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Based on my experiences as a student and a teacher, I believe that I have an important role to fulfill for my future students in order for them to reach the goals set for them by themselves, their schools, their parents, and their other teachers. Through my intervention, I hope to leave each and every one of my students with a wealth of positive experiences, a more introspective nature, a value and respect for themselves and others, and a heightened understanding of the musical canon.

With regards to the my role as a teacher, I believe that teachers should act as facilitators and guides for their students to construct their own knowledge. As both a music educator and a music performer, I understand that the creative process, the expression of the self, the emotional language, and the individual facility with which an individual expresses the aforementioned can all be rather personal traits and processes. Since I have my own musical experiences, I have developed a deep understanding of one way to make music and one way that I have constructed musical knowledge. Throughout my education, I have studied others' views and approaches to music making and understanding, and I have used these experiences to guide my own development as a musician as well as the development of musicianship in others. However, while these aspects are all best refined through personal experimentation, discovery, and performance, there are also several skills that a musician must master in order to better express themselves. This is the step at which a supportive music educator can make the best impact.

Similarly to my philosophy on teaching the musical craft, I believe that the ultimate goal for students when learning or experimenting with a new musical concept should be its implementation or integration into that student's performance. While performance is only a

portion of what a musician does in the development process, it provides a unique opportunity to demonstrate a grasp on concepts and ideas in a realistic, relevant context. Therefore, I believe a music student has truly learned a musical concept when they can perform it. Furthermore, the more ways a student can integrate a musical concept into various contexts, the deeper their conceptual understanding of the material regardless of how one individual's constructed idea may differ from another individual's constructed idea of the same concept. This is one of the most interesting and beautiful unquities of the study of music, and I believe music educators can capitalize on this individuality of understanding when developing musicians.

With regards to teaching more universal skills in music, I both believe in and have had measurable success with an eclectic approach to pedagogy involving aspects of different psychological and anthropological theories of learning. Depending on the specific concepts at hand, some musical material is best approached through a constructivist/synthesis discovery process, while other material is best approached through active participation in the activity with theoretical knowledge coming as a result of participation. This sociocultural approach to education implies that the more an individual can participate in a particular activity or group, the more the individual has learned and the more potential they have to teach and include others. Since there is often a strong social connection between members of a musical ensemble, this measure of active participation is not only useful for teaching and assessing material, but also as a social tool to maintain a positive collaborative environment that supports creative risk taking, questioning, experimentation, curiosity, and mutual intellectual respect.

My personal teaching style reflects my ideologies at all steps in the process. I am an advocate of inclusive instruction so as to not single out individuals in a diminutive sense as well

as to maintain the participation of a varied group of students. Since engagement is crucial to maintain active participation, I often keep my lesson pacing quick enough to be efficient in covering material and thorough enough not to lose students' focus or understanding. When material is covered in less time, that leaves more time for individual interpretation, collaboration, questions, exploration, and discussion, all of which act as strong tools for developing abstract concepts and articulable skills alike. In general, I also use positive action direction as often as possible. Not only does removing unnecessary negativity in everyday communication benefit everyone's moods, but especially in a musical context, it is much more useful to know what *to* do as opposed to what *not to* do. This practice adds specificity and dovetails well with providing information efficiently. Finally, I make it a priority to provide the reasoning behind my instruction as often as possible and in the most relevant sense I can. When developing a musical understanding of a piece, contextualizing the work in history, present day, and programmatic nature can all make specific direction more relevant and logical. This understanding of *why* a composer may have written something specific is important to me when teaching it, and it is similarly important for my students to understand it in the same context that I do. This not only allows for more thorough development, but also heightened context and a deeper schematization for musical knowledge organization. This collection represents my current teaching philosophy, priorities, and practices as a music educator, and while I feel passionately about these methodologies, I understand that with more experience and a critical review of my teaching in ever-broadening settings that these views will likely become more refined and eclectic as my career progresses.