

Although teachers saw musicianship as part of their music teacher identity (M=3.92, Mode=4, SD=.91), and music teaching as part of their musician identity (M=3.79, Mode=4, SD=.93), responses indicated that the preference was to see themselves as 'teacher first, musician second' (M=3.43, Mode=4, SD=.934), rather than 'musician first, teacher second' (M=2.77, Mode = 2, SD = 1.08). This might not have been surprising since it would be expected of teachers to have a stronger role-identity as teachers. However, a closer look at the results of the factor analysis of the music teacher identity construct revealed one dissonance – the view of 'teacher first and musician second' was negatively correlated with taking pride to introduce

oneself as a music teacher, and it was statistically significant, r = -.128, p = .05(1-tailed). Instead, the variable that was identified to be part of the music teacher identity construct through the factor analysis was 'musician first and teacher second'.

What then was in teachers' minds when they responded to the question? The qualitative responses were examined to provide further insight to the above, and all their remarks are reflected here since not many respondents gave additional comments. From teachers who saw themselves as teachers first, two out of the four given responses seem to suggest that the demands in other aspects of a teacher's life were more consuming than their work as a music teacher:

> When I say that I see myself as a teacher first then a musician, I mean that I feel it so because I teach a second subject that takes up more time after school- marking and extra lessons (EL) - even though I have less EL periods during curriculum time. I feel that as a musician, I need to have time to explore, to learn and practise. Unfortunately, I don't have the time to do that. [ID: 23265116]

> My identity in the faculty shifts according to the hat I wear - as KP (Key Personnel) in non-music area / music teacher in the classroom. Somehow, it seems that the aspect that demands more of my time and energy will shape my identity then. [ID: 23242790]

Another response suggested a certain discomfort about being a music teacher:

> I am not trained. It's quite embarrassing to declare that I am a music teacher when the bucket is only half full. Nevertheless, I enjoy going for courses. The courses open up my eyes. There is always something new to learn, something new to explore. I am totally in another realm. [ID: 23935007]

Only one response reflected some pride in the work of being a music teacher:

> I am a teacher who can teach music and love to teach music because I am a musician. Teaching is my job while music is my passion. They both exist in my life for a purpose. I am both a teacher and a musician. [ID: 23263987]

There were three responses from teachers who saw themselves as musicians first, and two of these clearly reflected pride in their work:

> If I am passionate about the arts then I should walk the talk; only then I would be able to role model that the arts is an integral part of my life, which it is... [ID 23582746]

> Kodály is first a musician, then a teacher, with a well-trained heart, well-trained hand, well-trained ears and well-trained mind. [ID: 23741824]

> My identity depends on which hat I am wearing - As a musician? As a teacher? As a music teacher? [ID: 23240583]

There were two responses from teachers who took a neutral position between the two statements, and they reflected some uncertainty about the achievement of their identities:

> There has to be sufficient space for both the teacher identity and musician identity to be realised. [ID: 23265178; both statements were scored at moderate level.]

> I feel that fundamentally, to excel as a music teacher, one needs to have some experience as a musician, and vice versa. So I see myself as neither a teacher

nor a musician first, but that these two go hand in hand, although I was a musician first before becoming a teacher. [ID: 23988060; both statements were indicated as 'not applicable'. This is a specialist music teacher (CS1 who taught only Music).]

The above might have shed some light on how teachers felt about their identity. It seemed to suggest that most of the teachers who did not select 'musician first', might have been less certain and less confident about their roles. For example, the teacher might not have felt that he/she have had sufficient music skills or practice to be called a musician. For teachers who saw themselves as musicians first, they could have been influenced by role-models or felt the need to model as a musician.

Would there be any associations between how one identifies oneself (whether as a musician first or teacher first) and one's perceived music teaching abilities? Four groups of teachers were compared, and they were:

- First group (N=33): Teachers who disagreed, strongly disagreed or were neutral with both identities in the same way
- Second group (N=95): Teachers who preferred 'teacher first, musician second' identity
- Third group (N=34): Teachers who preferred 'musician first, teacher second' identity
- Fourth group (N=6): Teachers who agreed, or strongly agreed with both identities in the same way.

One-way ANOVA was used to compare the means between the above types of reported identities in different CS groups of teachers. The assumption of homogeneity of variance was checked. Since a large majority of CS3 and CS NA music teachers reported 'teacher first, musician second' identity, the comparison was not made within these groups. The following significant differences were found between the groups amongst CS1 music teachers:

- To interest most students in music, $F(3,114) = 3.77$, $p = .013$, $r = .30$
- To facilitate students' music performance, $F(3,114) = 2.88$, $p = .039$, $r = .27$
- To harness technology to teach music, $F(3, 114) = 3.48$, $p = .018$, $r = .29$
- To grow the music culture in school, $F(3, 114) = 4.11$, $p = .008$, $r = .31$

Games-Howell post hoc test was also conducted to find out where the differences were between the identity groups. It was found that amongst CS1 music teachers, teachers who preferred to see themselves as 'musician first, teacher second' were:

- More confident in their abilities to interest most of their students in music, Mean Difference = .471, SE = .142, $p = .008$
- More confident in their abilities to harness technology to teach music, Mean Difference = .528, SE = .194, $p = .043$
- More confident in their abilities to grow the music culture in their school, Mean Difference = .634, SE = .198, $p = .013$.

Hence, ANOVA and post-hoc tests suggested that CS1 music teachers who saw themselves as 'musician first, teacher second' were more confident of their abilities to interest

students in music, harness technology to teach music, and grow the music culture in their school compared to those who saw themselves as 'teacher first, musician second'. These differences were significant but of a low to moderate effect size. This might be explained by their greater confidence in their music abilities as post hoc tests also showed that teachers who saw themselves as 'musician first' were more confident in their following abilities compared to teachers who saw themselves as 'teacher first':

- Perform publicly, Mean Difference = 1.011, SE = .166, p = .000
- Arrange music, Mean Difference = .800, SE=.185, p = .000
- Perform in an ensemble, Mean Difference = .733, SE = .148, p = .000
- Work with pop music repertoire that is familiar to their students, Mean Difference = .688, SE = .187, p = .000
- Conduct a music group, Mean Difference = .603, SE = .189, p = .013
- Play on instruments, Mean Difference = .563, SE = .127, p = .000

Therefore, a strong musician identity is associated with several music performance-based competencies, and in turn associated with being able to interest students in music, even harnessing technology, and growing a music culture in the school. It also correlates positively with being proud to be a music teacher, r = .409, p = .000. In a way, it affirms Phase 1 findings in the transformative power of music to impact teaching beliefs, practices and music teacher identity. Unfortunately, the 'teacher first' identity correlates negatively with the pride of being a music teacher. By extension, it follows that progressive transformative learning of music teachers could be achieved by strengthening the musician identity, and that regressive transformative learning may occur if the musician identity weakened or if it were taken over by the daily grind of work as a teacher.

5.4.2   Lack, Absence of, or Negative Music Experiences

Earlier, the results had shown that the largest impact from music experiences felt collectively by music teachers were their previous music choir, ensemble and orchestra experiences; their exposure to different kinds of music; and listening to or watching music performances. Regression studies also indicated that composition and performing experiences were predictors of their confidence in their music teaching abilities and music teacher identity. By extension, it would have been useful if all music teachers had music experiences that had had a positive impact on them. However, this was certainly not the case when the data were examined.

Participants were asked to rate the positive impact each music experience had on them as a music teacher, and they could also indicate if they found the item 'not applicable'. There are a few reasons why they would indicate 'not applicable'. For example, they might not have encountered these experiences, these experiences might not have featured very much in their lives, or perhaps they had negative experiences in these. Hence, the results in Figure 5-4 were of concern.

Figure 5-4: Music Experiences 'Not Applicable' to Participants
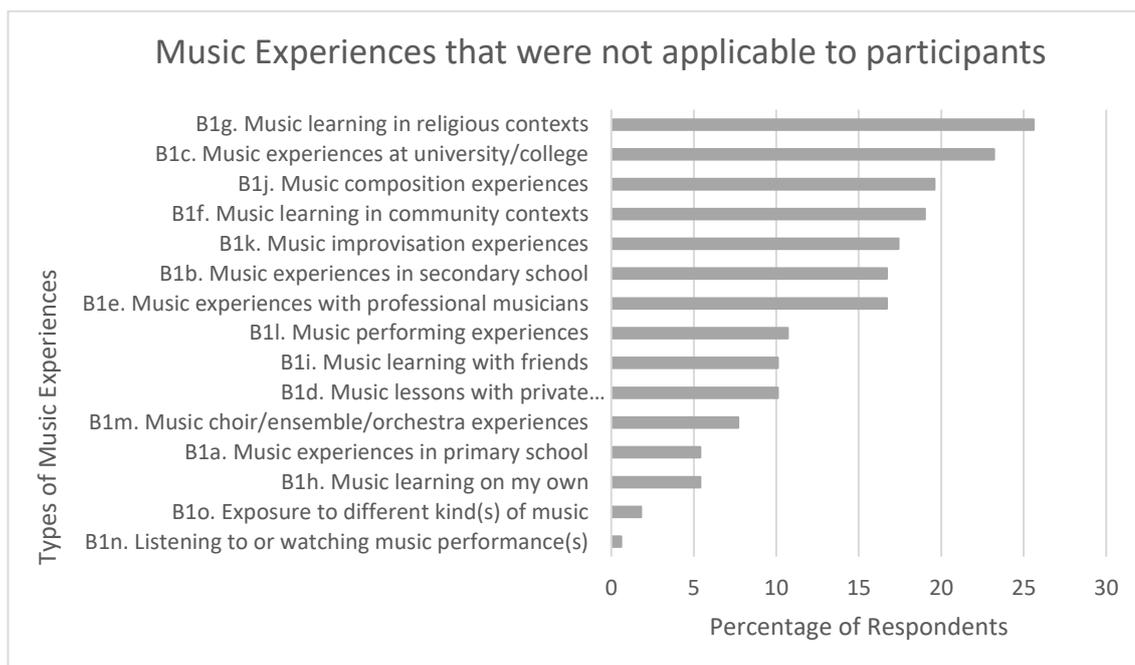
It is not surprising that there was a lack of or absence of music learning in religious contexts in 25.6% of respondents which might have to do with Singapore being a secular state. It is also unsurprising that many teachers (23.2%) did not have music experiences at university/college since only 37.5% of respondents indicated that they had a degree in music or music education. Already, 45.2% of respondents indicated 'large impact' and 'very large impact' from their music experiences at university/college although only 37.5% had a degree in music or music education. Hence, music experiences at university/college seemed to be an important contributor to impactful music experiences of music teachers.

The concern here is that the third largest indication of 'not applicable' music experiences was music composition, which was indicated by 19.6% of music teachers. Of similar concern was that of music improvisation experiences (17.4% of music teachers surveyed). Also noteworthy was that of music performing experiences (10.7% of respondents). Composing and performing are critical music components in the music syllabuses which teachers were required to teach. The lack of these experiences or negative experiences by the teachers themselves might be an impediment to their work. Moreover, these experiences were found to be significant predictors of music teachers' music teaching abilities, overall competence and identity. Literature has also supported that performing experiences were critical for music teacher identity development (Conway, Albert, Hibbard, & Hourigan, 2005; Pellegrino, 2009, 2011;).

The other areas that were lacking or were negative in a fair proportion of music teachers' experiences were: music learning in community contexts (19.0% of music teachers); and music experiences with professional musicians (16.7%). These were the kind of experiences that were seen to be transformative in some of the Phase 1 case studies.

Given that this survey had not managed to reach more generalist music teachers, it is likely that the proportion of teachers who lacked these experiences or had negative experiences might be larger than what was reported here.

5.4.3 Summary

When the two tensions are considered together, at the heart of a weak music teacher identity, are the issues with the lack of music experiences or negative experiences, in particular, music composition and performance experiences, and issues with low perception of teachers' own performing abilities, which were then associated with having less pride in being a music teacher, and less ability to interest students in music, harness technology and grow the music culture in the school. In terms of pride as music teachers, regressive transformation took place when the musician identity was weaker than the teacher identity. On the other hand, the progressive transformation was supported by embracing and strengthening the musician identity.

5.5 Differences between Teachers

What are the differences in the impact on different groups of music teachers? This may uncover the differences in where transformative learning can take place.

5.5.1 Comparing Specialist and Generalist

Findings from one-way ANOVA test[30] suggested that apart from singing, there was a statistically significant difference in all the music and music teaching abilities between music teachers of different CS. In descending order of their effect sizes, they were as follows:

a. To plan the music curriculum, $F(3, 158) = 17.07$, $p = .000$, $r = .49$

b. Improvising music, $F(3, 158) = 10.02$, $p = .000$, $r = .40$

c. Performing in an ensemble, $F(3, 158) = 9.59$, $p = .000$, $r = .39$

d. Arranging music, $F(3, 158) = 9.33$, $p = .000$, $r = .39$

e. Composing music, $F(3, 158) = 8.64$, $p = .000$, $r = .38$

f. To facilitate students' music performance, $F(3, 158) = 8.04$, $p = .000$, $r = .36$

g. To teach a band/choir/ensemble, $F(3, 158) = 7.80$, $p = .000$, $r = .36$

h. To grow the music culture in one's school, $F(3, 158) = 7.41$, $p = .000$, $r = .35$

i. To facilitate students' music performance beyond their music lessons in class, $F(3, 158) = 7.35$, $p = .000$, $r = .35$

j. To facilitate students' music composition, $F(3, 158) = 7.31$, $p = .000$, $r = .35$

k. To interest most of my students in music in general, $F(3, 158) = 6.90$, $p = .000$, $r = .34$

l. Playing on instrument(s), $F(3, 158) = 6.97$, $p = .000$, $r = .34$

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[30] Using one-way ANOVA, the dependent variables used are all the items in the C1 and C2 group as these loaded highly on the Exploratory Factor Analysis. They reflected teachers' perception of their abilities in music and teaching respectively. Participants who indicated that they did not know their CS were excluded from the analysis. The test of Homogeneity of Variances indicated that the assumptions were not violated for all of the variables in C1 and C2 group, except for 'Conducting a music group' and 'Understanding different types of music styles and genres'.

m. To prepare students for music competitions outside of school, $F(3, 158) = 6.76$, $p =$ .000, $r = .33$

n. Working with pop music repertoire, $F(3, 158) = 5.76$, $p = .001$, $r = .31$

o. To harness technology to teach music, $F(3, 158) = 4.77$, $p = .003$, $r = .29$

p. Sight-reading, $F(3, 158) = 3.24$, $p = .024$, $r = .24$

q. Performing publicly, $F(3, 158) = 3.04$, $p = .031$, $r = .23$

A comparison was also made between the regression results of both the specialist and generalist groups. Generalist music teachers are defined here as CS3 or CS NA music teachers who taught music for less than 60% of their teaching load. Specialist music teachers are CS1 or CS2 music teachers who taught music as the only subject. The details of the regression tests including the checking of the assumptions are given in Appendix E. The results are summarised below.

Table 5-14: Comparing Regression Analyses Between Generalists and Specialists

Perceived Music Abilities Predicting Perceived Music Teaching Abilities for Generalist Music Teachers

	B	SE B	β	t	p
Performing in an ensemble	3.87	1.19	.55	3.26	.004
Understanding different types of music styles and genres	2.81	1.28	.37	2.20	.041

$R^2 = .68$, $R^2_{adj} = .65$, $F(2, 18) = 19.36$, $p = .000$

Perceived Music Abilities Predicting Perceived Music Teaching Abilities for Specialist Music Teachers

	B	SE B	β	t	p
Understanding different types of music styles and genres	3.18	.72	.44	4.40	.000
Composing music	1.73	.61	.29	2.84	.006

$R^2 = .37$, $R^2_{adj} = .35$, $F(2, 72) = 21.13$, $p = .000$

Perceived Music Abilities Predicting Music Teacher Identity for Generalist Music Teachers

	B	SE B	β	t	p
Understanding different types of music, styles and genres	2.54	.71	.63	3.57	.002

$R^2 = .40$, $R^2_{adj} = .37$, $F(1, 19) = 12.74$, $p = .002$

Perceived Music Abilities Predicting Music Teacher Identity for Specialist Music Teachers

	B	SE B	β	t	p
Performing in an ensemble	1.51	.71	.27	2.14	.036
Performing publicly	1.34	.63	.27	2.14	.036

$R^2 = .22$, $R^2_{adj} = .20$, $F(2, 72) = 10.02$, $p = .000$

Non-music Development Predicting Perceived Abilities in Music Teaching for Generalist Music Teachers

	B	SE B	β	t	p
Starting a new programme/ syllabus/ CCA	2.47	.73	.48	3.40	.003
Working with students	4.87	1.24	.55	3.93	.001

$R^2 = .67$, $R^2_{adj} = .63$, $F(2, 18) = 17.97$, $p = .000$

Non-music Development Predicting Perceived Abilities in Music Teaching for Specialist Music Teachers

	B	SE B	β	t	p
Working with other stakeholders	2.19	.50	.45	4.42	.000
Teaching experiences outside school	1.00	.46	.23	2.18	.032

$R^2 = .33$, $R^2_{adj} = .31$, $F(2,72) = 17.43$, $p = .000$

Non-music Development Predicting Music Teacher Identity for Generalist Music Teachers

	B	SE B	β	t	p
Learning new teaching approaches	2.84	.75	.66	3.80	.001

$R^2 = .43$, $R^2_{adj} = .40$, $F(1, 19) = 14.41$, $p = .001$

Table 5-15: Overview of Differences Between Generalists and Specialists

	Specialist	Generalist
	Impacted by:	Impacted by:
On perceived music teaching abilities	Perceived ability to understand different types of music, styles and genres (spans both columns)	
	• Perceived ability to compose music	• Perceived ability to perform in an ensemble
	• Working with other stakeholders, • Teaching experiences outside school *[These are of low / moderate effect size]*	• Starting new programme, syllabus, CCA • Working with students
On music teacher identity	• Perceived ability to perform in an ensemble • Perform publicly *[These are of low effect size]*	• Perceived ability to understand different types of music, styles and genres • Learning new teaching approaches

From the above, it is clear that understanding different types of music styles and genres was a common variable that positively impacted the perceived music teaching abilities of both specialist and generalist music teachers. However, amongst the music abilities, generalist music teachers were impacted by their perceived ability to perform in an ensemble whereas specialist music teachers were impacted by their ability to compose music. There were also differences in the predictors of music teacher identity between the generalists and specialists. Although performing in an ensemble and performing publicly were positively associated with specialist music teachers' identity, understanding different types of music, styles and genres was the key variable that was positively associated with generalist music teachers' identity.

In terms of non-music development opportunities, for the generalist group, starting a new programme/ syllabus/ CCA and working with students were key to their perceived music teaching abilities. Learning new teaching approaches also significantly predicted the generalists' music teacher identity. For the specialist group, working with other stakeholders and teaching experiences outside school were more critical development areas to their perceived music teaching abilities.

5.5.2 Comparing Primary and Secondary Groups

Findings from the one-way ANOVA illustrated that there were differences between primary and secondary music teachers' perception of their music and teaching abilities. Of the variables that

met the assumption of homogeneity of variances[31], the following variables were statistically significant:

- Secondary general music teachers had a higher perception of their abilities in arranging music (N=59, M=3.05, SD = .99) compared to primary general music teachers (N=102, M=2.40, SD = 1.00), $F(1, 159) = 15.90$, $p = .000$ $r = .30$.
- Secondary general music teachers also had a higher perception of their abilities to work with pop music repertoire that is familiar to their students (N=59, M=3.59, SD=.77) compared to their primary counterparts (N=102, M=2.99, SD=.94), $F(1, 159) = 17.54$, $p = .000$, $r = .32$.
- Secondary general music teachers also had a higher perception of their abilities to harness technology to teach music (N=59, M= 3.56, SD=.84) compared to their primary counterparts (N=102, M=2.97, SD=.91), $F(1,159) = 16.69$, $p = .000$, $r = .31$.

Stepwise regression tests were also performed on the groups split between primary and secondary to examine if there were differences in the variables that predicted their perceived competence, music teaching abilities and music teacher identity. The overall differences in the impact of experiences and perceived abilities on primary and secondary music teachers are summarised below. The details of the regression analyses and testing of assumptions are set out in Appendix F.

Table 5-16: Comparing Regression Analyses Between Primary and Secondary Groups

Music Experiences Predicting Music Teaching Abilities of Primary General Music Teachers

	B	SE B	β	t	p
Music composition experiences	1.40	.39	.34	3.63	.000
Exposure to different kind(s) of music	1.50	.62	.22	2.43	.017
Music experiences in primary school	1.06	.48	.19	2.21	.029

$R^2 = .31$, $R^2_{adj} = .29$, $F(3, 98) = 14.76$, $p = .000$

Music Experiences Predicting Music Teaching Abilities of Secondary General Music Teachers

	B	SE B	β	t	p
Music composition experiences	1.94	.58	.41	3.35	.001

$R^2 = .16$, $R^2_{adj} = .15$, $F(1, 57) = 11.20$, $p = .001$

Music Experiences Predicting Perceived Competence of Primary General Music Teachers

	B	SE B	β	t	p
Music composition experiences	3.19	.68	.41	4.68	.000
Exposure to different kind(s) of music	2.36	1.15	.19	2.05	.043
Music learning on one's own	2.01	.98	.19	2.05	.043

$R^2 = .41$, $R^2_{adj} = .39$, $F(3, 98) = 22.45$, $p = .000$

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[31] The test of Homogeneity of Variances indicated that the assumptions were not violated for the variables in C1 and C2 group except 'understanding different types of music styles and genres' and 'to plan the music curriculum'.

Music Experiences Predicting Perceived Competence of Secondary General Music Teachers

	B	SE B	β	t	p
Music experiences at university/college	3.23	1.13	.35	2.87	.006
Music experiences with professional musicians	2.43	1.10	.27	2.21	.031

$R^2 = .26$, $R^2_{adj} = .24$, $F(2, 56) = 9.96$, $p = .000$

Music Experiences Predicting Music Teacher Identity for Primary General Music Teachers

	B	SE B	β	t	p
Listening to or watching music performances	1.09	.45	.23	2.42	.017
Music experiences with professional musicians	.66	.22	.26	2.94	.004
Music learning on my own	.88	.32	.24	2.73	.008
Music experiences at university/college	.42	.20	.18	2.12	.036

$R^2 = .45$, $R^2_{adj} = .43$, $F(4, 97) = 19.74$, $p = .000$

Music Experiences Predicting Music Teacher Identity for Secondary General Music Teachers

	B	SE B	β	t	p
Music performing experiences	1.71	.36	.53	4.75	.000

$R^2 = .28$, $R^2_{adj} = .27$, $F(1, 57) = 22.60$, $p = .000$

Music Abilities Predicting Music Teacher Identity for Primary General Music Teachers

	B	SE B	β	t	p
Performing in an ensemble	2.11	.45	.42	4.65	.000
Arranging music	1.19	.43	.25	2.78	.007

$R^2 = .33$, $R^2_{adj} = .31$, $F(2, 99) = 24.05$, $p = .000$

Non-music Development Predicting Perceived Abilities in Music Teaching for Primary General Music Teachers

	B	SE B	β	t	p
Starting a new programme/ syllabus/ CCA	2.51	.41	.48	6.06	.000
Leading other teachers	1.46	.37	.32	3.95	.000

$R^2 = .43$, $R^2_{adj} = .42$, $F(2, 99) = 37.82$, $p = .000$

Non-music Development Predicting Perceived Abilities in Music Teaching for Secondary General Music Teachers

	B	SE B	β	t	p
Working with other stakeholders	1.47	.49	.36	3.02	.004
Working with students	1.82	.90	.24	2.04	.047

$R^2 = .22$, $R^2_{adj} = .20$, $F(2, 56) = 8.05$, $p = .001$

Non-music Development Predicting Music Teacher Identity for Primary General Music Teachers

	B	SE B	β	t	p
Experiencing music learning as a student	1.55	.37	.41	4.19	.000
Learning new teaching approaches	1.27	.44	.28	2.90	.005

$R^2 = .38$, $R^2_{adj} = .37$, $F(2, 99) = 30.59$, $p = .000$

Non-music Development Predicting Music Teacher Identity for Secondary General Music Teachers

	B	SE B	β	t	p
Religious or spiritual influences	.67	.28	.31	2.43	.018

$R^2 = .09$, $R^2_{adj} = .08$, $F(1, 57) = 5.90$, $p = .018$

Table 5-17: Overview of Differences between Primary and Secondary Groups

	Primary Impacted by:	Secondary Impacted by:
On perceived competence	• Music composition experiences • Exposure to different kinds of music • Music learning on one's own	• Music experiences at university/ college • Music experiences with professional musicians
On perceived music teaching abilities	Music composition experiences	
	• Exposure to different kinds of music • Music experiences in primary school	
	• Starting new programme, syllabus, CCA • Leading other teachers	• Working with other stakeholders • Working with students
On music teacher identity	• Listening to/ watching music performances • Music experiences with professional musicians • Music learning on one's own • Music learning at university/ college	• Music performing experiences
	Ability to perform in an ensemble, arrange music and perform publicly	
	• Experiencing music learning as student • Learning new teaching approaches	• Religious or spiritual influences

The results indicate that for primary general music teachers, composition experiences, exposure to different kinds of music and one's own music learning had a significant positive impact on one's perceived competence. For secondary teachers, experiences at university/college and with professional musicians were what that made a significant positive impact on their perceived competence instead. However, music composition experiences remained the strongest common predictor of their perceived music teaching abilities for both primary and secondary teachers. In addition, for primary teachers, exposure to different kinds of music and music experiences in primary school predicted their perceived music teaching abilities.

For both groups, perceived abilities to perform in an ensemble, arrange music and perform publicly have a significant impact on their music teacher identity. For primary general music teachers, a breadth of music experiences was a significant predictor of their music teacher identity (e.g. listening/watching music performance, music experiences with performing musicians, music learning on one's own, or music learning at university/college). Primary general music teachers felt a larger impact of their own musical experiences in primary school on their music teacher identity when compared to secondary general music teachers.

5.5.3 Comparing Length of Teaching Experiences

One-way ANOVA was conducted to determine whether there were differences in music teachers' degree of perceived competence, perceived music teaching abilities and music teacher identity when compared across groups of teachers with different lengths of music teaching experiences. There were four groups of teachers: beginning teachers (<3 years); young experienced teachers (3-5 years); more experienced teachers (6-10 years); and most

experienced teachers (>10 years). Perceived competence, perceived music abilities, and perceived music teaching abilities were compared. Each was computed based on the sum of the variables that were validated through the Exploratory Factor Analysis. Similarly, the measure of music teacher identity was computed by the sum of the variables that were validated earlier.

Levene's Test for Homogeneity of Variances indicated that the assumption of homogeneity had been met. Findings showed that there was a significant difference in the perceived music teaching abilities between the different groups, $F(3,164) = 2.87$, $p = .038$, $r = .22$. The linear effect was significant, $F = 6.82$, $p = .01$ but the quadratic effect was not, $F = 3.35$, $p = .069$. Post-hoc tests using the Games-Howell procedure suggested that teachers of six to ten year music teaching experience had a higher perception of their music teaching abilities compared to beginning teachers (< 3years), Mean diff = 4.34, SE = 1.61, $p = .044$. There were no other statistical differences between the other groups. There were also no statistical differences in music teacher identity when compared across the different groups of teachers with different lengths of music teaching experiences.

An ANCOVA test checked if music experiences contributed as covariates. The test found that music learning with friends was significantly related to perceived music teaching abilities, $F(1, 121) = 4.42$, $p = .038$, $\eta^2_{partial} = .035$. There was no longer a statistically significant effect of the length of music teaching experiences on teachers' teaching abilities after controlling for the effect of music learning with friends. Hence music learning with friends was a confounding variable which contributed to differences in teachers' perceived music teaching abilities across groups of different lengths of music teaching experiences.

The above test confirmed that the length of music teaching experience on its own was not a significant contributor to music teacher's perceived abilities in music, music teaching and their music teacher identity. However, regression tests found that there were positive associations between specific variables and the length of music teaching experience which would be explained below, which could help shed light on the areas where transformative learning could take place at different phases of a teacher's career.

Differences in Perceived Music and Teaching Abilities

One-way ANOVA was used to investigate if teachers' perception of their music and teaching abilities differed with respect to their years of teaching music. The test of Homogeneity of Variances indicated that the assumptions were not violated for all the variables that described music abilities and music teaching abilities, except for 'Playing on instruments', 'Working with pop music repertoire that is familiar to my students', and 'To plan the music curriculum'. Of the variables, the following were statistically significant. However, the effect sizes were relatively small.

    a. 'To interest most of my students in music in general', $F(3, 164) = 2.74$, $p = .045$, $r = .22$.

    b. 'To harness technology to teach music', $F(3, 164) = 3.33$, $p = .021$, $r = .24$

   c. 'To facilitate students' music performance beyond their music lesson in class, e.g. performing at school events, $F(3, 164) = 2.81$, $p = .041$, $r = .22$

Since we could not anticipate the differences between the groups to plan meaningful contrasts between the groups, a *post-hoc* test was conducted to make pairwise comparisons to compare all different combinations of the groups of teachers of a different number of years of music teaching experiences. As some of the group variances were not homogenous, the Games-Howell procedure was used to examine if there were differences in the teachers' perceived abilities in music and music teaching amongst music teachers with different lengths of music teaching experiences. The only differences observed were:

- Beginning teachers (< 3 years, N = 31) perceived that they were less able to plan the music curriculum compared to experienced teachers (5-10 years, N = 40) (Mean difference= .85, SE = .23, $p = .003$). This was even more significant when compared with the most experienced teachers (more than 10 years, N = 57) (Mean difference = .91, SE = .23, $p = .001$).
- Beginning teachers perceived that they were less confident in facilitating students' music performance beyond their music lesson in class compared to teachers with more than 10 years of experience (Mean difference = .56, SE = .19, $p = .023$).
- However, beginning teachers perceived that they were more able to harness technology to teach music compared to teachers of 5-10 years (Mean difference = .68, SE = .24, $p = .027$).

Differences in Impact of Music Experiences and Abilities

Regression analyses were conducted to determine whether the variables that impacted the perceived music teaching abilities and music teaching identity were different across the different phases of the teaching career. The regression results and overall differences in the impact of experiences and perceived abilities on the different phases of a teacher's career are summarised below. The details of the regression analyses and assumptions testing are set out in Appendix G.

Table 5-18: Comparing Regression Analyses Between Different Teaching Experiences

Perceived Music Abilities Predicting Perceived Abilities in Music Teaching (Less than 3 Years)

	B	SE B	β	t	p
Working with pop music repertoire that is familiar to my students	2.65	1.00	.37	2.66	.013
Conducting a music group	2.24	.93	.32	2.40	.023
Understanding different types of music, styles and genres	2.27	.99	.31	2.30	.030

$R^2 = .64$, $R^2_{adj} = .59$, $F(3, 27) = 15.63$, $p = .000$

Perceived Music Abilities Predicting Perceived Abilities in Music Teaching (3-5 Years)

	B	SE B	β	t	p
Understanding different types of music styles and genres	3.06	.83	.37	3.69	.001
Playing on instrument(s)	2.31	.99	.27	2.33	.025
Performing publicly	2.83	.69	.43	4.09	.000

$R^2 = .73$, $R^2_{adj} = .71$, $F(3, 36) = 32.26$, $p = .000$

Perceived Music Abilities Predicting Perceived Abilities in Music Teaching (6-10 Years)

	B	SE B	β	t	p
Working with pop music repertoire that is familiar to my students	2.69	.68	.46	3.93	.000
Improvising music	2.43	.65	.44	3.73	.001

R^2 = .57, R^2_{adj} = .54, F (2, 37) = 24.30, p = .000

Perceived Music Abilities Predicting Perceived Abilities in Music Teaching (>10 Years)

	B	SE B	β	t	p
Conducting a music group	2.08	.74	.30	2.80	.007
Understanding different types of music styles and genres	2.67	.84	.33	3.18	.002
Playing on instrument(s)	3.69	1.08	.34	3.43	.001

R^2 = .60, R^2_{adj} = .58, F (3, 53) = 26.59, p = .000

Perceived Music Abilities Predicting Music Teacher Identity for Teachers (Less than 3 Years)

	B	SE B	β	t	p
Arranging music	2.54	.62	.50	4.10	.000
Playing on instruments	2.91	.77	.46	3.77	.001

R^2 = .67, R^2_{adj} = .65, F (2, 28) = 28.32, p = .000

Perceived Music Abilities Predicting Music Teacher Identity for Teachers (3-5 Years)

	B	SE B	β	t	p
Performing in an ensemble	2.16	.80	.42	2.72	.010
Performing publicly	1.50	.68	.34	2.21	.033

R^2 = .47, R^2_{adj} = .44, F (2, 37) = 16.51, p = .000

Perceived Music Abilities Predicting Music Teacher Identity for Teachers (6-10 Years)

	B	SE B	β	t	p
Performing publicly	1.67	.54	.45	3.08	.004

R^2 = .20, R^2_{adj} = .18, F (1, 38) = 9.51, p = .004

Perceived Music Abilities Predicting Music Teacher Identity for Teachers (>10 Years)

	B	SE B	β	t	p
Playing on instruments	2.19	.92	.32	2.38	.021
Conducting a music group	1.26	.59	.28	2.13	.038

R^2 = .27, R^2_{adj} = .24, F (2, 54) = 9.73, p = .000

Non-music Development Predicting Perceived Abilities in Music Teaching for Teachers (Less than 3 Years)

	B	SE B	β	t	p
Teaching experiences outside school	1.68	.74	.35	2.27	.031
Starting a new programme/ syllabus/ CCA	1.35	.61	.33	2.21	.035
Working with other teachers	1.51	.72	.29	2.09	.046

R^2 = .61, R^2_{adj} = .57, F (3, 27) = 14.07, p = .000

Non-music Development Predicting Perceived Abilities in Music Teaching for Teachers (3-5 Years)

	B	SE B	β	t	p
Feeling a sense of belonging to the teaching community	2.91	.77	.53	3.81	.000

R^2 = .28, R^2_{adj} = .26, F (1, 38) = 14.50, p = .000

Non-music Development Predicting Perceived Abilities in Music Teaching for Teachers (6-10 Years)

	B	SE B	β	t	p
Starting a new programme/ syllabus/ CCA	3.09	.79	.48	3.92	.000
Mentoring other teachers	1.42	.62	.29	2.30	.027
Religious or spiritual influences	1.07	.47	.28	2.29	.028

R^2 = .49, R^2_{adj}= .39, F (3, 36) = 11.45, p = .000

Non-music Development Predicting Perceived Abilities in Music Teaching for Teachers (>10 Years)

	B	SE B	β	t	p
Working with other stakeholders	2.30	.69	.41	3.33	.002
Taking on a new role/ responsibility	2.18	.81	.33	2.69	.009

R^2 = .41, R^2_{adj}= .39, F (2, 54) = 18.70, p = .000

Non-music Development Predicting Music Teacher Identity for Teachers (Less than 3 Years)

	B	SE B	β	t	p
Mentoring by other teachers	1.95	.63	.47	3.11	.004
Working with students	1.90	.90	.32	2.10	.045

R^2 = .43, R^2_{adj}= .39, F (2, 28) = 10.50, p = .000

Non-music Development Predicting Music Teacher Identity for Teachers (3-5 Years)

	B	SE B	β	t	p
Feeling a sense of belonging to the teaching community	1.76	.53	.47	3.29	.002

R^2 = .22, R^2_{adj}= .20, F (1, 38) = 10.84, p = .002

Non-music Development Predicting Music Teacher Identity for Teachers (6-10 Years)

	B	SE B	β	t	p
Mentoring other teachers	1.47	.42	.46	3.51	.001
Experiencing music learning as a student	1.33	.52	.34	2.56	.015

R^2 = .40, R^2_{adj}= .36, F (2, 38) = 15.54, p = .000

Non-music Development Predicting Music Teacher Identity for Teachers (>10 Years)

	B	SE B	β	t	p
Learning new teaching approaches	2.97	.51	.57	5.86	.000
Teaching experiences outside school	1.00	.29	.33	3.43	.001

R^2 = .56, R^2_{adj}= .54, F (2, 54) = 34.22, p = .000

The overall results were presented in brief in Table 5-19. From the results, it can be observed that when comparing groups of teachers with different lengths of music teaching experiences, there were fewer differences in the type of music experiences and perceived music abilities impacting on perceived music teaching abilities and teacher identity compared to non-music opportunities. In general, performing abilities predicted their music teacher identity. Being able to engage with pop music familiar to their students, understanding different music, styles and genres, and being able to conduct a music group were common across beginning and experienced music teachers. However, there were more differences in the types of non-music opportunities that impacted their perceived music teaching abilities and music teacher identity.

Table 5-19: Overview of Differences Across Different Phases of Teaching Career

	Beginning Teachers Impacted by:	Experienced Teachers Impacted by:	More Experienced Teachers Impacted by:	Most Experienced Teachers Impacted by:
On perceived music teaching abilities	• Ability to work with pop music familiar to students • Ability to conduct a music group • Ability to understand different types of music, styles and genres	• Understanding different types of music, styles, and genres • Playing on instruments • Performing publicly	• Ability to work with pop music familiar to students • Ability to improvise music	• Ability to conduct a music group • Ability to understand different types of music, styles and genres • Ability to play on instruments
	• Teaching experiences outside • Working with other teachers • Starting new prog/ syllabus/ CCA	• Feeling a sense of belonging to teaching community	• Starting a new prog/ syllabus/ CCA • Mentoring of teachers • Religious/spiritual influences	• Working with other stakeholders • Taking on new role/ responsibility
On music teacher identity	• Ability to arrange music • Ability to play on instruments	• Ability to perform in an ensemble • Ability to perform publicly	• Ability to perform publicly	• Ability to play on instruments • Ability to conduct a music group
	• Mentoring by other teachers • Working with students	• Feeling a sense of belonging to teaching community	• Mentoring other teachers • Experiencing music learning as student	• Learning new teaching approaches • Teaching experiences outside

a. Beginning Teachers (<3 years)

For beginning teachers, teaching experiences outside of school, working with other teachers and starting a new programme/ syllabus/ CCA were positively associated with their perceived music teaching abilities. Mentoring by other teachers and working with students had a significant positive impact on their music teacher identity.

b. Experienced Teachers (3-5 years)

For the 3-5 year experienced teacher, feeling a sense of belonging to the teaching community was positively associated with both their perceived music teaching abilities and their music teacher identity.

c. More Experienced Teachers (6-10 years)

For the 6-10 year experienced teacher, starting a new programme/ syllabus/ CCA had the largest positive association with their perceived music teaching abilities, followed by mentoring of other teachers, and religious/spiritual influences. In addition, their mentoring of other teachers and them experiencing music learning as a student were positively associated with their music teacher identity.

d. Most Experienced Teachers (>10 years)

For the very experienced teacher (>10 years), working with other stakeholders and taking on a new role/ responsibility were positively associated with their perceived music

teaching abilities. In addition, learning new teaching approaches and teaching experiences outside school made a significant positive impact on their identity as music teachers.

The various regression analyses conducted illustrated that there were differences in variables that predicted the perceived music teaching abilities and music teacher identity of the various groups. Understanding these differences could, therefore, guide the professional development of music teachers.

5.6 Concluding Remarks

The questionnaire study sought to understand: a) How do music teachers perceive the impact of their music experiences, their own competence (i.e. music abilities, music teaching abilities) and their identity as music teachers? b) To what extent do teachers' music experiences, perceived music abilities and other non-music development opportunities impact their perceived music teaching abilities, perceived competence, and identity as music teachers? c) How do the above differ with different groups of music teachers? Some conclusions can be drawn.

5.6.1 Professional Identity and Agency

How do music teachers perceive the impact of their music experiences, their own competence (i.e. music abilities, music teaching abilities) and their identity as music teachers?

Although participation in music is integral to our daily living as pointed out in Chapters 1 and 2 (DeNora, 2000; Pitts, 2005), it is notable that such participation in music would not necessarily be consciously felt by music teachers. Nevertheless, most teachers (68.7%) felt a strong presence of music in their lives. The most common involvement of music teachers in music activities in their lives currently was listening to performances outside of school (83.9%). This was followed by performing in school (54.8%) and performing in other than school events (34.5%).

Although most teachers reported positive impact by listening to or watching music performances (M=3.82, Mode=4, SD=1.01), they were most positively impacted by their performing experiences (M=3.61, Mode=5, SD=1.57), and their experiences in choir, ensemble and orchestra (M=3.71, Mode=5, SD=1.42). The other music experiences which had a *large* positive impact on them included (in descending order): listening to or watching music performances; exposure to different kinds of music; music learning on one's own; music lessons with private vocal/instrumental tutors; music learning with friends; music learning with professional musicians; and music learning in community contexts.

Non-music development opportunities (M=3.33, SD=.78) were perceived to have a larger positive impact on music teachers compared to their music experiences (M=3.11, SD=.93), and the difference was significant, t(167) = 3.75, p =.000. The areas that were perceived to have *large* positive impact by most teachers, in descending order of their impact, include: the positive responses from students; learning of new approaches; working with students; watching other lessons; working with other teachers; experiencing music learning as a student; support by leaders; taking on a new role/responsibility; feeling a sense of belonging to the teaching community; mentoring by other teachers; starting a new programme/ syllabus/

CCA; mentoring other teachers; and leading other teachers. Qualitative comments also suggested a myriad nature of development and seemingly unrelated events could have impactful development to a music teacher.

Unsurprisingly, teachers were more confident in their music teaching abilities (M=3.28, SD=.68) compared to music abilities (M=3.00, SD=.70), and the difference was significant, t(167)=7.09, p= .000. They had the most confidence in their ability to interest their students in music, facilitate students' music performance, play on instruments and plan their music curriculum. They were least confident in composing music, arranging music and improvising music.

Most teachers (75%) agreed or strongly agreed that they were proud to say that they were music teachers. They saw musicianship as part of their music teacher identity. They saw music teaching as part of their musician identity. Responses indicate that the preference was to see themselves as 'teacher first, musician second' (M=3.43, Mode=4, SD=.934), rather than 'musician first, teacher second' (M=2.77, Mode = 2, SD = 1.08). This seems to echo other survey studies which found that a fair proportion of amateur adult music-makers have a negative musical identity or do not see themselves as musicians (e.g. Lamont, 2011; Caldwell, 2014)). However, 'teacher first, musician second' correlated negatively with the view of being 'proud to say that I am a music teacher'.

There was a range of beliefs held about music education from the respondents covering utilitarian, humanistic, aesthetic, pedagogical, ethical, political and neurological views about the purpose of music education. There were no observed significant differences in the types of beliefs held by different groups of teachers.

5.6.2   Areas of Development

To what extent do teachers' music experiences, perceived music abilities and other non-music development opportunities impact their perceived music teaching abilities, perceived competence, and identity as music teachers? How do the above differ with different groups of music teachers?

In terms of teachers' perceived competence as music teachers, the strong presence of music in their lives, their music composition experiences, listening to or watching music performances, and music performing experiences were significant predictors. In terms of their perceived teaching abilities, these experiences remain significant predictors, and music composition experiences also remained as the strongest predictor. This might be explained and supported by literature such as Eisner (2002) who espoused how the experimental nature of the arts encouraged one to explore complex and diverse situations. By extension, it can be seen then how music composition experiences might enrich the music teaching abilities.

However, amongst the music abilities, teachers' perceived ability to understand different types of music, styles and genres was the strongest predictor of their perceived competence as a music teacher. Other significant predictors include teachers' ability to: conduct a music group, play instruments, work with pop music repertoire familiar to students, and improvise music.

Hence, it is noteworthy that while music composition and performing *experiences* were impactful for music teachers' perceived competence as music teachers, a different set of music abilities (such as understanding different types of music, styles, and genres) predicted their perceived teaching abilities. This might explain why some competent musicians might not necessarily find themselves to be competent in music teaching.

In other developmental areas, opportunities to start a new programme/ syllabus/ CCA and working with students were most positively associated with their perceived music teaching abilities. This is followed by teaching experiences outside the school and leading other teachers. This echoed Phase 1 findings where the opportunity to own and grow a programme would trigger the activist identity in teachers (Sachs, 2003), how students could also transform teachers, and how the act of teaching itself is transformative.

In terms of music teacher identity, the strong presence of music in their current lives, their music performing experiences, music experiences with professional musicians and music learning on one's own were significant predictors. Their perceived abilities in performing in an ensemble, arranging music and performing publicly were positively associated with their music teacher identity. It is also noteworthy that while performing and music learning experiences positively impacted music teacher identity, the abilities to perform collaboratively and arrange music, compared to performing publicly, contributed more to music teacher identity. Development opportunities, such as learning new teaching approaches, experiencing music learning as a student, and teaching experiences outside the school also positively impacted on their music teacher identity.

The findings in the above two paragraphs reiterated the significance of music, particularly composition, listening and performing experiences, on music teachers' perceived music teaching abilities, perceived competence and identity. However, there are two important pragmatic tensions. One is the lack or absence of these experiences in a good proportion of teachers: music composition experiences were absent in 19.6% of respondents' lives, improvisation experiences were absent in 17.4% of respondents' lives, and performing experiences in 10.7% of respondents. The other is the view of their own music teacher identity. Although most of them preferred to consider themselves as 'teacher first, musician second', and this would seem to agree with their role identity as music teachers, further examination of their music teacher identity construct revealed their weaker musician identity that might have been overtaken by the daily grinds of other teacher duties. Their 'teacher first, musician second' identity also correlated negatively with their pride of being a music teacher.

It can be concluded that the factors that led to a weaker music teacher identity, and therefore the factors for regressive transformation, were the issues with the lack of music experiences, in particular, music composition and performance experiences, and issues with low perception of teachers' own music performing abilities, which are then associated with taking less pride in being a music teacher, less ability to interest students in music, harness technology, and grow the music culture in the school.

Comparing CS Groups

Between specialist and generalist music teachers, the common predictor of their perceived music teaching abilities was in their understanding of different types of music styles. The only significant difference was that generalist teachers were supported by their ability to perform in an ensemble whereas specialist music teachers were supported by their ability to compose music. Results also suggested that in order to raise a sense of music teacher identity amongst generalist music teachers, the significant area to improve is their ability to understand different types of music, styles and genres. Learning new teaching approaches would also have a positive impact on their music teaching identity.

Comparing Primary and Secondary teachers

Between primary and secondary general music teachers, the results suggest that primary teachers seemed to be able to benefit from harnessing a broader range of music experiences and improving their music abilities (composing, arranging, exposure to different kinds of music) to grow their perceived competence and identity as music teachers. However, secondary general music teachers seemed to lean more specifically towards composing experiences for their perceived music teaching abilities, and their own perceived performing competencies which would make a significant impact on their music teacher identity.

Comparing Groups with Different Length of Music Teaching Experiences

When comparing the groups of teachers with different lengths of music teaching experiences, overall, the results suggested that although similar music experiences and perceived music abilities impacted teachers across the phases of their music teaching career, different non-music experiences would impact them in the different phases of their career. For example, beginning teachers benefited most from mentoring by other teachers, working with students and other teachers as they start their new programme/ syllabus/ CCA. They will subsequently benefit from feeling a sense of belonging to their teaching community. When they become experienced (after five years), it seems necessary for them to take on mentoring roles and revisit their pedagogy from a learner's perspective. When they become very experienced (after ten years), there might be a need to take on new roles and responsibilities, and further pedagogical development in order for them to experience renewal and grow their music teaching abilities and identity as music teachers. This resonates with literature that suggests that once more experienced teachers feel a certain level of success in their programmes, they began to seek opportunities for leadership (Conway & Eros, 2016), and that when veteran teachers take on coaching roles and share their practices, they are engaged in another form of reflective practice which leads to renewal and growth (Steffy & Wolfe, 2001).

When the findings are taken together, while there are strong suggestions of the need for music making experiences and to build music competencies, which is congruent with other professional development literature where music is associated with music teacher identity development (e.g. Conway, Albert, Hibbard, & Hourigan 2005; Pellegrino, 2009, 2011), there is probably also a need to engender structures or developmental opportunities at strategic phases

of teachers' career when curating teacher development. Alternatively, music teachers could be empowered or take on an activist role to engender such opportunities for their own growth.

5.6.3   Final Remarks

The findings of the questionnaire study have given a broad overview of music teachers' experiences, their perceived abilities in music and music teaching, their perceived impact of different developmental opportunities, and the associations of these with their music teacher identity. It confirms findings from the earlier phase that impactful learning experiences are created by the interactions between several elements such as teachers' personal identity, their music experiences, their teaching experiences, the impact of students and the opportunities afforded to them in their social world. In this study, we have also seen specific areas that could be strengthened through professional development, and there are differences in how this could be done across different groups of music teachers. These areas could be critical leverages in providing transformative learning experiences for the growth of music teacher identity and sense of agency.

The specific positive associations between perceived competence in music and music teaching, and the positive relationship between seeing oneself as a musician with being proud to be a music teacher, highlights the significance of the need for music teachers to have a positive musical identity, which would be supported if there were positive, impactful music experiences. This seems to be a gap to be addressed amongst a fair proportion of music teachers in Singapore, even amongst CS1 music teachers.

It is also important to be reminded that the findings of this questionnaire study represent only a snapshot of music teacher identity at the point of administration and as represented by the sample of respondents who participated. Although the sampling was mostly representative of the population, in this sample there was a larger proportion of CS1 music teachers and lesser CS NA music teachers, and more secondary music teachers than primary music teachers, when compared with the population. Besides, the demographics of music teachers in Singapore will continue to change. Hence, the picture of music teacher identity in Singapore as described in this report is neither comprehensive nor static.

These findings would also need to be considered with the findings from the case studies in Phase 1 of the research so that a deeper understanding of music teacher development amongst music teachers in Singapore could be achieved. It is anticipated that growing music teacher's perceived competence and their music teacher identity is complex since individual teachers' biographies and their contexts are unique. Hence, while the findings in this report suggest broad areas of development that could be strengthened, we must be mindful that there are different contexts and circumstances where each individual music teacher is situated.

6. Turning Point – Weaving the Perspectives

6.1 Introduction

6.1.1 Purpose

The aim of the study has been to understand how transformative learning could be facilitated in ways that help individual music teachers acquire a greater sense self-actualisation (Maslow, 1962) and self-determination (Deci & Ryan, 2000; Walker, 1999) to achieve eudaimonia (full potential of human activity in accordance with virtue) (Aristotle, 1934). Hence, the study, which involves the two-phase exploratory, mixed method design (Creswell & Clark, 2011), has been to understand **what creates transformative professional learning for the positive growth of music teacher identity and agency**, individually and collectively. The first phase focused on understanding how music teachers make sense of the turning points and areas of development in their professional teaching career. It also sought to understand how these areas of development were transformative to the professional identity and agency of music teachers. The second phase examined some of the themes found in the first phase study through a questionnaire study on a larger group of music teachers, to uncover the inferences and associations between different facets of one's biography-identity-agency. The purpose of this chapter is to feed the quantitative findings of the second phase back into the themes developed from the first phase to complete the full cycle of analysis so that we turn our attention to answering the core research question above.

This chapter will also illustrate through two vignettes to allow for a fuller appreciation of the human experience in the different transformative learning processes and snapshots of the music teachers' identities. This thesis has taken Illeris' (2014) broader definition of transformative learning as comprising 'all learning that implies a change in the identity of the learner' (p.40). Illeris (2014, 2015) considered that transformations could be progressive, regressive, restorative, and collective. As explained in Chapter 2, progressive transformation takes place when learning leads to improvement in the way of behaviour or understanding, amongst other impact on the identity. Regressive transformation takes place when there is a sense of withdrawal into a safe position because the learner is not able to cope with the new situation. In restorative transformative learning, the learner leaves the regressive transformative course and joins a new progressive transformative course because the learner has developed an understanding of what went wrong. Finally, collective transformative learning is when transformative learning takes place collectively. The two vignettes explore, not only how the themes interact in transformative learning, but also the experience of these varied transformative processes.

6.2 Discussion of Themes

6.2.1 Personal Identity

The first phase study has shown that the different facets of the self in one's personal identity could be impacted differently to create transformative learning experiences. These could be impacted in passive or active ways, and such events might be experienced with positive energies, or with a sense of negativity. This indicates that positive transformative experiences

need not always stem from positive experiences in the first place, and vice versa. For example, Ren felt confronted by an authoritarian teacher who demanded submission, but he felt tremendous growth when he finally submitted to his voice teacher and stopped fighting against what his teacher wanted to teach him. The disruption to his inner self, although experienced as a negative one, opened up questions and hence a disposition to learn. He described that he needed to transcend his egotistical self, to be humble and engage in a more passive and receiving stance instead of a more active, evaluative and even defensive stance. The experience continued to impact him for life as he is often reminded to be humble. This passive and receptive stance could be conceived as a kind of transformative experience. We can be reminded that the Being-cognition (Maslow, 1962), which is a more contemplative, humble and non-interfering sense of learning, is also a characteristic of a person who has experienced self-actualisation. Yet, on the other hand, transformative learning experiences could also have a more active interaction with one's own identity. An example is when teachers envision their possible selves which then created a sense of readiness and a desire for change towards transformative learning. A view of one's possible self creates a motivation that could sustain one over a period of time, which opens one to development and learning.

The second phase study compared the associations between teachers' experiences and their identities, and found that non-music development opportunities (N=168, M=3.33, SD=.78) were collectively perceived to be of a larger impact on music teachers compared to their music experiences (M=3.11, SD=.93), and the difference was significant, $t(167) = 3.75$, $p =.000$. These non-music development occurrences include the positive responses from students, learning of new approaches, working with students, watching other lessons, working with other teachers, experiencing music learning as a student, support by leaders, taking on a new role/responsibility, feeling a sense of belonging to the teaching community, mentoring by other teachers, starting a new programme/ syllabus/ CCA (co-curricular activity), mentoring other teachers, and leading other teachers. This finding complemented the first phase study by showing evidence, from a quantitative perspective, of how events from one's everyday experiences and other development opportunities could be felt more strongly by the music teachers and perceived to have had a larger impact on them.

Put together, it could be seen that the music teacher's transformative learning is not only influenced by the teacher self and the musical self. Different facets of the self, shaped by one's biography and contexts, might strengthen or hinder one's identity development. The achievement of one's identity could be impeded, for example, as illustrated in one of the cases when the teacher's musical self and teacher self saw the value of performing experiences for students but her same musical self also drained her because she could not find musical fulfilment in her students' performances. On the other hand, other facets of the self, other areas of passion, even if in non-music related areas, could feed and enrich one's identity as a music teacher. Hence, there is much to be drawn from one's biography, but an integration or alignment with one's purpose as a music teacher needs to be found in order to create transformative learning opportunities that lead to positive outcomes.

6.2.2 Activist Identity

In the first phase, the activist identity was found to trigger both a 'readiness to learn' (Knowles, 1973) and a 'desire to change' (Taylor & Cranton, 2013). The activist identity took charge when teachers were in transitory situations, such as when teachers took on different or new role identities, when they had to grow their programmes in school, or to make changes to their programmes in school. Such changes, if felt emotionally by the teachers, and if connected with their inner purpose as music educators, provided them with a certain drive and resilience that helped them through difficult projects, and provided opportunities for transformative learning. This resonates with Higgin's E.T. (1987) self-discrepancy theory which assumes that the discrepancy between one's actual self-state and ideal self-state, or between one's actual self-state and one's ought self-state produce emotions which could lead to positive or negative outcomes. In fact, the cases also reveal that the teachers knew or sort of knew they had to get from their 'actual self-state' to their 'self-actualised state' which propelled them forward. The sense of ownership made them enact changes in their work or carry out difficult projects that resulted in learning experiences which in turn affirmed their music teacher identity.

The second phase findings affirmed the above. It was found that the variable 'opportunity to start new programme, co-curricular activity or syllabus' was most significant in positively impacting perceived music teaching abilities ($B = 1.56$, $SE\ B = .34$, $\beta = .32$, $t(4.55)$, $p = .000$) when compared with other non-music development variables such as teaching experiences outside of school or leading other teachers and working with students. These explain a significant proportion of variance in perceived music teaching abilities score, $R^2 = .41$, $F(4, 163) = 28.10$, $p = .000$. When examined over the phases of the teacher development, 'opportunities to start a new programme, co-curricular activity or syllabus' was a significant predictor for beginning teachers ($B = 1.35$, $SE\ B = .61$, $\beta = .33$, $t(2.21)$, $p = .035$) along with teaching experiences outside of school and working with other teachers. It becomes the most significant predictor for experienced teachers (six to ten years), ($B = 3.09$, $SE\ B = .79$, $\beta = .48$, $t(3.92)$, $p = .000$) along with mentoring other teachers, and other religious or spiritual influences. For teachers with more than ten years of experience, taking on a new role/responsibility became a significant predictor ($B = 2.18$, $SE\ B = .81$, $\beta = .33$, $t(2.69)$, $p = .009$).

The results illustrate that the activist identity could surface through changes of the status quo, such as the various development opportunities that require the teacher to take on new areas of responsibilities or new role-identities throughout one's career as a teacher. This transformative learning, as seen in Phase 1, might not be only a change in a frame of reference but an expansion of the teachers' sense of autonomy and competence, and feeling a sense of self-actualisation because one feels fulfilment and being in the position to make a difference.

6.2.3 Music

In the first phase, various accounts from the participants showed that both a breadth of musical exposure and the depth of music performing experiences had the power to transform music teachers' identities. Besides, the musical encounters seemed to have the most impact on the music teachers' identity when experienced in informal and non-formal contexts, at least for

these participants. These musical encounters and performing experiences were seen to have also given music teachers, including non-specialist music teachers, the confidence to teach music. Many of these teachers continued to draw on these music experiences to guide and inspire their students. Besides, there is a need to have teachers' musical selves continually nourished by their own musical experiences that are outside their music classes. These experiences also helped teachers see music education beyond the classroom such as developing the music culture in the school.

The second phase revealed more specific associations. A strong presence of music in the music teachers' lives significantly impacted perceived music teaching abilities positively ($B = 2.69$, $SE\ B = .52$, $\beta = .37$, $t(5.14)$, $p = .000$) and explained a significant proportion of variance in perceived teaching abilities score, $R^2 = .14$, $F(1, 166) = 26.38$, $p = .000$. A strong presence of music also significantly impacted perceived overall competence positively ($B = 5.67$, $SE\ B = 1.00$, $\beta = .40$, $t(5.67)$, $p = .000$) and explained a significant proportion of variance in perceived competence score, $R^2 = .16$, $F(1, 166) = 32.09$, $p = .000$. A strong presence of music also significantly impacted music teacher identity positively ($B = 1.69$, $SE\ B = .35$, $\beta = .35$, $t(4.81)$, $p = .000$) which also explained a significant proportion of variance in the identity score, $R^2 = .12$, $F(1, 166) = 23.13$, $p = .000$. In sum, a strong presence of music positively impacted teachers' perceived music teaching abilities, perceived overall competence and music teacher identity.

Music composition experiences ($B = 1.75$, $SE\ B = .31$, $\beta = .41$, $t(5.72)$, $p = .000$) and listening to music performances ($B = 1.56$, $SE\ B = .48$, $\beta = .23$, $t(3.26)$, $p = .001$) significantly impacted perceived music teaching abilities positively. They explained a significant proportion of variance in the perceived music teaching abilities score, $R^2 = .30$, $F(2, 165) = 34.44$, $p = .000$. Music composition experiences ($B = 3.35$, $SE\ B = .63$, $\beta = .40$, $t(5.36)$, $p = .000$), listening to music performances ($B = 2.27$, $SE\ B = .93$, $\beta = .17$, $t(2.44)$, $p = .016$), and music performing experiences ($B = 1.42$, $SE\ B = .66$, $\beta = .17$, $t(2.14)$, $p = .034$) also significantly impacted the perceived competence of the music teacher positively. They explained a significant proportion of variance in the perceived competence score, $R^2 = .62$, $F(3, 164) = 34.09$, $p = .000$. It was interesting to observe that 'music composition experiences' was still the stronger predictor in both contexts of predicting perceived music teaching abilities and perceived competence, compared to 'listening to or watching music performances'. This suggests that music compositional experiences develop a certain openness or confidence in one's ability to teach music as well as their musical abilities.

The set of music experiences predicting music teacher identity, however, was different, and seemed to lean towards performance and playing music. Specifically, what significantly impacted music teacher identity positively amongst music experiences were: music experiences with professional musicians ($B = .83$, $SE\ B = .20$, $\beta = .31$, $t(4.19)$, $p = .000$); music learning on one's own ($B = .79$, $SE\ B = .26$, $\beta = .21$, $t(3.01)$, $p = .003$); and music performing experiences ($B = .72$, $SE\ B = .23$, $\beta = .25$, $t(3.17)$, $p = .002$). They explained a significant proportion of variance in the perceived competence score, $R^2 = .39$, $F(3, 164) = 34.58$, $p = .000$. Similarly, amongst music abilities, it was self-perceived performing abilities that predicted music teacher identity.

These include: performing in an ensemble (B = 1.41 SE B = .40, β = .29, t(3.50), p = .001); arranging music (B = .94, SE B = .33, β = .22, t(2.88), p = .004); and performing publicly (B = .88, SE B = .38, β = .20, t(2.33), p = .021). They explained a significant proportion of variance in the perceived competence score, R^2 = .34, F(3, 164) = 28.01, p = .000.

The above results provided more details to Phase 1 findings and revealed that while music composition experiences had the most positive impact on teaching abilities and teaching competence, music learning and performing experiences had more positive impact on music teacher identity. Further details of the finer differences between primary and secondary music teachers have been reported in Table 5-16 in Chapter 5, and between specialists and generalists in Table 5-14.

It was also found that a strong musician identity, and indeed an identification with 'musician first, teacher second' amongst CS1 music teachers, was associated with several music performance-based competencies and in turn with being able to interest students in music (F (3,114) = 3.77, p = .013, r =.30), facilitating students' music performance (F (3,114) = 2.88, p =.039, r = .27), harnessing technology (F (3, 114) = 3.48, p = .018, r = .29), and growing a music culture in the school (F (3, 114) = 4.11, p =.008, r = .31). It also correlated positively and significantly with being proud to be a music teacher, r = .409, p = .000. Conversely, a lack of musician identity, or even identifying oneself as 'teacher first, musician second' amongst CS1 music teachers, impacted music teacher identity negatively. The 'teacher first' identity correlated negatively with the pride of being a music teacher, and probably that regressive transformative learning occurred if the musician identity weakened or if it were consumed by the other demands in the other aspects of a teacher's life. Moreover, a lack of composition and performing experiences, or positive experiences of these, also impacted music teacher identity negatively. These findings resonate with the literature on how musical experiences are critical and provide a context for music teacher identities (Hargreaves D.J., Welch, Purves, & Marshall, 2003; Hargreaves D.J., Purves, Welch & Marshall, 2007; Welch, Purves, Hargreaves, & Marshall, 2010; Kelly-McHale, 2013; Georgii-Hemming, 2011; and Bernard, 2005).

6.2.4   Teaching

The first phase proposed considering the power of music teaching to provide transformative learning. First, as teaching is encountered through action and experience, it could be 'caught' through experiencing different models of teaching, and when these provided 'mastery experiences' (Bandura, 1997), which is when teachers see that they succeed through their student outcomes, it influenced teachers' self-efficacy and identity as music teachers. Second, music teaching could be perceived as an artistic experience for the teacher, the observer and students, since it is an organic, artful, and action-driven process that involves a constant state of flow. As an artistic experience, it has the power to move the soul, and hence the potential for transformative learning. Third, it was also seen as an art of communication, a discipline which could be analysed and learnt through structures, and a process which had continued to pique teachers' interest, and hence an inquiry process that could also lead to perspective transformation. The essential question of how teachers could enhance their art of

communication had driven some of their pursuits to become better in their craft and hence enrich themselves as music teachers and fulfil their identities. Fourth, music teaching can be seen as a form of praxis, which is 'doing' the teaching that is guided by personal ethics to lead to outcomes for the good of students. Hence, reflective teachers continuously interrogate teaching and learning experiences, past and present, positive or negative, measured against their own judgements of what good or right results mean. While these could lead to progressive and positive transformation, it could also lead to regressive learning experiences and misunderstandings of approaches, with or without iterations of reflective practice. Collaborative interrogation of teaching might lead to deeper critical thinking that could reap positive transformative learning outcomes, powered by a sense of shared beliefs and synergy. In summary, the first phase has shown that music teaching can influence one at both subconscious and conscious levels, providing rational, emotional and artistic experiences that were able to impact music teacher identity.

The second phase revealed more specific associations and predictors. On impacting music teacher identity, amongst the non-music developmental opportunities, 'learning new teaching approaches' ($B = 1.25$, $SE\ B = .38$, $\beta = .26$, $t(3.31)$, $p = .001$), 'experiencing music learning as student' ($B = .96$, $SE\ B = .31$, $\beta = .24$, $t(3.13)$, $p = .002$), and 'teaching experiences outside school' ($B = .56$, $SE\ B = .23$, $\beta = .18$, $t(2.46)$, $p = .015$), were significant predictors. They explained a significant proportion of variance in the identity score, $R^2 = .29$, $F(3, 164) = 22.80$, $p = .000$. 'Teaching experiences outside of school' was also found to be a significant predictor ($B = .82$, $SE\ B = .32$, $\beta = .18$, $t(2.57)$, $p = .011$) impacting perceived abilities in music teaching, amongst other variables such as starting a new programme/syllabus/CCA mentioned in the theme of Activist Identity.

There were differences in the impact between different groups of teachers. For beginning teachers, teaching experiences outside of school was found to have the most significant positive impact on their perceived music teaching abilities ($B = 1.68$, $SE\ B = .74$, $\beta = .35$, $t(2.27)$, $p = .031$) when compared with other predictors such as starting a new programme or working with other teachers. For the most experienced music teachers (>10 years), learning new teaching approaches ($B = 2.97$, $SE\ B = .51$, $\beta = .57$, $t(5.86)$, $p = .000$) and teaching experiences outside of school ($B = 1.00$, $SE\ B = .29$, $\beta = .33$, $t(3.43)$, $p = .001$) had significant positive impact on their music teacher identity. They explained a significant proportion of variance in the perceived competence score, $R^2 = .56$, $F(2, 54) = 34.22$, $p = .000$.

When comparing generalist and specialist music teachers, it is not surprising that learning new teaching approaches positively impacted music teacher identity for generalist music teachers ($B = 2.84$, $SE\ B = .75$, $\beta = .66$, $t(3.80)$, $p = .001$) which explained a significant proportion of variance in the identity score, $R^2 = .43$, $F(1, 19) = 14.41$, $p = .001$.

When comparing between primary and secondary music teachers, 'experiencing music learning as a student' ($B = 1.55$, $SE\ B = .37$, $\beta = .41$, $t(4.19)$, $p = .000$) and 'learning new teaching approaches' ($B = 1.27$, $SE\ B = .44$, $\beta = .28$, $t(2.90)$, $p = .005$) were found to make

significant positive impact on music teacher identity of primary music teachers, which explained a significant proportion of variance in the identity score, R^2 = .38, $F_{(2, 99)}$ = 30.59, p = .000.

Hence, while Phase 1 elucidated the nature of teaching which could be experienced unconsciously, rationally, emotionally, aesthetically and artistically, ethically, which therefore has a great impact on the teacher, the findings in Phase 2 strengthened the position that music teaching supports or impedes teacher identity development. It also illuminated the subtle differences and effects of the different teaching experiences between the different groups of teachers, and the impact on their perceived teaching abilities and music teacher identity.

6.2.5   Students

The first phase emphasised a much-neglected area in literature, which is the impact of students on teachers. Students' engagement, motivation and response to their teachers' teaching have the power to change or reinforce teachers' beliefs and affirm or deny their teachers' identity as teachers. Students' musical growth and learning were also emotional experiences for teachers. However, there are also dangers in relying on student observation and experiences alone which might lead to fixed mindsets about student learning, and confirmation of less positive learning assumptions and practices.

The findings were affirmed in the second phase. 'Positive responses from students' was felt by most participants to make the largest positive impact (N=168, Mean=4.13, Mode=4.0, SD=.86) when compared with other non-music developmental opportunities and music experiences. Working with students was one of the variables that positively impacted perceived music teaching abilities of teacher (B = 1.53, $SE\ B$ = .52, β = .20, $t(2.95)$, p = .004). Also, 'working with students' (B = 1.90, $SE\ B$ = .90, β = .32, $t(2.10)$, p = .045), together with 'mentoring by other teachers', were two significant variables describing non-music development that positively impacted beginning music teachers' teacher identity. These findings illustrate the significant influence of students in the formative years of a music teacher identity.

In investigating teacher beliefs from the respondents, it was also found that the most dominant belief articulated by the music teachers was a utilitarian view of music education, primarily that music education develops soft skills and shapes character. This view was more prevalent compared to other beliefs such as the value of music as a form of human expression or aesthetic views of the value of music education to appreciate life and that music connects to the feeling and the soul. Therefore, the teachers' beliefs about the connection between music education and student development confirmed Bullough and Pinnegar's (2009) proposition that 'happiness of teaching' hinges on teacher-student relationship and student well-being, more so than that of disciplinary knowledge. Extending from that, the findings in this study have also shown that student motivation, student responses, student achievement, and student growth all have a critical influence on the positive or negative growth of a teacher's identity.

6.2.6   Social Relations

The first phase found how social relations also contributed to influencing or hindering music teachers' identity and agency. Role models, a type of 'reference group' (Merton, 1968), assert the greatest influence on the participants' transformative learning compared to their other

contemporaries, and they could be found in previous teachers, mentors, expert others, peers, or more. With the cases in this study, the role models tended to be remembered for their deeper values as educators, rather than for the knowledge and skills they possess. Outside these narratives, we are reminded that role models need not always be positive ones (Kemper, 1968). It was also found that not all mentors have an impact on the teacher, but when they were seen as role-models, they did. In this respect, a teacher's biography has a role to play in the identification of role-models from whom he or she could potentially experience transformative learning; the choice of role-models is a personal one. Besides role-models, friendships and a sense of belonging to a community also contributed to the growth of music teacher identity. The collective envisioning and the deep inquiry and discussions on teacher beliefs also helped bridge emotional geographies and foster a strong we-self for a greater sense of teacher agency. The presence of professional development organisations and positive leadership interventions are structures that could promote positive growth of music teacher identity.

The second phase found specific associations between the types of power and status (Kemper, 1991) and teacher development. As mentioned earlier, leading other teachers had been one of the significant predictors that impacted perceived music teaching abilities ($B = .81$, $SE\ B = .28$, $\beta = .19$, $t(2.89)$, $p = .004$) together with starting of new programme, syllabus, and CCA, working with students and teaching experiences outside of school.

When examined across different phases of a teacher's career, the types of relationship impacted perceived music teaching abilities differently. 'Working with other teachers' ($B = 1.51$, $SE\ B = .72$, $\beta = .29$, $t(2.09)$, $p = .046$) was one of the significant predictors for perceived abilities in music teaching of beginning teachers. 'Feeling a sense of belonging to the teaching community' ($B = 2.91$, $SE\ B = .77$, $\beta = .53$, $t(3.81)$, $p = .000$) positively impacted perceived teaching abilities of teachers (3-5 years) and this only variable explained a significant proportion of variance in the teaching abilities score, $R^2 = .28$, $F(1, 38) = 14.50$, $p = .000$. For teachers with between six and ten years of experience, mentoring other teachers became a significant predictor ($B = 1.42$, $SE\ B = .62$, $\beta = .29$, $t(2.30)$, $p = .027$) amongst other variables. For teachers with more than ten years of experience, working with other stakeholders became a significant predictor ($B = 2.30$, $SE\ B = .69$, $\beta = .41$, $t(3.33)$, $p = .002$) along with taking on a new role or responsibility.

The types of relationship also impacted music teacher identity differently across different phases of a teacher's career. 'Mentoring by other teachers' ($B = 1.95$, $SE\ B = .63$, $\beta = .47$, $t(3.11)$, $p = .004$) was one significant predictor together with 'working with students' for beginning teachers. Once again, 'feeling a sense of belonging to the teaching community' ($B = 1.76$, $SE\ B = .53$, $\beta = .47$, $t(3.29)$, $p = .002$) positively impacted music teacher identity of teachers (3-5 years) and this only variable explained a significant proportion of variance in the identity score, $R^2 = .22$, $F(1, 38) = 10.84$, $p = .002$. For teachers with between six and ten years of experience, 'mentoring other teachers' become a significant predictor ($B = 1.47$, $SE\ B = .42$, $\beta = .46$, $t(3.51)$, $p = .001$) amongst other variables.

From the results, it is interesting to observe that a sense of belonging to the teaching community particularly impacted both the perceived music teaching abilities and music teacher identity of three- to five-year teachers, illustrating the importance of this belongingness in this phase of the teachers' career. Other types of relationships influence perceived teaching abilities and music teacher identity at various phases of a teacher's career. There were also free responses from the questionnaire study in Phase 2 that spoke about the impact from consociates, such as their family and their social circle in providing emotional support and inspiring interest,

> My parents and relatives may not be professional musicians themselves, but they have been a great motivation and support to my musical endeavours for many years. They provided supportive and non-threatening learning environments to motivate and encourage my self-esteem in music. [ID: 23265405]

> Family's interest in music, circle of friends, networking with people with similar interests, friends who are engaged in the arts. [ID: 23934802]

Certainly, positive views about the experience of others in turn impacted the music teacher, such as 'seeing how music learning has enriched the lives of people around me' [ID: 23821285].

Putting on the phenomenological lens to view Phase 2 results, it could be explained that social relations could be understood in terms of power and status, and a sense of belongingness or connectedness which impact emotions and identity development. Taking on a mentoring role is an accord of status which therefore inspires pride in teachers.

6.2.7 Ecology of the Social World

Phase 1 uncovered the existence of power dynamics (access, certification and qualifications, hierarchy and seniority, what is being privileged), school cultures, and larger policies at work (syllabus, recruitment and deployment policies, professional development organisation), and the pragmatic demands of society, which could influence or inhibit teacher growth and their professional identities. The study resonated with the notion of an ecological approach to agency (Priestley, Biesta, & Robinson, 2015) and the cultures of teaching (Feiman-Nemser, 2003) which emphasised the interdependence of one's agency with the environment, and how learning to teach, be it for beginning teachers or for experienced teachers, is a process of socialisation and enculturation.

The perspective of the ecology of the social world reminds us to view the Phase 2 results not as universal, but unique to the social world of the participants in which this questionnaire was conducted. Nevertheless, the questionnaire results also raised some surprises. For example, 'religious and spiritual influences' was significantly impacting secondary music teacher identity ($B = .67$, $SE\ B = .28$, $\beta = .31$, $t(2.43)$, $p = .018$), although Singapore is a secular state. Besides, this explained a significant proportion of variance in the identity score, $R^2 = .09$, $F(1, 57) = 5.90$, $p = .018$. It is also one of the significant variables found to positively impact perceived teaching abilities of teachers in the six to ten year group, $B = 1.07$, $SE\ B = .47$,

β = .28, t(2.29), p = .028. Phase 2 also found that there was a myriad of contributing factors that could impact teacher learning and identity, through the open-ended responses contributed by participants. Broadly, some themes were:

Access to resources

Watching teaching videos of like-minded professionals carrying out their lessons in the classroom [ID: 23930382]

Reading on Music experiences on music teachers' blogs, experts, YouTube observations [ID: 23936127]

School culture

Support from other colleagues in school (shows respect and importance for music, and not degrade music teacher as an easy job); Apt funding from the school; Aesthetics culture in the school; Non-tangible impacts of learning music [ID: 24012294]

Influences from other disciplines in which they were involved

Science learning experience and practical work [ID: 23424689]

Exposed to different ethnic culture and traditions and the impact of ethnic music in their lives. [ID: 23443996]

Being trained as a dancer in my younger days had also made a positive impact. [ID: 23582746]

Teaching the English language, travelling and visiting other countries. [ID: 24010113]

Experiences outside of their work

Being part of the Singapore Arts Scene as an ambassador and volunteer [ID: 23378174]

Playing in the church band, performing in church concerts [ID: 23928689]

Taking other musical instrument and vocal lesson outside school [ID: 23928940]

Participating in religious activities [ID: 23932641]

Previous biographical experiences

My experiences when serving the National Service brings a positive impact on me as a music teacher. The important values such as discipline, teamwork and 'one for all, all for one' during NS plays an important role in how I want my students to learn music. It became a life-long value that helped me craft my music teaching on my students. [ID: 23741824]

Hence, the nature of development is as complex as life. Seemingly distant and unrelated activities may be perceived by any individual teachers to have a significant impact on their music teacher identity. There is an ecological impact of the music teacher's social world on music teacher identity which cannot be ignored.

6.2.8   Additional Remarks about Formal and Informal Contexts

A summary of the themes and key findings are laid out on a map in Figure 6-1. Along with these themes, both formal and informal platforms were critical interventions to music teachers' growth. In all the narratives in Phase 1, formal interventions such as teacher preparation courses and milestone programmes were cited at some point to support, sustain, or renew their music teacher identities, although the quality of impact had been inconsistent. Such formal interventions tended to be pedagogical ones that help prepare or develop the teacher identity. However, where music learning is concerned, the majority of Phase 1 participants (9 out of 12) pointed to informal and non-formal learning experiences rather than formal courses as having a larger impact on their musical identity and music teacher identity.

In Phase 2, it was found that music experiences in the primary school positively impacted primary school music teachers' *perceived music teaching abilities*, thus indicating that formal music learning even at the primary level should not be underestimated and primary music teachers drew from their primary school music learning experiences. It was found that music learning at university/college positively impacted the *perceived competence* for secondary school music teachers (B=3.23, $SE\ B$= 1.13, β = .35, t(2.87), p = .006), suggesting that academic knowledge was critical to a teacher's competence when dealing with secondary level compared to primary level. Music learning at university/college also positively impacted *music teacher identity* for primary school music teachers (B=.42, $SE\ B$ = .20, β = .18, t(2.12), p = .036). However, 45.2% of all the respondents indicated 'large impact' and 'very large impact' from their music experiences at university/college although only 37.5% had a degree in music or music education. This shows that a proportion of them were positively impacted by the informal or non-formal music experiences at university/college even if they were pursuing other disciplines. In the informal realm, one's own learning has significant positive impact on primary school music teachers' perceived competence (B=2.01, $SE\ B$= .98, β = .19, t(2.05), p = .043), and their music teacher identity (B=.88, $SE\ B$= .32, β = .24, t(2.73), p = .008). Music experiences with professional musicians also positively impacted primary school music teachers' perceived music teacher identity (B=.66, $SE\ B$= .22, β = .26, t(2.94), p = .004) and secondary school music teachers' perceived competence (B=2.43, $SE\ B$= 1.10, β = .27, t(2.21), p = .031).

Figure 6-1: Themes that Create Transformative Learning
(In green are key Phase 1 findings; In blue are key Phase 2 findings; In red are key summaries)
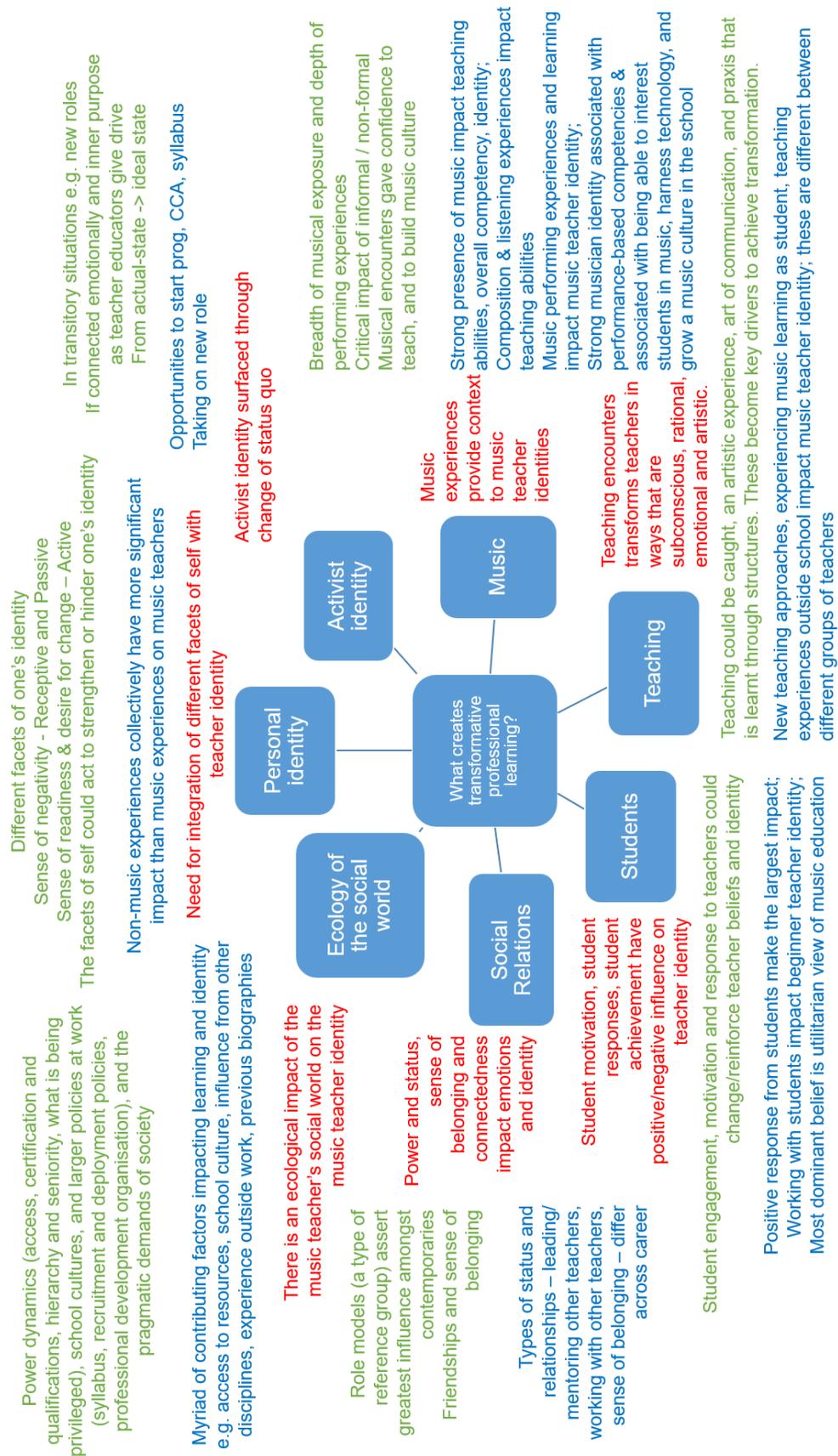
6.3 Interaction of Themes in Lived Experiences

This section presents two vignettes told through monologues of teachers which were reconstructed through narrative analysis. The vignettes are intended to show how the themes interact. We then take a step back to examine the key themes that support or impede the teachers' transformation.

6.3.1   <u>Vignette 1: Transformative Journey from Generalist to Specialist</u>

Wee is 41 and has about 18 years of teaching experience in a primary school, of which she taught music for the later ten years. She started as what would have been considered an 'unqualified music teacher' because she was not prepared at pre-service education to teach music. However, the school 'badly needed music teachers' and she took on the music teaching load although she did not like it then. She grew to like music teaching and she took up in-service professional development courses in 2012 before converting to becoming a specialist music teacher. She also became a Subject Head[32] of Music.

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Personal Philosophy

As a child, I was exposed to Sokagakkai, a Japanese Buddhist philosophy. Sokagakkai changed my life perspective. It's a philosophy that emphasises that every child has potential regardless of whatever starting point, wherever they are. So when I started teaching, it was also when reality sets in. That ideally, education is supposed to educate every single individual, but in Singapore, the reality is, we are still a very pragmatic society, and especially more so twenty years ago. To me, education is not just about aiming for academic excellence. At the end of the day, will the child be happy? What are the things that required a child to be able to break through whatever obstacles he or she has in his or her life? And then, live a value-creative life? Are they able to create value out of whatever situation they are in?

So, now that I talk about it, behind all these is partly the belief in holistic education which was there since young. Basically, it is the philosophy that education is to develop the child holistically. Education is to create a child that can be self-reliant, can be able to uphold correct values, which will go through life unafraid of hardships. And at the end of the day, they become a person that contributes actively to society, contributes actively to the happiness of others. Only then can they look

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[32] Subject Head is an appointment of a teacher to oversee the subject area in the school

back at the end of their life that they can say that they have led a value-creative life.

Journey toward Specialisation

I started to teach Music in 2006/7. Because the ex-Music coordinator suddenly quit. So they urgently needed music teachers. I didn't volunteer. I was just asked to teach because they badly needed music teachers. No, I didn't like it. At the lower primary, the form teachers were the ones teaching. So, the few of us were teaching Primary 4 to 6 Music. The half-an-hour lesson was very hard to pass. Primary 6 students were not interested. We didn't go to the music room. We stayed in class, played the CD, played video, did recorder. They found it very boring. I found it very boring. And I found classroom management an issue. When they were not interested, classroom management was an issue. It was a nightmare just to be in class for half an hour. And they were not interested. Then, one-third of the class was not bringing their recorders.

After a few years, I was given the music coordinator role. Not that I wanted it. My ex-Principal told me, 'Ah! very easy job, nothing much to do'. Why did you think they gave me that? Nobody wanted! Because at that point in time, my ex-principal's only focus was academic. Music wasn't the focus. So basically, she just told me to go for the coordinators' meeting every year, provide some instruments for the teachers, and then with the textbook, they could teach to the best of their ability. But after I took over the music coordinatorship, I started thinking, 'what else can I do'? I didn't like teaching music. I didn't like the upper primary. I wrote a full proposal to my Principal. And then with her go-ahead, that was when I switched from upper primary music and started teaching lower primary music together with the vendor because I wanted to learn from the vendor as well. They conducted keyboard lessons. And you could see the pupils enjoying it. The children played keyboard, songs and all that. Yes. I mean it was impactful because it was my first experience. First time experiencing what it was like having even singing, even teaching a song can be done in such a way. That was the change too, seeing how the vendor teach. The vendor is my first teacher.

The turning point is when Mr Chen came in as our new principal in 2008. And he decided to focus on Physical Education, Art and Music education. He gave money; he gave whatever support you needed. With that support, we tried out different things. In 2009, the Physical Education, Art and Music team went on an envisioning overseas trip.

Actually, it's the night sessions that inspired us. Every single night, we talked about our vision. We had certain things we wanted to put in place, our belief in arts all that, that started to brew during the trip. What we wanted to, what we envisioned there, we actually managed to put it into practice in the school slowly. That was the other turning point. I think it is a turning point especially for the Physical Education, Art and Music teachers in this school, collectively.

After about two years, Mr Chen spoke to us about specialisation. He gave us the autonomy to try first, and then he asked whether I wanted to go into music specialisation. He gave us one to two years to try. But for those few years when we started trying, we slept at 1.30am. The office, everyone was so tired. But after a while, everyone got used to it, after one to two months.

Because at that time, it was quite gradual, over two to three years. I was on fifty percent specialisation for two years before I went into a hundred percent specialisation. Because it was gradual, and because then I was doing my part-time in-service professional development course, it was a transition period for me.

I think it was the first Kodaly course that changed my perspective. I think it was the exposure to students, experiencing it the first time. I think it was the games and all the singing games that we experienced. Not so much the music theory.

My lesson package totally changed after we came out from the four-month, full-time, In-Service Advanced Diploma in 2012.

Actually, all the learning from the different modules in the Advanced Diploma could be translated into a full six-year Scheme of Work for my primary students. So I came up with the Scheme of Work. And then, when my colleague Cassie also attended the Advanced Diploma. She fine-tuned it. Because two of us went for the Advanced Diploma, we came back with the full package. We started to roll out the plans we developed. So every year we tweaked. So, for the past 6 years, we were tweaking the curriculum every year because the children were growing with it.

I think with the new curriculum, there is a lot of self-directed learning; there is a lot of hands-on. I think the starting point was student-centricity when we redesigned this whole thing. Erm, the children. You don't need to push them. They will go and find their own song; they will come to you during recess, Talked among themselves. That half an hour lesson which they come to us, they really treasure it.

I think without specialising, we can never reach where we are. It's
because all lessons are taught by specialists, really make a difference.

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The narrative above shares how Wee started as a reluctant generalist music teacher but over time became an impassioned music specialist. It could be seen that many of the themes interacted to bring about her transformative learning journey.

Personal Identity and Activist Identity

First, Wee's own 'ethical self', fed by her personal philosophical beliefs when she was younger, seemed to play a large part in her personal conviction for holistic education and child centricity. This gave her the impetus to work towards becoming a teacher that could help each child 'become a person that contributes actively to society, contributes actively to the happiness of others' so as to lead a 'value-creative life'. This philosophy guided her engagement in envisioning how her subject could further her student's development.

Another significant part of this narrative is the negative experience Wee experienced when she first became a music teacher. Teaching music and engaging the students were so difficult for her then, that she was asking herself the question, 'what else can I do'? This developed a certain openness, as we have seen in Chapter 1, of how negative experiences trigger questions which lead to learning experiences. We saw in Chapter 4 an example of an experience from Ren, who was jolted out of his egotistical self to submit to an authoritarian teacher, which taught him certain life lessons about humility. In Wee's case, her ethical self was called to address her own lack of self-efficacy as she felt accountable to her students.

We also see that Wee's activist identity was triggered when she experienced a change of role identity, first when she was 'just asked to teach because they badly needed music teachers', then when she became the music coordinator because nobody else wanted it. She felt that it was a 'nightmare just to be in class for half an hour', and her own displeasure with her own music lessons led her to engage a vendor to conduct her classes, during which she observed how music lessons could be engaging.

As she grew in experience, she later saw a 'possible self' as a specialist music teacher which motivated her to achieve her identity. Her activist identity was triggered again when she began to embrace her destiny of becoming a specialist music teacher, and with the help of formal professional development interventions, she designed her own scheme of work and lessons, and began to feel a sense of ownership as she grew her music programme and curriculum. There was also a sense of a 'we-self' that developed when there was a common vision established between the Physical Education, Art and Music teams, a sense of being part of a larger purpose collectively to change the school culture, to achieve a belief deep within her which had been in her since she was younger.

Power of Teaching and Power of Students

The opportunity for her to observe engaging lessons such as one conducted by her vendor transformed her idea about what music teaching should be. Further professional development

opportunities where she observed applied pedagogies such as Kodaly was also transformative. The work she put in designing her curriculum plan, and interactions of her reflective practice, helped her develop a deeper understanding of music teaching. Seeing her students' engagement and motivation, and their positive response to her pedagogy also affirmed her teaching abilities.

Social Relations, Ecology of the Social World and Collective Transformation

The social relations worked in Wee's favour. The new principal then was supportive. The school also developed a community of music teachers who were specialists and that also helped her achieve her programme goals and hence affirmed her identity. Indeed, she is part of the collective transformation process of the school, as the PE, art and music teachers went through an envisioning process and a set of shared experiences, and some of them have also worked their way towards specialisation. Her social world had given her access to formal professional development interventions and the position to influence the music programme. In a macro scheme, she is also part of the larger music teaching fraternity's collective transformative process where the larger policies in the country moved in favour toward specialisation for music teachers, and having a professional development organisation to support that process.

6.3.2   Vignette 2: Transform or Not – Journey by a Generalist Music Teacher

Chang is 31 and has taught at the secondary level for eight years (since 2008). She was prepared during pre-service education as a biology (CS1) and chemistry (CS2) teacher. She only taught music in 2013 and 2014, but was the Subject Head of Aesthetics for about five years at the point of the interview where she looked after music, art, co-curricular activities and Learning for Life Programme.[33]

Chang had a vibrant music learning biography. She was a student of the Music Elective Programme[34] (MEP) at 'O' and 'A' levels. Her first instrument was the piano which she attained Dip ABRSM. She learnt the flute at secondary school for two years and *Yangqin* for two years at Junior College, both as second instruments in the MEP programme. She also played in her junior college's Chinese Orchestra as a co-curricular activity. She has participated in a church choir since she was at primary level, and the school choir as a co-curricular activity at the secondary level and at a junior college, as well as intermittently in the alumni choir. She played various roles in the church choir, from children's choir to adult choir, sometimes leading sections, sometimes the accompanist, and sometimes the conductor. She also plays bass guitar in church, which she described as having 'enough (skills) to get by'. When she pursued a

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[33] Learning for Life Programme is initiated by the Ministry of Education to provide students with experiences to develop character and values, cultivate positive attitudes, self-expression and strengthen their people skills. Further details are at https://www.moe.gov.sg/education/secondary/applied-learning.

[34] The Music Elective Programme is a programme by the Ministry of Education intended to give opportunities for students to pursue a deeper study in Music at secondary and at junior college levels. Further details are at https://www.moe.gov.sg/education/secondary/other/music-elective-programme.

Science degree at the National University of Singapore, she also participated in the piano ensemble offered at the University.

I explain the themes as her story unfolds.

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No. Actually, I didn't want to teach music. To be very, very honest, I didn't want to teach Music at all. I felt it was a very tiring subject to teach. Because, if I had the official training, if I had gone to do a degree and stuff like that, and if I taught 'O' or 'A' level music, I think I would have enjoyed it because 'O' level and 'A' level syllabuses are more challenging. GMP sucks a lot of energy out of me. Ya, I can't take it. I don't even like young kids. I don't like Sec 1 and Sec 2. Even when I teach Science, I prefer to teach the Upper Sec. 'Cos I think the content is more challenging. The kids are more mature. I enjoy the intellectual discussion, the dialogue, the debating with them that kind of stuff. Young kids, I am just trying to manage them right. Music lessons amplified these problems. And when I did those two years of teaching music, it really affirms my thinking. Ya, it's so tiring. I felt so like… I don't know if because it is the third subject, I was juggling three subjects, but I was really, really tired.

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The inhibitors as seen in this short vignette that prevented Chang's positive transformative learning above relate to the same themes: the ecology of her social world; her students; her personal identity; and teaching. First, the ecology of her social world required certification and formal training before she could feel self-adequate in the first place to teach music at higher levels. Her social world also required her to juggle three subjects when she taught music, which was a heavy workload that tires her out. Second, there were hints of the younger students presenting management issues which she had to handle. She did not feel that she was able to connect with and be energised by younger students. Third, her own personal identity seemed to be one that valued the rational and the critical, which was at odds with the profile of students she had to work with. Fourth, the teaching experience seemed to have offered a vicious cycle of tacit negative experiences from which she subconsciously understood that she had been facing the issues about teaching younger students which she had feared and did not like.

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How did I become a Music teacher? For succession planning, my principal was like desperate. I think my principal knew that I was

actually interested in trying for a posting in CCAB[35] then. So, he offered me this appointment as a so-called 'carrot', so that I can 'cut' my way toward CCAB. I was quite interested in the CCA Aesthetics side, the SYF,[36] that kind of thing. Maybe it's because I enjoy performing; I enjoy watching people perform.

So if you ask me if I still want to teach Music right now, I still feel that there are people who are way better than me in doing it. I am not energised by the lessons, but I see that it is a platform where students learn a lot of things. I won't say it is not important. It's just that I feel like I do not really have the personality for the job.

When I asked my principal, what's my quota[37] of music teachers? One! I have exceeded quota. One! She asked me to change my CS to CS1 Music. Personnel said I could change my CS to CS1 Music. But if I do it, I cannot recruit anyone else anymore, and I would be totally handicapped! And I think it doesn't make any sense to me. Why give me only a quota of one? Give me a quota of two; I will gladly take up. Give me a quota of one? No, I am not taking up!

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Chang's incentive to become a music teacher in the first place was seeing her 'future self' in CCAB, a division of the Ministry of Education in which she was keen to take up a position. Her principal knew of her aspirations, and as the school needed a music teacher, she was offered to become one in the school so that she is a step closer from being a Science teacher to becoming an officer running the administrative matters related to co-curriculum and aesthetics at CCAB. In this case, her personal identity – her 'future self' – worked against her as it made her see the music teaching position as an interim one. There could have been a possibility of being helped by her musical self or her musician identity in the position as a music teacher since she enjoyed performing and watching others perform. More significant was a conflict between valuing of music as a musician, and seeing it 'as a platform where students learn a lot of things' and a self-concept of a music teacher who was 'not energised by the lessons' and earlier on, 'don't even like young kids'. The ecology of her social world did not help either as the policies stipulated that there could only be one music teacher in the school. This was a daunting thought as she would have felt 'totally handicapped', probably because she was

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[35] CCAB referred to Co-Curricular Activity Branch which used to be part of a Division at the Ministry of Education. It used to oversee co-curricular activities in schools.

[36] SYF referred to Singapore Youth Festival. It's a festival organised by the Ministry of Education to celebrate the achievements of youths in their co-curricular areas. Further details are at https://www.facebook.com/SgYouthFest/. It used to be organised by CCAB, and now by the Arts Education Branch of the Ministry of Education.

[37] This refers to the Teacher Quota or the number of teachers in the school to be assigned to teaching the subject. It is a number which schools could decide and based on guidelines from the Ministry of Education.

not even prepared at a pre-service level to teach music in the first place and there would be no support from another colleague.

<div align="center">*******</div>

Unsuccessful 'O' level Music Teaching Experience

We tried to offer 'O' level music programme in the school; I thought I would have enjoyed it. But also because I was very very rusty, I spent so much effort trying to study my music before I could go and teach the class that I felt very ill-equipped. So maybe that's why I felt that it was very painful that particular year.

When we recruited these students, they didn't meet the minimum requirements; we just took them in by their interest. These kids knew nothing. They were Band kids; they had no formal music lessons. They came in with grade zero. They can't even read 'dao-gay'[38] kind of thing you know? We just took anybody who is interested. And people were like, 'Oh! music is so cool' right? Because music lessons in lower sec were like fun and cool. They took it up and then they realised this was not what they signed up for!

And we only had two years to technically prepare them for 'O' levels. So you 'cheong'[39] the lecture style. It was like once a week, three hours that got cancelled every now and then[40], and three hours was really long for students of my school profile. It was painful. They all dropped the subject ultimately. We started with 10 students, then 8, then 5, that kind of thing. I also think because they couldn't cope with the other subjects. It was an add-on. They were missing their other remedial lessons. The students were also not very motivated by knowledge; they were motivated by performing, at least in my school profile. So, I felt it was really a mismatched in the student profile and the subject. So, they dropped it. So it was painful on their part. Painful on my part. Painful on all our part!

This was why, after a while, we scrapped the 'O' level thing and focused on things like Music Fest, informal learning and all that kind of

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[38] 'Dao gay', literally translated to beansprouts, is a visual imagery which local Singaporeans used to describe Western stave notation.
[39] 'Cheong' is a local dialect to refer to 'rushing', or quickly get through.
[40] Cancellation of lessons is common in schools due to holidays, celebrations and school events.

stuff. And then we saw more of these outcomes we wanted to produce in them, then that became a bit more rewarding.

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Offering the 'O' level music course, which was an examinable and academic study of music at the upper secondary level, was probably initially appealing to Chang as it spoke to her personal identity – a self that valued the rational and the critical. However, it also conflicted with her lack of self-efficacy and she 'felt very ill-equipped'. The ecology of her social world presented conflicts between expectations and realities. The syllabus had certain minimum requirements, but the school allowed the students to offer the syllabus even without the minimum requirements. The students thought that music would be 'fun and cool' like their lower secondary music lessons. However, it was an academic study, and they were attending lectures and being filled with knowledge instead of preparing for music performances. The ecology of her social world meant that lessons were three hours long at a stretch, and these also needed to be cancelled 'every now and then'. The environment was not supportive of students' learning. Moreover, students were also burdened by a heavy workload since music was an additional subject for them. This also meant compromising other lessons that they might have. Finally, the course was terminated. And the school decided to focus on performing events instead which produced more favourable student outcomes. It also showed the power of students to influence teachers' in their priority of music programmes to address student well-being and student development.

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Learning about Informal Learning and Non-Formal Teaching

Previously when I first started teaching, I was deployed with Louis' classes to facilitate the informal learning thing. I wasn't really given a class of my own to teach. It was when Louis was doing his research that was when I was first exposed to informal and non-formal music learning. Ya. I used it in lessons because that's the year I was actually already teaching, so I used it for a while, it was not too bad. At least I saw students quite enjoying it.

I mean, if not for the fact that I've been doing the STAR (Singapore Teachers' Academy for the aRts) stuff right, I probably wouldn't have any idea that we can teach music like that? To be very honest. Or at least to a big pool of students! As in to have that kind of effect! I guess in a school; I never grew up in an environment where the school had a lot of instruments to form bands so I would not have imagined it!

The year we had Lucy Green in for the workshop at STAR. That was the time when I realised her pedagogy was so much more ear-based. And because previously when Louis first did it, it was very like really 'deep-end' that kind of thing. When it's YouTube, it became another

imitation session; when it's ear-based, it was quite different. I think the outcome was quite different. So this year when I told Faye, the music teacher, to try ear-based training on the Sec 1s, she actually also said the results were different. So what Faye did was, in this kind of 3-chord/ 4-chord song, she recorded the parts individually on iPad. Faye is pretty good at this kind of thing. She put them together, feed them into the iPad for students to learn, and I think they picked it up from there. So actually, what we wanted to do was, we wanted to use this to train students on things like the harmony, 'cos previously when we just threw them into the 'deep end', it was unstructured to the point where everybody was whacking the same part, everybody was doing melody, everybody was doing whatever together. They were just copying some band on YouTube; it was quite meaningless learning. I mean, they still perform, I mean the outcome of wanting them to perform, be confident, all that kind of 21st-century outcomes were there, but the music learning was still quite (little), in a sense. But when we did the tracks thing this year, I must say the Sec 1s managed to put together the songs much better than what the Sec 2s could do. Ya. More structure.

Successful GMP Experience Linked with Performing

Actually, the informal part helps a lot, because that is how I learn a lot of things – the bass guitar and all that. So I think that's also a problem and people asked me, 'can you teach me how to play the guitar', 'no, because I never properly learned how to play the guitar'. 'Can you teach me how to play the keyboard?' 'No'. I can teach formally, read 'dao-gay' and then go and play something now, but if you tell me to teach you how to play contemporary chord comping and whatever, why not you just listen and play lah. Some people can; some people cannot. They don't understand me you see. But I think with the students, they learn a lot more by imitating. I will focus more on the performing part, listening to each other, moving on even though you make a mistake. That kind of thing. And playing together, how you perform in front of an audience, that kind of thing, because that is the part that I feel they are very preoccupied with instrument right? That they forget about their part, and that's the part that I picked up a lot of. Like I cannot be just consumed by my own part, I mean choir, band, whatever, I cannot be consumed with my own part, I need to listen, I need to follow, I need to think of the music as a bigger whole. So that's the part I will let the kids look out for. Ya. And then make a mistake is ok.

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Despite not being able to fulfil her identity as a music teacher, the learning experience in teaching music was a transformative one because it changed the way she thought about music teaching. The ecology of the social world allowed Chang to experience how music lessons could be conducted as she was shadowing a colleague's research project and also benefiting from his professional development. Chang was also supported by STAR (Singapore Teachers' Academy for the aRts), a professional development academy, that provided the opportunity for her amongst others to benefit from a session with Lucy Green on the informal learning pedagogy. Before then, Chang's vision of music teaching had been much constrained by her own experiences and resources, as she mentioned, 'I never grew up in an environment where the school had a lot of instruments to form bands so I would not have imagined it'. The professional development intervention created another possible vision of music teaching. In a sense, the exposure to informal learning approach, for Chang, was both 'caught' and 'taught' since firstly, she observed the lessons of her colleague before applying it in her own lessons. Secondly, her own musician identity, filled with informal music learning experiences from her own biography, which was essentially 'ear-based', helped her make sense of the new pedagogical experience. The technical support from her co-teacher from her school also facilitated her operationalising of the approach. The outcomes she saw from her students affirmed her positive experience with the revised informal learning approach. Thus, her own personal identity which consisted of her musical self, combined with her own actual tacit experiences, supported by the affirmation from student outcomes, and supportive structures of her social world paved the way for her transformative learning experience where she felt a sense of self-actualisation.

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Her own Philosophy for Music Learning

You want every child to have an opportunity to perform. You want every child to have an opportunity to create, and things like that but where they take it from here is entirely their choice. I want to see students enjoying it. As in not just enjoying it superficially but have it touched somewhere deeper within them. Ya. There are times when I saw students continued to perform, maybe in Sec 3 and Sec 4, or in their own time, that's when their magic happened. They took off themselves and moved on. They made that moment on stage. They saw it. They felt it. Then that's where I realised, ya, I mean I can do so much. Then you will see that these kids have grown to be able to use their own ability to just impact other people. I think that's the biggest thing I get the kick out of at this point.

Still a Reluctant Music Teacher

Do I want to teach Music? I don't know. I think if I were to teach individual classes, I might be a bit more tired. Ya. I won't take so much pleasure in doing it. I will be more frustrated with the day-to-day than

really enjoying the whole overall process of it. I don't know. Maybe it's just the way I'm wired or something like that.

I do dry out also because I feel that because students are not so technically adept right? Then, the ability to hit that magic moment is really very very rare. I mean, I do get some satisfaction to see them grow as a person, seeing them enjoy themselves, learn something out of it. But where the magic moment is where the high, those moments are rare, very very rare. That makes it very tiring to stay in this place for a very long time. That's why I have to find my own means outside. If I don't get my own means outside, I think I will go crazy. Ya.

Changing my Music to CS1? No. Doesn't change what I do. I think Science is my escape route to a certain extent, to help me see Music as a more overview, rather than dabble to the day-to-day. I need to psyche myself up for the very next lesson, rather than being able to see the effect of it all? Maybe at this point, because I feel, there are so many other things to do. I still have marking, I still have to set exam papers on one hand, and on this other hand, I'm dealing with something that always changes. And still think of overall school programmes. Never mind. I shall not make my life so complicated. Juggling management and BT work at the same time, that kind of thing. No. I keep things simple for myself.

Am I still passionate about the music, yes I am. You want me to teach music all the time? I think I really cannot.

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The narrative above revealed Chang's philosophy about music teaching which hinged on music performance, and which drew from her own performing experiences. Her 'ethical self' wanted *each* child to have the opportunity to perform. Her 'musical self' allows her to value the musical experiences she had curated for her students. The power of students to influence the state of her self-actualisation could be seen as she felt that her students' development is the 'biggest thing I get the kick out of'. However, this narrative has also shown that the ecology of her social world which included her student profile which had taken a toll on her, and hints of workload, and conflicts between her personal 'musician self' and self-efficacy, did not encourage her to become a specialist music teacher.

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[After a Few Months and Looking Back at the Conversation]

I realise I also tend to compartmentalise quite a bit, in the sense that I sometimes tend to use the word "music teacher" strictly as a general music teacher, when actually I do "teach music" in other platforms like

CCA or even in my own personal involvements with a church or informally with friends…

Do I prefer to continue being a musician? Definitely. I think that's an identity I cannot divorce myself from. As a music teacher? I guess it depends on how we define it. If we mean a teacher with a formal teaching role in a proper school etc, then no, I don't have to be one. But I do see myself as one who does have some music skills that I could impart to others, whether in the school context or in private context (church, or to my own children), and if you define that as a "music teacher" identity, then to a certain extent I do carry that identity too. It's something that would happen rather naturally for me.

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Here is transformation. Chang has 'found' her inner identity as a music teacher, although not necessarily one of a classroom music teacher. It might seem like she equated her music teacher identity with one who is able to teach music rather than one who is focused on teaching students. However, we could not come to that conclusion since her previous reflections had also focused on student development. Still, there was transformation. She redefined herself as a music teacher. She stopped talking about technical proficiency as a music teacher and about the tensions of her musician self and her teaching self. Instead, she focused on who she is as a music teacher, and sees that it would 'happen rather naturally'. Unlike the previous vignette, this transformation only took place after reflecting on one's biography and one's journey, and in opening up and relating those former tensions to an outsider (like me). The honesty with expressing one's inner self might have led to her resolution of her internal dilemmas, a sense of healing, a sense of being emancipated, and a sense of connectedness with her human soul.

Overview of Chang's Transformative Journey

Like Wee's transformative learning journey, Chang's journey is an illustration of how the themes interacted and impacted her learning. She struggled as a music teacher without the teacher preparation to teach music. Her musical self gave her the confidence to teach when the curriculum harnessed the informal music learning approach and focused on the aural-oral learning and performance aspects. She was able to support her students as a musician herself. Her teacher self and ethical self drove her to be inclusive in her approach such as the recruiting students for the 'O' level music course even without the minimum pre-requisites, and getting every student to perform at the school Music Fest and not just the most talented students. Because she invested much in her students, when she saw her students succeed and used their ability to impact others, she felt it was 'the biggest thing' she got 'the kick out of'. Hence, the students' music performances continued to drive music teachers' agency and identity. Although she was not initially a music teacher, at some point, the circumstances seemed favourable for her music teacher identity development. The social relations and ecological nature of her social world gave her support through her other music teachers in the school. In a

sense, these experiences led to major changes in the way she conducted herself as a music teacher, in the way she prioritised learning experiences and curricular activities for her students. In this light, we see progressive transformation.

On the other hand, Chang never felt she achieved the identity of a classroom music teacher. Her initial 'future self' was to become an administrator in the performing arts which already suggest a disconnect with her current role. She had tried to start the 'O' level music programme thinking that it might appeal to a possible self of handling older students and more academic work, but the lack of teacher preparation and therefore the pedagogical content knowledge did not help her in terms of her self-efficacy. She said, 'I spent so much effort trying to study music before I could go and teach the class that I felt very ill-equipped'. The school contexts did not quite support the implementation of the new programme as lessons were frequently cancelled, for example. There were also hints of a heavy workload as music was the third subject she had to teach at secondary level. Besides, although she enjoyed music, the quality of her students' music performance could not feed her own musical needs. Her teacher self enjoyed seeing her students grow, but her musical self felt depleted and drained. Clearly, there were disconnects in the themes which prevented her being a self-actualised music teacher. She might have experienced regressive transformation at the point when the 'O' level music programme did not succeed. And she might have experienced a 'restorative transformative learning' experience (Illeris, 2015) when she changed course to focus on informal learning and Music Fest instead of offering academic music to students. At the end of this journey, it might well have been another regressive or restorative transformative learning to cast herself as a music teacher rather than a classroom music teacher, depending on whether one sees this as a retreat into a safer position, or an adventure out of the woods.

We see that the same key themes that have resulted in progressive transformative experiences also result in regressive transformative experiences, as seen in Chang's vignette. For example, the act of teaching in itself could lead to a vicious cycle of tacit experiences, which in this case, affirmed Chang that music teaching was tiring. At the same time, it was also teaching that gave her a transformative learning experience with the informal music approach. Student outcomes and their development guided Chang on the approach that she could take, which led her and her school to abandon the 'O' level music course in favour of the Music Fest and informal learning. However, the same students also drew on her energies which resulted in her feeling tired. Her personal musical self allowed her to succeed with the informal learning approach which resonated with her own philosophy of music teaching, but at the same time, the lack of nourishing of her musical self prevented her from feeling fulfilled because she could not find sufficient musical fulfilment through her students.

It was significant how Chang changed her mind about her identity as a music teacher at the end, after reading her own narrative a few months after the interview. She began to take a broader view of the role identity of a music teacher and saw herself as one, although not a classroom music teacher. This could be seen as a transformative learning in itself because it led to a change of perspective of herself! However, how should this new perspective be viewed is

very much dependent on the lens one would wear. For educators who believed that the musician identity should be privileged, she certainly viewed herself to be able to contribute her musicianship as a music teacher. For educators who believed that the teacher identity should be privileged, it is not certain if her focus on her musician identity was useful.

6.4 Concluding Remarks

The purpose of this chapter has been to weave the phenomenological and quantitative findings presented in Chapters 4 and 5 to advance an understanding of what creates transformative professional learning for the positive growth of music teacher identity and agency, individually and collectively. These phenomenological and quantitative findings have been generated through the two-phase exploratory, mixed method design (Creswell & Clark, 2011): the first phase uncovering themes that create or support transformative professional learning; the second examining the associations of specific areas of the themes with specific groups of teachers and their perceived music teaching abilities and music teacher identity. In weaving the findings together, it does so by first feeding the quantitative findings of the second phase back into the themes developed from the first phase. The key themes that have been found to influence music teacher identity and agency, paradoxically, are also themes that could inhibit teacher growth. They are the teachers' personal identity, activist identity, the power of their musical experiences, the power of their teaching experiences, the power of their students, their own social relations and the ecological nature of the social world. In addition to the themes, it has also been shown that both formal and informal platforms were critical interventions to music teachers' growth. Finally, the vignettes through narrative analysis had shown that these themes interact with one another in unique ways for the individual. The transformative learning journeys of the two generalist music teachers had been vastly different due to their personal identities, social relations and the ecological nature of their social world, for instance.

Illeris (2014) has already challenged whether transformative learning was necessarily progressive. The findings and vignettes support that there is such diversity in transformative processes. In addition, they have also illustrated a greater difficulty in identifying and determining if the learning was progressive in certain contexts. For example, the first vignette has shown an evident progressive transformation, and an individual transformation against a possible larger backdrop of collective transformation. However, we might be less confident about the progressive transformation of the second vignette depending on the perspective we take. Some might have regarded the transformative learning to be regressive; others might have considered the narrative to demonstrate restorative transformative learning process. The kind of transformation identified would thus likely depend on the lens one is wearing and the perspective one is taking.

7. Reframe and Transform

7.1 Introduction

The study has been driven by the need to clarify the professional identity of music teachers in schools set against the larger political contexts of the Singapore society, and to draw attention to the web of influencers or inhibitors for the professional growth of music teachers. The study has aimed to understand how transformative learning could be facilitated in ways that help individual music teachers acquire a greater sense of self-actualisation (Maslow, 1962) and self-determination (Deci & Ryan, 2000; Walker, 1999) to achieve eudaimonia (full potential of human activity in accordance with virtue) (Aristotle, 1934 [349 B.C.E.]). It has been designed to address the research question of **what creates transformative professional learning for the positive growth of music teacher identity and agency**, individually and collectively. As posited in Chapter 2, the goals of transformative professional learning are to help individual music teachers achieve their full potential as music teachers, and to collectively achieve greater empowerment, and a greater sense of inclusion and belonging as a music teaching fraternity. The methodology of the inquiry has been a two-phase exploratory, mixed method design (Creswell & Clark, 2011) to explore both phenomenological and quantitative perspectives to enrich this learning.

This chapter first gives a short summary of the key issues in defining music teacher identity and describes how the assumptions of music teacher growth as laid out in Chapter 1 are observed in the findings. It then summarises the key themes which are influencers and inhibitors to music teacher growth as discussed in Chapters 4 to 6. It also discusses the implications of the ecological perspective to learning for professional development work. Finally, it paints the limitations and implications of this study as well as the considerations for future work.

7.2 Defining Music Teacher Identity

This thesis started out acknowledging that defining music teacher professional identity is problematic. It has explored a variety of views about what this identity should be: a) whether it should be more concerned with the *teacher identity* and foreground the relationship with student; b) whether it should privilege the *musician identity* because after all, musical identity provides the context for the development of music teaching identity, and if so, whether it should work towards an *all-around musician development* to promote more holistic views of musicianship; or c) whether it should be concerned with an integrated *musician-teacher identity* which might, therefore, seem more holistic. There are indeed persuasive arguments for each of these views depending on their contexts, depending on which position one takes in relation to whether music teachers 'teach music or students', a difficulty summed up by Regelski (2012b). Moreover, we have also seen difficulties with applying or achieving a consistent view of a desired music teacher identity in a society when there are heterogeneous groups of music teachers such as generalists and specialists, and especially since labels such as 'musical' and 'musician' are open to different interpretations. There are also aspirational views of music teacher identity, such as the vision of the music teacher as a cultural figure (Pio, 2017), or the

'good-enough' music teacher (Swanwick, 2008) which moves away from a fixed, idealised vision of a teacher to a shifting position moving in a positive direction in promoting musical encounters, and the music teacher as a 'growing being, with evolving skills, interests, and expertise' (Allsup, 2015). It remains that a variety of music teacher identities will exist in practice despite what music philosophers and music educators might espouse.

The study has found that there are different ways in which teachers saw their musician and teacher identities which would also shift according to their contexts. There are also different ways in which teachers saw their musician vis-à-vis their teacher identity. Most of them saw themselves as being a teacher first, then a musician. However, it is paradoxical that the view of 'teachers first, musician second' correlated negatively to their pride as music teachers. Instead, teachers who saw themselves as 'musician first' were more confident in several music performance-based competencies, and were better able to interest students in music, harness technology, and grow a music culture in the school. Hence, a strong musician identity (although perceived in different ways) does positively impact music teacher identity.

The thesis has also shown that music teacher identity is a unique blend of different facets of one's self – the ethical self, self-efficacy, self-concept, possible self, emotional self, teaching self, musical self, we-self and more. It is probably not too farfetched to claim that there are as many music teacher identities as there are music teachers. 'We teach who we are' (Palmer, 1997, p1). As explained and illustrated throughout the thesis, the interactions of these different facets of self are shaped by one's biographical encounters, and they continue to feed one's sense of agency. Because music teacher identity is a composite of many facets of his or her self, at the conscious and unconscious levels, at many dimensions of emotionality and rationality, music teaching could be said to be an expression or manifestation of his/her moral being, musical being, social being and who they are. A teacher's lessons, teaching actions, teaching decisions, and even his or her lesson plans carry a personal voice of who he or she is, in which is embedded, the values, experiences, and unconscious and conscious knowledge about his or her personal competence and about his or her students.

This thesis posits to set sights on the larger goals for the professional learning and growth of music teachers, one that could accept broader definitions, different images of quality, and different possibilities of a music teacher identity. Therefore, the goals of music teacher growth should be one that work towards a sense of self-actualisation (Maslow, 1962) and self-determination (Walker, 1999; Deci & Ryan, 2000) to achieve eudaimonia (full potential of human activity in accordance with virtue) (Aristotle, 1934 [349 B.C.E.]), in such ways that the music teacher feels closer to the core of his or her being, feels the joy and fulfilment of living as a music teacher, and feels a sense of living in his or her vocation.

7.3 Assumptions of Music Teacher Growth

In discussing the professional growth of music teachers, Chapter 1 organised a set of assumptions of learning and development of music teachers from the literature review. These were also empirically observed in teachers' lived experiences as discussed in Chapters 4 to 6. Here is a short summary.

First, music teachers learn beyond the conscious rational since music and teaching are areas that involve the affect and other senses of the body. Musical experiences are embodied, experienced physically, emotionally, cognitively and for some, spiritually. Second, music learning does not just take place in formal contexts, but also in informal and non-formal learning contexts. This is also seen in music teachers' biographical learning, and in the way they themselves learn and are inspired by music in various settings. Third, different kinds of experiences – musical encounters, teaching encounters, and other non-music encounters – provide bases for music teachers' learning. It is the quality and effect of the experience as felt and determined by the music teachers themselves that renders the experiences educative or not. The learning is also triggered when the music teacher's life course changed as seen in the case studies. Fourth, learning is both individual and social; music teachers develop their own unique music teacher identity as a result, and are at the same time, socialised as music teachers, and impacted in their respective music learning ecologies (O'Neill, 2017). Fifth, there are different orientations to learning such as fixed and growth mindsets (Dweck, 2009), absolute or relativist views on musicality (Brändström,1999), and whether there is a readiness to learn (Knowles, 1973) and desire to change (Taylor & Cranton, 2013). Finally, it is acknowledged that learning might not always lead to positive consequences and outcomes, and learning need not always start with positive experiences. Indeed, the sense of negativity and discontinuity of experiences (Gadamer, 2004 [1960]), the disruption and struggle experienced, potentially opens one up to powerful, transformative learning.

Given the above assumptions laid out in Chapter 1 and which have been observed in the findings in Chapters 4 to 6, learning can thus be seen as a natural phenomenon and human condition which can lead to positive or negative outcomes. However, the phenomenon of non-learning can also be observed, and as also presented in Chapter 1, it is connected to our egocentricity as suggested by Habermas (1975, as cited by Brookfield, 2010), the way we sieve information according to our personal identities (Illeris, 2015), and larger external influences such as fear generated by authoritarian control (Hargreaves, E., 2015). What is of concern, therefore, is orchestrating the necessary conditions for positive growth and identifying conditions that prevent learning. Adult learning theories and professional development literature have historically focussed more on rational learning and the functional aspects of learning. There is a greater need to give attention to informal and non-formal contexts, the emancipatory needs of individuals, and the perspective of socio-cultural theories of learning. Much less has been theorised about the growth of music teachers' professional identity and agency, which already present challenges since notions of music teacher identity are not necessarily congruent. Therein lies the core purpose of this thesis.

7.4 Influencers and Inhibitors to Music Teacher Growth

This thesis has demonstrated that transformative learning theory could be a theory of growth that takes music teachers forward to achieving a better sense of self-determination, self-actualisation and the ultimate goal of eudaimonia (full potential of human activity in accordance with virtue). This transformative learning refers to the learning that can be identity-transformative, and being freed from the focus on the rational and critical thinking to focus on

the whole being of the person which in turn leads to social change. This type of learning also acknowledges that learning is not just a preparation for something else, but it is life, and it is the experience of living (Dirkx, 1997), and in the 'continuing human becoming or actualisation … both now and in the future' (Hargreaves, E. & Scott, 2015). However, transformative learning might not always be progressive and lead to positive outcomes. The findings in this study have shown that the areas that influence teacher growth, paradoxically, could also be the same areas that inhibit teacher growth. In summary, here are how the key themes influence or inhibit music teacher's growth, as well as their implications.

7.4.1   Personal Self

In terms of the personal self, the findings have shown that different facets of self interact to energise or de-energise the teacher identity. The different facets of self include but are not limited to, the ethical self, self-efficacy, self-concept, possible self, emotional self, teaching self, musical self and we-self. There needs to be an integration of different facets of self with music teacher identity, not just the musical and teacher identity which has been the focus of most music teacher identity discussions. One's other passion pursuits, even if they were not related to music or teaching, could be integrated into one's purpose as a music teacher and enrich one's music teacher identity as we have seen in both Phase 1 and 2 findings. It could be seen that when the facet(s) of the personal self lacked alignment, balance and integration with the vocation and calling of a teacher, it might impede music teacher identity achievement instead. Although there is an acknowledgement from various literary voices and from this study that musical activities and experiences grow music teacher identity, what was less mentioned is that the musical self, when it was not sufficiently or constantly nourished, could also be in conflict with the teaching self, which is when it might inhibit the growth of one's music teacher identity.

Educators have always concerned themselves with providing positive learning experiences. However, the findings have shown that negative experiences have also created positive transformative growth. The sense of negativity creates a personal situation and a certain openness to learning, which could then lead to more positive transformative experiences and learning. Even regressive transformative experiences could shift and turn towards restorative transformative learning experiences (Illeris, 2014, 2015) with one's reflexivity. Hence, the implication for teacher educators and professional development providers could be in leveraging such negative experiences as opportunities for transformative learning, and supporting these negative experiences when the learner is in a more receptive and passive mode.

Another perspective is a more active approach to engendering or envisioning a possible self which then creates a sense of readiness and a desire for change. This creates a motivation to change, and an openness and need to learn. Such a possible self would, therefore, need to be in accord with music teacher identity. We have seen in the case studies that it worked against music teacher identity if such a possible self was something else, and when the teacher role is seen only as a transitional role to achieve that something else.

7.4.2   Activist Identity

The activist identity is triggered when the music teacher finds himself or herself taking on multiple role identities, or in transitions such as adjusting as a beginning teacher in the school, or moving into a new position or responsibility, or simply feeling a sense of ownership of the programme because of a strong alignment with one's beliefs, to name a few. Such opportunities and transitions, when connected emotionally with the teacher, offer powerful transformative learning over a period of time because they feed a certain readiness and need to change. They drive the teacher from their 'actual self-state' to their 'self-actualised state', and when the teacher achieves this, it creates a sense of an expansion of autonomy and competence knowing that one is closer to the core of his being (Maslow, 1962) and has made a positive difference to others. From the inferential statistical study, it was also found that the opportunity to start new curricular programmes or activities was significant in positively impacting music teachers' perceived music teaching abilities. It also remained a significant predictor through the phases of teachers' development, from the point as beginning teachers until they become experienced teachers. When teachers have more than ten years of experience, taking on a new role or responsibility becomes a significant predictor, suggesting that it seems a natural part of music teachers' lifecourse, to have a need for their activist identity to be expressed through an opportunity to take on a new programme, a new role or responsibility, or to assume a new status, so that they achieve their self-concept as music teachers, and in some instances, to achieve their self-actualised state. The implication, therefore, is a need for a change in the status quo to spark off the activist identity for transformative learning.

7.4.3   Music

The findings have revealed that a perceived strong presence of music in music teachers' lives is positively associated with their perceived music teaching abilities, perceived overall competence and their music teacher identity. From the inferential statistical study, while music composition and listening to performances had the most positive impact on teaching abilities and teaching competence, music learning on one's own and performing experience seemed to have more positive impact on music teacher identity. It was also found that a strong musician identity was positively associated with several music performance-based competencies and, in turn, associated with being able to interest students in music, harnessing technology and growing a music culture in the school. It also correlated positively and significantly with the pride of being a music teacher. Conversely, a lack of a musician identity and a lack of positive experiences in composing and performing impacted music teacher identity negatively. The case studies have also provided more nuanced accounts of how the breadth of musical exposure and depth of the performing experiences gave both specialist and generalist music teachers a sense of self-efficacy to engage their students, and to inspire music beyond their classrooms, into developing the school music culture. It is not that music teachers simply require music content and experiences to teach, but rather that the sense of presence of music in their lives, the exposure, and the depth of music experience, have these powers to develop and sustain a healthy and positive music teacher identity, one that even touches and reaches to students' musical identities, which in turn provides teachers with a sense of fulfilment. Therefore, it is essential

that professional development providers should also pay attention to creating or awakening the presence of music which is already integral in music teachers' lives, or providing impactful music composition, listening and performing experiences through professional development programmes.

7.4.4   Teaching

The study has also provided a deeper understanding of how music teachers are transformed by music teaching itself. First, teachers could teach based on existing teaching models they 'caught', and such encounters with teaching could be acquired and learnt consciously and unconsciously. Through these encounters, teachers develop a professional knowledge base for teaching which they could continue to extend through reflection and practice. When these provided 'mastery experiences' (Bandura, 1997) which are success experiences with positive student outcomes, it influences teachers' self-efficacy and their identity as music teachers. Second, music teaching can provide the artistic experience that connects with their artist or musician selves. Third, when teachers try to unpack and inquire into this art of communication, it provides an intellectually and emotionally challenging experience which can become a lifelong pursuit, individually or collaboratively. Fourth, music teaching is a form of praxis so that teachers evaluate their practice against their own judgements of what is good or right for students. Hence, the reflections, critiques and comparisons made on different teaching-learning experiences continue to feed teachers' transformative learning journeys. The quantitative study has also found learning new teaching approaches, music learning experiences as a student, and teaching experiences outside of school, to be significant in positively impacting their music teacher identities. The impact also differed with different groups of teachers and these have been discovered and detailed in Chapters 4 to 6.

There are two implications for development. First, as teaching could be 'caught' unconsciously, such teaching practices might develop into routines whether or not they are deemed by others to be progressive. On the other hand, we have also seen how teachers could develop negative views of teaching pedagogy when they are left unexamined with others. Hence, the teaching experience itself might become an inhibitor to teacher growth when they are experienced negatively and when they lack a certain critical inquiry or collaborative exchange with others. Second, the ways that teaching encounters could transform, whether through the subconscious, rational analysis, emotional connections, or artistic experiences, remind us of the need to acknowledge and value the whole range of music teaching experiences in this web of professional learning, whether it is experienced as 'copying' a set of skills and techniques, or as a deeply critical inquiry process. A bias towards any of these experiences might just create a missed opportunity for the music teacher to embrace and integrate that learning to enrich his or her identity.

7.4.5   Students

Studies have shown the importance of teacher-student relationship and student well-being on teachers. However, the study of student impact on teachers has been lacking in the research literature. The findings here have also shown that student motivation, student responses, student achievement, and student growth all have a significant influence on the positive or

negative growth of a music teacher identity. The quantitative findings have also shown the impact of positive student responses and working with students especially in the formative years of a music teacher identity. For music teachers, seeing the impact of music experiences on their student lives were compelling moments that touched them deeply as music teachers which helped them feel closer to their vocation as music teachers, which goes beyond teaching the subject to teach students. The most dominant music education belief of music teachers is the utilitarian view of music education, especially with a view that music education develops soft skills and shapes character. Achieving that helps teachers achieve a sense of fulfilment, perhaps closer to the sense of eudaimonia (full potential of human activity in accordance with virtue). However, the findings have also shown that empirical experiences with students' responses to teacher's pedagogy could also reiterate and confirm teacher beliefs and practices which might not always be positive ones. The implication, therefore, is a need for teachers to engage in collaborative learning and exchanges with other teachers and to tap into the more abundant resources of the experiences of the fraternity so that their experiences and knowledge are not only limited to their own classroom contexts.

7.4.6   Social Relations

Contemporaries and consociates in the social world (Schultz, 1967) have been found to impact music teacher identity. Amongst the contemporaries, 'reference group' particularly 'role models' (Merton, 1968) is found to have a more powerful influence on teacher's transformative learning. From the case studies, role models could be found in mentors, expert others, peers, and more. Role-models resonate with personal beliefs and are identified by the teachers because of the values that they appreciate. From this perspective, a teacher's biography plays a part in his or her identification of role-model, which becomes a possible self (Markus & Nurius, 1986) that could motivate the teacher. Besides role-models, friendships and a sense of belonging to the community also contribute to teacher identity development and growth. A strong we-self, such as one that is fostered through collective envisioning and deep conversations about teacher beliefs and practices, also creates positive energies for collective transformative learning.

There are also specific associations between the types of power and status on teacher identity achievement. The types of relationships feature differently in different phases of a teacher's career in impacting teacher's perceived abilities in music teaching and in their music teacher identity. For example, beginning teachers received 'mentoring by other teachers' which is a significant predictor of their identity achievement. When beginning teachers become experienced, the status of belonging to the teaching community becomes impactful to their music teacher identity. For more experienced teachers, mentoring other teachers becomes significant to their music teacher identity. Hence, power and status, a sense of belonging, and connectedness to the community impact music teachers' emotions and identity. The implication, therefore, is to have experienced teachers contribute to the development of their younger colleagues and to build a sense of belonging to the music teaching fraternity. This would foster an ecology of relationships that will strengthen the music teaching community and hence music teacher identity.

7.4.7 Ecology of the Social World

The study has uncovered examples of influencers and impediments from a music teacher's social world that could act for or against the growth of music teacher identity. These include the power dynamics in the social world such as the question of access to resources, the privileging of certification and qualifications, social hierarchies, and overall what counts as merit in a meritocratic society such as Singapore. School cultures and larger policies also work to promote music teacher identity or otherwise. These are reminders that the achievement of music teacher identity and agency are also dependent on social conditions and structures. There is a myriad of factors at play in teachers' social contexts and biography that could impact their learning and identity. Nevertheless, formal interventions such as graduate courses and milestone professional development programmes are still necessary and have been found to impact music teacher's perceived competence and music teacher identity. However, where music learning is concerned, informal and non-formal learning experiences have far reaching impact on the musical identity and identity of music teachers. The implication, therefore, is a need for a consideration of the contexts where teachers are, and to harness a combination of informal, non-formal and formal interventions. Social networks and participatory cultures, for example, are likely some of the ways forward for transformative learning of teachers in this age. Development is as complex as life, which reiterates why it is insufficient to speak of music teacher identity development simply in terms of music development and teaching development, simply as competency development, or as a critical, rational reflexive process.

A summary of the assumptions, influencers and inhibitors of teacher growth, and implications for development are presented diagrammatically in Figure 7-1.

Figure 7-1: Growing Music Teacher Identity and Agency at a Glance

Assumptions of Music Teacher learning	Assumptions of Non-Learning
1. Music teachers learn beyond the conscious rational; experiences are embodied, experienced physically, emotionally, cognitively and for some, spiritually.	1. Egocentricity (Habermas, 1975, as cited in Brookfield, 2010)
2. Music learning does not just take place in formal contexts, but also in informal and non-formal learning contexts	2. Psychological defence system in relation to our identities (Illeris, 2015)
3. Different kinds of experiences – musical encounters, teaching encounters, other non-music encounters – provide bases for music teachers' learning	3. Larger external influences such as fear generated by authoritarian control (Hargreaves, E., 2015)
4. Learning is both individual and social; music teachers develop their own unique music teacher identity and are socialised as music teachers, and impacted in their respective music learning ecologies (O'Neill, 2017).	
5. Learning exists in different orientations - fixed and growth mindsets (Dweck, 2009), absolute or relativist views on musicality (Brändström,1999), readiness to learn (Knowles, 1973), desire to change (Taylor & Cranton, 2013).	
6. Learning might not start with positive experiences, and might not lead to positive consequences and outcomes.	

Personal Self

Need for integration of different facets of self with teacher identity

Influencers / Inhibitors

Facets of self (e.g. ethical self, self-efficacy, self-concept, possible self, emotional self, teaching self, musical self, we-self) can energise/ de-energise

Other non-music, non-teaching self can also contribute to growth

Implications

Leverage sense of readiness & desire for change

Support negative experiences when the learner is in a more receptive and passive mode

Engender or envision possible self

Activist Identity

Activist identity triggered through change of status quo

Influencers / Inhibitors

Being in transitory situations, taking on new/different role identities that connect emotionally

Opportunity to start new curricular programme

Taking on a new role or responsibility (after more than 10 years teaching experience)

Implications

A need for a change in the status quo that connects with teachers emotionally to spark off the activist identity for transformative learning

Music

Music experiences provide context to music teacher identities

Influencers / Inhibitors

Strong presence in music

Music composition and listening experiences impact teaching abilities and teaching competence.

Music performing experience and learning impact music teacher identity.

Strong musician identity is associated with being able to interest students in music, harness technology and grow music culture in school.

Strong musician identity correlated positively and significantly with pride of being a music teacher.

Breadth of musical exposure and depth of music performing experience gives both generalist/specialist a sense of self-efficacy.

Musical encounters give confidence to teach, and to build music culture.

Implications

Jolt a sense of presence of music which is integral in music teachers' lives

Provide for impactful composition, listening and performing experiences through professional development

Teaching

Teaching encounters transforms teachers in ways that are subconscious, rational, emotional and artistic.

Influencers / Inhibitors

Teaching could be caught, an artistic experience, art of communication, and praxis that is learnt through structures. These become key drivers to achieve transformation.

New teaching approaches, experiencing music learning as student, teaching experiences outside school impact music teacher identity; these are different between different groups of teachers

Implications

When teaching is left unchecked, and un-examined, misunderstandings and negative views of teaching approaches might arise.

Need to value a range of teaching experiences, from 'copying' a set of skills and techniques, to deeply critical inquiry process as they are a part of the transformative journey

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Students

Student motivation, student responses, student achievement have positive/ negative influence on teacher identity

Influencers / Inhibitors

Positive student responses have the most impact on teachers

Working with students especially impact formative years of a music teacher identity.

Seeing the impact of music experiences on their student lives help music teachers achieve their music teacher identity.

Implications

Students' responses to teacher's pedagogy could also reiterate and confirm teacher beliefs and practices which might not always be positive ones.

Need for teachers to engage in collaborative learning and exchanges with other teachers and to tap into the more abundant resources of the experiences of the fraternity so that their experiences and knowledge are not just limited to their own classroom contexts

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Social Relations

Power and status, sense of belonging and connectedness impact emotions and identity

Influencers / Inhibitors

Role models (a type of reference group) assert greatest influence amongst contemporaries.

Friendships and a sense of belonging to the community also contribute to teacher identity development and growth.

A strong we-self, such as one that is fostered through collective envisioning and deep conversations about teacher beliefs and practices, also creates positive energies for collective transformative learning.

The types of relationships feature differently in different phases of a teacher's career in impacting teacher's perceived abilities in music teaching and in their music teacher identity.

Beginning teachers received mentoring by other teachers.

For experienced teachers, belonging to the teaching community becomes impactful to their music teacher identity.

For more experienced teachers, mentoring other teachers become significant to their music teacher identity.

Implications

Experienced teachers can contribute to the development of their younger colleagues to build a sense of belonging to the music teaching fraternity. This would foster an ecology of relationships that will strengthen the music teaching community and hence their music teacher identity.

Ecology of the Social World

There is an ecological impact of the music teacher's social world on his/her music teacher identity

Influencers / Inhibitors

Power dynamics (access to resources, the privileging of certification and qualifications, the social hierarchies, and what counts as merit), school cultures and larger policies also work to promote music teacher identity or otherwise.

Formal interventions such as graduate courses and milestone professional development programmes are still necessary and have been found to impact music teacher's perceived competence and music teacher identity.

However, where music learning is concerned, informal and non-formal learning experiences have far reaching impact on the musical identity and identity of music teachers.

Implications

There is a need for a consideration of the contexts where teachers are, and to harness a combination of informal, non-formal and formal interventions e.g. social networks, participatory cultures.

It is insufficient to speak of music teacher identity development simply in terms of music development and teaching development, or simply as competency development, or as a critical, rational reflexive process.

7.5 Differences Between Groups of Teachers

While the above influencers and inhibitors seemed to be general themes that should be considered for all music teachers in schools as found in the context of this study, it might be worthwhile being reminded of the key findings in Chapter 4 which also found differences in the factors that impacted the perceived teaching abilities, perceived competence and identity of different groups of music teachers in Singapore. For example, the Phase 2 findings found that generalist music teachers were impacted by their ability to perform in an ensemble whereas specialist music teachers were impacted by their ability to compose music. It was also found that for generalist music teachers, their sense of music teacher identity could be enhanced by improving their ability to understand different types of music, styles and genres, and learning new teaching approaches.

When comparing primary and secondary music teachers, the results suggested that primary music teachers would benefit from harnessing a broader range of music experiences and improving their music abilities (composing, arranging, exposure to different kinds of music) to grow their perceived competence and identity as music teachers. However, secondary music teachers would benefit more from composing experiences for their perceived music teaching abilities, and their own perceived performing competencies which would have a significant positive impact on their music teacher identity.

When comparing groups of teachers with different lengths of music teaching experiences, the results suggested that different non-music experiences impacted them differently in the different phases of their career. This has been explored in the theme on Social Relations in the above section where it was mentioned that beginning teachers benefited most from mentoring by other teachers, working with students and other teachers as they start their new programme/ syllabus/ CCA. When they become more experienced, they benefited from feeling a sense of belonging to their teaching community. After five years of experience, they benefitted from taking on mentoring roles and revisiting their pedagogy from a learner's perspective. After ten years of experience, the new roles and responsibilities, and further pedagogical development impacted their perceived music teaching abilities and identity as music teachers. This resonates with literature that suggests that experienced teachers who feel a certain level of success in their programmes, would seek opportunities for leadership (Conway & Eros, 2016), and the coaching roles they engage in leads to renewal and growth (Steffy & Wolfe, 2001).

While each music teacher identity is unique as it developed from his or her biography-identity-agency connection, there are common areas for development that have been found to impact teachers collectively. There are also differences between the groups of music teachers. The differences in the impact of the different variables identified by their groups could be used to guide professional development designs for different groups of teachers. The findings also suggest a need for differentiated professional development approaches and opportunities for these different groups of teachers, at least according to their specialisation, the level of students

they teach, and their length of music teaching experiences. The comparisons between the different groups are summarised in Figure 7-2.

Figure 7-2: Overview of Differences between Groups of Teachers

Comparing Specialist and Generalist

Specialist

Generalist

Significant differences in all their perceived music abilities, apart for their singing ability

Common predictor of their perceived music teaching abilities was in their understanding of different types of music styles

Impacted by their perceived ability to compose music	Impacted by their perceived ability to perform in an ensemble
Working with other stakeholders, teaching experiences outside school predicted perceived abilities in music teaching	Starting a new programme, syllabus, CCA, and working with students predict perceived abilities in music teaching
Ability to perform in an ensemble and perform publicly predicted their music teacher identity	Ability to understand different types of music, styles and genres predicted their music teacher identity
	Learning new teaching approaches predicted their music teacher identity

Comparing Primary and Secondary

Primary

larger impact from their own music experiences in primary school

Secondary

higher perception of their abilities to arrange music, work with pop music that is familiar to their students, and harness technology to teach music

more music/teaching qualifications

Composition experiences, exposure to different kinds of music and one's own music learning made significant impact to one's perceived competence	Music experiences at uni/college, music experiences with professional musicians predicted their perceived competence
Music composition experiences, exposure to different kinds of music, and music experiences in pri school, starting new prog, syllabus, CCA and leading other teachers predicted their perceived music teaching abilities	Music composition experiences, Working with other stakeholders, working with students predicted their perceived music teaching abilities
Listening/watching music performance, music experiences with performing musicians, music learning on one's own, music learning at university/college, perceived abilities to perform in an ensemble and arrange music, experiencing music learning as student, learning new teaching approaches have a significant impact on their music teacher identity	Music performing experiences, religious or spiritual influences have significant impact on music teacher identity

Comparing Length of Teaching Experiences

Beginning

less able to plan the music curriculum; less confident in facilitating students' music performances beyond their music lesson in class

perceived that they were more able to harness technology to teach music

Experienced — 3-5 yr

More Experienced — 6-10 yr

Most Experienced — >10 yr

Working with pop music, conducting a music group, understanding diff types of music, styles and genre, teaching experiences outside of school, working with other teachers and starting a new programme/ syllabus/ CCA were positively associated with their perceived music teaching abilities	Understanding diff types of music, styles and genres, playing on instruments, performing publicly, feeling a sense of belonging to the teaching community were positively associated with their music teaching abilities	Working with pop music repertoire that is familiar to students, improvising music, starting a new programme/ syllabus/ CCA, mentoring of other teachers, and religious/spiritual influences were positively associated with their music teaching abilities	Conducting a music group, understanding diff types of music styles and genres, playing on instruments, working with other stakeholders and taking on a new role/ responsibility were positively associated with their perceived music teaching abilities
Arranging music, playing on instruments, mentoring by other teachers and working with students had significant impact on their music teacher identity	Performing in an ensemble, performing publicly, feeling a sense of belonging to the teaching community predicted their music teacher identity	Performing publicly, mentoring of other teachers and them experiencing music learning as a student were positively associated with their music teacher identity	Playing on instruments, conducting a music group, learning new teaching approaches and teaching experiences outside school made significant impact on their identity as music teachers

7.6 Ecological Perspective to Learning

The findings in this thesis, with both phenomenological and quantitative perspectives, have demonstrated the messiness of biographies and turning points, where several themes interact, and where there are heavy influences from informal and non-formal contexts of learning, and other socio-political contexts. The relationship between one's development and the environment has already been largely discussed in phenomenological studies (Bronfenbrenner, 1994; Bronfenbrenner & Morris, 2006; and Shultz, 1967). There are also ecological perspectives in teacher agency (Priestley, Biesta, & Robinson, 2015; Biesta, Priestley, & Robinson, 2015) and music learning ecologies (O'Neill, 2017). This thesis has proposed using this ecological perspective to advance the theory of music teacher development and growth. In taking on this ecological perspective, leaders of educators and professional development providers would not just be asking 'what can we do for music teachers' professional development?' but also, 'what conditions could support the positive transformative learning of music teachers?' and perhaps also, 'what conditions are preventing the positive transformative learning of music teachers?' Adult learning theories and professional development literature have already contributed frameworks to guide teacher education and professional development. This thesis, therefore, proposes to go beyond these theories, to incorporate the broadened definition of transformative learning, to examine conditions for positive growth, namely in areas of the political environment, the social environment, the musical environment and the internal environment across time and space.

7.6.1   Political Environment

The political environment in which music teachers are situated can humanise or dehumanise, energise or de-energise, excite or numb the music teacher. There has also been literature discourse about the paradoxical effects of the political environment on the professionalisation or

deprofessionalisation of teachers as suggested in Chapter 2. In the push for quality and professional standards, quantitative measures to evaluate teachers and the complex process of education, might lead to increased bureaucracy and reduced autonomy of teachers (Georgii-Hemming, 2017; Hargreaves, A., 2000a) and this is found in reports in different parts of the world (e.g. Hargreaves, L., Purves, Welch, & Marshall, 2007; Willumsen, 1998; Sweeting, 2008; Groundwater-Smith & Sachs, 2002).

The pragmatic forces of the Singapore society might have driven a tendency to focus on qualifications for the efficiency of sorting people into the 'can', and 'cannot', based on their 'have' and 'have-nots'. We have seen from Chapter 4 that such a practice could lead to unhealthy exclusion and despite good intentions, could impede the pursuit of larger goals such as self-actualisation. There might have been too much focus on the value of formal education and certification, and hence an oversight in the value of informal and non-formal experiences. This study has also revealed that in terms of music development, many of the music teachers' transformative learning experiences lie in their informal musical endeavours and experiences rather than their formal music training. Hence, in efforts to recruit or develop teachers, it would have been a missed opportunity if one does not recognise, appreciate, and even privilege the richness these other musical experiences provide.

Music education officers, teacher educators and professional development providers have espoused specific views about music teacher identity. However, as pointed out earlier, such determined labels or fixed views about music teacher identity might not always have the most desirable effects on music teacher growth since they also discriminate and exclude. This is especially so in a system with diverse types of music teachers. Instead, the political environment, as shaped by music education officers, teacher educators and professional development providers, could be one that encourages a diversity of views, critical reflection and discourse that is premised on a shared sense of professional ethics. The growth of music teacher identity, therefore, calls for political sensitivity, respect for the autonomy of music teachers, and a growth mindset. This also includes a focus on achieving and renewing a sense of their vocation and calling as music teachers so that development becomes energising and humanising rather than politicising and debilitating. There is a need, therefore, to give space for multiple music teacher identities to co-exist and to grow and be supported. Privileging one type of music teacher identity over the other paradoxically threatens the entire professional identity of music teachers.

7.6.2   Social Environment

The findings have also found the critical influence of the social environment through social relationships such as the need for a sense of belonging, status, and interaction which could promote teacher growth. As teachers are socialised into teaching, positive and nurturing cultures would likely provide a fertile ground for a positive growth of the teacher identity. Teacher educators and professional development providers must also not underestimate the impact of their own beliefs on prospective music teachers and beginning teachers' views. They could promote or communicate bias in specific music teaching practices. We have also seen that different teaching approaches and experiences have potential to provide transformative

learning experiences for teachers. Teaching itself is transformative. What may be needed is a stimulation or facilitation of reflective practices, collaborative inquiry, or even collaborative envisioning, so that teaching practices can continually be interrogated to enhance one's professional knowledge repositories.

In nurturing the social environment from an ecological perspective that is conducive for music teachers' growth, it is useful to look into the development of communities of practices, partnerships, affinity spaces, shared spaces, and participatory cultures for the music teaching fraternity. Different models of partnerships and collaborative learning could be found in literature. One interesting example is Flynn & Johnston's (2016) 'ecological model of partnership' which articulated a range of functions and purposes of partnerships across six levels (interaction, individual, meso, local, national, and philanthropic) illustrating the rich diversity of perspectives that could be harvested for musical development.

7.6.3   Musical Environment

Considering that a perceived strong presence of music has a significant bearing on teachers' competency and music teacher identity, it is, therefore, necessary to include this in the discourse of music teacher growth. Although literature has already shown that participation in music is integral to our lives (DeNora, 2000; Pitts; 2005), it seems that music teachers need to be awoken to their musical environment and be immersed in a breadth of musical exposure as well as profound music-making experiences which would then create transformative learning for a music teacher. We have already seen, for example, the significant positive impact of composition experiences on teaching competence, and performance experiences on music teacher identity through the inferential statistics study. The case studies also inform us of how the informal and non-formal perhaps have more influence on teachers' music learning and which also supported formal music learning. It might lie in the professional development providers' creativity to harness music partnerships with artists and practitioners as mentioned above, or have music teachers situate themselves in community music making, so that these resources could be tapped on to provide 'transformative music engagement' (O'Neill, 2012, 2015) or transformative learning experiences for music teacher growth. Flynn and Johnston (2016) illustrated how ideas could be drawn from community music to provide 'community music encounters' to engage the young in meaningful music-making. Similarly, such an approach might be harnessed for music teacher development.

7.6.4   Internal Environment

Finally, the internal environment of the individual music teacher needs to be taken into account by the mentor in fostering conditions for growth, which is also about facilitating the readiness and the need to change. Learning takes place unconsciously or consciously, and on a daily basis. Perhaps one strategy is to find ways to disrupt that sense of the everyday and routine. The key to disruption is not something defined externally, but rather what is felt and experienced by the teacher. There might be a few strategies. First, there might be a need to create a felt negative space in the psyche of music teachers to make way for that sense of openness to see a different paradigm, and freshness in the everyday, an aesthetic rather than an anaesthetic

experience (Dewey, 1980 [1934]), or an axis of concern (Higgins, C., 2011). Perhaps it is not too farfetched to suggest that professional development could create disruptive experiences to foster teacher growth by jolting them out of taken-for-granted stances, yet providing such negativity of experiences with care. Second, another complementary strategy is to rekindle that sense of vocation, and a sense of a possible self that could be fitted into that vocation. An implication is a profoundly reflective experience on one's personal journey and trajectories. The third is to acknowledge and leverage the rich affordances provided during the transitions of teachers' professional lives, such as when they become beginning teachers, when they transit into experienced teachers or take on senior roles and responsibilities, or when they decide to convert from generalists to specialist teachers and vice-versa. The activist identity which might be triggered during these periods of transitions could be supported through mentorship for example. Finally, professional development is also about supporting teachers' progressive transformative learning or restorative transformative learning (Illeris, 2015) if such learning becomes regressive.

7.7 Application to the Singapore Context

In the context of Singapore, this thesis is timely. The spirit of this thesis fits well with the ethos of the current education reform that encourages multiple pathways, differentiated journeys and teacher leadership (Goodwin, Low, Ng, 2015). As mentioned in the opening chapter, the establishment of the teacher academies as ambits of the Ministry of Education in place of the Staff Training Branch in 2011 is a paradigm shift from 'training' to identity development. The mission of the academies is to grow the teaching fraternity. The setting up of the Singapore Teachers' Academy for the aRts (STAR) as a separate academy dedicated to support the professional development needs of arts teachers, highlights the commitment on the part of the Ministry to enhance arts education in Singapore. Given this political climate, this thesis is timely as it articulates what it means to grow our music teachers and to help them achieve their full potential. In addition, this thesis also provides a more nuanced understanding of music teachers' professional growth in the context of Singapore's political move towards enlarging the pool of specialist music teachers in Singapore, such as supporting the professional development of generalist teachers who wish to convert to become specialist music teachers.

In seeking to provide positive, impactful professional development for different groups of music teachers, the findings in this thesis have provided some possible directions in terms of the types of music experiences and non-music opportunities that impacted different groups of music teachers. For example, very experienced teachers are positively impacted by mentoring opportunities. Hence, the provision of opportunities for teacher leadership at varied points of teachers' career in the Singapore context (Goodwin, Low, Ng, 2015) presents an opportunity for triggering of the activist identity. It contributes to providing the political conditions for growth of teacher identity and agency as urged in this thesis.

While policies have begun to recognise the role of the arts, it is the people and their interactions that create the lived experiences of the political environment. It remains that stakeholders such as the professional development providers like ourselves nurture this political environment through our decisions on professional development programmes, and our actions

and interactions with the teachers. This thesis has also shown how individual music teachers are impacted differently due to their differing experiences and identities, such as in the narratives of the journeys of the generalist music teachers in the Singapore context. The thesis urges that professional development of music teachers goes beyond the functional treatment which develops teacher knowledge and competencies in a pragmatic way, but to also consider the holistic development of teachers that speaks to their personal selves. This finding affirms some of the decisions at STAR, such as dedicating resources to the organisation of music teacher concerts, which although do not immediately and directly attend to classroom teaching concerns, are part of efforts to encourage music teachers' music-making so that they are in the musical environment along with its transformative potential of music learning. It is also important to provide not just a range of programme offerings, but to give attention to the way we deliver our programmes such as engaging the affective and artistic faculties and providing professional learning experiences that could jolt them out from their anaesthetic routines.

Another aspect of the lived experiences in this political environment is manifested through the social environment of the music teaching fraternity. Given that STAR is in a position to foster music teacher communities, our work in promoting networked learning communities, encouraging workshops led by teachers, and engaging in artists-partnerships are probably well in the right track in nurturing these conditions for teacher growth. While these music teacher communities do exist, more can be done to promote participatory cultures and to enhance their positive impact on teacher growth.

At the same time, while educational reforms and corporate communications continue to redefine images of quality and best practices, and while macro level political conditions seemed to have provided a fertile ground for the growth of teacher identities, what may be of concern is the way polices are enacted at meso levels in different sub-cultures in schools. The question of access, inclusion and what counts as 'school needs' in the prioritising of teacher deployment, for example, will continue to support or not support the growth of music teacher identity and agency. These may strengthen or weaken links in the ecology of teacher growth.

Finally, another key message of this thesis has been to recognise the diversity of music teacher identities that are shaped by different facets of the self, and to recognise that we might perhaps be socialised to favour only specific types of music teacher identity which might exclude rather than include, impede rather than influence growth. Egocentricity, fear and psychological defence systems have been mentioned as assumptions of not-learning. These should be also considered when we speak of conditions that are preventing the positive transformative learning of music teachers. In our pursuit to enhance music education in schools, we could be more cautious in advocating for what we believe to be a useful music teacher identity and reconsider the value that various music teacher identities (specialists or generalists for example) could bring. In galvanising the music teaching community, while it seems impactful to use tag-lines in our corporate communications, terms such as 'musicians' (as we have seen the multiple interpretations of such terms earlier in the thesis) might continue to confuse rather than clarify, and as a result create divisions rather than build community. In the context of

meritocratic and pragmatic Singapore, and in an age where we are trying to redefine merit and what constitutes success, the difficulty here is also to be aware of the subjective lens we each wear in judging merit. We could reflect on how we could appreciate diversity and see merit in others who are different from ourselves, or experiences that differed from ours. We could consider how we could give opportunity to the many teachers who may not have the qualifications to be specialist music teachers but have the desire and sense of agency to contribute in their varied capacities. It is also about recognising and bringing out the best of human potential.

7.8 Concluding Remarks

So, what creates transformative professional learning for the positive growth of music teacher identity and agency, both individually and collectively? This thesis has provided a framework that outlines particular thematic ideas and illuminates the interplay between these as factors that operate to make a progressive, regressive, restorative, and collective transformation in music teacher identity and agency. The central thesis has been based on the need for music teacher development to be perceived through the lens of transformative learning and facilitated in ways that help individual teachers to achieve their full potential. There is also a need to value both the musician and teacher identity, and also to consider the facets of the self in the biography-identity-agency connection. Music teachers bring their unique personal selves into their professional practices and their development. The focus on the personal is not intended to distract one from the importance of developing the musical self and the teaching self. Instead, such a focus should strengthen the musical self and the teaching self. Music, in itself, is an essential part of the human condition. Therefore, it is argued that music teachers bring their whole beings and their souls into their music teaching. As a music teacher myself, I can identify with how teaching music can be at the same time cognitively, physically, emotionally and even spiritually demanding. Seen in this light, it is pertinent that music teachers nurture their personal selves and their whole identity as music teachers so that they can continue to give to their students. This transformative experience and learning investigated in this thesis can then be fully appreciated in the ways it can touch the lived experiences of music teachers, and impact positively on their music teacher identity and agency, individually and collectively, and in more profound ways.

7.8.1   Contributions to Knowledge

This research contributes to our understanding of music teacher identity by extending the discussions from a focus on musician identity and teacher identity to the interplay of the different facets of self in biography-identity-agency. It calls for a pluralistic view of music teacher identity – one that respects diversities of beliefs and professional knowledge, and one that nurtures and builds on the teacher's inner calling and passion. In so doing, the thesis hopes to dispel stereotypical views of 'good' music teachers, and to embrace an understanding that effective teaching could come from generalists or specialists, beginners or experienced.

This research introduces a two-phase mixed method design that combines the approaches of the qualitative (narrative analysis, IPA analysis and thematic analysis) and quantitative (descriptive and inferential statistical analysis) to explore the phenomenon of the

multi-faced teacher identity and agency in greater depth. As such, it has shown an alternative paradigm in the study of music teacher identity and agency, one that values the quantitative within the phenomenological way of knowing, in the spirit of embracing diverse ways of knowing and expression.

This research also contributes to expanding adult learning theory and the transformative learning literature. First, riding on the broadened definition of transformative learning as learning that impacts on identity (Illeris, 2014), the thesis also made links to agency and motivation, and therefore how transformative learning could achieve a more positive sense of teacher agency. Second, it also builds on current discussions of transformative learning and Bildung (cultivation of human capacities) (Fuhr, Laros & Taylor, 2017) to discuss transformative learning in the context of achieving the full potential of the human life at the individual level, and social issues of inclusion and teacher agency at the collective level. Third, it is probably the first thesis to examine transformative learning of music teachers in a way that lays out the influencers and inhibitors to music teacher growth in the interest of professional development. It has drawn out the key themes that provide understanding and insight to music teacher growth. The study has also suggested specific associations, such as music composition experiences, in positively impacting perceived music teaching abilities and music teachers' perceived overall competence. These specific associations have been reported in Chapters 5 and 6. Fourth, it advocates for an ecological perspective to music teachers' professional learning, so that professional development does not just consider the approaches and contexts, but also the temporal effects of a life course, and the socio-political effects of social relations and the social world, and the interactions between each of these. The intention is to shift the discussion into examining conditions that support or restore progressive transformative learning of music teachers.

Hence, this research urges for a larger professional development strategy that looks beyond just meeting gaps in skills and competencies that outsiders perceive, but to awaken the core purpose and mission so that development is life-sustaining, life-giving and ecologically sound. In that respect, it also goes beyond the argument that rational knowledge is one's pathway to emancipation from social structures. It calls for an environment that energises and humanises, and a view that values and relishes a more variegated music education landscape.

7.8.2   Limitations

The research has concluded that, through an application of transformative learning theory in music teacher development, seven themes needed to be considered. As the thematic findings are unique to the context of the study, where the participants are school music teachers in Singapore, other themes might also arise in a different context. The themes are also impacted on by teachers' biography, such as in the phase of their music teaching career, their sense of 'readiness to change' and a 'desire to change'. Similarly, there may also be other facets of the self, besides those found and observed in this thesis, that are at play in preparing and creating the internal environment for transformative learning.

Indeed, the qualitative narratives in Chapter 4 and the quantitative findings in Chapter 5 represent only a snapshot of the music teacher identity at the point of administration and as

represented by the participants. The study might also lean towards reflecting views of music teachers who have a more positive sense of their identity as music teachers rather than not, as music teachers with less positive views might be less inclined to participate in the study. Also, it is likely that identities may continue to shift and transform, depending on experience as well as inherent beliefs. Hence, the picture of the individual music teacher identities and the collective music teacher identities as found in the questionnaire study would continue to change.

Although the findings in this study have suggested broad areas for development and how these might be differentiated with different groups of music teachers, it should be noted that the research has been designed to examine responses from only school music teachers in Singapore. Therefore, it cannot generalise to the many other music teachers who work in different roles, contexts and societies. Besides, whether transformative learning is considered progressive or regressive, is sometimes less straightforward as suggested in this study. Learning and growth can be perceived very differently in different cases and contexts. Nevertheless, the study has provided rich material for us to derive an understanding of music teacher learning and the complexities of the issues involved.

7.8.3   Implications for Future Research

Taking on a broader view of transformative learning and growth of music teachers, this would unleash manifold possibilities for future research. As the thesis has provided a theoretical frame to understand what influences and impedes the growth of the music teacher identity and their sense of agency, future work could be applied research to operationalise the theoretical frame. For example, there could be exploration and investigation of each of the themes for teacher development. Taking on an ecological view, the research could be conducted on the different environmental conditions – political environment, social environment, musical environment – and how they have supported or impeded the development of the whole being of music teachers in particular contexts. For a more practical application, research on professional development tools that focus on the whole identity of music teachers, such as biographical learning approaches, the use of River of Experience, could be further investigated to help nourish or awaken the core being of music teachers including their musical being, and their authentic selves.

This study has given attention to the different aspects of the personal self that is impacting music teacher's identity and sense of agency. Future work could look into an investigation of the other facets of self (e.g. performer self, technological self, cultural self) that might characterise music teachers in other roles, contexts and societies, given that different environments would shape the authentic selves of music teachers differently. Such work might help throw light on effective professional development that could nurture the full potential of music teachers. Research could also give attention to the affective and spiritual domains (head, heart, and soul) in teachers' development. For example, evaluative research of professional development programmes might not just be limited to measures of cognitive outcomes, but also include affective outcomes, for example, so that one can more fully appreciate and understand the specific value of the professional development programmes to its intended audiences.

There are a number of findings that had developed in each of the themes that could also be followed up in different research contexts. For example, it was mentioned how a sense of negativity in one's experience could develop an openness and readiness to learn. This passive nature of learning, as compared to a more active approach to learning, might be of interest for future research. Another example is in the musical experiences where composition and listening to performances are found to be most significantly, positively associated with perceived music teaching abilities and teaching competence. This association could be explored further as it has implications for professional development providers to integrate impactful compositional and listening activities into music teachers' professional development courses.

While the study has focussed on music teacher development, I wonder if some of these findings could also apply to the growth of teachers in the other disciplines. Future work could also investigate whether similar themes apply to teachers teaching other subjects. Even the theme 'music', which is integral to the human condition, could also contribute to transformative learning, even if in the other disciplines, since it tugs at the heart.

7.8.4   Implications for Policymakers and Educators

Coming full circle, the key message of this study for policymakers, music teacher educators and music educators is that there is first a need to be open to different music teacher identities, attend to assumptions of music teacher learning, consider the themes that influence and inhibit teacher growth, and to take an ecological approach that considers the environmental conditions that foster teachers' professional identity and agency. Such environmental conditions would include a supportive political environment, social environment, musical environment that will also strengthen the internal environment of the teacher. Hence the role of policymakers, professional development agencies and organisations, and schools could shift and broaden their focus from skills and competency development to include these other areas for development for a more holistic and positive growth. It should also be pointed out that even if there is a sense of achievement of professional identity and agency, it does not mean that such a sense of self-actualisation has arrived would be sustained. Indeed, it would not since one's identity is constantly shifting, and the ecological approach also means that environmental factors and one's social world would continue to change and impact one's identity. Hence, the professional development work is an enduring one.

If children are to learn from teachers through their lives, then policymakers, leaders of teachers, professional development providers and teacher-educators need to grow teachers' identity and agency in such ways that can awaken their soul, which is about their musical being and their biographical, authentic selves. Teachers need to be energised, need to feel they belong, to be included, and to be valued in the course of their being music teachers and their learning as music teachers. Fostering and influencing teacher growth would then be about enabling teachers as learners to realise that they could choose the kind of music teacher they want to be or become in which they find personal meaning and fulfilment. It is not sufficient to say that every teacher has the capacity to learn. Perhaps it should be seen that every teacher is

a learning being, who carries a rich repository of lived experiences with him or her, who has much to offer to others, and whose potential can only be maximised by a true calling, a mission, a vocation to touch the lives of others.

Professional development providers have in the past paid much attention to developing the cognitive domain. Perhaps more attention could be given to the affective and spiritual domains (head, heart, and soul) of music teachers. Professional development could, for example, consider creating structures and an environment that promotes positive relationships and emotions for teaching as described above. Teachers could be re-connected with positive memories of their teachers and powerful role-models in their lives from which they draw their energies. Their activist identity could be triggered. Besides, professional development providers can value both the music and music-related development, as well as the non-music areas of development that grow music teacher identity. An ecology of relationships could be fostered within the community so that experienced teachers contribute to the development of their younger colleagues to strengthen the music teaching community. A combination of informal, non-formal and formal interventions leveraging social networks and participatory cultures could be constructed. When such an ecology takes on a life of its own, such that one initiative sparks off another, and one development inspires another, music teachers can then be situated in a stimulating environment, and be immersed in aesthetic rather than anaesthetic experiences.

For the music teacher who bathes in the excitement of the day-to-day, and looks forward to his or her musical interactions with students and growing students' identity, this is a piece to celebrate his or her transformative learning journey. For the music teacher who is burning out and is toiling in the weight of emotional labour and dreading yet another hour in school, the advice is to seek out meaning, re-examine one's own biography to throw light on one's struggles, seek to understand the negative or unfamiliar spaces, nourish the facets of self that have been depleted, discover possible selves, find ways to be invigorated by students or connect with other teachers, recollect positive memories, or find ways to harness positive energies through one's passion and restore one's equilibrium. Being part of the ecological nature of the social world can be both debilitating and empowering.

Facilitating the transformative learning of music teachers is an all-important work as the collective impact would be tremendous for the music teaching fraternity. It enables the autonomy and professionalism of teachers as teachers achieve their professional identities and agency. It also fosters a sense of inclusion and belonging, and develops teacher pride and strength against the hegemonic forces of performance standards, standardised test scores, regulatory approaches, and appraisals which might have created morale and motivation issues as well as other less than desirable effects. Individually, we might not have a large enough circle of influence due to the ecological nature of the social world, but we can do our best in our ability as different stakeholders to ensure that we have a stimulating and embracing environment that supports music teacher growth.

Appendix A: The Music Teacher Questionnaire

This questionnaire study intends to understand how music teachers in different roles experience the areas of development in their professional teaching career. It also seeks to understand how these areas of development relate to music teachers' professional identity and agency. This survey is conducted for the purpose of a PhD study at the UCL Institute of Education, UK.

Your participation in this research will help inform professional development providers in making decisions that will strengthen the music teaching fraternity.

It may take you about 15 min to complete this questionnaire.

Your participation will be kept confidential and anonymous. Should you like to receive the final report of the study, please leave your contact details at the end of the questionnaire.

Please feel free to contact me if you have queries. My email is Chua_Siew_Ling@moe.gov.sg.

Thank you very much for your time and support. Please start with the survey now by clicking on the **Continue** button below.

Section A: Demographics
1. Gender
   - o   Male
   - o   Female

2. Age
   - o   20-29
   - o   30-39
   - o   40-49
   - o   50-59
   - o   60 and above

3. Which Music qualifications do you have? Select all that apply.
   - o   Up to Grade 4 ABRSM or equivalent music graded examinations
   - o   At least Grade 5 ABRSM or equivalent music graded examinations
   - o   Diploma in Education (Music) or equivalent
   - o   Postgraduate Diploma in Education (Music) or equivalent
   - o   Degree in Music or Music Education
   - o   Masters degree in Music or Music Education
   - o   PhD/ EdD in Music or Music Education
   - o   Other

4. Which of the following describes your CS in Music?
   - o   I am currently CS1 Music teacher
   - o   I am currently CS2 Music teacher
   - o   I am currently CS3 Music teacher
   - o   None of the above
   - o   I do NOT know

5. Which leadership role do you take on currently? Select all that apply.
   - o   Music Coordinator
   - o   Senior Teacher/ Lead Teacher (in Music)
   - o   Senior Teacher/ Lead Teacher (Other subjects)
   - o   Subject Head/ Head of Department
   - o   HQ Officer
   - o   Not applicable
   - o   Other

7. What is your CURRENT Music deployment in your school? Select all that apply.
   o I teach only Music
   o I teach Music for at least 60% of my teaching load
   o I teach Music for less than 60% of my teaching load
   o I take charge of Music CCA(s)
   o I teach Music CCA(s)
   o I teach Music enrichment programme(s)
   o Not applicable *[If this is selected, participants will be led to Q6b]*

6b. What was your last Music deployment in your school? Select all that apply.
   o I teach only Music
   o I teach Music for at least 60% of my teaching load
   o I teach Music for less than 60% of my teaching load
   o I take charge of Music CCA(s)
   o I teach Music CCA(s)
   o I teach Music enrichment programme(s)
   o Not applicable

8. Which Music syllabus(es) do you currently teach or have taught?
   Select all that apply.

	General Music (Primary level)	General Music (Secondary level)	Examination Music (e.g. 'O', N(T), 'A' level music)	None
Currently				
In the Past				

9. Please indicate your teaching experience below.

	Less than 3 years	3-5 years	6-10 years	More than 10 years
Total number of years teaching				
Total number of years in MOE				
Total number of years teaching Music in MOE				

Section B: Music Experiences

B1. To what extent has each of the following made a positive impact on you as a music teacher?

	Very little impact	Little impact	Moderate impact	Large impact	Very large impact	N/A
B1a. Music experiences in primary school						
B1b. Music experiences in secondary school						
B1c. Music experiences at university/college						
B1d. Music lessons with private vocal/instrumental tutor(s)						
B1e. Music experiences with professional musicians						
B1f. Music learning in community contexts						
B1g. Music learning in religious contexts						
B1h. Music learning on my own						
B1i. Music learning with friends						
B1j. Music composition experiences						
B1k. Music improvisation experiences						
B1l. Music performing experiences						
B1m. Music choir/ensemble/orchestra experiences						
B1n. Listening to or watching music performance(s)						
B1o. Exposure to different kind(s) of music						

B2. Are there other types of music experiences which has made a positive impact on you as a music teacher? If so, what are they? (Optional)

B3. Within the past year, which music activities have you been involved in? Select all that apply.
- o   Listening to performances outside of school
- o   Performing/conducting in school events
- o   Performing/conducting (other than school events)
- o   Composing for school events
- o   Composing (other than school events)
- o   Teaching music as a community leader (e.g. community choral conductor)
- o   Teaching music as a vocal/instrumental tutor outside of school
- o   Nil
- o   Other

B4. Do you feel a strong presence of music in your life currently?
- o Strongly Disagree (Participants proceed to Q5)
- o Disagree (Participants proceed to Q5)
- o Neutral (Participants proceed to Q5)
- o Agree
- o Strongly Agree

B5. Have you ever felt a strong presence of music in your life?
- o Strongly Disagree
- o Disagree
- o Neutral
- o Agree
- o Strongly Agree

Section C: Perceived Competence

C1. Based on your recent experiences, what is your current perception of your musical abilities?

	Very weak	Weak	Moderate	Strong	Very Strong
C1a. Singing					
C1b. Playing on instrument(s)					
C1c. Sight-reading					
C1d. Performing publicly					
C1e. Arranging music					
C1f. Composing music					
C1g. Improvising music					
C1h. Understanding different types of music, styles and genres					
C1i. Performing in an ensemble					
C1j. Conducting a music group					
C1k. Working with pop music repertoire that is familiar to my students					

C2. Based on your recent experiences, what is your current perception of your music teaching abilities?

	Very weak	Weak	Moderate	Strong	Very Strong
C2a. To interest most of my students in music in general					
C2b. To facilitate students' music performance					
C2c. To facilitate students' music composition					
C2d. To plan the music curriculum					
C2e. To get most of my students to appreciate different types of music					
C2f. To harness technology to teach music					

	Very weak	Weak	Moderate	Strong	Very Strong
C2g. To facilitate students' music performance beyond their music lesson in class e.g. performing at school events					
C2h. To prepare students for music competitions outside of school					
C2i. To teach a band/choir/ensemble					
C2j. To grow the music culture in my school					

Section D: Opportunities for Development (non-Music)

D1. To what extent has each of the following made a positive impact on you as a music teacher?

	Very little impact	Little impact	Moderate impact	Large impact	Very large impact	N/A
D1a. Experiencing music learning as a student						
D1b. Learning new teaching approaches						
D1c. Watching other lessons						
D1d. Working with students						
D1e. Positive responses from students						
D1f. Working with other teachers (e.g. co-teaching, co-planning)						
D1g. Mentoring by other teachers						
D1h. Mentoring other teachers						
D1i. Leading other teachers						
D1j. Support by leaders						
D1k. Taking on a new role/responsibility						
D1l. Starting a new programme/syllabus/CCA						
D1m. Working with other stakeholders (e.g. parents)						
D1n. Feeling a sense of belonging to the teaching community						
D1o. Teaching experiences outside school						
D1p. Religious or spiritual influences						

D2. Other non-music experiences that has made a positive impact on you as a music teacher. (Optional)

Section E: Identity as Music Teacher

1. To what extent do you agree with the following statements?

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
E1. When making self-introductions, I am proud to say that I am a music teacher.						
E2. I prefer to introduce myself as a teacher of another subject.						
E3. I am more of an administrator than a music teacher.						
E4. I see myself as a teacher first, and a musician second.						
E5. I see myself as a musician first, and a teacher second.						
E6. I see music teaching as part of my musician identity.						
E7. I see my musicianship as part of my music teacher identity.						
E8. I see my teacher identity and musician identity as separate.						

2. Any additional comments to the above question. (Optional)

3. In your opinion, is music education important? If so, why? (Optional)

    Thank you for your response. Should you wish to receive a copy of the final report, please leave your email details below.

Appendix B: Demographics

The demographics of the questionnaire respondents is described in Table B1. The proportions of gender and age were comparable to the total music teacher population. However, the survey received more respondents from CS1 music teachers compared to the proportion of the total population, and slightly more secondary music teachers compared to primary music teachers. Hence, this needed to be taken into consideration when making inferences about the collective identity of teachers.

Table B1
Demographics

	Participant Profile (n=168[41])	Total Population Profile (N=1166[42])
Gender	16.1% are male teachers; 83.9% are female teachers	13.6% are male teachers; 86.3% are female teachers
Age	28.0% age between 20-30; 33.3% between 30-40; 31.0% between 40-50; 7.1% between 50-60; 0.6% above 60	24.9% age between20-30; 35.8% between 30-40; 29.3% between 40-50; 9.5% between 50-60; 0.4% above 60
Level	60.7% teachers teach at the primary level; 39.3% teachers teach at the secondary/junior college levels	79.3% teachers teach at the primary level; 20.6% teachers teach at the secondary/junior college levels
Appointment holders	68.4% are teachers including Music Coordinators; 5.4% are STs/ LTs (Music); 23.2% are SH/HODs	80.2% are teachers including Music Coordinators; 4.5% are STs/LTs but not limited to Music; 14.9% are LH/SH/HODs
Deployment	47.0% teach 100% music; 22.6% teach at least 60% music but less than 100% music; 24.4% teach music for less than 60% of their teaching load; 6.0% are not currently teaching music as a curriculum subject. They might however, be involved in teaching music enrichment programmes.	8.1% teach 100% music; 22.0% teach at least 60% music but less than 100% music; 69.9% teach less than 60% music

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[41] These reflect only the completed responses. It excludes all dropouts.
[42] The total population refers to the teachers who are deployed to teach music

Specialisation[43]	CS1: 70.2%		SP1: 35.7%	
	Others: 29.8%		Others: 64.3%	

The participant qualifications profile is in Table B2. The reported lengths of participants' teaching experience are in Table B3.

Table B2
Participants Qualifications Profile (N=168)

	Frequency	Percent	Cumulative Percent
For teachers without music teaching certification:			
No qualifications (e.g. self-taught)	5	3.0	3.0
Up to Grade 4 ABRSM or equivalent	7	4.2	7.2
At least Grade 5 ABRSM or equivalent	41	24.4	31.6
For teachers with music teaching certification:			
Dip Ed[44] / Adv Dip	35	20.8	20.8
Degree in Music or PGDE (Music)	66	39.3	60.1
Masters (Music/ Music Education)	14	8.3	68.4
Total	168	100.0	

Table B3
Participants Teaching Experience Profile (N=168)

	Years of Teaching	Years in MOE	Years Teaching Music in MOE
Less than 3 years	25 (14.9%)	27 (16.1%)	31 (18.5%)
3-5 years	27 (16.1%)	30 (17.9%)	40 (23.8%)
6-10 years	40 (23.8%)	39 (23.2%)	40 (23.8%)
More than 10 years	76 (45.2%)	72 (42.9%)	57 (33.9%)

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[43] CS refers to 'Curriculum Studies' which referred to the subject teachers were prepared to teach. CS1 Music would mean that teacher is prepared to teach Music as a first subject, and so forth. 'CS NA' is used to indicate that the teacher's curriculum studies is not in Music and hence has not been prepared at pre-service education to teach Music. SP or 'Subject Proficiency' is what teachers are assigned by the Ministry of Education after they have graduated from teacher preparation. It is used for deployment purposes and in most cases, corresponds to the same order as the teachers' CS.

[44] This included teachers who commented that they completed a general education module in music.

Appendix C: Exploratory Factor Analysis

C1. Factor Analysis for Section E Identity

Table C1

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.715
Bartlett's Test of Sphericity	Approx. Chi-Square	323.500
	df	28
	Sig.	.000
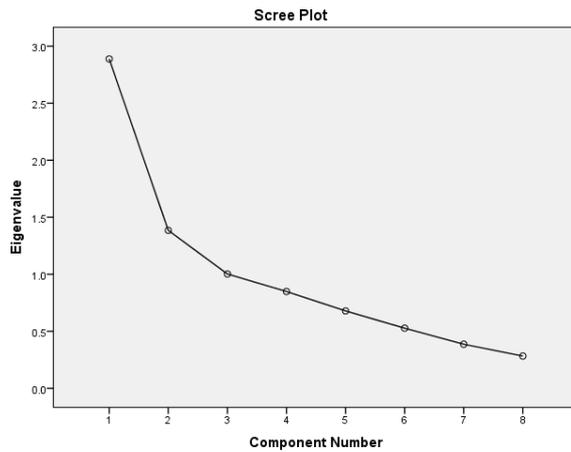
Table C2

Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	2.889	36.107	36.107	2.889	36.107	36.107
2	1.385	17.307	53.414	1.385	17.307	53.414
3	1.003	12.532	65.946	1.003	12.532	65.946
4	.849	10.612	76.558			
5	.678	8.480	85.039			
6	.527	6.591	91.630			
7	.387	4.832	96.462			
8	.283	3.538	100.000			

Extraction Method: Principal Component Analysis.

C2. Factor Analysis for Section C Perceived Competence

Table C3

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.921
Bartlett's Test of Sphericity	Approx. Chi-Square	2196.868
	df	210
	Sig.	.000

Scree Plot
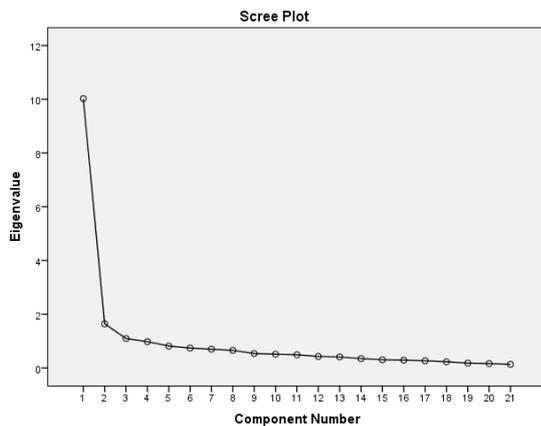
Table C4

Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	10.025	47.737	47.737	10.025	47.737	47.737
2	1.645	7.831	55.568	1.645	7.831	55.568
3	1.098	5.227	60.795	1.098	5.227	60.795
4	.981	4.671	65.466			
5	.819	3.900	69.366			
6	.744	3.542	72.908			
7	.700	3.335	76.244			
8	.657	3.130	79.373			
9	.540	2.571	81.944			
10	.515	2.452	84.396			
11	.493	2.349	86.745			
12	.431	2.053	88.799			
13	.413	1.965	90.763			
14	.348	1.658	92.421			
15	.308	1.465	93.887			
16	.292	1.391	95.278			
17	.271	1.288	96.566			
18	.232	1.103	97.670			
19	.184	.878	98.547			
20	.167	.794	99.341			
21	.138	.659	100.000			

Extraction Method: Principal Component Analysis.

C3. Factor Analysis for all Scaled Items

Table C5

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.851
Bartlett's Test of Sphericity	Approx. Chi-Square	6389.740
	df	1770
	Sig.	.000

Scree Plot
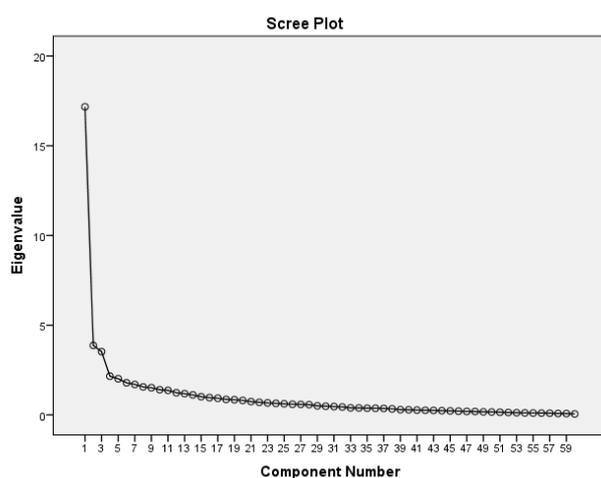
Table C6

Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	17.168	28.613	28.613	17.168	28.613	28.613
2	3.872	6.453	35.066	3.872	6.453	35.066
3	3.526	5.876	40.943	3.526	5.876	40.943
4	2.160	3.600	44.543	2.160	3.600	44.543
5	2.016	3.360	47.903	2.016	3.360	47.903
6	1.791	2.985	50.888	1.791	2.985	50.888
7	1.701	2.834	53.722	1.701	2.834	53.722
8	1.563	2.605	56.327	1.563	2.605	56.327
9	1.518	2.531	58.858	1.518	2.531	58.858
10	1.405	2.342	61.200	1.405	2.342	61.200
11	1.370	2.283	63.483	1.370	2.283	63.483
12	1.237	2.062	65.546	1.237	2.062	65.546
13	1.184	1.973	67.519	1.184	1.973	67.519
14	1.116	1.860	69.379	1.116	1.860	69.379
15	1.015	1.692	71.071	1.015	1.692	71.071
16	.964	1.606	72.677			
17	.930	1.549	74.226			
18	.863	1.439	75.666			

19	.848	1.414	77.079
20	.806	1.343	78.423
21	.743	1.238	79.661
22	.703	1.171	80.832
23	.670	1.117	81.949
24	.642	1.070	83.019
25	.618	1.031	84.049
26	.595	.992	85.041
27	.585	.975	86.016
28	.569	.949	86.965
29	.503	.838	87.803
30	.483	.805	88.608
31	.465	.775	89.383
32	.439	.732	90.116
33	.392	.654	90.770
34	.387	.645	91.415
35	.371	.619	92.033
36	.369	.614	92.647
37	.361	.601	93.249
38	.334	.557	93.806
39	.290	.484	94.290
40	.283	.472	94.763
41	.266	.443	95.206
42	.258	.429	95.635
43	.248	.414	96.050
44	.234	.391	96.440
45	.222	.369	96.810
46	.205	.341	97.150
47	.190	.317	97.468
48	.188	.313	97.781
49	.166	.276	98.057
50	.159	.266	98.323
51	.149	.248	98.571
52	.133	.221	98.792
53	.120	.200	98.992
54	.110	.183	99.176
55	.103	.172	99.347
56	.099	.165	99.513
57	.093	.155	99.668
58	.077	.129	99.797
59	.073	.121	99.918
60	.049	.082	100.000

Extraction Method: Principal Component Analysis.

Table C7

Factor Loadings for Overall

Items	Factor 1	Factor 2	Factor 3
C2j. To grow the music culture in my school	.791		
C2g. To facilitate students' music performance beyond their music lesson in class e.g. performing at school events	.780		
C2i. To teach a band/choir/ensemble	.765		
C2b. To facilitate students' music performance	.762		
C1j. Conducting a music group	.707		
C2h. To prepare students for music competitions outside of school	.678		
C1b. Playing on instrument(s)	.676		
C2e. To get most of my students to appreciate different types of music	.668		
C1e. Arranging music	.647		
C2a. To interest most of my students in music in general	.645		
C1f. Composing music	.623		
C2d. To plan the music curriculum	.617		
C2f. To harness technology to teach music	.591		
C1h. Understanding different types of music styles and genres	.582		
C2c. To facilitate students' music composition	.580		
C1g. Improvising music	.565		
C1d. Performing publicly	.549		
C1i. Performing in an ensemble	.494		
C1k. Working with pop music repertoire that is familiar to my students	.486		
C1a. Singing	.466		
C1c. Sight-reading	.443		
E1. When making self-introductions I am proud to say that I am a music teacher.			
B1e. Music experiences with professional musicians		.797	
B1l. Music performing experiences		.716	
B1k. Music improvisation experiences		.683	
B1i. Music learning with friends		.613	
B1j. Music composition experiences		.591	
B1m. Music choir/ensemble/orchestra experiences		.580	
B1f. Music learning in community contexts		.568	
B1c. Music experiences at university/college		.513	
B1d. Music lessons with private vocal/instrumental tutor(s)		.502	
B1g. Music learning in religious contexts		.489	
B1n. Listening to or watching music performance(s)		.460	
B1o. Exposure to different kind(s) of music		.455	
E5. I see myself as a musician first and a teacher second.		.452	
B1h. Music learning on my own		.428	
E7. I see my musicianship as part of my music teacher identity.			
E4. I see myself as a teacher first, and musician second [reverse scored]			

|	
E6. I see music teaching as part of my musician identity.	
D1o. Teaching experiences outside school	
D1p. Religious or spiritual influences	
B1b. Music experiences in secondary school	
E2. I prefer to introduce myself as a teacher of another subject *[reverse scored]*	
D1b. Learning new teaching approaches	.680
D1f. Working with other teachers (e.g. co-teaching co-planning)	.674
D1j. Support by leaders	.629
D1d. Working with students	.623
D1e. Positive responses from students	.616
D1k. Taking on a new role/responsibility	.600
D1n. Feeling a sense of belonging to the teaching community	.592
D1h. Mentoring other teachers	.579
D1c. Watching other lessons	.557
D1i. Leading other teachers	.537
D1m. Working with other stakeholders (e.g. parents)	.511
D1l. Starting a new programme/syllabus/CCA	.426
D1g. Mentoring by other teachers	.405
D1a. Experiencing music learning as a student	
B1a. Music experiences in primary school	
E8. I see my teacher identity and musician identity as separate. *[reverse scored]*	
E3. I am more of an administrator than a music teacher. [reverse scored]	

Appendix D: Teacher Beliefs

In the final part of the questionnaire, teachers were asked if they thought music education was important, and if so, why. The question was an optional question. 62 out of 168 participants responded to the question. Content analysis revealed seven different themes or types of philosophical view, and responses might reflect more than one type of philosophical view. The frequency of their responses is represented by the table and the bar chart below. Each number (N) below is the number of unique individuals who reflected the particular view.

Table D1
Number of Respondents on the Types of Music Education Beliefs

	N^	Sum~
Aesthetic View		28
Belief for aesthetic education to appreciate life	7	
Belief in intrinsic value of music	11	
Belief that everyone is musical	1	
Belief that music motivates intrinsically	1	
Belief in the composer/performance voice	1	
Belief that music connects to feeling/soul	7	
Ethical View		6
Belief in being inclusive	1	
Belief that music has to be made accessible	1	
Openness to / valuing of different musics	4	
Utilitarian View		63
Belief in music for 21CC and skills development	27	
Belief that music shapes character	16	
Belief that one can succeed in life with music	1	
Valuing of connections with outside music	7	
Belief that music develops skills not found in other subjects	2	
Belief music binds people together, sense of belonging	6	
Belief music education sustains tradition and culture	2	
Belief music education helps students to cope with stress	2	
Pedagogical View		24
Belief in a broader perspective of learning	1	
Belief in developing broader music appreciation	1	
Belief in instrumental learning	3	
Belief in making music learning fun	2	
Belief that music education should hinge on music making and experience	5	
Holistic music experience as having variety of modes	2	
Learning about life and community	1	
Realise music strengths and weaknesses / realise music talent	2	
Belief that music education addresses different learning need	6	
Making reference to syllabus	1	
Political View		3
Belief that untrained teachers could also provide positive music experiences	1	
Belief in the integration of various disciplines	1	
Belief that music education builds audience base	1	

Humanistic View (Person-centred)	46
Belief in empowering students	3
Belief in growing /supporting student identity	4
Belief as music in another form of human expression	13
Belief in music as part of life	12
Belief in holistic development	14
Neurological View	5
Develops brain	5

^ Number of unique individuals; ~ the sum here might not be the number of unique individuals
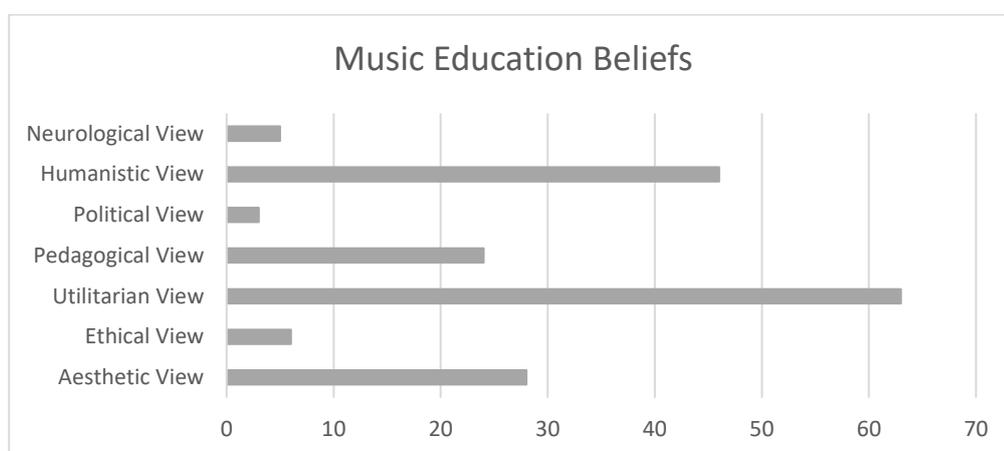
From the bar graph above, it could be observed that most respondents' views on the importance of music education articulated were utilitarian views. This was then followed by the humanistic view, the aesthetic view and the pedagogical view. An analysis of the views is discussed below.

The Utilitarian View

Most teachers articulated a utilitarian view which constituted 36.0% of the views. Of these, most of them articulated a belief in music for developing 21st century competencies and skills (42.9%), and a belief that music shaped character (25.4%), which was probably a reflection of the impact of the Ministry's communications related to 21st century competencies development. For example,

> *Music education is not merely the teaching of the subject music. In order to carry out the lessons, we also inculcate SEL values more often than not in other examinable subjects. During Music lessons, we have more tools than other subjects to teach pupils SEL values, co-operation during group performances, appreciate each other cultures/ideas when we sang songs of other cultures, respecting each other as we respect our instruments when we use them. (ID: 23777050)*

A fairly large proportion (11.1%) also spoke about valuing connections with outside music, such as appreciating of culture, and another fair proportion (9.5%) spoke about music being able to bind people together and hence developing a sense of belonging. Others spoke about developing skills not found in other subjects (3.2%), to cope with stress (3.2%), sustaining culture and tradition (3.2%), and a belief that one can succeed in life with music (1.6%).

> *Music is a separate language that binds people from different cultures. When we all come together to make music, we have a common shared experience that binds us in*

the cognitive, behavior and affective aspects. I enjoy how my school is covering the different songs of different cultures. I get to experience how the boys learn to be more knowledgeable and hence more appreciative of other cultures in their music-making experiences. I also see a lot of potential in getting the boys to take risks, explore and collaborate when they compose music. The subject not only provides enjoyment, it teaches life skills. Teaching instrument-playing also cultivates discipline and resilience in students. I also appreciate the infusion of the local repertoire because we instil the sense of belonging and patriotism in our students too. Just too many benefits to list. (ID: 23265116)

The Humanistic View

The humanistic view, which constituted 26.3% of views, emphasises the value and agency of human beings. It is person centric and tends to seek to engage the whole person. The largest proportion of teachers who held this view articulated music education as part of holistic development (30.4%), music as another form of human expression (28.3%) and since music is integral to life, study of music helps one understand life (26.1%). Others were proponents of music to grow and support student identity and empower them (15.2%).

Only in subjects like Music can we instill and dwell deep on lesson of life. (ID: 23769002)

Yes, that's where an individual develops a sense of freedom and joy in life. (ID: 23793734)

Yes. Music teaches a lot about the culture it represents, about the time it represents. Music is an audio journey of the years, the moments in history, whether it's the romantic period, or the beginnings of rap and hip-hop. Without any knowledge of culture, whether it's ones' own or someone else's, how can we truly learn from the past and prepare for the future? (ID: 23988060)

Music education helps an individual understand himself and the world he lives in. (ID: 24046631)

The Aesthetic View

The aesthetic view, which constituted 16% of views, is concerned with the appreciation of art, beauty and taste. Most of these articulations were in the belief of the intrinsic value of music (39.3%), and the belief for music education to appreciate life (25.0%) and as music connects to feelings and the soul (25.0%). Others articulated a belief that children are musical, and that music motivates intrinsically, and the need for the composer and performer voice to be empowered and shared (10.8%).

Most importantly, music connects to our feelings and our souls, and educating that aspect to students and allowing them to experience that feeling is very important. (ID: 23265345)

Music brings out the soul in life. (ID: 24072540)

The Pedagogical View

The pedagogical view constituted 13.7% of the views. Most of these reflected a belief that music addressed a different learning need (25.0%), and for music education to hinge on the music making and experience (20.8%). There was also a belief in music instrumental learning (12.5%).

Music learning requires imagination and ability to make connections - these are very valuable experiences that all learners should have. (ID: 23445405)

> *Yes, music education exposes pupils to music-making experiences. Only when pupils are immersed in the learning experiences, they are able to see whether they have inclination towards music or strong abilities in the discipline which they can develop further. It is important to provide pupils with authentic music-making experiences like singing, playing instrument, listening, composing, improvising and performing. (ID: 23584187)*

> *Definitely to at least expose majority of students to content area that is out of their comfort zone. (ID: 23905544)*

The Ethical, Neurological and Political Views

The ethical view constituted 3.4% of the views. Participants of this view advocated a valuing and an openness to different music (66.7%), in being inclusive and giving access to music learning (33.3%).

> *Music education is also important, in that, students need to learn more about music & songs of other cultures, given that we are living in a country of different races. These music lessons might be one of the few moments in which they are exposed to learning more about other cultures. (ID: 23618581)*

The main trust of the neurological view of music education is on the brain development and this constituted 2.9% of the views.

> *Music develops the brain in a subconscious manner which most people don't realize. It activates neurons which are essential for development and it has proven to make people smarter through research done in US and UK. It helps develop reasoning skills and logical thinking in students through non-stressful methods and compliments the education system by helping to build the core foundation in thinking. (ID: 23263987)*

> *Yes. Music will help pupils to strengthen their coordinating skills and helps them to develop the other side of their brain. (ID: 23929055)*

The political view has to do with the action and quality of life and constituted only 1.7% of the views. They are essentially a belief about building an audience base for music, in integrating the various disciplines and a certain view about the training of the teacher. For example,

> *Personally, I am thankful that I had a very impactful and wonderful experience as a child in primary school for my music lessons. That alone, was a huge foundation and impactful impression for me. Not all my teachers were music-trained. But they definitely put in a lot of effort to let us enjoy ourselves. (ID: 23378174)*

Appendix E: Regression Analyses to Compare Specialist and Generalist Groups

Impact of Music Experiences on Music Teaching Abilities and Perceived Competence

Stepwise regression was explored to examine if there were differences in music experiences predicting teachers' perceived competence and music teaching abilities. Preliminary assumption testing was conducted and unfortunately, some of these assumptions were violated. For example, the histogram for CS2, CS3, and CS NA music teachers did not appear to have a normal distribution. The scatterplot for CS2, CS3 and CS NA music teachers were not homoscedastic. Hence, there was a lack of confidence to compare the differences between the CS groups in predicting the impact of music experiences on their perceived competence and music teaching abilities.

Impact of Perceived Music Abilities on Music Teaching Abilities

Stepwise regression was repeated to check the impact of perceived music abilities on the teaching abilities of the specialist and generalist groups. Again, preliminary assumption testing was conducted. The histograms and normal probability plot appeared to be fairly normally distributed. The scatterplot appeared to be fairly homoscedastic for the generalist and specialist groups. The Durbin-Watson statistic was computed to evaluate independence of errors and was 2.08 for the generalists group, and 2.02 for the specialists group, which were in the acceptable range. This suggested that the assumption of independent errors had been met. The collinearity statistics were examined, and multicollinearity was not an issue. Hence, overall, no violations were noted. Regression results indicated that the overall respective models for generalists group and specialist groups significantly predicted their perceived music teaching abilities.

Table E1
Regression Analysis Summary for Variables Predicting Perceived Music Teaching Abilities for Generalist Music Teachers

	B	*SE B*	*β*	*t*	*p*
Performing in an ensemble	3.87	1.19	.55	3.26	.004
Understanding different types of music styles and genres	2.81	1.28	.37	2.20	.041

$R^2 = .68$, $R^2_{adj} = .65$, $F(2, 18) = 19.36$, $p = .000$

Regression Analysis Summary for Variables Predicting Perceived Music Teaching Abilities for Specialist Music Teachers

	B	*SE B*	*β*	*t*	*p*
Understanding different types of music styles and genres	3.18	.72	.44	4.40	.000
Composing music	1.73	.61	.29	2.84	.006

$R^2 = .37$, $R^2_{adj} = .35$, $F(2, 72) = 21.13$, $p = .000$

From the above, we could observe that understanding different types of music styles and genres was a common variable that positively impacted the perceived music teaching abilities of both specialist and generalist music teachers. In addition, for generalist music teachers, their perception of their ability to perform in an ensemble was positively associated with their perceived music teaching abilities, whereas for specialist music teachers, it was their perception of their ability to compose music that was positively associated with their perceived music teaching abilities.

Associations between Perceived Music Abilities and Music Teacher identity

Stepwise regression was repeated to find out the impact of perceived music abilities on music teacher identity of the specialists and generalists. Again, preliminary assumption testing was conducted. It was found that the histogram and normal probability plot were not normally distributed for the generalist group. Hence, the graphs were non-normal, predictions intervals would seem less precise for the generalist group. The scatterplots appeared to be only fairly homoscedastic for the generalist group probably due to small sample, but more homoscedastic for the specialist group, and the Durbin-Watson statistic read 1.86 for the generalist group and 1.90 for the specialist group. Hence the assumptions for the generalist group was barely met. Multicollinearity was also checked. The regression results indicated that the overall respective models for the generalist and specialist music teachers significantly predicted music teacher identity.

Table E2
Regression Analysis Summary for Variables Predicting Music Teacher Identity for Generalist Music Teachers

	B	SE B	β	t	p
Understanding different types of music, styles and genres	2.54	.71	.63	3.57	.002

$R^2 = .40$, $R^2_{adj} = .37$, $F(1, 19) = 12.74$, $p = .002$

Regression Analysis Summary for Variables Predicting Music Teacher Identity for Specialist Music Teachers

	B	SE B	β	t	p
Performing in an ensemble	1.51	.71	.27	2.14	.036
Performing publicly	1.34	.63	.27	2.14	.036

$R^2 = .22$, $R^2_{adj} = .20$, $F(2, 72) = 10.02$, $p = .000$

The results revealed differences in the predictors of music teacher identity between the generalists and specialists. Although performing in an ensemble and performing publicly were positively associated with specialist music teachers' identity, understanding different types of music, styles and genres was the key variable that was positively associated with generalist music teachers' identity.

Associations between Non-Music Development and Perceived Music Teaching Abilities

Stepwise regression was repeated to find out the associations between non-music development on perceived music teaching abilities on the groups of generalist and specialist music teachers. Again, preliminary assumption testing was conducted. It was found that the histograms were only fairly normally distributed. The normal probability plot was normally distributed. The scatterplot appeared to be fairly homoscedastic. The Durbin-Watson statistic read 2.11 for the generalist group and 1.55 for the specialist group which were considered acceptable. This suggested that the assumption of independent errors had been met. The collinearity statistics were examined, and multicollinearity was not an issue. Hence, overall, no violations were noted. Regression results indicated that the overall respective models for the generalist and specialist music teachers significantly predicted their perceived music teaching abilities.

The results indicated that for the generalist group, starting a new programme/ syllabus/ CCA and working with students were key to their perceived music teaching abilities. For the specialist group, working with other stakeholders and teaching experiences outside school were more critical development areas to their perceived music teaching abilities instead.

Table E3

Regression Analysis Summary for Variables Predicting Perceived Abilities in Music Teaching for Generalist Music Teachers

	B	SE B	β	t	p
Starting a new programme/ syllabus/ CCA	2.47	.73	.48	3.40	.003
Working with students	4.87	1.24	.55	3.93	.001

R^2 = .67, R^2_{adj}= .63, F(2, 18) = 17.97, p = .000

Regression Analysis Summary for Variables Predicting Perceived Abilities in Music Teaching for Specialist Music Teachers

	B	SE B	β	t	p
Working with other stakeholders	2.19	.50	.45	4.42	.000
Teaching experiences outside school	1.00	.46	.23	2.18	.032

R^2 = .33, R^2_{adj}= .31, F (2,72) = 17.43, p = .000

Associations between Non-Music Development and Music Teacher Identity

Stepwise regression was repeated with the groups of generalist and specialist music teachers. Again, preliminary assumption testing was conducted. It was found that the histogram was not normally distributed for the generalist group, but the normal probability plot appeared fairly normally distributed. The scatterplot for the generalist group appeared to be fairly homoscedastic, and the Durbin-Watson statistic read 2.46 which was still acceptable. The scatterplot for the specialist group appeared to be heteroscedastic and the Durbin-Watson statistic read 2.65 which was not considered acceptable. Hence the assumption for independent errors for the specialist group had not been met for the specialist group. Overall, no violations noted for the generalist group. Regression results indicated that the overall model for the generalist music teachers significantly predicted music teacher identity. And it was found that learning new teaching approaches significantly predicted the music teacher identity for the generalist music teachers.

Table E4

Regression Analysis Summary for Variables Predicting Music Teacher Identity for Generalist Music Teachers

	B	SE B	β	t	p
Learning new teaching approaches	2.84	.75	.66	3.80	.001

R^2 = .43, R^2_{adj}= .40, F(1, 19) = 14.41, p = .001

Appendix F: Regression Analyses to Compare the Primary and Secondary Groups

Impact on Perceived Music Teaching Abilities

Stepwise regression was repeated with general music teachers grouped according to primary and secondary levels to find out if similar music experiences were predictors of perceived music teaching abilities. Preliminary assumption testing was conducted. The histogram appeared to be normally distributed for the primary group but only fairly normally distributed for the secondary group. The normal probability plot appeared to be normally distributed. The scatterplot appeared to be homoscedastic for the primary group but only fairly homoscedastic for the secondary group. The Durbin-Watson statistic was computed to evaluate independence of errors and was 1.76 for the primary group and 1.70 for the secondary group, which was considered acceptable. This suggested that the assumption of independent errors had been met for the primary group but might be less so for the secondary group. The collinearity statistics were examined, and multicollinearity was not an issue. Regression results indicated that the overall respective models significantly predicted their perceived music teaching abilities.

Table F1
Regression Analysis Summary for Variables Predicting Music Teaching Abilities of Primary General Music Teachers

	B	SE B	β	t	p
Music composition experiences	1.40	.39	.34	3.63	.000
Exposure to different kind(s) of music	1.50	.62	.22	2.43	.017
Music experiences in primary school	1.06	.48	.19	2.21	.029

$R^2 = .31$, $R^2_{adj} = .29$, $F(3, 98) = 14.76$, $p = .000$

Regression Analysis Summary for Variables Predicting Music Teaching Abilities of Secondary General Music Teachers

	B	SE B	β	t	p
Music composition experiences	1.94	.58	.41	3.35	.001

$R^2 = .16$, $R^2_{adj} = .15$, $F(1, 57) = 11.20$, $p = .001$

In summary, the above findings indicated that music composition experiences were common predictors and the most significant predictor of their perceived music teaching abilities. In addition, for primary music teachers, the exposure to different kind(s) of music, and music experiences in primary school were also positively associated with their music teaching abilities.

There was insufficient confidence to compare the differences in the impact of music abilities on primary and secondary level teachers as it was found that the histograms were not normally distributed. The Durbin-Watson statistic read 1.58 for the primary group and 2.50 for the secondary group which reflected borderline auto-correlation. Hence, the assumptions had not quite been met for regression analysis for the separate groups to be conducted and compared.

Impact on Perceived Competence

Stepwise regression was used with general music teachers grouped according to primary and secondary levels to find out if similar music experiences were predictors of teachers' perceived competence. Preliminary assumption testing was conducted. For the primary group, the histogram appeared to be only fairly normally distributed, but the normal probability plot appeared to be normally distributed. The scatterplot appeared to be homoscedastic. The Durbin-Watson statistic was computed to evaluate independence of errors and was 2.07, which was considered acceptable. This suggested that the assumption of independent errors had been met. The collinearity statistics were examined, and

multicollinearity was not an issue. Hence, overall, no violations noted. Regression results indicated that the overall model significantly predicted perceived competence.

For the secondary group, both the histogram and normal probability plot appeared to be normally distributed. The scatterplot appeared to be fairly homoscedastic. The Durbin-Watson statistic was computed to evaluate independence of errors and was 1.94, which was considered acceptable. This suggested that the assumption of independent errors had been met. The collinearity statistics were examined, and multicollinearity was not an issue. Hence, overall, no violations were noted. Regression results indicated that the overall model significantly predicted perceived competence.

Table F2
Regression Analysis Summary for Variables Predicting Perceived Competence of Primary General Music Teachers

	B	SE B	β	t	p
Music composition experiences	3.19	.68	.41	4.68	.000
Exposure to different kind(s) of music	2.36	1.15	.19	2.05	.043
Music learning on one's own	2.01	.98	.19	2.05	.043

R^2 = .41, R^2_{adj} = .39, F (3, 98) = 22.45, p = .000

Regression Analysis Summary for Variables Predicting Perceived Competence of Secondary General Music Teachers

	B	SE B	β	t	p
Music experiences at university/college	3.23	1.13	.35	2.87	.006
Music experiences with professional musicians	2.43	1.10	.27	2.21	.031

R^2 = .26, R^2_{adj} = .24, F (2, 56) = 9.96, p = .000

In summary, the above findings indicated that there were differences in the music experiences that predicted participants' perceived competence between the primary and secondary groups. For primary music teachers, their perceived competence was positively associated with their music composition experiences, exposure to different kinds of music, and music learning on their own. For secondary music teachers, their perceived competence was positively associated with their music experiences at university/college and music experiences with professional musicians. The music experiences that impacted primary and secondary music teachers' perceived competence were thus very different.

Impact on Identity
Stepwise regression was repeated to find out if similar experiences impacted music teacher identity of the primary and secondary groups. Preliminary assumption testing was conducted. It was found that the histograms were fairly normally distributed. The normal probability plot was normally distributed for both. The scatterplot appeared to homoscedastic for the primary group but was less so for the secondary group. The Durbin-Watson statistic read 2.13 for the primary group and 2.05 for the secondary group. This suggested that the assumption of independent errors was met for the primary group but less so for the secondary group. The collinearity statistics were examined, and multicollinearity was not an issue. Hence, overall, no violations were noted. Regression results indicated that the overall respective models for the primary and secondary general music teachers significantly predicted music teacher identity.

Table F3
Regression Analysis Summary for Variables Predicting Music Teacher Identity for Primary General Music Teachers

	B	SE B	β	t	p
Listening to or watching music performances	1.09	.45	.23	2.42	.017
Music experiences with professional musicians	.66	.22	.26	2.94	.004
Music learning on my own	.88	.32	.24	2.73	.008
Music experiences at university/college	.42	.20	.18	2.12	.036

$R^2 = .45$, $R^2_{adj} = .43$, $F(4, 97) = 19.74$, $p = .000$

Regression Analysis Summary for Variables Predicting Music Teacher Identity for Secondary General Music Teachers

	B	SE B	β	t	p
Music performing experiences	1.71	.36	.53	4.75	.000

$R^2 = .28$, $R^2_{adj} = .27$, $F(1, 57) = 22.60$, $p = .000$

The analysis revealed that a breadth of music experiences was positively associated with a music teacher identity of primary general music teachers, but at the secondary level, only music performing experiences was significantly associated with music teacher identity. Once again, the music experiences that were positively associated with primary and secondary music teachers' identity were very different.

Associations between Abilities in Music and Music Teacher identity

Stepwise multiple regression was repeated to find out the associations between abilities in music and music teacher identity on the primary and secondary groups of teachers. The preliminary assumption testing was conducted. It was found that the histograms were normally distributed for the primary but less so for the secondary. The normal probability plot was fairly normally distributed for both. The Durbin-Watson statistic read 1.8 for both the primary and secondary groups which were considered acceptable. However, although the scatterplot was homoscedastic for the primary group, it was heteroscedastic for the secondary group. This suggested that the assumption of independent errors had been met for the primary group but not for the secondary group. The collinearity statistics were examined, and multicollinearity was not an issue. Hence, overall, no violations were noted. Regression results indicated that the overall model for the primary general music teachers significantly predicted Music Teacher Identity.

Table F4
Regression Analysis Summary for Variables Predicting Music Teacher Identity for Primary General Music Teachers

	B	SE B	β	t	p
Performing in an ensemble	2.11	.45	.42	4.65	.000
Arranging music	1.19	.43	.25	2.78	.007

$R^2 = .33$, $R^2_{adj} = .31$, $F(2, 99) = 24.05$, $p = .000$

In conclusion, the ability to perform and arrange music was still a predictor when examined amongst primary music teachers, which had been revealed in earlier regression analysis for all teachers. However, no meaningful comparison could be made with secondary music teachers since the assumptions were not met.

Associations between Non-Music Development and Perceived Music Teaching Abilities

Stepwise regression was repeated on the groups of primary and secondary general music teachers to find out the associations between non-music development opportunities and their perceived music teaching abilities. Again, preliminary assumption testing was conducted. It was found that the histograms were only fairly normally distributed. The normal probability plot was normally distributed. The scatterplot appeared to be only fairly homoscedastic. The Durbin-Watson statistic read 1.75 for the primary group and 1.64 for the secondary group which were considered acceptable. This suggested that the assumption of independent errors had been met. The collinearity statistics were examined, and multicollinearity was not an issue. Hence, overall, no violations were noted. Regression results indicated that the overall models for the primary and secondary general music teachers significantly predicted their perceived music teaching abilities respectively.

Table F5

Regression Analysis Summary for Variables Predicting Perceived Abilities in Music Teaching for Primary General Music Teachers

	B	SE B	β	t	p
Starting a new programme/ syllabus/ CCA	2.51	.41	.48	6.06	.000
Leading other teachers	1.46	.37	.32	3.95	.000

R^2 = .43, R^2_{adj}= .42, F (2, 99) = 37.82, p = .000

Regression Analysis Summary for Variables Predicting Perceived Abilities in Music Teaching for Secondary General Music Teachers

	B	SE B	β	t	p
Working with other stakeholders	1.47	.49	.36	3.02	.004
Working with students	1.82	.90	.24	2.04	.047

R^2 = .22, R^2_{adj}= .20, F (2, 56) = 8.05, p = .001

It could be observed that for the primary group, starting a new programme/ syllabus/ CCA, and leading other teachers were significantly positively associated with their perceived music teaching abilities. Whereas for the secondary group, working with other stakeholders and working with students were key to their perceived music teaching abilities. However, the effect size for the secondary group was small as it explained only 22% of variance, compared to primary group which explained 43% of variance.

Associations between non-music development and music teacher identity

Stepwise regression was repeated, and the dependent variable was the music teacher identity. Preliminary assumption testing was conducted. It was found that the histograms were only fairly normally distributed for the secondary. The normal probability plot was fairly normally distributed. The scatterplot appeared to be fairly homoscedastic. The Durbin-Watson statistic read 2.24 for the primary group and 1.94 for the secondary group which were considered acceptable. This suggested that the assumption of independent errors had been met. The collinearity statistics were examined, and multicollinearity was not an issue. Hence, overall, no violations were noted. Regression results indicated that the overall models for the primary and secondary general music teachers significantly predicted music teacher identity. However, the model of the secondary general music teachers explained only 9% of variance, which was very low, probably due the smaller proportion of teachers who were impacted by religious or spiritual influences in Singapore.

Table F6

Regression Analysis Summary for Variables Predicting Music Teacher Identity for Primary General Music Teachers

	B	SE B	β	t	p
Experiencing music learning as a student	1.55	.37	.41	4.19	.000
Learning new teaching approaches	1.27	.44	.28	2.90	.005

R^2 = .38, R^2_{adj}= .37, F (2, 99) = 30.59, p = .000

Regression Analysis Summary for Variables Predicting Music Teacher Identity for Secondary General Music Teachers

	B	SE B	β	t	p
Religious or spiritual influences	.67	.28	.31	2.43	.018

$R^2 = .09$, $R^2_{adj} = .08$, $F(1, 57) = 5.90$, $p = .018$

In conclusion, the learning of teaching approaches and experiencing music learning were still important development for music teacher identity, especially at the primary level.

Appendix G: Regression Analyses to Compare the Lengths of Teaching Experiences

Associations between Perceived Music Abilities and Music Teaching Abilities

Stepwise regression was used to find out how perceived music abilities impacted music teaching abilities repeated across the different groups of teachers with different lengths of music teaching experiences. Preliminary assumption testing was conducted. It was found that the histograms and normal probability plots were fairly normally distributed and the scatterplot only fairly homoscedastic. The Durbin-Watson statistic read 2.09 for the beginning teachers (less than 3 years), 1.76 for the experienced teachers (3-5 years), 1.80 for the more experienced teachers (6-10 years), and 1.87 for the most experienced teachers (more than 10 years), which were considered acceptable. This suggested that the groups met the assumption of independent errors. The collinearity statistics were checked. Hence, overall, no violations were seen in the first three groups. Regression results indicated that the overall respective models significantly predicted their perceived music teaching abilities.

Table G1
Regression Analysis Summary for Variables Predicting Perceived Abilities in Music Teaching (Less than 3 Years)

	B	SE B	β	t	p
Working with pop music repertoire that is familiar to my students	2.65	1.00	.37	2.66	.013
Conducting a music group	2.24	.93	.32	2.40	.023
Understanding different types of music, styles and genres	2.27	.99	.31	2.30	.030

$R^2 = .64$, $R^2_{adj} = .59$, $F (3, 27) = 15.63$, $p = .000$

Regression Analysis Summary for Variables Predicting Perceived Abilities in Music Teaching (3-5 Years)

	B	SE B	β	t	p
Understanding different types of music styles and genres	3.06	.83	.37	3.69	.001
Playing on instrument(s)	2.31	.99	.27	2.33	.025
Performing publicly	2.83	.69	.43	4.09	.000

$R^2 = .73$, $R^2_{adj} = .71$, $F (3, 36) = 32.26$, $p = .000$

Regression Analysis Summary for Variables Predicting Perceived Abilities in Music Teaching (6-10 Years)

	B	SE B	β	t	p
Working with pop music repertoire that is familiar to my students	2.69	.68	.46	3.93	.000
Improvising music	2.43	.65	.44	3.73	.001

$R^2 = .57$, $R^2_{adj} = .54$, $F (2, 37) = 24.30$, $p = .000$

Regression Analysis Summary for Variables Predicting Perceived Abilities in Music Teaching (>10 Years)

	B	SE B	β	t	p
Conducting a music group	2.08	.74	.30	2.80	.007
Understanding different types of music styles and genres	2.67	.84	.33	3.18	.002
Playing on instrument(s)	3.69	1.08	.34	3.43	.001

$R^2 = .60$, $R^2_{adj} = .58$, $F (3, 53) = 26.59$, $p = .000$

It can be seen from the above that there were slight variations in the types of perceived music abilities that were positively associated with perceived music teaching abilities across different years of music teaching experience.

Associations between Abilities in Music and Music Teacher identity

Stepwise regression was repeated, and preliminary assumption testing was conducted. It was found that the histograms were fairly normally distributed except for the 6-10 year group. The normal probability plots were only fairly normally distributed for the >10 year group but the scatterplot appeared to be most homoscedastic for the >10 year group. The Durbin-Watson statistic read 2.36 for the less than 3 years group, 2.42 for the 3-5 years group, 1.28 for the 6-10 years group, and 2.18 for the more than 10 years group, which were considered acceptable. This suggested that the groups met the assumption of independent errors. The collinearity statistics were examined, and multicollinearity was not an issue. Hence, overall, no violations were seen in the first three groups. Regression results indicated that the overall respective models significantly predicted music teacher identity.

Table G2
Regression Analysis Summary for Variables Predicting Music Teacher Identity for Teachers (Less than 3 Years)

	B	SE B	β	t	p
Arranging music	2.54	.62	.50	4.10	.000
Playing on instruments	2.91	.77	.46	3.77	.001

$R^2 = .67$, $R^2_{adj} = .65$, $F(2, 28) = 28.32$, $p = .000$

Regression Analysis Summary for Variables Predicting Music Teacher Identity for Teachers (3-5 Years)

	B	SE B	β	t	p
Performing in an ensemble	2.16	.80	.42	2.72	.010
Performing publicly	1.50	.68	.34	2.21	.033

$R^2 = .47$, $R^2_{adj} = .44$, $F(2, 37) = 16.51$, $p = .000$

Regression Analysis Summary for Variables Predicting Music Teacher Identity for Teachers (6-10 Years)

	B	SE B	β	t	p
Performing publicly	1.67	.54	.45	3.08	.004

$R^2 = .20$, $R^2_{adj} = .18$, $F(1, 38) = 9.51$, $p = .004$

Regression Analysis Summary for Variables Predicting Music Teacher Identity for Teachers (>10 Years)

	B	SE B	β	t	p
Playing on instruments	2.19	.92	.32	2.38	.021
Conducting a music group	1.26	.59	.28	2.13	.038

$R^2 = .27$, $R^2_{adj} = .24$, $F(2, 54) = 9.73$, $p = .000$

It could be seen from the above that playing and performing ability still had a positive association with music teacher identity across different years of music teaching experience.

Associations between Non-Music Development and Perceived Music Teaching Abilities

Stepwise multiple regression was repeated, and preliminary assumption testing was conducted. It was found that the histograms were fairly normally distributed. The normal probability plots were normally distributed. The scatterplot appeared to be fairly homoscedastic for the less than 3 years, 3-5 year and >10 year group, but less so for the 6-10 years group. The Durbin-Watson statistic read 1.90 for the less than 3 years group, 1.67 for the 3-5 years group, 1.91 for the 6-10 years group, and 1.55 for the more than 10 years group, which were considered acceptable. This suggested that the assumption of independent errors had been met. The collinearity statistics were examined, and multicollinearity was not an issue. Hence, overall, no violations were noted. Regression results indicated that the overall respective models significantly predicted their perceived music teaching abilities.

Table G3

Regression Analysis Summary for Variables Predicting Perceived Abilities in Music Teaching for Teachers (Less than 3 Years)

	B	SE B	β	t	p
Teaching experiences outside school	1.68	.74	.35	2.27	.031
Starting a new programme/ syllabus/ CCA	1.35	.61	.33	2.21	.035
Working with other teachers	1.51	.72	.29	2.09	.046

$R^2 = .61$, $R^2_{adj} = .57$, $F(3, 27) = 14.07$, $p = .000$

Regression Analysis Summary for Variables Predicting Perceived Abilities in Music Teaching for Teachers (3-5 Years)

	B	SE B	β	t	p
Feeling a sense of belonging to the teaching community	2.91	.77	.53	3.81	.000

$R^2 = .28$, $R^2_{adj} = .26$, $F(1, 38) = 14.50$, $p = .000$

Regression Analysis Summary for Variables Predicting Perceived Abilities in Music Teaching for Teachers (6-10 Years)

	B	SE B	β	t	p
Starting a new programme/ syllabus/ CCA	3.09	.79	.48	3.92	.000
Mentoring other teachers	1.42	.62	.29	2.30	.027
Religious or spiritual influences	1.07	.47	.28	2.29	.028

$R^2 = .49$, $R^2_{adj} = .39$, $F(3, 36) = 11.45$, $p = .000$

Regression Analysis Summary for Variables Predicting Perceived Abilities in Music Teaching for Teachers (>10 Years)

	B	SE B	β	t	p
Working with other stakeholders	2.30	.69	.41	3.33	.002
Taking on a new role/ responsibility	2.18	.81	.33	2.69	.009

$R^2 = .41$, $R^2_{adj} = .39$, $F(2, 54) = 18.70$, $p = .000$

It could be seen from the above that the different areas of development would have a positive impact on teachers' identity at different phases of their teaching careers.

Associations between non-music development and music teacher identity

Stepwise multiple regression was repeated, and preliminary assumption testing was conducted. It was found that the histograms were fairly normally distributed. The normal probability plots were normally distributed. The scatterplot appeared to be fairly homoscedastic. The Durbin-Watson statistic read 2.16 for the less than 3 years group, 1.89 for the 3-5 years group, 1.86 for the 6-10 years group, and 2.08 for the more than 10 years group, which were considered acceptable. This suggested that the assumption of independent errors had been met. The collinearity statistics were examined, and multicollinearity was not an issue. Hence, overall, no violations were noted. Regression results indicated that the respective overall models significantly predicted their music teacher identity.

Table G4a

Regression Analysis Summary for Variables Predicting Music Teacher Identity for Teachers (Less than 3 Years)

	B	SE B	β	t	p
Mentoring by other teachers	1.95	.63	.47	3.11	.004
Working with students	1.90	.90	.32	2.10	.045

$R^2 = .43$, $R^2_{adj} = .39$, $F(2, 28) = 10.50$, $p = .000$

Regression Analysis Summary for Variables Predicting Music Teacher Identity for Teachers (3-5 Years)

	B	SE B	β	t	p
Feeling a sense of belonging to the teaching community	2.80	.63	.75	4.47	.000
Working with other stakeholders	-1.57	.58	-.46	-2.71	.010

$R^2 = .43$, $R^2_{adj} = .39$, $F(2, 28) = 10.50$, $p = .000$

Regression Analysis Summary for Variables Predicting Music Teacher Identity for Teachers (6-10 Years)

	B	SE B	β	t	p
Mentoring other teachers	1.47	.42	.46	3.51	.001
Experiencing music learning as a student	1.33	.52	.34	2.56	.015

$R^2 = .40$, $R^2_{adj} = .36$, $F(2, 38) = 15.54$, $p = .000$

Regression Analysis Summary for Variables Predicting Music Teacher Identity for Teachers (>10 Years)

	B	SE B	β	t	p
Working with students	-1.64	.77	-.32	-2.13	.038
Learning new teaching approaches	4.32	.81	.82	5.37	.000
Teaching experiences outside school	1.03	.28	.34	3.67	.001

$R^2 = .59$, $R^2_{adj} = .57$, $F(3, 53) = 25.81$, $p = .000$

What was intriguing being that working with students had a negative relationship with the very experienced music teachers (>10 years), and working with stakeholders also had a negative relationship with experienced music teachers (3-5 years). Hence, the test was repeated with 'working with students' and 'working with stakeholders' in the respective simple linear regressions. Assumptions were tested, and the model was significant for 'working with students', $R^2 = .21$, $R^2_{adj} = .20$, $F(1, 55) = 14.63$, $p = .000$. It was not significant for 'working with stakeholders'. Working with students was found to be positively associated with experienced music teachers (>10 years), $B = 2.33$, SE $B = .61$, $β = .46$, $t = 3.83$, $p = .000$. Correlation coefficients were also examined, and it was observed that the correlations were positive and significant. Since the coefficients were negative in the stepwise multiple regression but positive in the simple linear regression, collinearity was suspected and hence the alternative model from the stepwise multiple regression was considered instead. The corrected models were given below.

Table G4b
Regression Analysis Summary for Variables Predicting Music Teacher Identity for Teachers (3-5 Years)

	B	SE B	β	t	p
Feeling a sense of belonging to the teaching community	1.76	.53	.47	3.29	.002

$R^2 = .22$, $R^2_{adj} = .20$, $F(1, 38) = 10.84$, $p = .002$

Regression Analysis Summary for Variables Predicting Music Teacher Identity for Teachers (>10 Years)

	B	SE B	β	t	p
Learning new teaching approaches	2.97	.51	.57	5.86	.000
Teaching experiences outside school	1.00	.29	.33	3.43	.001

$R^2 = .56$, $R^2_{adj} = .54$, $F(2, 54) = 34.22$, $p = .000$

From Tables G4a and G4b, it could be seen that there were similarities with the areas of development that impacted their perceived music teaching abilities. For example, for a young, experienced teacher (3-5 year), the sense of belonging to the teaching community was positively associated with his/her perceived music teaching abilities and identity as music teacher. For the more experienced teacher (6-10 year), it was the mentoring of other teachers that positively impacted his/her perceived music teaching abilities and identity as a music teacher.

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