CREATIVE IDENTITY IN MUSIC TEACHING AND LEARNING

By

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ABSTRACT

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The primary purpose of this philosophical examination was to define and place the construct of creative identity in music teaching and learning within the framework of identity. To achieve this goal the author mined the ideas of scholars' work in storytelling, psychology, education, and music education philosophy. The life of the music teacher and student, as well as the creative process, can be considered in terms of being a hero's journey, what Joseph Campbell calls the *monomyth*, following the stages: (1) The Ordinary World, (2) The Call to Adventure, (3) Refusal of the Call, (4) Meeting With the Mentor, (5) Crossing the First Threshold, (6) Tests, Allies, Enemies, (7) Approaching the Inmost Cave, (8) The Ordeal, (9)The Reward, (10) The Road Back, (11) The Resurrection, and (12) Return With the Elixir. Carl Jung's archetypes of the collective unconscious can be applied to the identities of music teachers. The author synthesizes existing work regarding the nature of creativity, theorizes about how the hero's journey metaphor can be a powerful one for music education identity theory, and introduces the construct of music teacher as "producer."

For Sarah, Pearl, Calvin, Henry, and Harper.

Proverbs 3:5-6

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TABLE OF CONTENTS

LIST OF FIGURES

CHAPTER 1

A NEW BEGINNING

I once taught a student who was an accomplished trumpet player. At that point in my teaching career I had just accepted a position as an elementary music teacher/band director in the school district where this student attended. He quit playing the trumpet the year before I arrived at the school. One of my jobs, I thought, would be to convince him to come back to the band and play his trumpet. He had enrolled in the show choir. I persuaded him to come and play his trumpet and sing a few songs as the lead singer of the pep band. This appealed to him, so he began attending practices and games with a PA system to sing with our group.

After one Friday basketball game, he brought out a CD that he had produced of his original recorded songs. They demonstrated musical expression in a way that much of the music that I had heard students perform did not. I encouraged him to continue writing and recording his music. That Friday night marked the beginning of a period of time in my professional life as a music teacher; when I helped direct, produce, and perform music written by my students.

The student that I just described continues to write original songs to this day. It is something that gives him great satisfaction. These experiences began a personal thought process for me that persists. I believe that one potential role of a music teacher could be something like what I was for this student as I assisted him in producing his own music. The musical identities of both this student and myself changed as we explored what it meant to be creators and producers of music. My teacher identity would never be the same.

Both teacher and student identity in music has been a growing area of interest within the music education research community.[1] Reasons for this interest likely include the recognition by music educators of the social factors contributing to the teaching and learning of students, and an increased realization of the value of self-perceptions in the teaching and learning exchange. There may be a growing understanding by members of the music education community that all areas of music teaching and learning are influenced by identity. Where there are musicians and music teachers, it seems, there are interacting identities that could be explored.

Identity is, for purposes of this philosophical examination: a personally experienced phenomenon, resulting from the interaction of personally and socially perceived qualities of being unique. The idea that music teachers can develop their own musician identity and then encourage the shaping of musician identity among their students, may be guiding the perceived need for research in this area of the literature. Music education researchers may be interested, now more than ever before, in understanding how students come to understand who they are in relation to music.

Important, and perhaps essential, is the influence of the teacher as a role model of the kind of musician that she desires her students to become.[2] While numerous roles within the area of music offer opportunities for identity to be shaped—including among other roles, that of performer[3] and listener—few opportunities offer students the chance to express their personal identity as when they assume the role of creator. Bennett Reimer states:

> Education for composing has not been provided, except sporadically and perfunctorily, in American music education. The attempt to rectify this

shortcoming needs to be, I suggest, a major characteristic of music education in the United States in the foreseeable future.[4]

Reimer emphasizes the importance of introducing students to music composition in school music education offerings. This goal may not be attainable, if teachers do not first see the value in changing long established curricular traditions to move towards achieving the goal. Additionally, in order for teachers to feel comfortable introducing students to music composition, they should first learn to create music themselves, thus establishing a creative identity themselves.

The development of student creative identity in music is not something that teachers should take lightly. The music teacher can consciously strive to model what a musician is, if the students are to learn to develop their own musical identity from the teacher's example. Also, she can encourage a community of reflection regarding what it means to be a musician. It may be important to realize that student identity growth resulting from peer influence can be more powerful than a teacher's personal modeling.

Creative identity as a specific variety of identity might possess characteristics that make it unique among the various manifestations of identity. When I say creative identity, I am talking about an identity as it relates to being one or more of the following: composer, improviser, performer, listener, arranger, and all other roles that can be conceived of where the musician is actively thinking divergently with music. Creators—individuals possessing a creative identity—have expressed reactions to the feeling of being able to create[5] that may shed light on the distinctiveness of creative identity. There is a gap in the research literature regarding the transfer of creative identity from teacher to student generally, and specifically in the setting of the teaching

and learning of music. The literature on socialization in the school setting[6] might prove useful for this exploration of what it means to be a teacher who models her creative identity. Orientations toward being creative should also be explored; for personal, psychologically identified qualities may be contributing factors to a teacher's ability to be a model creator, or to recognize and encourage peer-to-peer creativity in the context of music education.

Since music teachers work within an established tradition, important to this thesis is understanding the traditional role of the music teacher.[7] Many music teachers have experienced as many as 13 years of school-based instruction before they reach their music teacher education programs at a college or university. By this time, an individual has likely formed strong opinions about what a music teacher is supposed to look and act like.[8] If she has been a part of a band, orchestra, or chorus in the United States, she likely has been involved since the fifth or sixth grade in the large ensemble model of music education. She has elected to be a part of school music over other activities that have competed for her time over the years. Having chosen traditional music education for so long, she may feel a strong desire to carry on the tradition that has provided her with satisfaction for so long, and will—she hopes—eventually yield her a satisfying job.

Central to my vision for music education and the thesis of this dissertation is the value placed on teachers and students thinking divergently with music. There seems to be an empowering feeling bestowed upon the creator when he selects from an infinite number of possibilities the one that he see fit for communicating his musical thought.[9] Traditionally, music education for a student in the secondary grades has

consisted of an ensemble director standing on a podium telling him or her what to play, when to play, when to play loud, and when to play soft. The focus of the large ensemble director is to insist that each individual adopt a certain interpretation, which is often that of the director.

The purpose of this dissertation, then, is to define and place creative identity within the context of music teacher identity. The underlying principle for this project is that a higher priority—in both higher education and K-12 education—should be placed on the transfer of creative identity in the lives of music teachers to their students. I will present a philosophy of creative identity. To do this, I will borrow from the field of comparative mythology[10] and storytelling.[11]

I have elected to apply critically the work of this area of the academic world as a result of my own heightened interest in narrative inquiry as a way of knowing and understanding human behavior and relationships. I attended the second Narrative Inquiry and Music Education conference at Arizona State University in 2008, and was impressed at the dialogue that took place regarding the ways in which research could and should be transmitted. I left the conference wanting to make a dissertation that was a screenplay. My advisor thought that this might be too radical a creative leap for 2010. It turns out that this document is not exclusively a screenplay; however, it does contain a screenplay, "Electric Euphonium," that was written to include many ideas that I have developed surrounding problems that I see facing music education in the near future.

Rather than relying solely on my screenplay to convey the information that I have been developing over the past two years, I chose to write a philosophical thesis as a way of probing the meanings behind the construct, creative identity. By exploring

this subject through a philosophical lens, I have maintained the integrity of the subject matter in way that is, for lack of a better term, creative. Music education philosophers have written about this subject, but not in the ways that I have in this dissertation. The work that I have probed in preparing this document has not yet been explored in the field of music education.

The creative process itself is a useful metaphor for music education and music education preparatory programs in ways that I will illuminate within this dissertation. Philosophy is perhaps the ultimate methodology for exploring this topic, as it is the starting point, or should be, for all research. And so, how appropriate that philosophy should be the start of my career as a music education researcher.

The specific research questions are as follows:

1. What is story as it relates to music teaching and learning?
2. Can identity be considered in light of what is known about story and the lives of music teachers and students?
3. What is creative identity as it relates to what teachers and students do?
4. What does the act of creating do for the creator? What does the act of creating do for the music teacher and music learner?
5. How does the creative process relate to elements of story?
6. Can creativity be passed from teacher to student? What are the mechanisms for this transfer?
7. Based on the history of music education, what implications does this investigation have for the music education profession?

Context: Preparing for the Journey

Research pertaining to the socialization of music teachers has focused either on the music teacher as a performer or as a teacher.[12] Relatively little work has examined the music teacher as creator—or a person who creates new music.

The lack of research in the area of music teacher creativity parallels the relatively small body of research in the area of children's musical creativity. The deficit in creativity research has not been improved upon since the publication of the National Standards of Music Education in 1994, which promoted composition and improvisation as important aspects of music education programs.[13] If music teacher preparation programs are going to prepare teachers to help students actualize their potential as composers and improvisers, teachers should first be composers and/or improvisers themselves; they should see themselves as people who can create before they can teach children to believe similarly and consequently do the same.

Music Teacher Identity

Musician Identity and Pre-service Music Teachers

Musician identity has been examined in the field of sociology quite extensively. Roberts identifies music teacher training as the preparation and culmination of teachers as social as well as skill-based professionals.[14] He recognizes that stratification among pre-service music educators exists not solely in the realm of what they know, but also by whom or what they think themselves to be. He asserts that, "the social product may be just as, if not more, important than the knowledge product that results from the music teacher education curriculum."[15] Roberts borrows from sociologist Everett Hughes, who gave this idea of self-perception of identity the name 'master status'.[16]

Roberts, applying Hughes ideas in the realm of music, uses the term 'musician identity'.[17] Pre-service music teachers' musician identities are therefore socially constructed, validated in the context of the act of teaching and the teaching environment, among music students, fellow pre-service teachers, and professors.

The musician identities of pre-service teachers are affirmed in the context of a number of different activities within music.[18] These activities take shape in the professional careers of music teachers. Work in the area of teacher identity outside of music suggests that different activities and also different settings, student teaching and methods courses for example, produce tension when incongruities exist between what each setting requires from the novice teacher.[19] Negotiation between settings and more important the identities that each setting requires can be explained by an understanding of activity theory.[20] Activity theory in the context of being a music teacher suggests that for each musical setting, an individual possesses a certain set of skills and behaviors—action theorists would call these "tools", or systems of thinking—to function in each particular setting. For example, a teacher might possess systems of thinking while conducting that are different than when she plays accordion in a polka band on Thursday nights.

Music Teaching as a Social Career

Woods describes a career as a "progression of events" in which assaults on identity occur, forcing people to experience conflict since previous conceptions of identity formed by others' perceptions of those individuals are suspect.[21] He states that this confusion causes individuals to reassess their identities within the context of their environments. Roberts asserts that these same kinds of career social interactions occur

in the realm of music.[22] He describes one college music education student who makes the claim, "I've always wanted to do music. I've always wanted to sing. I've always wanted to be famous."[23] A claim such as this demonstrates the idea of musician identity over time, in that the music student who made these claims was at the time of the study pursuing a career in the field of music – something the student apparently had always been passionate about. One can only speculate about the future course of his or her career. The point is that a social career progresses over time. The process of identity formation is particularly complex in the arena of music teacher preparation. The idea of music students' working diligently to construct an identity of self that is related primarily to "performance", only to be confronted towards the end of their pre-service training with a separate task of constructing a self-identity related to teaching is unfortunate. This point is explored by Schmidt and Canser, as Schmidt was the university supervisor for Canser while she (Canser) navigated the undergraduate teacher preparation program at Arizona State University.[24]

McCall and Simmons state that human nature seeks to legitimate those aspects of identity that are in most need of support.[25] Robinson brought this statement to life as he examined the impact of beginning music teacher assessment on the professional lives of veteran teachers who were involved in the assessment.[26] He found that the assessors' professional lives improved by being a part of the assessment. This is indicative of the ongoing, ever-shifting, and evolving process of teacher identity construction.

Bouij[27], in describing role-identity theory[28], suggests that, for every social position that we occupy, sets of role-identities exist. He further states that, "our set of

role-identities reflects our social experiences."[29] These role identities interact with each other to form a kind of collective role-identity. I will be referring to this idea of collective role-identity as musician identity, following the line taken by Roberts' research.[30]

Creative Identity

Musician Identity and Teachers as Creative Music Makers

Stated another way, musician identity is a person's perception of her position as a musician in relation to other musicians.[31] While work in sociology, particularly the work of Roberts[32], does much to uncover the social nature of musician identity, work in this area has focused primarily on the musician as a performer.[33] How can we as music teacher educators limit our conceptions of musician identity solely to the role of performer? Kratus[34] suggests that traditional music education is becoming less appealing to music students.[35] Furthermore, research suggests that music educators are not choosing to continue in the music teaching profession.[36] In this climate, a model of musician identity that is more inclusive of other modes of music making, including creative music making might be helpful. Austin[37], based on theories regarding self-efficacy and achievement[38], asserts that positive identity in any area may be the pivotal factor in determining whether an individual chooses to continue participating in that area. If this is true, which factors relating to musical activity more positively influence music educator identity?

Part of the music education literature addresses the value of creativity to the creator. A study by Randles[39] investigated the relationship of composition experiences of high-school instrumentalists to music self-efficacy. Results showed that the

strongest relationships among selected variables and music self-efficacy existed with the variable of composition experience. Furthermore, results of stepwise multiple regression analysis indicated that the greatest predictor of music self-efficacy among the variables examined was composition experience. The music self-efficacy of the participants of the study was significantly related to the frequency of their engagement in creative music making activities. As was mentioned previously, Reimer[40] sees creativity in music teaching and learning as a place where the music education profession could improve. A study by the RAND Corporation, a non-profit research organization, suggests that a decline in "audience" for arts is a result of the ineffectiveness of arts programs to reach school-aged students.[41] The study supports Reimer's observation that creativity might be an area where music education could improve.

Creativity

What is creativity? Multiple definitions have been promoted and used in a variety of different research settings. Creativity or the act of creating is sometimes described as a process by which an end product, possessing both *novelty* and *usefulness*, is produced.[41] Musical composition might be said to be the process of creating a *novel* or *useful* musical product. Researchers have theorized why creative products are considered to be novel or useful and who makes those decisions.[42] Csikszentmihalyi[43] uses a systems model to describe the process of creativity. The systems view, when applied to music composition, expresses the interaction of the domain (music), the person (individual composers), and the field (specialists who make judgments about quality within a domain).

Barrett poses the question: "What is the continuing role and function of composition in the lives of children?" She states, "a growing body of research probes the ways children compose and the nature of their compositions, but there has been less emphasis on exploring the function of composition in children's lives."[44] Descriptions of children's musical practice and conceptions exist in the literature.[45] Barrett describes the process of composing as a "meaning-making enterprise" that is "most effectively described as a dialogue between the child as musician and composer, the emerging musical work (these may be products of different cultures), and the immediate setting in which the transaction takes place."[46] Again, context or culture plays a role in the process of composition and in the meaning of composition to student composers.

Point of Departure

The purpose of this philosophical dissertation is to explore the nature and impact of creative identity on the lives of music teachers, and consequently, the lives of music students. I have come across sources and materials in preparing for this investigation that are not yet found in the music education literature. The ideas that I have discovered in these sources have transformed the way that I think about my job as a music teacher and the role of creativity in music education. My hope is that by presenting these sources in the context of creative identity and music teaching and learning, the music education profession will have a better rationale for why work in this area is valuable and worthy of further time and effort in the form of research and curriculum development.

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CHAPTER 2

STORY

Each life is made of stories. It is in the pages of stories, and the aural telling of stories, that life information is passed from person to person. In this chapter, I seek to shed light on what a story is and how good stories are defined by professional writers—specifically screenwriters—and music education philosophers. Story may be a powerful way of viewing identity within the context of the teaching and learning of music.[1]

Within this framework, every person could be viewed as the hero or protagonist of her own life, the main character of her personal story. Each protagonist then lives through the trials and tribulations of her own life. Each person's story is experienced as one thing and sometimes remembered as another. So, the passage of time affects the personal understanding of one's story. David Elliott speaks of music educators living lives that are professionally and personally rewarding at the conclusion of *Music Matters*.[2] Elliott expresses for music education directly what work in storytelling does metaphorically. Elliott states:

> While the professional practice of music education demands a great deal in terms of knowledge, energy, and dedication, it also gives back in very significant ways. For if we view our short- and long-term problems as challenges rather than as pure difficulties, and if we view our musicianship and educatorship as the knowhow we need to meet these challenges, then it becomes possible to see how our participation in this professional practice called music education affords us the opportunity to achieve the internal goods

> of our chosen profession: self-growth, self-knowledge, enjoyment, and, perhaps, the kind of wisdom that comes from conducting one's professional career unselfishly to help others achieve the values of MUSIC for themselves.[3]

Elliott's ideas on the life of the music teacher and the future of music education radiate within the ideas of this thesis. Every teacher lives out the pages of her story; and each person in his or her own way, contributes to the whole of music education.

The pages of each individual's story are rarely written down. But, each life is lived in much the same way that characters in a movie live on the pages of a screenplay, and eventually in the scenes of a movie. Each student could see herself as a protagonist. Similarly, every music teacher could see herself as a protagonist. It may be the interaction of each individual's story (with regard to self, peers, and teachers) through which the identity exchange takes place. Elliott writes of the teacher-student interaction as "sharing":

> Unlike some challenges that pivot on material rewards, the challenges of music teaching are authentic because we take them up out of deep convictions about the value of MUSIC and the importance of sharing these values with others.[4]

An understanding of this interaction is beneficial to music educators and music teacher educators because identity self-perceptions are at the heart of who we are as individuals.

I define identity self-perceptions as someone's beliefs about who he or she is in relation to peers and teachers, as well as his or her ideas about how he or she came to be that way. Positive identity self-perceptions lead to passionate teachers of music, while negative identity beliefs lead to bitterness, and sometimes, teachers leaving the

profession.[5] An understanding of character types found in stories might inform theory regarding identity self-perceptions.

Traditionally, stories have included a cast of characters. A list of character types, or archetypes have been developed in the fields of psychology (Carl Jung[6]), comparative mythology (Joseph Campbell[7]), and screenwriting (Christopher Vogler[8]). The traditional character types most often seen in the literature are: Hero, Mentor, Threshold Guardian, Herald, Shapeshifter, Shadow, Ally, and Trickster.

If each individual person were only a protagonist, the variety of characters that are represented in this list would not be present. What complicates matters more in real life is that each individual is not only the protagonist of her own life, but also some other character form, or multiple character forms, to each other person's life story. I am the protagonist of my story, and the Mentor for my music students. I can be the threshold guardian or the shadow, depending on my role and response to particular circumstances at any given time in my teaching. It is therefore important at this point in a chapter regarding story to define exactly each character type. This brief description will be followed by the description of the stages of the Hero's Journey.

The archetypes have been useful to different groups of people within society.[9] Carol Pearson mentions five of those groups:

1. Spiritual seekers may conceive of archetypes as gods and goddesses encoded in the collective unconscious, whom we scorn at our own risk.
2. Academics or other rationalists, who typically are suspicious of anything that sounds mystic, may conceive of archetypes as controlling paradigms or

metaphors, the invisible patterns in the mind that control how we experience the world.

3. Scientists . . . learn about the smallest subatomic particles by studying the traces they leave; psychologists and other scholars study archetypes by examining their presence in art, literature, myth, and dream. Carl Jung recognized that the archetypal images that recurred in his patients' dreams also could be found in the myths, legends, and art of the ancient peoples, as well as in contemporary literature, religion, and art. We know they are archetypal because they leave the same or similar traces over time and space.
4. People who are committed to religious positions that emphasize one God (and who worry about polytheism inherent in any consideration of gods and goddesses) can distinguish the spiritual truth of monotheism from the pluralistic psychological truth of archetypes. The God we mean when we speak of one God is beyond the human capacity to envision and name. The archetypes are like different facets of that God, accessible to the psyche's capacity to imagine numinous reality.
5. Finally, people who are interested in human growth and development may understand the archetypes as guides on our journeys. Each archetype that comes into our lives brings with it a task, a lesson, and ultimately a gift. The archetypes together teach us how to live. And the best part about it is that all the archetypes reside in each of us. That means we all have this full human potential within ourselves.[10]

For music education scholars interested in how students and music teachers view themselves as music makers and educators—essentially, the realm of identity research—the archetypes offer a unique way of framing and understanding how identity is in effect grown, by way of psychological character manifestations of the collective unconscious. All individuals within this philosophy possess the potential to be any of the archetypes. It is how each individual chooses to live his or her life that unlocks his or her personal archetypal potential.

There are a number of criticisms to the archetypes and the work of Joseph Campbell.[11] The criticisms focus on the generalities made by Campbell on route to his monomyth, or one story—the Hero's Journey. While these criticisms are well posited and merit academic credence, for purposes of this philosophical examination—providing a foundation for the building of theory regarding creative identity—Campbell's ideas, over-generalized as some may argue, are viewed as one possible way of accounting for the working of story teaching and learning exchange and the power of the creative process. With this in mind, I will now turn to a brief description of each archetype.

The Character Types - *Archetypes*

Hero

Description

As was stated previously, the hero is the main character of a story, the person who in some way heroically impacts the surrounding world. The word *Hero* comes from the Greek root word meaning "to protect and to serve."[12] The hero faces the trials,

and experiences the joy within a story. She is the person who interacts in a major way with all of the other character types in her story.

Psychological Function Of Hero

The field of psychology has a term for the salient aspect of hero—ego. Ego functions, from a psychological standpoint, as the part of a person that makes him or her feel "separate from the rest of the group."[13] In the words of Vogler, "the Hero archetype represents the ego's search for identity and wholeness."[14] Furthermore:

> In the process of becoming complete, integrated human beings, we are all Heroes facing internal guardians, monsters, and helpers. In the quest to explore our own minds we find teachers, guides, demons, gods, mates, servants, scapegoats, masters, seducers, betrayers, and allies, as aspects of our personalities and characters in our dreams. All the villains, tricksters, lovers, friends, and foes of the Hero can be found inside ourselves. The psychological task we all face is to integrate these separate parts into one, balanced entity. The ego, the Hero thinking she is separate from all these parts of herself, must incorporate them to become the Self.[15]

The ego's sorting out of internal forces is the working of personal identity. Each life circumstance is sorted, classified, and interpreted by the ego; thus providing a framework for understanding how the individual relates to the world. Each individual's interpretation particular circumstances can be different; as a result of both differences in ego strength and coping mechanisms, and in how the circumstances where personally received.

Mentor

Description

The Mentor is the character in a story who functions as the wise old sage, the bearer of knowledge to be imparted on the Hero, someone who guides the Hero to a place of higher gratification. The Mentor usually aids or trains the Hero in some way.[16] The word Mentor is taken from *The Odyssey*, where Mentor the character guides the young Hero, Telemachus, along his journey.[17] Vogler states that Mentors should be *enthused*; *enthusiasm* meaning, from the Greek *en theos*, "god-inspired, having a god in you, or being in the presence of a god."[18]

Psychological Function of Mentor

From a psychological perspective, Mentors function as the "higher self," or the "wiser, nobler, more godlike part of us."[19] Mentors represent what the Hero aspires to be like. The Mentor's guiding of the Hero is much like the act of parent guiding a child. A Mentor has been through the Hero's Journey before, and so knows how to navigate through dangerous areas.

Threshold Guardian

Description

The Threshold Guardian is the character in the story who provides obstacles for the Hero to overcome at critical points in the storyline. The Threshold Guardian is typically neutral in opposition to the Hero, neither opposing nor supporting the Hero's quest. This character can be manifested as individual people or circumstances. Heroes learn that Threshold Guardians are not there to be defeated; rather, they are there to be learned from, or incorporated—literally meaning: *taken into the body*.

Psychological Function of The Threshold Guardian

At the psychological level, Threshold Guardians stand for our internal demons, the "neuroses, emotional scars, vices, dependencies, and self-limitations" that impede each individual's progress on their own Hero's Journey.[20] These characters or circumstances come into the story to test the Hero to see if he is truly ready for the change that could take place. Oftentimes passing the Threshold Guardian means entry into new and exciting areas of growth for the Hero.

Herald

Description

The Herald is the person who announces, often times verbally, important events or the coming of significant change. The Herald often signals the Call to Adventure, or way for the Hero to escape her current lowly state. A Herald is often necessary to get the Hero's attention when she would not have otherwise paid attention.

Psychological Function Of The Herald

The Herald functions psychologically as the trigger for a need for change. Heralds take shape psychologically as a "dream figure, a real person, or a new idea we encounter."[21] These characters or circumstances show the Hero that they need to take another path if they are to be happy. By showing the Hero what she needs to do to change, the Herald moves the story in a new direction.

Shapeshifter

Description

The Shapeshifter is someone who represents uncertainty and change. This character switches sides occasionally during the course of the story, and often changes

appearance or mood without warning.[22] These characters may lead the Hero down unfruitful paths. The actions or motives of Shapeshifters are difficult to predict. The dramatic role of the Shapeshifter is to bring doubt or suspense to the story.

Psychological Function Of The Shapeshifter

At the psychological level, the Shapeshifter functions to express what Carl Jung calls the *animus* or *anima*.[23] Within the psychology of Jung, the *animus* represents the conflicting drives of individuals to express themselves with qualities typified by members of the opposite sex. These drives, within Jung's psychological framework, manifest themselves as "opposite sex teachers, family members, classmates, gods or monsters who allow us to express this unconscious but powerful force within."[24]

Shadow

Description

The shadow represents darkness and is often the principle antagonist in the story. The main objective of the shadow is to bring down the Hero; to put an end to the Hero's Journey. The shadow is the "dark side, the unexpressed, unrealized, or rejected aspects of something."[25] Shadows can be the internalized personal aspects that the Hero does not like about herself.

Psychological Function Of The Shadow

On a psychological level, the Shadow can represent "the power of suppressed feelings."[26] It can be feelings of regret, sorrow, or some other internal destructive force. The shadow forces the Hero to confront something in her life that changes everything for her. The Shadow provides a worthy opponent for a struggle. The Shadow is different from the Threshold Guardian in that the Shadow is the main opposition to the

Hero for the duration of the story, while the Threshold Guardian serves an oppositional role in a specific solitary place in the story.

Trickster

Description

The Trickster is the character that brings comic relief to the story through wit or some type of diversion. The Trickster is sometimes wise and sometimes criminal. The role of the Trickster is to lighten-up the seriousness that takes place in a story. This character counters the shadow in many ways, providing joy where the shadow brings pain.

Psychological Function Of The Trickster

The psychological function of the Trickster is to bring big egos down to size. This is the part of our psyche that helps us realize when we are taking ourselves too seriously. The Trickster helps us laugh so that we do not cry.

Having explained the main characters in the hero's journey, I shall now describe how writers have categorized their stories, borrowing from Joseph Campbell's work in comparative mythology.[27]

Stages of the Hero's Journey

The stages of the Hero's Journey, found in stories from every culture around the world, have been helpful in challenging individuals to: "prove [their] competence, [their] courage, [their] humanity, and [their] fidelity to high ideals," "leave the safety of the family or tribe and embark on a quest where [they] encounter death, suffering, and love," and are "transformed."[28] For those concerned with understanding music teaching and learning, the Hero's Journey can be used as a metaphor for the career of a teacher.

The Hero's Journey also provides an example of how the lives of students should be impacted in the setting of school music. If students are being moved in ways that are personally challenging, their personal growth and fulfillment is encouraged, those students are going to grow as musicians and therefore desire to have music in their lives when they leave the music classroom.

When thinking about the Hero's Journey in relation to the teaching and learning exchange and the life of the music teacher, it might be useful to examine some models that map the dynamics of this exchange. Figure 1 (Teacher Identity Formation) is a model of identity interaction from the basic level of peer, student, and teacher.

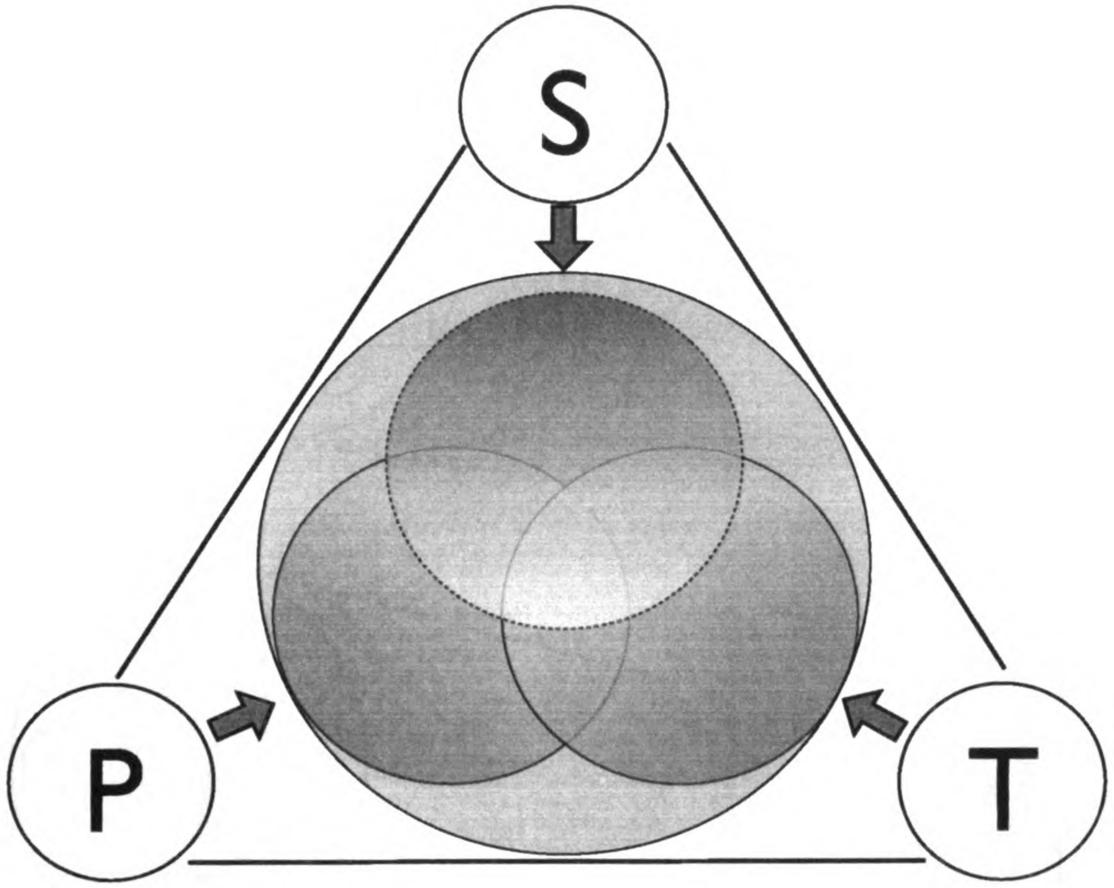

Figure 1 – Teacher Identity Formation

The model suggests that all three of these identities and the consequent interactions impact the formation of each individual teacher's identity. Figure 2 (Music Teacher Identity Progression) shows how these same interactions might be viewed over time, as in the career of a music teacher. Figure 2 implies a story element, as teacher's lives unfold over time in much the way as a story would.

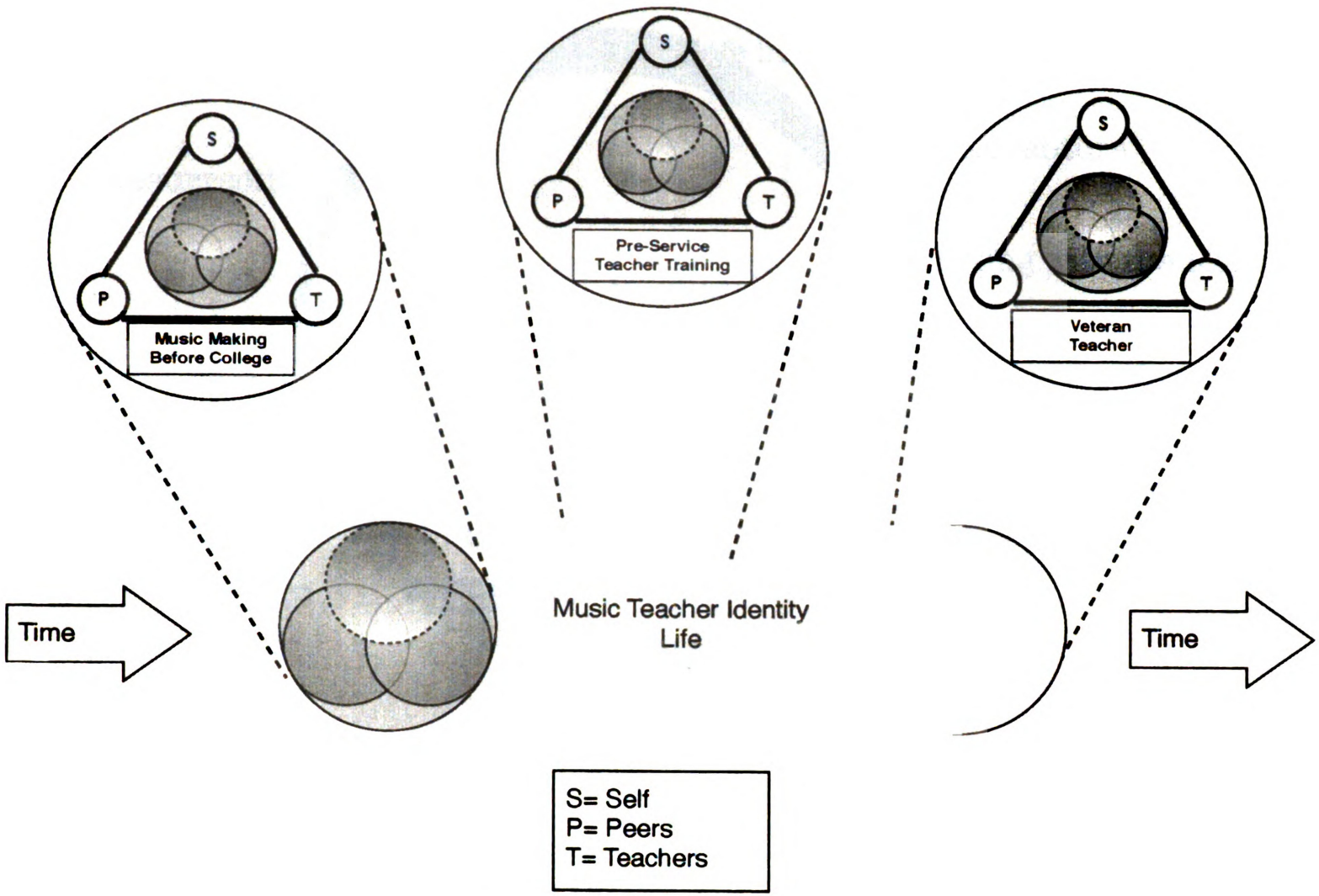

Figure 2 - Teacher Identity Progression

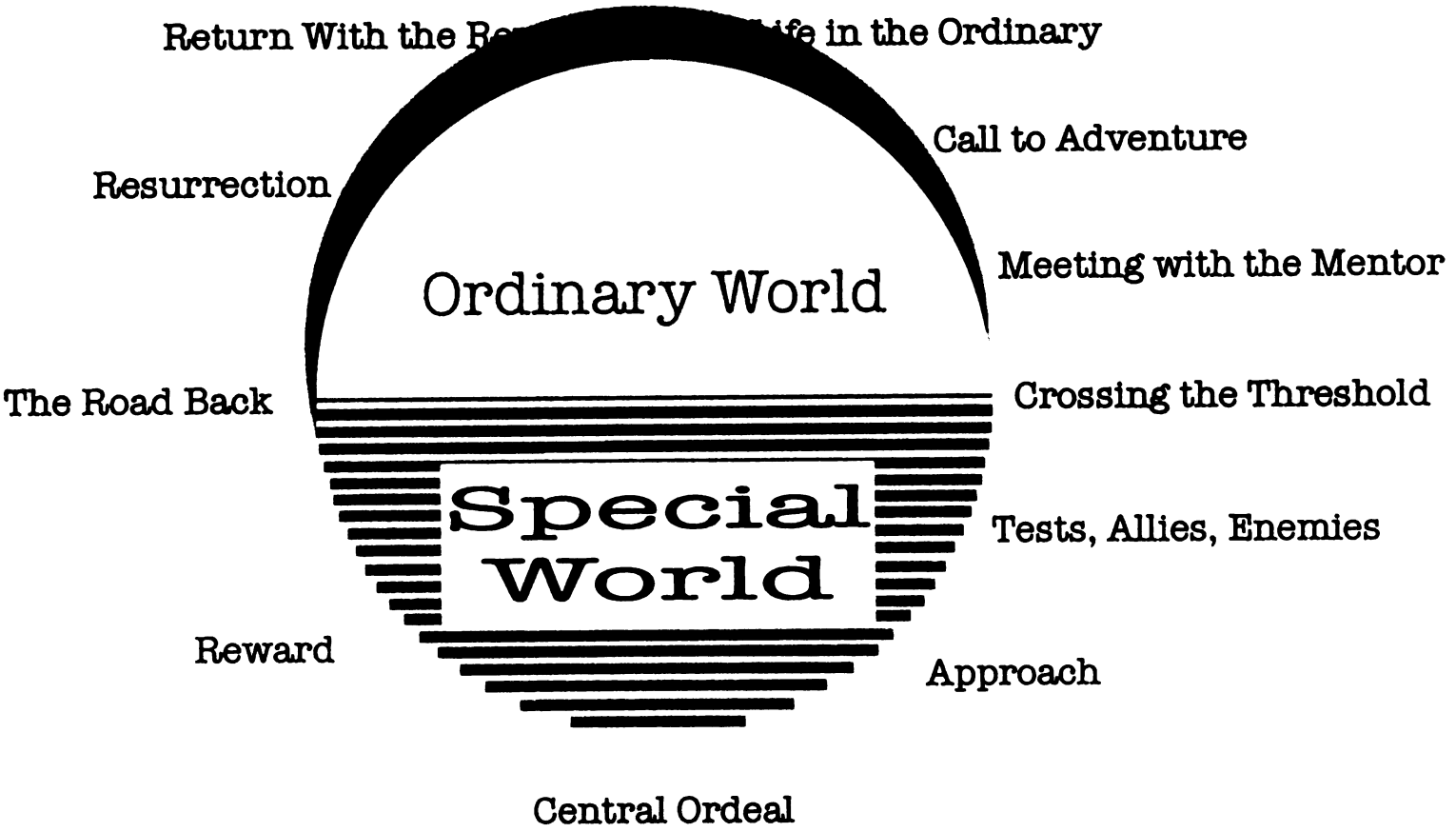

Figure 3 - The Hero's Journey

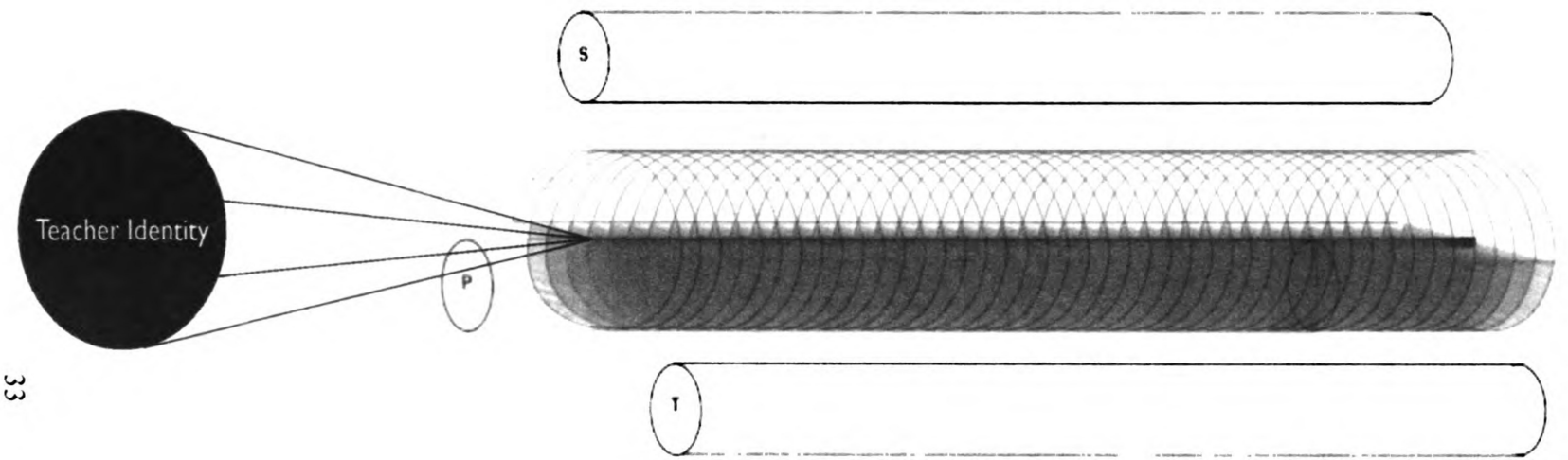

Figure 4 - The Hero's
Journey Cycles and Music
Teacher Identity Progression

Each of these models, while simplistic in nature, may be a useful tool for those interested in framing how research in this area fits together holistically.

I now turn to the stages of the Hero's journey (see Figure 3 for a model of the stages) as described primarily by Christopher Vogler, someone who has dedicated his career to the study of how the Hero's Journey can help writers create meaningful stories. Figure 3 (The *Hero's Journey*) is Vogler's model. It outlines the basic metaphor that I will use in this chapter to describe stages of story and in the next chapter when discussing how this metaphor can be useful when considering how identity is formed over time. Again the model is simplistic, but it helps to loosely frame this theory. Figure 4 (Hero's Journey Cycles and Music Teacher Identity Progression) is my attempt at combining the separate ideas that growth occurs in cycles similar to the Hero's Journey metaphor and that identity development is a progression that occurs over time. These four figures viewed in sequence demonstrate a personal thought process that has led me to this topic. How can creative identity be theorized in the context of music teaching and learning? I believe that one way of viewing both creativity and identity is in terms of the Hero's Journey.

The Ordinary World

Vogler describes the Ordinary World as the "world of common day."[29] This part of the journey or story is where the Hero normally lives. It is her day-to-day existence. A story needs to a have a frame of reference so that people who hear the story have a way of filtering what is happening. Hearers think about the information and formulate whether the story sounds believable or whether they could see themselves in similar situations. If the ordinary world sounds like a place that the

hearer has been, the story will have meaning for them. The hearer will be able to relate to the story.

The Call To Adventure

Living in the ordinary world is a "static but unstable condition."[30] The hero wants more in life, her condition is pushed on by a conviction that life could be better . . . if only _____ could happen. This conviction is the Call To Adventure. Another screenwriting text refers to the Call To Adventure as the Inciting Incident.[31] After the main character is introduced, there needs to be something that sets the story in motion. When the Call To Adventure is carefully placed by the author, the story grabs the listener. They are compelled to follow the unfolding of the story carefully, so as not to miss anything. The Call To Adventure is a bold invitation that can prompt the Hero to leave the Ordinary World on route to a place where they can grow and reach personal fulfillment

Refusal Of The Call

This stage in the story is when the Hero, because of fear of the unknown, may hesitate to answer the Call To Adventure.[32] She may be too scared, they may be perceiving pressure from another source to remain in the Ordinary World, they may even be physically or mentally limited when not in the Ordinary World and, therefore, worried that they might die or be permanently injured if they were to venture from the Ordinary World.

Meeting With The Mentor

Leaving the Ordinary World is a difficult choice for the Hero to make. Once the choice is made, though, the Hero is usually guided by someone who has made a similar

choice to venture from the Ordinary World before, the Mentor. The Meeting With The Mentor generally involves the Mentor "protecting, guiding, teaching, testing, training, and providing magical gifts."[33] A scholar in the field of Russian folktales, Vladimir Propp, describes the Mentor as a "donor" or "provider."[34] The Mentor provides an invaluable source of wisdom for the Hero:

> You seekers, fearful at the brink of adventure, consult with the elders of the Home Tribe. Seek out those who have gone before. Learn the secret lore of watering holes, game trails, and berry patches, and what badlands, quicksand, and monsters to avoid. An old one, too feeble to go out again, scratches a map for us in the dirt. The shaman of the tribe presses something into your hand, a magic gift, a potent talisman that will protect us and guide us on the quest. Now we can set out with lighter hearts and greater confidence, for we take with us the collected wisdom of the Home Tribe.[35]

The Mentor is key to the success of the Hero. Without her, the Hero would surely fall into much more trouble than she wants to.

Crossing The First Threshold

Crossing The First Threshold is the first critical action in the Special World—the place where the Hero went when she decided to leave the Ordinary (comfortable) World.[36] This part of the story is a committing on the part of the Hero to the scope of the story. There is no turning back; the Hero has made an important decision, and now cannot return to the ordinary state. This is the part of the story during which the Hero typically meets the Threshold Guardian. Using the analogy of an airplane taking off,

Crossing The First Threshold would be a part of the story where the plane wheels touch off of the ground.

Tests, Allies, Enemies

This stage of the Hero's Journey is where the Hero gets her first look at the Special World.[37] It is here that the Hero sees the stark contrast between the Special World and the Ordinary World. She aligns herself with certain people, learns who the people are that she needs to avoid, and begins to see the confrontations that she will need to endure to pass through to the next stage. This stage in the Hero's Journey is when knowledge is developed and relationships are grown that will help the Hero as she approaches the Inmost Cave.

Approaching The Inmost Cave

Approaching The Inmost Cave takes place right before the *central ordeal* of the story. This is the period of tension build leading up to the biggest challenge that the Hero will face along the Journey.[38] The Approach is where the final preparations for facing the biggest challenge are made. Sometimes the Hero knows that the *central ordeal* is about to take place, other times she is left to wonder. Nonetheless, Approaching The Inmost Cave is important for preparing for the most substantial and story-altering phase of the story, the Ordeal.

The Ordeal

During the Ordeal is where the Hero faces the toughest challenge that is central to the story; victory would mean life changing dramatically for the better, losing could mean losing everything, including life.[39] Vogler, describing The Ordeal states:

> Seeker, enter the Inmost cave and look for that which will restore life to the Home Tribe. The way grows narrow and dark. You must go alone on hands and knees and you feel the earth press close around you. You can hardly breathe. Suddenly you come out into the deepest chamber and find yourself face-to-face with a towering figure, a menacing Shadow composed of all your doubts and fears and well armed to defend a treasure. Here, in this moment, is the chance to win or die. No matter what you came for, it's Death that now stares back at you. Whatever the outcome of the battle, you are about to taste death and it will change you.[40]

The result of The Ordeal determines the fate of the Hero. The stakes are high. The Shadow is often in direct opposition to the Hero during The Ordeal. This stage is a battle of good against evil. The Hero emerges as the victor.

Reward

The Reward is the period in the story during which the Hero experiences the joy of having conquered the circumstances of the Ordeal.[41] This stage is marked by celebration and self-reflection on the part of the Hero on the significant parts of the journey. The Hero often will form new perceptions of the world based on her new standing in the world, having conquered the Shadow. New knowledge is gained that will help the Hero as she continues her Hero's Journey.

The Road Back

The Road Back is when the Hero decides to either return to the Ordinary world, transformed by the experiences in the Special World; or, for the Hero to depart to a completely different locale, carrying the newly gained knowledge and experience.[42]

The Road Back can be a period of rededication on the part of the Hero to the Journey. The Road Back could be marked by a chase. The forces that presented opposition in The Ordeal could remain to a certain extent, thus causing the Hero to have to flee.

The Resurrection

This is the stage of the Hero's Journey marked by another significant challenge or transformation. The Hero in this stage experiences a realization that she has been transformed from what she was prior to the Journey.[43] This realization is the climax of the story. The Resurrection change really is what the story was about. The change in character experienced by the Hero motivates her to continue, often starting a new Hero's Journey cycle.

Return With the Elixir

Return With The Elixir is the actual return of the Hero to the place where she started, forever changed by the circumstances of the journey.[44] This stage is marked by the healing power of the Elixir—the reward or knowledge gained by the experience—to the people surrounding the Hero and the Hero herself. Vogler describes this part of the story:

> We seekers come home at last, purged, purified, and bearing the fruits of our journey. We share out the nourishment and treasure among the Home Tribe, with many a good story about how they were won. A circle has been closed, you can feel it. You can see that our struggles on the Road of Heroes have brought new life to our land, There will be other adventures, but this one is complete, and its end brings deep healing, wellness, and wholeness to our world. The Seekers have come home.[45]

This is the most gratifying part of the Hero's journey, the part of the story during which the Hero feels the most complete. Return With The Elixir is like the Spring after a long Winter.

Being the Hero

The prospect of being a Hero—someone who *sacrifices* in some way for the benefit of others—is most likely embraced by all human beings to some extent; a person would in most cases rather be the Hero than not. It is in process of becoming a hero that individuals experience what Jung calls a "transformation[46]" of the "ego." Self is grown in this case. Vogler describes a Hero as being someone who is willing to "give up something of value, perhaps even her own life, on behalf of an ideal or a group."[47] Within the context of music teaching and learning, as stated earlier, both teachers and students can be seen as the heroes of their own personal lives. If a key to being a Hero is *sacrifice*; what do both teachers and students have to *sacrifice*?

Teachers

For teachers, sacrifice—as previously defined—can mean giving of time and talents for the benefit of students. Good music teachers do this all of the time; they give lessons and sectionals before and after school; they come in on the weekends; they return to the school later in the evenings to direct rehearsals. The term sacrifice can be applied to how a music teacher freely gives of her time.

Other ways that teachers sacrifice can be understood in terms of what they give up or offer personally with regard to identity within aspects of their teaching. Every teacher possesses many different role-identities as both a musician and a teacher. These identities might be seen as existing on a continuum of *closely tied to who they are as a*

music teacher and *not closely tied to who they are*. For example, a music teacher might teach something like the historical context of a Bach fugue, something that she wants her students to know within the context of teaching, but is not necessarily something in which the teacher is emotionally invested. On the other hand, if a teacher improvises a solo in the style of Bach, because the solo has come from her, the teacher is more invested in the teaching and learning exchange. The musical act, in this case improvisation, is not someone else's and so the performance quality and characteristics point to her personally as a musician. When what is being taught by the teacher is more closely related to who they are as a musician, the teaching exchange tends to be more passionate. The teacher's passion might come into being because they are investing more; more of who he or she is as a musician. I am not implying that only teaching that is personally investing be taught; rather, I wish to suggest that some manifestations of teaching are more personally meaningful—and indicative of personal identity transmission—than others (see Figure 2).

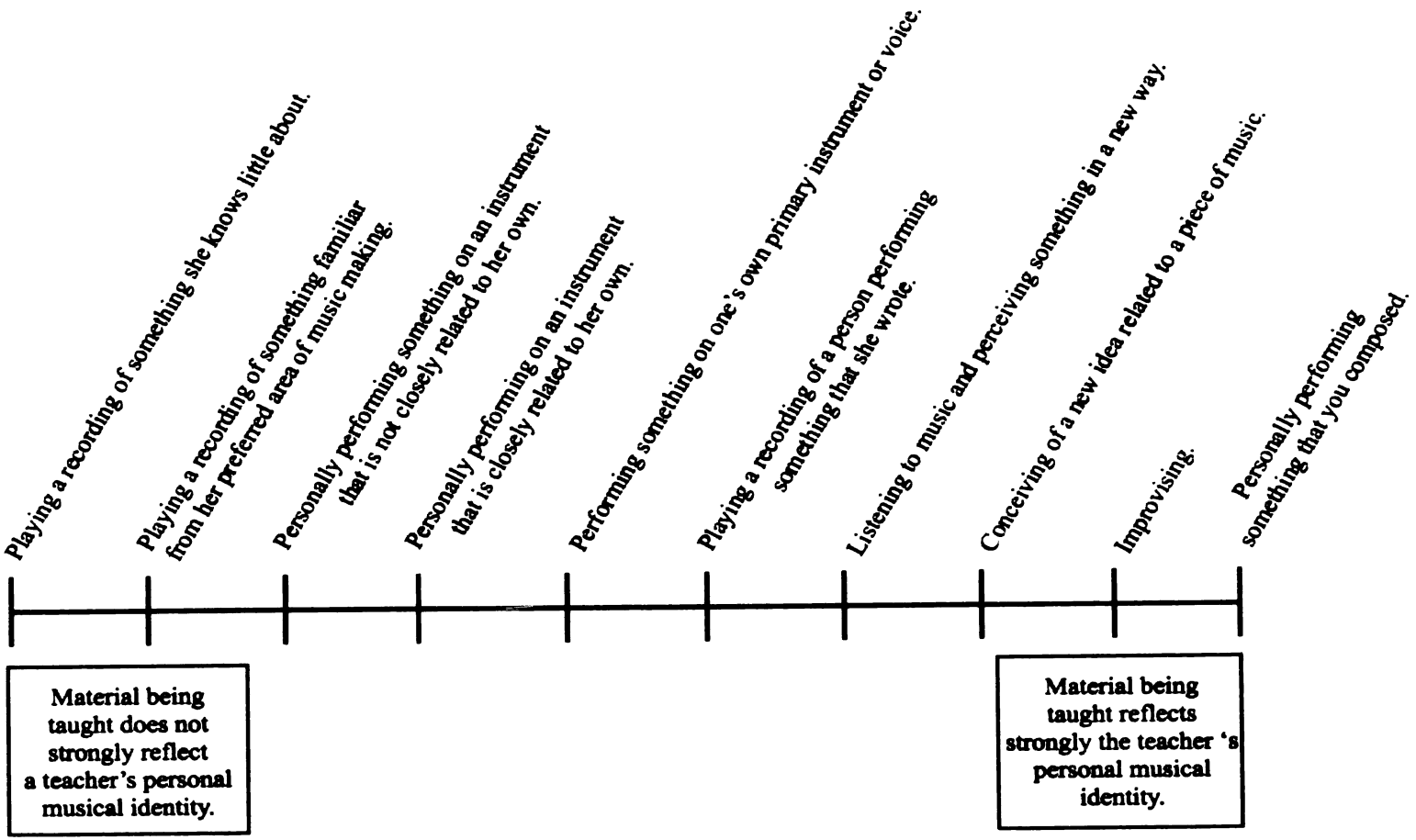

Figure 2 - Example of Teacher Identity Manifestations

It is possible to consider, then, each teaching and learning exchange in terms of strength of identity transmission on the part of the teacher; the closer the material to the teacher's personal musical identity, the greater the *sacrifice*, so to speak, of the teacher with regard to identity; and, consequently, the greater the display of qualities of being a Hero as previously defined. Figure 2 does not represent empirically the strength of each activity, for it is possible for an individual's improvisation to be more indicative of her personal identity than personally performing something that she composed. So, when interpreting figure 2, please view the placement of activities along the continuum as guidelines rather than truth for all persons at all times.

In becoming the Mentor, the pre-service teacher focuses her efforts on helping others become musicians, sometimes to the detriment of their own growth as musicians. This "Mentor-focused" shift in identity will be explored in more detail in Chapter 5. I posit that the new "Mentor-focused" identity be centered around helping students write, direct, and produce their own musical works.

Students

If teachers can display heroic qualities, then students can witness those heroic qualities and possibly adopt those same heroic qualities. Teachers could be considered as model Heroes, demonstrating qualities of what expressing one's personal musical identity means. Teachers can also serve as Mentors to their students as they, teachers, live out their own heroic story.

Identifying With the Hero

For writers of story, the dramatic purpose of the Hero is to "give the audience a window into the story."[48] In the words of Vogler:

> Stories invite us to invest part of our personal identity in the Hero for the duration of the experience. In a sense we become the Hero for a while. We project ourselves into the Hero's psyche, and see the world through her eyes. Heroes need some admirable qualities so that we want to be like them.[49]

More than anything, the Hero must come across as being real—someone to whom we can relate in some way. Teachers should strive to be Hero's in their music classrooms, modeling the Hero's Journey in their own lives, and striving to transfer a Hero's mentality to their students.

The principles of story related in this chapter serve to present a unique source of inspiration to the study of music teaching and learning. Teacher and student identity can be viewed as individual stories, seen separately and in conjunction with other stories, unfolding over time. It follows within this consideration, that elements of story construction then become important for the music education profession to consider. Music education philosophy has pointed to the life of a music teacher as being a hero, but has not stated it as such.

Creative identity, as will be discussed specifically in Chapter 5 and 6, is a powerful manifestation of story, in that it directly, by engaging the creative process, facilitates both teachers and students in stepping past personal boundaries of self, into the realm of personal discovery. So, it is possible that teachers and students who actively engage their creative identities experience more personal and professional satisfaction with regard to being a musician than teachers and students who do not engage that part of their identity.

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24. See note 8, 60.

25. Ibid, 65.

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28. See note 8, 8-9.

29. Ibid, 83.

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37. Ibid, 135.

38. Ibid, 143.

39. Ibid, 155.

40. Ibid, 155.

41. Ibid, 175.

42. Ibid, 187.

43. Ibid, 197.

44. Ibid, 215.

45. Ibid, 215.

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CHAPTER 3

IDENTITY

Identity has been described as a process of self-socialization[1] in which individuals exist separate from others with unique characteristics and as a part of larger groups. Important to identity researchers is how the individual interacts with the group. One of the main theories guiding identity research currently is symbolic interactionism.

Symbolic interactionism, pioneered initially by George Herbert Mead[2], has been further developed by Erving Goffman[3] and used in the field of sociology to describe how the self responds to external socially driven forces. Proponents of symbolic interactionism posit that individuals maintain identity in interactions with "contradictory, inconsistent, conflicting, and indefinite expectations"[4] Furthermore, "both shared meanings and individual particularity are presumed for the maintenance of identity and interaction"[5] In this chapter I will merge the worlds of comparative mythology and story telling with the world of identity theory. I suggest that the interactions described by Mead, Goffman, and Mueller can be conceived of in terms of character archetypes within the hero's journey. The ideas presented in this chapter might be used to refine and extend identity theory, specifically symbolic interactionism, in ways not yet found in either the sociology literature or the music education literature.

I shall, for purposes of this chapter, define identity as: the perception of a person as being unique from other individuals around them. This definition is rooted in the symbolic interactionism theory.[6] Identity is personally defined. The points of reference for any individual are psychologically conceived by way of the relationships

that exist between the people that surround that individual. As was mentioned in the previous chapter, individual identities are comprised of the numerous archetypes that are found in all stories and are reinforced by social manifestations of the archetypes that occur in relationships.

Identity might also be considered the quest of consciousness; that is, individuals are guided along by a desire to know more about the world around them. Their personal quest for understanding leads them to closely align themselves with others who manifest an identity with which they themselves closely align. Identity is transferred from teacher to student, and sometimes from student to teacher.

Progression of identity is closely related to Story—aspects of Story relate to particular phases of identity progression; and, archetypes found in Story provide an interesting way to examine a person's identity chemistry. It is to these particular areas that I now turn this discussion; first, to the *monomyth* and the implications for understanding phases of identity progression in the lives of apprentice music teachers. While presented here as explicating the experience of an apprentice teacher, the stages of the *Hero's Journey* or *monomyth* are equally helpful in theorizing the life of identity in numerous stages of the career of a music teacher; and, as I will suggest later in this dissertation, the *monomyth* provides an intriguing way of viewing the act of music creation alongside the meaning that creating music has for music creators.

Story and Identity

The basic cycle of separation-initiation-return, or *monomyth*, is a valuable metaphor for how identity is grown in the lives of people. Campbell[7] describes the *monomyth*, or one story, which he borrows from James Joyce's *Finnegan's Wake*[8], as

the process of ritual following the general theme of *separation—initiation—return*, where the protagonist leaves the ordinary world to enter the special world where adventure happens, followed by a return to the ordinary world in an altered—improved—state. The *hero's journey* brings about positive change in the life of the protagonist. Through this change, his or her life situation has improved, having become more meaningful.

Joseph Campbell's work has influenced academia and the public arena; screenwriting has perhaps benefited the most from this work. Filmmaker George Lucas, widely known for the Star Wars films among others said this about discovering Campbell:

> The Western was probably the last generically American fairy tale, telling us about our values. And once the Western disappeared, nothing has ever taken its place. In literature we were going off into science fiction . . . so that's when I started doing more strenuous research on fairy tales, folklore and mythology, and started reading Joe's books . . . It was very eerie because in reading *The Hero With A Thousand Faces* I began to realize that my first draft of Star Wars was following classic motifs . . . so I modified my next draft according to what I'd been learning about classical motifs and made it a little more consistent.[9]

Lucas has not been the only filmmaker influenced by Campbell's work, as McKee[10], Vogler[11], Voytilla[12], and Bonnet[13] have written monographs that apply Campbell's work to the art of screenwriting. Here are some examples:

The Graduate

This screenplay, written by Calder Willingham and Buck Henry, features the hero's journey of Ben Braddock. Ben, recently graduated from college seeks a future that is "different". He seeks to leave the ordinary materialistic world of his parents. While trying to forge a new path for himself, he succumbs to the temptations of the Shapeshifter character, Mrs. Robinson. While engaging in a relationship with Mrs. Robinson, Ben falls in love with her daughter, Elaine. When Mrs. Robinson finds out about Ben's love for Elaine, she turns on Ben, and initiates a series of attacks aimed towards destroying him. Ben finds the Road Back by going back to school, proposing to Elaine, and fighting to win her love.

Rocky

In Sylvester Stallone's screenplay, the main character, Rocky, receives a Call To Adventure in the form of a chance to fight the heavyweight boxing champion of the world. Rocky responds to the call, and seeks the training and advice from a Mentor, Mick. Rocky enters the special world of training and meanwhile finds the love of his life. Rocky fights the internal battle of thinking that he is a non-talented "bum." In the end he endures all 12 rounds with the world champion, a feat never before achieved by anyone. Rocky conquers his internalized demons and wins the respect of the world.

The Godfather

This screenplay by Francis Ford Coppola and Mario Puzo is the story of Michael Corleone and his journey to becoming "The Godfather." In the beginning of the story, Michael renounces his family's bloody mobster business. He refuses to be a part of the murderous activity that is associated with the business. Following his

father's death, though, Michael makes the choice—in a critical scene—to kill his father's murderers, thus entering into the family business. A series of events propel Michael to the head of the family, to become the Godfather in his father's place. The hero's journey in this case is the story of Michael becoming the Shadow figure of the Godfather.

Story and Apprentice Teaching

The structure of mythology has provided a framework for talented screenwriters to express themselves in story. It seems reasonable to assume that the work of Campbell, in revealing the structure of mythology, could do for music teacher educators what it did for screenwriters—provide a powerful metaphor for understanding the life experiences of apprentice music teachers.

Before I explore the *hero's journey* in relation to apprentice music teaching, I would like to present storytelling as a metaphor for music teaching and music teacher education. Central to this view is the protagonist—student—and his or her quest for musical and professional fulfillment; or in the case of music teacher education, the music student's quest to become a music teacher and the music teacher educator's role in assisting the apprentice music teacher in finding his or her identity. As teachers, we assist our students in the writing, directing, and producing of their own personal narrative—composing their professional and sometimes personal lives in real time. We, as will be explored further in the following pages, act as the wise old Mentor. We have "been there" before, we have done what they are working to do—we have formed identities as musicians and music teachers. Our students move through the *hero's*

journey carefully protected, and under our supervision, so that when they have completed their study with us, they are reborn as new individuals.

Christopher Vogler, in *The Writer's Journey*, summarizes the work of Campbell and applies it to the art of screenwriting[14]. In Vogler's manifestation of *The Hero's Journey*—as was illustrated in the previous chapter—Campbell's division of *separation-initiation-return* are furthered divided into twelve sub-categories: (1) ordinary world, (2) call to adventure, (3) refusal of the call, (4) meeting with the Mentor, (5) crossing the threshold, (6) tests, allies, and enemies, (7) approach, (8) central ordeal, (9) reward, (10) the road back, (11) resurrection, and (12) return with the elixir[15]. These sub-categories provide a useful framework for uncovering the strong metaphorical similarities between mythology and the emerging music teacher. These ideas could apply to other areas and stages of music teacher induction. I will limit my comparison here, though, to the specific journey of the apprentice teacher.

The Ordinary World

Apprentice teachers live in a performance world for much of their undergraduate college years. It is typically only at the end of their degree program that they are ushered into the *musician as teacher* role[16]. Life in the *ordinary world* is assisted by private lesson teachers and ensemble directors. Students have managed to pass their juries, navigate techniques courses, and be accepted into a music education major. All of this has been undertaken so that in the end, a job can be obtained that will help pay school loans and provide a satisfying living. Up until this point, students have been student musicians, possessing identities separate from being teachers . . .

but then comes . . .

The Call to Adventure

Although many field observations have been made by the student, what comes next is altogether more life changing for her. She receives a letter with information regarding her student teaching placement. The student is excited and a little nervous. She visits the school web-site and garners as much information as she can find about the music program of *her* school. Depending on how familiar she is with the school district, she might even take a trip by car to visit the area of the school; visit local landmarks; or even purchase some form of school memorabilia from the local store. All of this facilitates the student's desire to identify with the place where new pathways will be forged, new skills will be attained, and lessons will be learned. At some point the student may even experience . . .

The Refusal of the Call

There might be feelings on the part of the student that the new role as *student teacher* will be too much for her, that this shift in identity is too much for her, that she will not be able to make it through. This feeling might be strong enough even to cause her to think about dropping out of the teacher preparation program. These feelings might even be strong enough for her to voice these feelings to a trusted friend or . . .

Mentor.

Meeting With the Mentor

The student goes to the school and meets with the person that will help shape their identity as a music teacher, her supervising teacher—her Mentor. This person has been down the same road as the student is now going. He assures her that when he was preparing to enter his student teaching assignment that he also feared the uncertainty of

this stage in the journey. The student is comforted that she is not the only person that has *been down this road.* She is helped to realize that it really will be okay. During this meeting dates are confirmed, starting and ending times, important performance dates perhaps. She writes everything down. She wants the supervising teacher to know that she is going to work diligently at becoming the best student teacher she can be. When the meeting has concluded, the student teacher and supervising teacher say their goodbyes. The next time they meet, it will be the first day of school, when the young teacher apprentice . . .

crosses the threshold.

Crossing the Threshold

With the first day of school comes much anticipation. What will the students be like? What will the other teachers be like? Will they like her? These and other questions pass through the mind of the apprentice teacher as she crosses the line from learning about teaching to actually teaching. Although she is fearful, she tries to at least appear confident in her training, in the competency of her Mentor, and in her ability to learn, adapt, reflect, and respond to anything that should come her way in this new environment. She tries not to be over-confident, remembering that pride comes before the fall. She gets out of her car, walks to the front of the building, where students unaware of her identity, enter the building rapidly. They greet each other as she walks past; and taking a deep breath, she enters the building.

Tests, Allies, and Enemies

Inside the school, over the course of the next several weeks, the apprentice teacher is tested. She meets new people. She must remember names, procedures, and

rules for going about her new business. She senses that the teacher is measuring her up. It is assumed by the student teacher that the teacher is thinking, "what can allow her to do that she could be successful at?" The teaching tasks start small. She might only take attendance the first day. Gradually, she is given responsibility in teaching students. She might begin by leading a rhythm activity or a warm-up. Through the process, she begins to see herself as a teacher. She identifies herself as a person who could occupy this position. The tests make her stronger in character, stronger in experience, stronger in person.

She meets people who she can trust and people who cause her to withdraw her trust. Her allies come sometimes in the form of students, who understanding that she is a *teacher-in-training*, decide to help rather than impede her progress. Allies can be teachers within the music department, who although are not assigned to her as a supervising teacher, serve to provide some service on her behalf. Allies might even come in the form of teachers outside of music that the *student teacher* meets in passing, in the teachers' lounge, at staff meetings, or at other school functions. These people encourage, offer help, and ultimately provide a network of support that assist her in forming a teacher identity. Sometimes principals can be an encouragement to a student teacher who seeks affirmation for her progress towards being a "real" teacher. A simple, kind word or thoughtful observation can provide an aspiring teacher a boost in ego at just the right crucial moment.

Along with allies come enemies, those people who for whatever reason are not interested in helping the apprentice teacher, who for some reason cannot remember themselves being in the same position, and who make it difficult for the apprentice

teacher to navigate the tricky waters of identity formation. These teachers are sometimes failing in the course of their own *hero's journey*. At some point in time, they themselves refused a personal professional *call to adventure* and have since faded as effective music teachers. Their loss of a sense of personal professional growth has caused them to become bitter about teaching in general and about new teachers coming into the profession. This kind of teacher would likely discourage the apprentice teacher from entering the teaching profession at all.

Another manifestation of an "enemy" is the supervising teacher who does not accept new ideas from the apprentice teacher's college training. These Mentors can inhibit potential growth of the apprentice teacher and the students who might benefit from the new ideas that the apprentice teacher has to offer. The Mentor teacher can belittle the ideas of the apprentice teacher as not benefiting his program, and therefore not worthy of inclusion into the teaching and learning exchange. In this case, the Mentor serve as the Shadow.

The Approach

The approach is the *rites of passage*, reflection accompanying lessons learned and experience gained, leading to the moment that the apprentice teacher for the first time is given complete control of a class period, day, or extended period of time in the classroom. At this moment the apprentice teacher realizes that she is in fact a teacher. The approach is not that moment, rather the complication in the *story* leading to that moment. The approach may seem to the apprentice teacher as an eternity, like the moment when she is given full responsibility—or the semblance of full responsibility—will never come. But, finally . . .

it does.

The Ordeal

The moment when the apprentice teacher is given the reins of the class, takes attendance, takes the podium or claps the preliminary "attention grabbing" rhythm to begin class as is sometimes the case in general music, can be seen as the central ordeal. While this part of the journey is a relatively simple transition for some, it can be the moment of reckoning for other teachers. The apprentice teacher can feel that this is the moment that will determine whether she can really do this job or not. She might feel confident and sure of her skills as a musician. She most likely has been given a fair amount of time in front of the students already. However, teaching segments of the lesson and teaching the entire lesson are two different levels of experience. This moment is personally historic, and the apprentice teacher knows it. How will the students react? Will she get stuck? Will she be able to remember all of the things that she will need to? These questions and many others might creep up as the apprentice teacher is at last confronted with the central ordeal. It is understood by the apprentice teacher that success in the *central ordeal* will result in the necessary gains in identity formation needed to propel the apprentice teacher to the finish line of the degree program; while failure will result in discouragement, perhaps identity fatigue, and a series of personal evaluative questions that lead the *hero* farther—figuratively—from seeing herself as occupying the job of music teacher. The stakes are potentially high.

The Reward

After successfully completing the *central ordeal*, the apprentice teacher receives the reward—verification that she indeed made a wise choice in deciding to

become a music teacher, that she is going to be just fine, that she is going to be able to find a job teaching music. The reward is a glorious achievement for her, a necessary rite of passage. She has been tried and has been successful. The reward can be seen as the first step in the return to the ordinary world. If the she is not successful, depending on the surrounding circumstances primarily determined by her setting and degree program, she may have a chance to retry the central ordeal. If limited success is experienced, the apprentice teacher might hold off her possession of the Reward until a comparable experience has been successfully completed. Success, in this case, is most often affirmed by the apprentice teacher herself; but it can be affirmed by the Mentor or the university professor. When this crucial battle has been successfully won, the object—if it can be viewed figuratively as such—has been obtained and the apprentice teacher then begins her personal *hero's journey* back to the ordinary world of the college music school. The period following the reception of the reward is known as . . .

The Road Back

The apprentice teacher begins to remove herself from the role of student teacher in the particular school setting that she has been working. She knows that she will be leaving and so prepares herself and her students for when she will be gone. This process can be sad as relationships have been formed with students, colleagues, and the Mentor. The apprentice teacher knew going into this environment that she would not be there forever. Nonetheless, the process is sometimes difficult. Like *the approach*, the *road back* is filled with trials—sometimes related to the new identity that has been obtained through the hero's journey, and sometimes related to conflict between friends and enemies over the hero's change in identity related to conquering the central ordeal.

The Reward has been secured, though, and the *hero's* identity has been forever changed. It is then time for the *hero* to . . .

return.

The Resurrection

The apprentice teacher has survived and thrived in her student teaching experience. She is now ready to have a degree conferred upon her and receive her teaching certificate. Her return to the ordinary world, the world of the college music school appears different as a result of the identity growth that has occurred resulting from her adventures in the special world of her K-12 school. She begins to see her professors as colleagues rather than individuals to be feared and elevated in stature—that is not to say that she does not still place a high regard on their contributions to her learning and identity. She may return occasionally for night classes and student teaching seminars. She feels very different now, removed even from the once-familiar environment. The role of her professors has at that point been forever changed. The apprentice teacher has experienced a fresh burst of identity growth. She is indeed a resurrected person.

Return With the Elixir

The most literal manifestation of *return with the elixir* is probably the commencement ceremony, where the degree that will allow the *hero* to become a music teacher is granted. The *elixir* will allow the *hero* to be hired by a school district to teach music. *Return with the elixir* is a time in the *hero's journey* that is marked by much rejoicing. This is the moment, the product of a long process of growth and

change. The *return with the elixir* is ultimately the place where the next *hero's journey* begins.

Discussion

The *hero's journey* is a powerful metaphor for the process of apprentice teacher training. One large cycle of this sort, perhaps manifested as an entire teaching career, can be conceptualized as a series of cycles propelling the music teacher forward. The *hero's journey* cycle can be applied to previous models of music teacher identity progression[17] to extend how this process is viewed. Future research in this area might explore phenomenologically how the sub-categories promoted by Vogler[18] by way of Campbell[19] are interpreted by student teachers as they live the *hero's journey*.

Music teachers and music teacher educators help write the stories of their students' lives. We can learn from the storytelling realm. It is my hope that the contents of this chapter will inspire readers to view their own lives as a *hero's journey*, one that has meaning, one that contributes to a valuable sector of the human experience—music and music education. The metaphor of story suggests that the careers and lives that teachers impact are a part of a much larger cycle, one that can be seen through time and within vastly different locations. By viewing one's life as a hero's journey, one can heroically impact the world around them. Now, I will shift the focus to what I call identity chemistry.

Identity Chemistry

The psychology of Carl Jung[20] posits that each individual possesses all of the archetypes, and that each archetype is manifested to some extent depending on the individual and their surroundings at any given time. It is my goal in this section to

describe how a music teacher can exhibit each of the following archetypes in her life. My hope is that the reader, by understanding each of these archetypes, will examine her personal identity chemistry as a music teacher—the personal print of identity, formed as a result of exposure to teachers in the act of teaching—and understand how she can reflect the kind of teacher that she would like her students to be. Unlike genetic chemistry, identity chemistry, as I will describe it, is not biologically pre-determined; rather, it is a product of psychology and sociology in the life of music students and teachers.

Hero

As was stated previously, the Hero archetype is manifested in every individual; every person is the main character of their own story. As teachers, we feel more or less like a Hero from day to day and from moment to moment. But, as was stated earlier the central theme of being a Hero is sacrifice. Good teachers sacrifice time and talents for the benefit of their students every day. By sacrificing in this way, teachers reflect a giving personality that encourages students to give more of themselves. Passionate teachers are good at demonstrating a sacrificial persona that motivates their students to aspire to great heights almost in appreciation for the teacher's efforts.

Being a Hero is rewarding for students and for teachers. By becoming a Hero figure, teachers satisfy a need that all individuals possess, that of being a part of something in life that has meaning. Viktor Frankl, founder of the field of logotherapy—the study of all individuals' "will to meaning", posited that what all individuals really desire is to be a part of something meaningful.[21] Frankl's focus on the "will to meaning" run's parallel to Sigmund Freud's "will to pleasure"[22] and Alfred

Adler's "will to power"[23]. Frankl sees the value of meaningful existence as the most important need of an individual. Victor Frankl was a survivor of the Nazi concentration camps. His life work at the time of his admission into the camps was sewn into the inside of his coat. The Nazis made him strip off all of his clothing and throw it into a pile that was to be burned. In an instant he lost all of his writings and ideas. Frankl then worked to find meaning in his life. The lessons that he learned can be found in his book *Man's Search For Meaning.*[24]

The life and work of a teacher within Frankl's philosophy is elevated in status, in that a teacher, by taking on the archetype of Hero, engages in self-sacrificing work for the benefit of students. The feeling of heroicism is not always perceived by the practicing teacher, but the quality as previously defined exists nonetheless. A sense of the Heroic qualities of the position of teacher enriches the experience for both teachers and students.

Mentor

The Mentor archetype is manifested most prominently in the life of the music teacher, as indeed the teacher acts as a bearer of knowledge, someone who guides students to a place of higher understanding. Since the teacher—acting as the Mentor—has been where the student has been, she is able to guide students to a state of higher consciousness. This relationship is different than when the teacher interacts with the student teacher, as was previously described. The teacher as a Mentor in this case, is a Mentor of music making directly, not of being an artist teacher. The two roles do share some similarities, but they are nonetheless different.

Successful teachers embrace the role of Mentor in their lives. There is nothing that gives a teacher more fulfillment than to know that she has taught her students to think and act as musicians. Teachers through the process of education bring students along the road to increased understanding and competence in the multiple ways of learning and interacting with music.

Music teachers should teach the principles and processes of music enthusiastically. Enthusiasm, as was stated in the previous chapter is taken from the Greek *en theos*, meaning "god-inspired, having a god in you, or being in the presence of a god."[25] The idea that a teacher could have a presence in the classroom that begs student attention in a way that would be comparable to that of a god is worthy of further thought. If a teacher is teaching in a way that captures student attention in this way, classroom management certainly would not be an issue as students would be engaged in every word that was spoken so as not to miss anything important.

To activate the Mentor archetype in the teaching and learning of music more fully—making the Mentor a more defined archetype in one's own identity chemistry—the teacher must recognize that she each has something valuable to share. A realization of the value of what one is teaching promotes a personal desire to affectively transmit that something to students. A music teacher thinking and acting as a Mentor is a more powerful music teacher. To inspire students to adopt something that will make each of their lives more fulfilling is also meaningful for teachers. Again Frankl's philosophy regarding the value of living a meaningful life begs further thought and consideration. Teachers teaching as the Mentor archetype have a good deal to offer music students.

Threshold Guardian

As the Threshold Guardian, the music teacher provides obstacles to place in the way of students that force them to make choices that will result in the potential for growth in their musicianship. Music teacher educators emphasize their role as a Threshold Guardian, by giving ratings, auditions, and grades. This archetype coincides with college faculty wanting to cautiously limit the number and quality of individuals that pass, so as to only let the *best* through the program—purging the profession from unworthy music teachers. Only letting the best through can be framed as an attempt on the part of college music teacher educators to protect future students of music from unworthy teachers.

The role of Threshold Guardian has further utility in understanding music teacher identity. One such quality of being a Threshold Guardian is the timing of the placement of obstacles, which begs the comparison of music teachers' curriculum planning for the optimum learning of students. In a sense, music teachers are the Threshold Guardians of the skills and constructs of what music is, what music should represent in the lives of students, and which music making opportunities should be valued. Students in music teacher preparation programs look at what they have been taught and the values that have been instilled upon them when they are making curricular decisions.

Herald

The Herald, as the character that signals change in the adventure, is sometimes manifested in music teachers when they are giving personal advice or advising students. Teachers often will give students advice based on their personal experience,

having lived through many of the experiences with which students are faced. Performing this function, teachers *herald* a need for change in the life of the student. The teacher's warnings and advice move the student oftentimes in new directions.

Shapeshifter

The character archetype of Shapeshifter is a negative one when considered in light of the other archetypes. The Shapeshifter can be seen in the lives of teachers that do not exhibit stability in the things that they do. Students would like to follow these teachers' lead; however, because a teacher manifesting this archetype is so unpredictable, students are not able to get a clear picture of what that teacher is about, and therefore cannot follow or learn from them. Viewed in light of teachers modeling what it means to be a musician, the Shapeshifter conveys instability. It is as if who the teacher is and what she stands for is constantly changing, leaving students to question what it is that the teacher wants him or her to be or act like. The goal of music teaching is not always to get students to act and behave like the teacher, but the goal is sometimes to do that. In these cases, teachers who exhibit the Shapeshifter archetype can be confusing to students.

Shadow

The Shadow, as the antithesis of the Hero, is the principle antagonistic force in a story. Rarely do teachers think of themselves as being the enemy of students, but that is what the Shadow archetype represents within the identity chemistry of the music teacher. It is possible that a teacher could be manifesting the Shadow archetype for a student and not realize that she is. As in the case of the Shapeshifter, the Shadow

archetype is a negative manifestation of teacher identity, a characteristic to strive not to emulate.

Another way of conceiving of the Shadow in the setting of music education is to view it as the weight of tradition (marching band, contests, and concerts) on the curricular goals and visions of the music teacher. The teacher can either embrace the Shadow, or fight to change what is possible in their setting. The Shadow in this case can be viewed as what stands in the way of forward thinking curricular changes.

Trickster

The Trickster archetype is demonstrated by masterful teachers when difficult times present themselves and students need comic relief to be able to cope with the harshness of certain situations. Diversion is sometimes the motivating force behind the Trickster's ploy. Sometimes the best way of coping is to make light of the situation. Good teachers are masters at assessing any given situation and choosing just the right words to further the teaching and learning moment, often times humorously.

Another way of conceiving of the Trickster archetype in the music education setting is by viewing the techniques that teachers use to extrinsically motivate students to practice or perform better. Examples can include trophies, chair placements, and even candy. All of these rewards are not based in anything musical or educationally engaging. Educational theorist Alfie Kohn speaks out against these kinds of rewards in his book, *Punished by Rewards: The Trouble With Gold Stars, Incentive Plans, A's, Praise, and Other Bribes*. Kohn posits that such rewards only serve to motivate in the short term, and can actually do harm to motivation in the long term.[26] This

manifestation of the Trickster, as a teacher who relies primarily on "tricks" to maintain motivation and interest might serve as an archetype to primarily be avoided.

Influencing Identity Chemistry

Music teacher educators have formed identities themselves as music teachers. They have navigated the *monomyth* successfully, numerous times, first as music students themselves. When they were students, future music teachers watched, listened, and learned about how music teachers act. The identity chemistry of their teachers left an impression on their own identity. Then, these future teachers went to music school and were influenced by their college professors. Again, the identity chemistry exhibited by the college music teachers rubbed off on the prospective music teacher. The pre-service music teacher then became a teacher, bearing the genetic code of chemistry, so-to-speak—the chemical make-up of all of the experiences (*monomyth*) and all of the teachers (*archetypes*) that that individual has had. Important to the music teacher preparation sector of this process is the role that music education faculty have on the development of a healthy Identity Chemistry as I have defined it.

Notes

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18. See note 11 above.

19. See note 7.

20. Carl Jung, *The Archetypes and the Collective Unconscious* (Princeton, NJ: Princeton University Press, 1959).

21. Viktor Frankl, *Man's Search for Meaning* (New York: Beacon Press, 1959).

22. Sigmund Freud, *Introductory Lectures*, 16, 357.

23. Alfred Adler, *The Individual Psychology of Alfred Adler*, H. L. Ansbacher and R. R. Ansbacher (Eds.) (New York: Harper Torchbooks, 1956).

24. See note 21.

25. Christopher Vogler, *The Writer's Journey: Mythic Structures for Writers* (Third Edition). Studio City, CA, Michael Wise Productions, 2007, Ibid 39.

26. Alfie Kohn, *Punished by Rewards: The Trouble With Gold Stars, Incentive Plans, A's, Praise, and Other Bribes* (New York: Houghten Mifflin, 1993).

CHAPTER 4

CREATIVE IDENTITY-BEING THE CREATOR

In the previous chapters, I have proposed that music teachers can be viewed in light of the character archetypes of Jung, Campbell, and Vogler, most specifically the Hero; I have also suggested that the life of the music teacher can follow the path of the hero's journey. In this chapter I will advance my theory that someone who creates original music exemplifies the role of the Hero embarking on the hero's journey in a number of interesting ways. Within this philosophy, creative identity could be a powerful manifestation of identity, as creative activity follows the hero's journey cycle of seperation-initiation-return.

Before I discuss the value of nurturing a creative identity in the lives of students, I will first situate creative identity in the context of the American educational system, in which music education is a component. I hope that, by examining the present state of the educational system in this country and by examining what sets creative identity apart from other manifestations of identity and indeed other ways of experiencing music, the reader will experience a greater appreciation for the place of musical creativity within the education of students of music in American music education.

Efficiency vs. Quality of Experience

In *The Arts and the Creation of Mind*, educational theorist Elliot Eisner discusses the common conception held by many individuals working on educational reform in the United States, that what the system needs is more efficiency.[1] Eisner states:

> We have the tendency, especially in the United States, to embrace a form of technical rationality designed to assuage our anxiety about the quality of our schools . . . [2]

In Eisner's estimation, because of this "technical rationality," education policy makers and reformers have embraced prescribing content and procedures for what is to be learned and then monitoring and ascribing blame for when those prescriptions are not fulfilled.[3] Within this system, efficiency rules, and standardized tests determine whether schools are meeting the standards as narrowly defined. Eisner states further:

> The arts, in contrast have little room on their agenda for efficiency, at least as a high level value. Efficiency is largely a virtue for the tasks that we don't like to do; few of us like to eat a great meal efficiently, or to participate in a wonderful conversation efficiently, or indeed to make love efficiently. What we enjoy most we linger over.[4]

So, the arts within Eisner's philosophy exists as an alternate path than efficiency. It does not make sense to give the arts priority if one places a high value on efficiency in measuring content and skills that are easily defined, as the arts are not easily defined. The arts, including musical arts, are meant to be "lingered over."

Work in the arts is a valuable type of journey—a hero's journey—with conflict, conquest, and bountiful reward. Eisner writes:

> Through the arts we learn to see what we have not noticed, to feel what we had not felt, and to employ ways of thinking that are indigenous to the arts. These experiences are consequential, for through them we engage in a process through

which the self is remade. What are the features of this transformational process? How does it proceed? What does it mean in the context of education?[5]

Eisner posits that work in the arts is a "process through which the self is remade," and suggests that this type of work is a "transformational process."[6] Eisner's language radiates with the hero's journey. The hero's journey as defined in previous chapters could be described by using the same terms.

Philosophy work in the area of music education also supports the idea that composition, one of the manifestations of musical arts, is a transformational process. Both Bennett Reimer[6] and David Elliott[7] have written about the transformative effect of musical composition. Reimer writes:

> A consequence of being engaged in creating music is an enhanced sense of one's self from what one has experienced in creating, an expansion of one's inner life caused by one's own creative acts. This may be understood as a spiritual maturation.[8]

The process of composing, to Reimer, presents an opportunity for the composer to expand her "inner self," to grow as a human being. I find it interesting that Reimer associates the expansion of the inner self, as when the composer creates, with a "spiritual maturation." Reimer seems to recognize the power of the creative process as something that can take the musician along a path of personal, even spiritual, discovery.

Elliott also writes about the transformation of self, experienced by the musician when engaged in musicking. Elliott speaks specifically of "teleonomy of the self", or

the goal-seeking tendency that human beings possess.[9] Within Elliott's philosophy the primary goal of every person is to strengthen the self. Elliott writes:

> As human beings, we have a powerful disposition to deploy our capacities of attention, awareness, and memory to shape our environment and our individual experiences of inside and outside realities. The evolution of human consciousness in general, and individual consciousness in particular, depends on and is motivated by a central human tendency that can be expressed in several overlapping ways. As human beings, we have a drive to know our own capacities, to bring order to consciousness, or to gain self-knowledge. We strive to ensure the integrity and growth of the self.[10]

Elliott poses the questions: (1) "How do we order and strengthen the self?" (2) "How do we gain self knowledge?"[11] I propose that one way of making sense of these questions is to view the answers as being demonstrated within the process of the hero's journey. In other words, individuals strengthen the self and gain self-knowledge while they are engaged in the process of extending their personal experience—leaving the ordinary world for growth and challenge in the special world so that they can re-enter the ordinary world as changed people.

Elliott designates when the self is strengthened as "optimal experience."[12] Use of this term is very much the same as Csikszentmihalyi's use of the same term regarding "flow." Optimal experience:

> . . . results from the active engagement and extension of the self. The sort of information that orders consciousness and that human beings tend to assess as supportive of the self is that which arises when we take up challenges that

> match and extend our powers of consciousness. Such pursuits strengthen the self; they provide self-knowledge, or "constructive knowledge."[13]

Optimal experience is achieved when an individual is engaged in processes that cause him or her to extend his or her personal notion of what he or she could achieve. Elliott even describes this process as having a "fundamental circularity."[14] He describes this concept:

> Humans engage in actions and pursuits that strengthen and order the self. We experience these pursuits as more satisfying, enjoyable, and absorbing than everyday activities because they are more demanding and more congruent with the goals of the self. And because we enjoy these endeavors, we continue to pursue them.[15]

So, the "fundamental circularity" of the creative process as defined by Elliott, applied to composing music, might be effectively superimposed over the hero's journey—another cycle of self-growth.

The cycle represented by the hero's journey might enlighten a discussion of the creative process in ways that have not yet been explored. Composers have articulated what composing means to them. I will now turn this discussion of creative identity—being the composer—to a few personal accounts by composers of the creative process. I will then follow with an application of the hero's journey as it relates to the creative process.

Lives of Composers

Steve Reich

Composer Steve Reich explains to author Ann McCutchan, in a personal narrative in the book *The Muse That Sings*,[16] how he became interested in phase music. Reich's narrative follows a cycle of breaking new ground, of personal reflection, and of further discovery. A process of experimental discovery started for Reich in 1965, when he began experimenting with tape loops of a black Pentecostal preacher (Call To Adventure).[17] Reich created two separate loops, one that repeated "rain, rain, rain, rain," an one that repeated "it's gonna, it's gonna, it's gonna, it's gonna" over and over (Crossing The Threshold). He played the loops with separate tape players, each tape playing into a different ear. The two players began playing the loops—totally by chance—together. However, as the looped sequence continued, the two loops gradually diverged. Reich recalls that event as being seminal in his career (The Ordeal):

> . . . it had the funny quality of being two things that are more or less together but not *exactly* together. And as I sat there, sort of struck with this, it seemed that the sound moved from the center of my head over to the left side of my head, and down my left arm, and down my left leg, and across the room. What was really happening was the machine feeding my left ear was slightly faster than the other machine (or the loop might have been cut infinitesimally smaller), so that it was working its way ahead of the second loop.[18]

The working of the two loops together functioned for Reich similarly to how a two-voice canon would work (Tests, Allies, Enemies), with the two voices departing, only

to return together again at the end. The effect fascinated Reich (The Reward), who continued to experiment, following the cycle that Elliott and I in this thesis posit.

Composers had not in 1965 thought of taped loops performed or expressed this way as demonstrating a canonic musical relationship (The Ordinary World). Reich's cognitive/practical leap in his own work bore enough resemblance to what had been done in the past, and enough novelty to what was being done at the time, to merit success within the composition field. It was the beginning of a fruitful career for Reich (Call To Adventure), as he would explore what else could be done with taped loops, and the phase composition that many now refer to as minimalism.

In order for Reich to venture into uncharted compositional territory, he first had to leave the normal world of what was considered mainstream classical composition (Crossing The First Threshold), thinking of taped loops as expressive of musical ideas like notated melodic phrases was not a common notion at the time; but, Reich ventured into that conceptual arena nonetheless. In Reich's new reality (Special World), it was possible to rearrange looped clips like constructing melodies from the twelve notes of the staff. Reich was successfully able to make his case to the field of composition, and to audiences, that this shift in thinking was appropriate and justifiable. Reich's experience demonstrates the hero's journey.

Libby Larsen

Composer Libby Larsen personifies the spirit of self-discovery as she relates to author Ann McCutchan[18] in a1996 interview that is found in *The Muse That Sings*. Larsen speaks about her composing:

> I'll tell you what keeps me composing. It uses all of my brain, at least all the brain that I can get in touch with, to try to understand how to communicate. The techniques for composing are changing as rapidly as the philosophy of the culture, the society, the musical instruments themselves—it's exploding, there's so much excitement, so the culture keeps the energy going to fuel the need to compose.[19]

Larsen's dialogue bleeds excitement about the process and where the process might be headed in the future. She relates how the philosophy of culture is changing what should be considered composition, and how compositions are developed, and what should be used as the building blocks of compositions. She embraces the future as she sees it—an exciting place to be.

Larsen further describes her creative process (The Approach). One salient point of her description of the process is the flow of ideas:

> I'm blessed with being prolific once the music starts going—that's just great good fortune. But I think for a long time before I put the pen to paper. I think about the idea, how it's going to structure itself, and begin to come to grips with the more mystical questions of proportion, tempo, tessitura, and texture. Once I actually put the notes on paper, I have a very good idea of the proportions, how it's going to fill out. I can't tell you what it's going to fill out with, necessarily, but I know how it should feel. And then I work toward that, with the specifics of pitch and organization.[20]

Another point of discussion about her process focuses on what she does when things are not working out as normal, and she is faced with an impending deadline:

> Lately a frightening thing has been happening. I'm not quite sure what it's about. I'll write well and consistently, but about three weeks before a piece is due, I'll throw everything out and start over. It's not that the piece changes the second time around. The colors are there, the proportions are there, the musical language is there. But, what I've first written turns out to be a warm-up for what I *really* want to write. That's new. It's not the way I have worked in the past.[21]

Larsen relates that her process changes, perhaps reflecting an inner desire to be extend herself in some way. She expresses that she was not dissatisfied with what she was writing; she simply realized that what she was writing was not *the piece*. Having been through the creative cycle many times before, perhaps Larsen was expressing her desire to extend her *self* in ways that it had not been extended up until that point in her career. This extension is akin to the transformative process of the hero's journey. Heros seek out ways of doing and knowing that are not what they have done exactly in the past. By living this way, heros are able to reinvent themselves in their work.

The Creative Process—An Application of the Hero's Journey

Like the process of identity formation, the creative process can be understood in terms of being a function of the hero's journey. I will now shift the focus of this dissertation to describing the creative process, specifically music composition, as being a process like unto the hero's journey. As you read this, keep in mind that creativity in music as it intersects and is imbedded in the hero's journey could be musical improvisation. The application of this theory extends to all forms of musical creativity, as well as creativity in other areas of the arts.

The Ordinary World

For the composer, the ordinary world is where she starts—life before inspiration. Perhaps she has composed music before, she has work to which she can refer with satisfaction; but, she is now largely in need of satisfying a need that exists within her to create something new. Old victories have faded enough to make her feel a little empty, a little unsatisfied. She must do something to satisfy this longing—something she has not done yet, something that will challenge her in new ways, something heroic. So . . .

The Call to Adventure

She has an idea (Inciting Incident), a desire perhaps, an inspiration, that has burrowed into her thoughts and dreams and will not let go. She has a choice whether or not she will give into this drive. The unrelenting need to create is the Call To Adventure. She has been given a charge of sorts by her unconscious self to leave the confines of a life without the challenge of composing music, the mundane world of everyday life, to enter the world of her imagination—a place of limitless possibility, where she can be the hero of her own experience. Composing music presents possibility to the composer, when possibility is a valuable alternative to a mundane existence. Will the composer answer the Call To Adventure?

The Refusal of the Call

There are a number of reasons that an individual would refuse the call. One of those reasons could be that they might have other things that are competing for their time. Job and family demands could be a source of dissention. The composer might be harboring fears about whether she can successfully complete the project that is calling

her. The compositional challenges might be too great a challenge initially. There might be memories of unsuccessful projects that are haunting the composer thoughts concerning the project in question. They might not think that they have any original ideas, that they will not be able to create something that is good. So, where do they go for help in these situations? They must seek the consolation of a Mentor.

Meeting With the Mentor

Mentors with regard to music composition might be the persons who have created the significant work that has been done in the field. These composers and songwriters, and their work, provide an example of how the compositional process has been navigated in the past. Both workers and their works provide helpful insight, and oftentimes inspiration, to individuals who would like to emulate what has been done in the past in new and personally wonderful ways. By consulting with the Mentors in a particular field, the Hero is ready to begin her conquest toward creating something that will be enjoyed by herself and likely others. So, she sets out on her journey.

Crossing the Threshold

This point in the creative process might be when the composer begins notating a work, if she is working with notation, or it might the point when the first track is recorded as the composer who is working with a music-sequencing program does. This is the point at which there is evidence that work has been completed, and so the journey has begun. The composer cannot erase in memory the first attempt at generating new ideas in a composition. The first generated ideas are the first steps down a path that may or may not lead to a new musical creation. The Hero is hopeful, but there are no guarantees of success in the end. The initial musical challenges and

consequential attempts can lead to a flurry of work that propels the composer into further work, or the beginning can stymie and halt the project. But, the work has been set into motion; the threshold has been crossed.

Tests, Allies, and Enemies

Now that the journey is under way, the Hero begins confronting the challenges that now face her in reaching the goal of creating a personally, sometimes professionally satisfying work. The "Tests" part of this stage in the creative process as a function of the hero's journey could be the series of compositional problems that the composer encounters as she works through a piece. Problems can be related to any of the musical concepts—melody, harmony, rhythm, tempo, or dynamics—in isolation or in combination. The "Allies" portion can be planned or unplanned revelations in the form of internal or external contributions—a musical motif heard in passing, or a friend's idea for a bass line. The "Enemies" portion of this phase in the journey could be internal unconscious doubts as to whether a person as the composer is good enough to compose the piece being worked on. Another possibility of "Enemies" could be individuals that belittle the composer's work or cause her to doubt her ability to compose or finish a work.

The Approach

This phase of the journey could be seen as the flurry of work and activity leading up to the composer completing the toughest challenges within a piece. This phase signifies the work that leads to a composer being able to see the work as able to be completed. The toughest compositional challenges remain still to be confronted. The Approach does not contain the toughest challenges; rather, it is the period leading to

those challenges, a period where the composer anticipates and prepares for the challenges that await her.

The Ordeal

This stage might be viewed as the part of the composition process when the composer must bring the piece together, the point at which the overarching form of the piece needs to fall in place for the composer to see the piece as a cohesive unit. If she fails, she risks not being able to see an ending to the piece. Discouragement and termination of efforts could be the result if a composer cannot emerge victorious from the Central Ordeal. Conquest of the Central Ordeal means that with the further work of composing—the labor that is not particularly critical to the success of the piece, yet needs to be done in order for the piece to be completed—the composition will be a success. The Central Ordeal is the decisive component of the compositional process. The central ordeal could be drawn out over a long period of time, as the central ordeal could take a composer a long time to complete. It is possible that the Central Ordeal could last years. Yet, for those who persevere, the reward can be wonderful.

The Reward

This point in the creative process as the hero's journey is when the composer works her way through the principle compositional problem, and the piece is seen for the first time as something that can be finished successfully. This might be the period, with regard to time when the piece is over halfway finished. In any case, the composer experiences a rich reward. Having put in the time of labor the process to get to this point, she can now enjoy the benefits of hearing the product. It seems at this point that the countless hours of work have paid off; each expenditure of effort has reaped a

bountiful harvest. The composer has successfully exchanged hard labor for experiential meaning. This experience can be likened to the quality of experience that Eisner speaks of in his work.[22] The compositional process has not been efficient at times; yet, the experience has been an extremely fulfilling one. The experience cannot be reduced to a numerical value, or understood in terms of efficient time investment. The sense of purpose and meaning is strong at the point of reward. This sense of purpose is what keeps the composer coming back for more.

The Reward is nearly always experienced internally. It is sometimes externally experienced in the form of praise and public enthusiasm. The internal kind of reward is what really sets this experience apart from other experiences within the realm of music making. Since the music came from that individual, the intensity of which the reward is experienced is greater than it would have been had the music not came from the composer. As discussed in chapter 2, the important aspect of the Reward can be viewed in terms of a personal identity transaction farther on the right of the continuum. Since the music making came directly from an individual, that individual has more of their personal identity invested in the success of that musical endeavor. Because of this, the Reward is experientially more meaningful than it would be if the musician/composer were doing something farther to the left on the continuum. With the Reward in hand, both the satisfaction resulting from the process and the product itself, the composer moves on to complete the work and bring closure to the project.

The Road Back

The Road Back is still work, but the main battles have been fought, the tough decisions have been made, and the composer is simply filling in the missing pieces on

route to obtaining a conclusion to the piece. After experiencing the Reward, the hero's journey becomes much easier to navigate. The big battles have been fought and won. The Reward has been obtained. The Hero now experiences . . .

The Resurrection

. . . the Resurrection.

Upon finishing the piece completely, the composer has undergone a transformation in thought and craft. Another piece has been successfully finished. The piece was most likely something that had personal meaning for the composer to have spent that much time and energy on. The process was challenging and personally rewarding, and has resulted in a new work, to be listened to and performed. Something exists where that something did not exist before. The composer has been transformed as a creator. The battle scars of having worked through the process successfully will be carried with the composer as she embarks on other journeys in the future.

Return With the Elixir

The composer now is able to share the composition with other musicians and composers, who reaffirm—hopefully—the composer's work, or give criticism on how to improve it. The Elixir with regard to the process of composing music is the product, either in the form of a recording or written notation. The Elixir is enjoyed most importantly by the composer herself; but in most cases it is enjoyed by others as well. Csikszentmihalyi asserts that the affirmation of others, particularly of those who are considered the experts in any given field, are required for a composition to be a "Composition." For a work to be embraced by a wide audience, this point is likely true; however, the power of a transformative experience composing music for the composer,

need not be acknowledged by experts in a field, or even others for that matter. The hero's journey can simply be a personal matter, experienced and worked through simply for the personal satisfaction and gratification that doing so brings.

The "Flow" of Composing

Important to this chapter is the point that creating music, along with the creative identity that comes with the act of creating music, is fundamentally different from other identities that individuals can possess generally speaking, and more importantly with regard to original music creation. Mihaly Csikszentmihalyi speaks about this difference in his writing, particularly in his work *Creativity: Flow and the Psychology of Discovery and Invention*. He writes:

> Creative persons differ from one another in a variety of ways, but in one respect they are unanimous: They all love what they do. It is not the hope of achieving fame or making money that drives them; rather, it is the opportunity to do the work that they enjoy doing.[23]

So, Csikszentmihalyi reaffirms what I have just mentioned regarding the Reward being most powerfully felt internally by the composer. External rewards as such can be taken or left, but what drives composers is the satisfaction working through the process of the hero's journey. One of the creative individuals that Csikszentmihalyi interviewed for his book states:

> I love my work more than what it produces. I am dedicated to the work regardless of its consequences.[24]

Again, because of the personal transformation that occurs during the creative process, composers and other creative people are intrinsically motivated to continue doing what

they do because of the fulfillment that comes from being able to create something. This fulfillment helps to form an identity in the individual that is different from other identities that people possess—an identity as a person who creates, or a creative identity. Csikszentmihalyi continues:

> What is extraordinary in this case is that we talked to engineers and chemists, writers and musicians, business persons and social reformers, historians and architects, sociologists and physicians—and they all agree that they do what they do primarily because it's fun. Yet many others in the same occupations don't enjoy what they do. So we have to assume that it is not *what* these people do that counts but *how* they do it. Being an engineer or a carpenter is not in itself enjoyable. But if one does these things a certain way, then they become intrinsically rewarding, worth doing for their own sake. What is the secret of transforming activities so that they are rewarding in and of themselves?[25]

Composers and other creators, according to Csikszentmihalyi, when they are being what he calls big "C" creative, are an interesting and peculiar breed of person, worth academic study certainly. Implicit to Csikszentmihalyi's philosophy is the question, "How can all people experience the same Flow as do creative people?" For purposes of this dissertation, "How can people be encouraged to develop a creative identity as illustrated by Csikszentmihalyi?" I believe that people can be taught to value and to consequently nurture a creative identity.

Csikszentmihalyi believes that some individuals are better programmed for creativity. In examining the research in the area of differing aptitudes with regard to other areas of learning, he is probably right. Consistent with this belief, though, is the

idea that everyone at least to some extent possesses the potential for personally fulfilling creative work. Alongside the desire to create, possessed by all individuals, is the desire to remain tacit, to rest, which Csikszentmihalyi calls entropy.[26] According to his view all individuals fight between these warring urges. Most of the time the desire to rest beats out the urge to create. However, when individuals engage their desire to create—initiating the hero's journey within themselves—something interesting happens. Csikszentmihalyi writes:

> I started to study people who seemed to be doing things that they enjoyed but were not rewarded for with money or fame. Chess players, rock climbers, dancers, and composers devoted many hours a week to their avocations. Why were they doing it? It was clear from talking to them that what kept them motivated was the quality of experience they felt when they were involved with the activity. This feeling didn't come when they were relaxing, when they were taking drugs or alcohol, or when they were consuming the expensive privileges of wealth. Rather, it often involved painful, risky, difficult activities that stretched the person's capacity and involved an element of novelty or discovery. This optimal experience is what I have called *flow*, because many of the respondents described the feeling when things were going well as an almost automatic, effortless, yet highly focused state of consciousness.[27]

Optimal experience, or *flow*, is what propels people forward while being engaged in any pursuit. So, the hero's journey as I have described it within the context of the creative process is personally fulfilling, something that people will spend hours

engaged in purely for the satisfaction of doing it. Creative identity as I am attempting to define it here is therefore a very powerful form of identity.

Steve Reich developed a creative identity—and a catalogue of created work—by placing his work in relation to what had been done before in a way that had not been done before. For Reich, this took being able to see similarities in what he was discovering in his own experimentation with tape recorder technology and the established traditions of classical music. His creative identity was likely extended, as a personal property, when his work and techniques were accepted by the field of composition.

Libby Larsen's description of her own creative process highlights her personal growth in "self," what I call creative identity, as she works on bringing new music into being. Her story could be viewed in light of what has been just described in the work of Csikszentmihalyi in his work. I will now turn this discussion to Csikszentmihalyi and his work.

Why the Creative Process/Hero's Journey is Enjoyable

Nine main elements were discovered by Csikszentmihalyi in his work with creative individuals to describe how it feels when an experience is enjoyable.[28] I shall now list each of the nine elements and describe how each of them relates to composing music. These elements will assist me as I attempt to shed light on the intricacies of creative identity—perhaps the most powerful and personally fulfilling form of identity.

1. *There are clear goals every step of the way.*

At first glance this statement in the context of composition seems false. Rarely are the compositional goals clearly defined. In fact, some of the most interesting

compositional problems do not have a clearly definable goal; instead, they are more wide-open, more illusive. In the academic area of logic, these problems are called *fuzzy problems*—which can be simply defined as problems that are solved by using approximate or tentative solutions. What is clearly true for musical composition as is the case with most creative endeavors is that the creator makes the goals; thus, the goals can be as defined as one wishes them to be. This is a unique position for an individual to be in, when the goals for something are personally controlled. Goals for much of life are controlled by an innumerable number of primarily external factors, normally out of the control of any given person. It is a unique situation when goals can be personally crafted and developed. There is a powerful sort of feeling that underlies all creative work.

2. *There is immediate feedback to one's actions.*

When engaged in musical composition, the composer has the potential to reach flow. Flow is achieved first by way of the immediate feedback that a composer experiences. The composer tries out ideas. Some work. Some ideas need refining. A composer need not wait for someone else to tell her that her work is good or bad. Rather, she tests whether an idea lives up to her personal inner standard of what is good. She knows whether what she is doing is working or not, and so she adjusts and makes changes to what she is doing based on what she sees. The best creators of anything are really good at personally knowing what is good as defined by exports in their field of work.

3. *There is balance between challenges and skills.*

On the balance between challenge and skills needed, Csikszentmihalyi writes:

> The pursuit of a creative problem is rarely easy. In fact, in order to be enjoyable it should be hard, and of course so it is, almost by definition. It is never easy to break new ground, to venture into the unknown. When one starts out, the difficulties seem almost overwhelming.[29]

Csikszentmihalyi's comments echo the reality of the hero's journey; the difficulty of the task at the outset, and the joy of the reward—*flow*. Composition, considered in regard to all of the ways of making music, is perhaps the best way of making music for perfectly matching an individual's abilities with the challenge of the task. This is most likely because any individual person chooses to make a task more or less difficult to match what they think and know that they can do. For the thrill of the process, composers choose tasks that stretch them in important ways. Each individual person chooses to engage in circumstances that allow *flow* to occur, as every individual knows better than anyone else what she needs to know and work on.

4. *Action and awareness are merged.*

When the composer really gets into a work, the experience of flow takes over, and the individual no longer is in control of what she is doing. In a sense the composition guides and directs her every move; it is almost like the notes or recorded sounds produce themselves. Novelist Richard Stern gives a fine description of what it means for him to be lost in his work, to be right within his work, no matter what anyone else thinks. Csikszentmihalyi writes:

> At your best you're not thinking, How am I making my way ahead in the world by doing this? No. You're not concentrated on your characters, on the situation, on the form of the book, on the words which are coming out. And their shape.

> You've lost . . . you're not an ego at that point. It's not competitive. It's . . . I would use the word *pure*. You know that it is right. I don't mean that it works in the world, or that it adds up, but that it's right in this place. In this story. It belongs to it. It's right for that person, that character.[30]

Csikszentmihalyi describes poignantly the fruits of developing a creative identity. To experience the Reward as previously defined—flow—is to discover a personally rewarding way of experiencing the world; something that adds to one's livable experience in a potential life-altering, valuable way.

5. *Distractions are excluded from consciousness.*

In order to get into a piece of music, the composer loses herself in that piece. Other things of life seem to fade into the background. Csikszentmihalyi writes:

> Many of the peculiarities attributed to creative persons are really just ways to protect the focus of concentration so that they may lose themselves in the creative process. Distractions interrupt flow, and it may take hours to recover the piece of mind one needs to bet on with the work.[31]

Csikszentmihalyi suggests that much of what has been said of composers being detached from reality can be explained by the attribute of creative people to focus entirely on the creative problem at hand to the detriment of all else. He continues:

> A scientist working on an arcane problem must detach himself from the "normal" world and roam in his mind in a world of disembodied symbols that now you see, now you don't. Any intrusion from the solid world of everyday reality can make that world disappear in an instant. It is for that reason that Freeman Dyson "hides" in the library when he is writing and why Marcel

> Proust used to seclude himself in a windowless room lined with cork when he sat down to write.[32]

All of these descriptions could be equally made for the composer engaged in composition. It is as if all reality gets put on hold so that the musical problems can be resolved. The result is a new musical work.

6. *There is no worry of failure.*

When the act of composing reaches the *flow* state, the composer is so focused on the work that she forgets that failing is even an option. Because the task difficulty and the individual's personal ability are so intertwined during *flow*, failure cannot even be imagined. The composer knows that victory is evident. As was stated earlier, *flow* occurs after the composer, the Hero, emerges victorious from the central ordeal. The Reward is the *flowful experience*—an experience that transcends normal ordinary experience like in Csikszentmihalyi's *flow*—that stays with the composer for the remaining duration of the hero's journey, seeing the musical work to successful completion.

7. *Self-consciousness disappears.*

The creator while involved in creation forgets about the realities of self. During flow, the composer does not concern herself with thinking about what other people think about her. She does not care about such things while she is composing. Csikszentmihalyi writes:

> In everyday life, we are always monitoring how we appear to other people; we are on the alert to defend ourselves from potential slights and anxious to make a favorable impression. Typically this awareness of self is a burden. In flow we

> are too involved in what we are doing to care about protecting the ego. Yet after an episode of flow is over, we generally emerge from it with a stronger self-concept; we know that we have succeeded in meeting a difficult challenge. We might even feel that we have stepped out of the boundaries of the ego and have become a part, at least temporarily, of a larger entity. The musician feels at one with the harmony of the cosmos, the athlete moves at one with the team, the reader of a novel lives for a few hours in a different reality. Paradoxically, the self expands through acts of self-forgetfulness.[33]

8. *The sense of time becomes distorted.*

When engaged in the process of composition, the composer can lose track of time. Hours, and in extreme cases, weeks can go by without the passing of time being noticed. The composer is lost in the internally rewarding labor of bringing something new into being, something that did not exist before. Csikszentmihalyi writes of how a figure skater doing a difficult turn experiences the short event, occurring in real time in an instant, as extending in time for a longer duration.[34] So, essentially, a composer's sense of time becomes distorted.

9. *The activity becomes autotelic.*

Autotelic is a Greek word used to describe something that one does simply for the sake of doing it. *Exotelic* is the opposite of *Autotelic*; *exotelic* describes the things that one does because doing those things leads to the achievement of a goal. Without a goal, we would probably not do an *exotelic* task. Composition can be considered an autotelic activity, something that can be rewarding in and of itself. Underlying this statement and the philosophy that it stems from is the lesser regard placed on external

rewards. Some composers work regardless of whether there are external rewards involved.

Autotelic work is work that has meaning. I have proposed in this dissertation, following the philosophy and work of Viktor Frankl[35], that what makes people happy is living a life in which one experiences meaning. To experience meaning then, one would have to fill up the contents of life with meaningful experiences, of which music composition could be one such experience. Csikszentmihalyi writes:

> It interests me. It is a source of satisfaction. Achieving something that one thinks is important. Without such a consciousness or motivation it seems to me that life could be rather dull and purposeless, and I wouldn't want to attempt that kind of life. Of complete leisure, say, of having absolutely nothing to do that one felt was worth doing—that strikes me as a rather desperate situation to be in.[36]

Again, *autotelic* work is work that has personal meaning for individuals engaged in it. Musical composition, for composers who reach a state of *flow*—the Reward stage in the hero's journey—is an *autotelic* activity. This type of activity merits a unique manifestation of identity, the creative identity.

Summary

Work in the arts is something that individuals do, not when they are worried about being efficient. The arts are meant to be lingered over. The most meaningful manifestations of work in the arts are found in those activities that engage and nurture one's creative identity. Musical composition and improvisation are probably the most obvious musical pursuits that clearly engage an individual's creative identity; however,

musical performance opportunities where the performers have the artistic power could also serve to engage an individual's creative identity. Work in curriculum development in school music education might be better informed by a clear understanding of this work.

The hero's journey is a powerful tool for understanding, in congruence with the work that has been done by Reimer[6], Elliott[7], and Csikszentmihalyi[23], the transformative power of the creative process. The hero's journey informs previous work in identity theory. I posit that creative identity is a powerful form of identity. This reality has been observed in the experiences of composers[16], and in the lives of creative people[23]. I will now turn to a potential role of the teacher within an education system that values instilling creative identity above all other pursuits within the setting of school music education.

Notes

1. Elliot Eisner, *The Arts and the Creation of Mind*. New Haven, CT, Yale University Press, 2002.

2. Ibid., xiii.

3. See note 2.

4. See note 2.

5. Ibid., 12.

6. Bennett Reimer, *A Philosophy of Music Education: Advancing the Vision*. Upper Saddle River, New Jersey: Prentice Hall.

7. David Elliott, *Music Matters*. New York: Oxford Publishing.

8. See note 6, 103.

9. See note 7, 113.

10. Ibid., 113.

11. Ibid., 113.

12. Ibid., 114.

13. Ibid., 114.

14. Ibid., 114.

15. Ibid., 114.

16. Ann McCutchan, *The Muse That Sings: Composers Speak About the Creative Process*. New York: Oxford University Press.

17. Ibid., 13.

18. Ibid., 144.

19. Ibid., 145.

20. Ibid., 147.

21. Ibid., 147.

22. See note 5.

23. Mihaly Csikszentmihalyi, *Creativity: Flow and the Psychology of Discovery and Invention*. New York, HaperCollins Publishers, 1996.

24. Ibid., 107.

25. See note 25..

26. Ibid., 110.

27. See note 26.

28. Ibid., 111.

29. Ibid., 116

30. Ibid., 119.

31. Ibid., 120.

32. See note 31.

33. Ibid., 112.

34. Ibid., 113.

35. Viktor Frankl, *Man's Search for Meaning* (New York: Beacon Press, 1959).

36. See note 34.

CHAPTER 5

MUSIC TEACHER AS WRITER AND PRODUCER

In this chapter I will attempt to redefine the role of a music teacher. Michael Mark writes about how the legendary band director William Revelli was remembered in the small town of Hobart, Indiana, where he started the first band program in that town:

> . . . each student was at least as motivated by a fear that the band might lose. The band had established a reputation—Hobart was expected to win, and winning became a tradition which had to be upheld at each subsequent contest . . . . After 1930, any other rating would have been considered a failure—a personal failure for every band member, a failure to maintain the tradition of the Hobart band.[1]

Revelli established a tradition of high performance at the high school in which he started a band program. Revelli was very good at telling young people what to do to make them play to his high performance standards on their instruments. Managing musicians in this one way might be the primary way of defining what it means to be a music teacher for the past 80 years. Could it be that a good music teacher could come to represent another role in music education? I propose here that the identity of a music teacher include the separate but related roles of *writer* and *producer*.

Music education materials written for people who teach large ensembles use terminology that says a good deal about where those teachers stand, philosophically, with regard to the role of students and the educational environment that they wish to foster. Tim Lautzenheiser outlines, not what it means to be a successful band teacher in

his book titled, *Habits of a Successful Band Director: Pitfalls and Solutions*[2]; rather, he outlines what it means to be a successful band director. This terminology takes root in the origin of the band movement in America, where the people guiding the band were not teachers. They were usually musicians who did other things to earn a living, like the founder of the University of Illinois band program, engineer A.A. Harding.[3] Interesting is the fact that Harding founded the band program separate from the music program, as he did not want to be associated with the music department. He wanted to found a band department that was not closely aligned with what went on in the music department. He wanted to run the band department with his own vision. Harding was the pioneer of the college marching band and furthered the stature of the "director" as the leader of the large ensemble. Viewing the director as a teacher was not something that was typically done in Harding's time, schools at the turn of the 20th Century—roughly one hundred years ago.

So, is the term "director" the most appropriate term to use for the music teacher today, even the teacher of large groups of students? The term "director" literally means: someone who is in charge of a program. The education book by Todd Whitaker, *What Great Teachers Do Differently*, suggests that, "It is never about programs; it is always about people."[4] Applying Whitaker's quote to music education—does using the term program imply a focus on something other than people, the students in the music setting. Band directors refer to their classes collectively as "the program." If the term "director" were to be substituted for another term, would the job of the music teacher be viewed differently?

While a K-12 music teacher in the state of Michigan, in both the band and general music setting, I worked with students at the high school level who experimented with songwriting and digital sound recording. I noticed that the actual physical CD that they recorded their music on became something very valuable to them and their peers. To have a CD that they themselves had created and produced meant something special to them. I wondered about the ease of which these CD's were being recorded and produced. I wondered with which the music education profession could learn from such an understanding. I also wondered what that knowing would mean for future students of music.

I will describe in this chapter an expanded vision of what it means to be a music teacher by using descriptions of the role of *writer* and *producer* of student lives. This vision is centered on the principle that instilling a creative identity in the lives of music students should be the top priority of the music education profession. By thinking of themselves as the *writer* and *producer* of student lives, music teachers will adopt a creative identity themselves that can in turn be shared with students. Adopting these unique roles, the music teacher will experience a sense of meaning and purpose in their teaching that is akin to the composer. In a sense, teachers who live out these roles in their teaching are creating professional lives for themselves filled with purpose and meaning, something that can be passed on to the lives of their students. Each student within this philosophy becomes part of the materials to be crafted and molded into something beautiful, in much the same way that music materials, themes and movements are transformed by a composer or the creators described by Csikszentmihalyi in his work.[1] I shall now turn this philosophical investigation to the

role of the music teacher as writer, as music teachers represent as an example, music making for students—in much the same way that a writer represents characters and plot for the reader. Music teachers have the potential to write into the lives of their students their own personal musical identity, an identity that is powerful and self-sustaining, an identity that will last a lifetime if given proper root.

Music Teacher as *Writer*: Curriculum Development

I have chosen the analogy of the writer, because a writer works with ideas and concepts, makes choices of what to include and what to leave out regarding design, and puts forth the effort and hard work necessary for bringing something worthwhile into being. A writer is a creator who works with words and ideas. Characters are found in the make-up of the plot of the story. The music teacher as *writer* works with characters as well—students and the personal stories that each student enters the teaching and learning exchange with. If all students were the same, the task of writing would be easier; however, each student is not the same. This fact makes writing for the teacher a challenge.

Even though writing in the sense of teachers creating environments in which students can reach their greatest potential, one in which creativity is valued foremost, is difficult, a good deal of practical knowledge can be garnered from the work of successful writers and individuals who teach creative writing. One such individual is Robert McKee, professional screenwriter and film studies professor.

Robert McKee

One of the suggestions made by McKee for the screenwriting profession that might be equally important for the music education field, specifically in the area of

curriculum development, is that the writer leave "room for the actor."[5] The actor in the following quote can be thought of metaphorically as a student who is working within the confines of the teacher-written curriculum, or the environment that the teacher has essentially worked to create or write. McKee states:

> Leave room for the actor. This old Hollywood admonition asks the writer to provide each actor with the maximum opportunity to use his or her creativity; not to overwrite and pepper the page with constant description of behaviors, nuances of gesture, tones of voice . . . An actor's reaction to this type of script saturated with that kind of detail is to toss it in the trash, thinking, "They don't want an actor, they want a puppet."[6]

Could this analogy be applied appropriately to music education? If music students can be thought of as the actors in the teacher/writer's screenplay, then does music education, as a profession, leave enough room for student creativity? I wonder if music teachers as directors "pepper the page with constant description of behaviors, nuances of gesture, tones of voice," leaving student voices sometimes unheard. I wonder what curricular changes could be made that would provide each actor the "maximum opportunity to use his or her creativity." If a teacher can view herself as a writer in this way, and view her students as making up part of the materials with which to craft an elegant story, then what McKee states in the following quotation for screenwriters makes sense in the context of music education as well:

> Writer/actor collaboration begins when the writer stops dreaming of a fictional face and instead imagines the ideal casting. If a writer feels that a particular actor would be his ideal protagonist and he envisions her while he writes, he'll

be constantly reminded of how little superb actors really need to create powerful moments.[7]

The idea, within my analogy barrowed from screenwriting, is that sometimes all "superb actors" or superb students—all students—need is to be given a chance to shine, to express what is inside of them. Again, when seen in light of music education, McKee's words speak to the realm of the music teacher in designing curriculum. Do music educators leave enough room in the curriculum for students to—in a sense—create from themselves? This question begs further question and careful thought.

Bennett Reimer

Bennett Reimer in *A Philosophy of Music Education*[8] writes about the educational process. His thoughts run parallel to the work of screenwriter James Bonnet, whose ideas are presented in the next section. I will now present Bennett Reimer's ideas on the educational process as a way of prefacing the ideas of Bonnet. Reimer separates the educational process into six phases. The phases, that are primarily cumulative in Reimer's model, are: (1) values phase, (2) conceptualized phase, (3) systemized phase, (4) interpreted phase, (5) operational phase, (6) experienced phase, and (7) expectational phase. I shall now describe each of the seven phases.

Values Phase

This phase is during which teachers ask the "why" questions. Philosophy is typically where the "why" questions are asked. Value questions and purpose questions are answered with philosophy. All professions and enterprises need a philosophy to unify participants under a common cause. With a clear philosophy in mind, music education can proceed in "coherent directions toward achieving its aspirations."[9]

Conceptualized Phase

This is when the "what" questions are asked. The "what" questions help to provide broad guidelines. This phase is where broad goals are formed. The knowledge base for any discipline is formed within the conceptual phase. The knowledge base obtained within the conceptual base provides guideposts for what should be taught within the curriculum. The National Content Standards serve to fulfill the goals of the conceptualized phase.

Systemized Phase

Given everything that has been obtained in the two previous phases, the systemized phase, is when the "when" questions are answered. Learning is sequenced over the course of the year and across years within the systemized phase. Curriculum maps are a result of the systemized phase of learning.

Interpreted Phase

The interpreted phase is the first of three phases that is developed to answer the "how" questions. The "how" questions are answered by teachers, who take the three previous phases and implement them in their individual school settings. All phases in this process are important. The interpreted phase can make or brake the whole process, as all of the knowledge and ideas are put into the hands of teachers, who actually wield the power in the exchange. This phase is what teachers understand about the first three phases and how they choose to act on what they know.

Operational Phase

This phase is the "interface between professionals and students." This phase is when things actually happen—what the teacher did and how the students responded to

what the teachers did. To the layperson, the operational phase can appear like the first and only phase, as if the first four phases where not a part of the process. This is the doing phase.

Experienced Phase

The experienced phase is the part of the process when the teaching is over and the students leave with their own unique experience. Teachers cannot plan for this part of the phase, it is personally defined by how each student interacts with and experiences what the teacher has taught. Optimal learning at this point becomes contingent upon what the student does with that knowledge.

Expectational Phase

This phase is an end function of all of the other phases and the phase that contributes directly to each other phase. The expectational phase is what society as a whole wants from education. This phase is the cultural context that the teaching and learning exchange occurs within. Education "reflects the expectations of all who have a stake in it."[10] This is the phase during which politics come into play.

I shall now turn to the work of James Bonnet, whose ideas concerning drafting wonderful screenplays provide an engaging way of conceptualizing what Reimer has theorized in the area of curriculum development. This comparison requires the reader to think of the work of crafting wonderful stories as comparable to what members of the music education profession do when they write and implement curriculum.

James Bonnet

James Bonnet, like Robert McKee, is a screenwriter who writes about how to create better crafted, more enduring stories for the screen.[11] Again, his descriptions of

the creative process can be helpful to a music education field interested in theorizing how to help future music teachers develop an understanding of how they can work to write a creative identity into the lives of their pre-service music teachers, with the ultimate goal of developing a creative identity in the lives of music students. Bonnet writes:

> The key to all of this is our feelings. Feelings are at the threshold between the two worlds and are without a doubt a communication from our unconscious to our conscious self. This link is obvious with physical or spiritual feelings: When we feel physical pain we know something is wrong, that it's a communication. And when we experience strong spiritual feelings, we sense they are a message or reward of some kind. But it's less obvious with feelings associated with mental or emotional creative processes. When you play with your creative ideas, the positive and negative feelings you experience are important messages from your creative unconscious self. If you learn how to read these feelings, then playing with your creative ideas becomes a direct means of contact. Every experience of feelings is an attempt to bring unconscious content and influence to consciousness. Getting in touch with your feelings is getting in touch with your self. Getting in touch with yourself through your feelings is the heart and soul of the creative process.[12]

The type of experience that Bonnet describes is a much more invested one than one might think of when describing the work of a teacher. However, thinking of the work of a master teacher as a creative process, one that includes working with materials to create a novel, unique product, may prove enlightening.

Bonnet suggests that there are certain qualities that help writers craft enduring stories. Bonnett's work is similar to These qualities are:

1. Imagination – The process that transforms the raw energy into metaphors that can help reference real life.
2. Technique – The "method" of working, labor, that leads to the product—story.
3. Knowledge – The special understanding that one possesses of the subject matter of one's story.
4. Experience – The more one works with the process of creating stories, the better one becomes at creating stories.[13]

I will now break down these ideas as described by Bonnet in his work. His ideas when considered in the context of music teaching can become powerful tools in helping teachers instill a creative identity in the lives of students of music by helping students write their personal stories. I will supplement Bonnet's work with relevant work in the music education literature.

Imagination

Possessing imagination is a teacher's ability to "create new images and ideas by combining previous experiences"[14] Interesting to me is the idea of "new images." The *new images* that Bonnet speaks of for me is the music education that students of music deserve, one that is not based solely on what has gone before, one that is forward thinking. Without imagination, the field of music education is destined to keep everything the same because, metaphorically speaking, it cannot see a future apart from what has gone before. Without imagination, music students will be expected to live out

the same experience of past students of music that lived 50, 100, 150 years ago. Imagination is a crucial quality if progress and improvement is to even be conceived.

Imagination is what leads people, including music teachers, to see things outside of music and education as related in some way to what is done in music classrooms. This is an important first step in being able to improve music education. Seeing things that occur outside of music education as potential means to improve music education leads to trying out those *other* things to see how they impact the music education setting. The trying out of new ideas leads to the addition of methods, processes, and tools that can improve the experience of teachers and students of music.

Mary Reichling, in her thought-provoking philosophical article, "Images of Imagination," attempts to sort imagination and place it in relation to creativity.[15] She writes that all creativity in some way is preceded by imagination, so creative work becomes the outgrowth of imagination. Reichling quotes Susanne Langer[16] as saying that imagination is "human kind's utmost conceptual power."[17] Reichling asserts that imagination might be a necessary ingredient to overcoming the mundane normal world of thought and practice—preceding creativity in the form of novel and world-altering change. Reichling seems to be in agreement with the theories and suggestions of Bonnet.

Individuals who lack imagination suffer from an inability to see things outside of the common realm of music education as being related to what happens in the music classroom. Non-imaginative music teachers cannot make connections that have not been previously made for them. They have been trained in a way of doing things and work diligently to preserve those ways. They work in some ways as a person with

blinders on, not recognizing things, even common everyday things that might make what they do as music teacher more effective. They cannot imagine how *other* things could be helpful in the context of the music classroom.

Imagination has the potential benefit of helping teachers make valuable connections that will prompt three different kinds of change:

1. The incorporation of methods and areas of practice common to fields outside of music education.
2. The rejecting and casting out of methods and areas of practice that are outdated or not relevant to students in the present age.
3. The reinventing of current practices that need some adjustment to be relevant to students in the present age.

These three areas of influence are important for guiding the future of music education research as well as in theorizing the music teacher as writer. Imagination is key to music education moving forward as a profession. Not everything that has been done should continue being done in the future, as not everything that has been done needs to be thrown out under the guise of progress. Imagination will play a key role in seeing that progress be made in a way that benefits both tradition and innovation.

Technique

Technique can be taught; indeed, it is the focus of music education methods courses at the undergraduate level. Richard Colwell and Thomas Goolsby's text, *The Teaching of Instrumental Music*[18] is devoted to teaching band and orchestra directors how to master the technique of their job. How to teach a beginning clarinet player how to make an initial sound on the clarinet has been a focus of instrumental methods

courses for quite some time now. For example, teaching an undergraduate music education major how to fix a beginning clarinet player who squeaks when playing B-natural and all the notes above in the clarion register is important if that teacher is to be able to help a beginning clarinet player in the future. This type of technique is important and can be taught.

Technique is also a quality that can be highly individualized. The method that one employs can be a process largely dependent upon one's previous experience and personal strengths. When teaching technique to pre-service music teachers, one must keep in mind that the techniques learned are in most cases most beneficial when considered as guidelines rather than concrete truth. With imagination, all techniques taught and learned can be considered this way.

Knowledge

All knowledge is situated within contexts that bring that knowledge to practical life. Perhaps knowledge not attached to a context is not really knowledge at all. For purposes of this philosophical dissertation, knowledge is: all that one knows about something as a result of being involved in that something through reading, taking classes, doing research, and experience. It takes investing time and energy on the part of the screenwriter and music curriculum writer alike to obtain the best knowledge available.

Knowledge is obtained, as Bonnet suggests through the process of engaging one's imagination and mastering the technique of the craft. Knowing more about students and how they learn is something that music teachers at every level should desire, as possessing more knowledge helps teachers understand where students are

coming from. Passionate teachers encourage their students to seek out new ways of knowing and learning.

Experience

There is no substitution for experience, as past trials and errors inform the future course of action. This statement implies that the practitioner has reflected on her experience. Teachers can teach students to embrace the experience of those that have gone before, most notably the experience of Mentors and peers. Students can also look forward to the experience that they will develop as their career unfolds. At no point should the teacher be finished learning. Experience is cumulative, building on each prior teaching and learning exchange, never ending.

Music Teacher as Producer

Directors and Producers on the other hand take what artists or musicians bring to the table, in light of what has gone before, encourage them to reach for states of being that are new—sometimes never thought of before. The producer seeks to bring out what is good about the musician that is already there. These types of teachers transcend tradition for the sake of students' futures; that is, what lies ahead for students is more important to this type of teacher than preserving the traditions that have gone before.

Where does music come from in the lives of students? They experience music by listening to their iPods, by watching television shows, and by going to concerts. In her book *Songs in Their Heads: Music and It's Meaning in Children's Lives*[19], Patricia Shehan Campbell interviews children who naturally engage in music making, separate from any assistance by adults, without being prompted by any means to do so. Her

interviews with children who make music all of the time for fun paint a picture of the power and pervasiveness of the role of music in the lives of young people. Perhaps her work is a snap shot of how the music education profession can view the role of music as naturally being within children, in order to recognize the power that teachers as producers would have on the music classroom.

Seeing the music teacher as the *producer* opens up new and interesting ways of viewing the job of the music teacher. I will now turn to seasoned music producer Phil Ramone as a way of unwrapping the metaphor of music. Ramone has worked for five decades as a leading record producer with artists such as Frank Sinatra, Bob Dylan, Ray Charles, Paul McCartney, and Paul Simon. Ramone passionately describes what being a producer means. His suggestions could equally be useful to the music teacher who wishes to bring out wonderful performances and original compositions in their students.

Ramone writes in his 2007 book titled *Making Records* what he believes that a music producer's job entails:

> Just as the successful film director helps to inspire an actor and draw out an exquisite performance, the producer serves as an objective filter and helps the artist bring to life their records.[20]

Interesting here is Ramone's term "objective filter". Music teachers have been through music school and should have a basic understanding of melody, harmony, and the principles of music. Coupled with students' desire to make personally meaningful music that comes from them as opposed from the composer or the teacher, an "objective filter" is a valuable thing. The teacher offers a perspective that is unique

from either friends or family. The music teacher brings experience and authority with regard to music. This role is important for students as they are motivated to complete their work when creating their own music.

So, the music teacher within this philosophy becomes a valuable musical expert, whose main goal is not to dictate how something should sound through their personal interpretation; rather, the music teacher as producer works diligently to discover what each student needs in order to find fulfillment bringing their own personal creations to life. A skeptical reader might wonder if this role is less, and in some ways a downgrade in status from the music teacher as the sole decision maker in the classroom; however, upon further thought, one should recognize that a music teacher as producer has in the end helps a student develop a powerful, self-sustaining creative identity that could not be nurtured had the teacher maintained a traditional teacher as director role.

Primary Goals of a Producer

Ramone suggests that the primary goals of a music producer be to:

1. Create a stimulating environment.
2. Help the artist develop their ideas.
3. Ensure that the performance is recorded and mixed properly.[21]

When a priority is given to the creation of original music, and consequently the development of a creative identity, certain skill sets become very important and others become less important. Each of the goals that Ramone suggests would apply to the music teacher as well, if helping produce music in the context of the music classroom is a priority. I am suggesting here that helping students produce their own music be a

top priority in the context of the music classroom. So, how should music teacher preparation programs teach pre-service teachers to be able to meet these goals in their future positions as music teachers? In the next section of this chapter I suggest a variety of ways that this could be done.

Create a Stimulating Environment

To create a stimulating environment, the music teacher should understand the students that she is teaching. What drives them? What do they get excited about in relation to music? She could simply ask them, but sometimes a more indirect route is more exciting. When these questions are carefully thought through, she goes about experimenting with her ideas to see if she has discovered things that will help her move the students along in their learning of the principles and concepts of music on route to being able to create their own music.

A stimulating environment is essential if students are to express themselves in the form of original music creation. The bond between teacher, student, and peer becomes exceptionally strong in this environment. This occurs because of the amount of personal investment from each student as they create and share their work with students. It takes a good deal of courage and trust to share original music with others. When one does this successfully, a bond is developed between that sharer and the people with whom she shared. The relationship is reciprocated by the sharer when she becomes one of the targets of other individuals' sharing. In effect, what is developed is a culture of creativity, which is quite stimulating in itself.

Other qualities help such an environment become stimulating. A teacher's sharing of her own created work can be motivating to students who look for others'

work as a point of reference. It is important for individuals to know that their teacher can serve as a Mentor, someone who has been there before. With a Mentor and other class members serving as allies in the quest to create personally meaningful music, a student can feel more confident that she will have the support necessary to navigate the difficult path of the creative process; a process that is both private and personal, yet nearly always experienced within a context or culture. Culture is an important concept for teachers to concern themselves with, as schools and classrooms serve as the culture with which students find themselves in.

Help the Artist Develop Their Ideas

When students have ideas, they need to be given time to productively try out those ideas. I have found in my own teaching and personal experience in music creation that a great outlet for trying out ideas is within a music sequencing program through a computer music workstation. An example of what this looks like can be found in Figure 1.

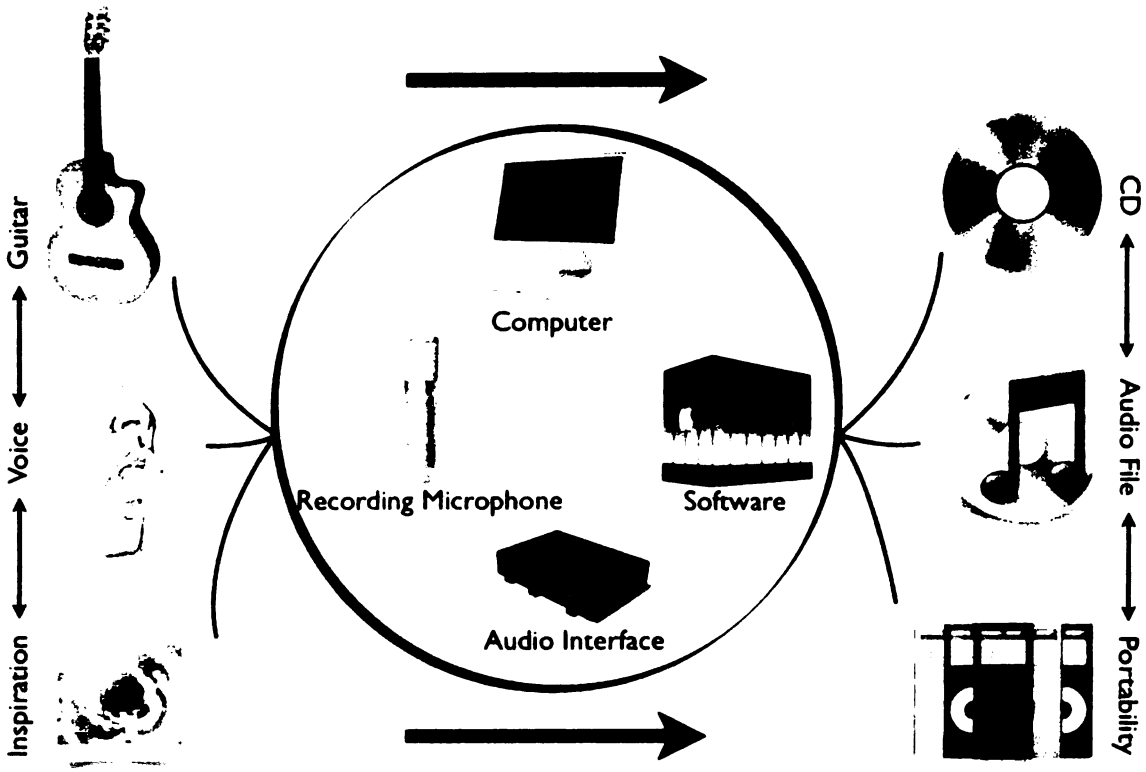

Figure 5 – Digital Sound Design

What makes a computer music workstation a good outlet for trying out ideas is the way in which students can record and playback their work, much like an artist would in a recording studio setting. Ramone describes the present day musical artist:

> Today, artists are extremely independent—and more involved in the production of their music than ever before. Many performers have formal musical training, and in addition to writing and orchestrating their own songs, immerse themselves in the process of recording them. More often than not, singers and musicians have small home- or computer-based setups that they use for rehearsing, making demos, and at times producing their own records.[22]

The independence in recording music mirrors other advances in technology that have given the common lay person the controls in what might have been only accomplished by a trained professional only years previously. Doing ones' taxes efficiently is now entirely accomplishable on a computer. Designing web pages and blogs is now an easy task performed by anyone who can point and click. Students who are exposed to how easily musical ideas can be created and manipulated in such an environment often seek to duplicate such configurations at home.

Once students are familiar with how to try out ideas within the environment that I have described, the teacher's job becomes helping students extend and refine their thoughts. There is no formula for doing this; however, one should be well versed in types of feedback that is helpful for students. Both Sam Reese[23] and Betty Anne Younker[24] have written book chapters for the book, *Why and How to Teach Music Composition: A New Horizon for Music Education*. They give examples of how teachers can tailor their feedback to best help students reach their compositional goals.

A vital factor in being able to help students try out their ideas is personal experience in working through similar compositional problems. Experience as a music creator is the most valuable type of experience to a teacher who would like to see their students create original music. Having been through the process—their own hero's journey of self exploration as described in the previous chapters—the music teacher is able to take on the role of Mentor, the wise old sage who has been there before. How frustrating and potentially unfruitful it would be for a teacher if they attempted to teach a student to do something that they had not yet done or cannot do themselves. So, pre-service teachers need to be exposed, indeed given the opportunity to create original

music, as undergraduate students. This ideology is a shift away from the current performance only mentality of many undergraduate music education curriculums. Undergraduates must be taught to compose if they are going to teach their students to compose. Only then will they be able to take on the role of Mentor in helping students develop their own musical ideas in the context of musical creativity in the classroom.

Ensure that the Performance is Recorded and Mixed Properly

In order to ensure that a performance is recorded and mixed properly, the music teacher needs to know how to record and mix. These are not skills that are commonly a part of the regimen of music undergraduate music education programs: however, I believe that they should be. There is a revolution of digital music sharing and playing going on presently that seems to only be growing. Music teachers need to be well versed in the ways that the students that they will teach experience music. By being able to record and mix music effectively, the music teacher will have the vocabulary and skills necessary to record and mix their own work—keep in mind that being able to do it oneself is essential to being able to teach it—and the work of students.

The pre-service music teacher should be able to use a computer to record musical works. Once the work is in a digital format, it can be transferred easily and accessed easily for listening in the formats with which students are most comfortable with. Currently, that format is MP3 and is experienced by listening on Apple's iPod with ear-bud headphones. In the future, this technology likely will expand to include more diverse possibilities for sharing and listening. Music teacher educators should keep current with how students are experiencing music, so that curricular offerings can be adjusted to stay relevant. Fundamental, though, is the priority that should be placed

on exposing pre-service music teachers to how musical ideas can be created, tried out, recorded, mixed, and mastered within the environment of a digital sound design workstation.

Mixing is a skill that often only is afforded to the teacher, or in some cases the student who performs in a small ensemble. Mixing is an extension of the creative process. When musical materials have been given life in the form of a musical work and exist in rough form on page or in this case within a music-sequencing program, the focus becomes mixing the work into its final form. Mixing involves balancing the parts at every point in the piece, making sure that the important lines are heard when they are supposed to be. Mixing involves panning sounds so that they occur within the sonic plane where the artist conceives desires them to. Since the teacher has more experience listening to recorded and produced music, they are chief authorities in this area. Mixing also involves going in and adjusting each track's timbre based on the overall sound that is desired. The interaction of each differing timbre presents new problems and consequent solutions that affect the overall impact of the piece.

Making a Musical Product

After the skills and musical vocabulary are developed in the musical lives of students, the teaching focus shifts to helping students organize their musical interests. Ramone recognizes three basic parts to making a musical product. Again, the transferability to the realm of music education and music teachers of this information is exciting to consider. Ramone cites three activities that the producer should be directly involved with performing. They are:

1. *Recording*—the "session" when the music is played and recorded.
2. *Mixing*—when all of the individual sections recorded at the session (or sessions) are blended together.
3. *Mastering*—when the final sound is tweaked and polished.[25]

I will now attempt to break these three components of the process apart for the purpose of the music teacher being able to conceive how these roles can be applied to aiding a young composer create a musical product.

Recording

First, as was previously stated, musical ideas should be conceived and recorded. Then, they should be mixed—worked through from beginning to end, pieced together using the best takes. Finally, works need to be mastered—final touches need to be made that result in a musical product that meets the artist's personal sensibilities. Again, the music teacher should be competent in how to go about doing each of these individual tasks. For the second and third activity to be able to be performed, music should be recorded. Thankfully, recording music is more easily accomplished now than ever before. A teacher with a laptop computer and an internal microphone can begin capturing students' recorded sound bits. More refined projects, however, should be recorded using more refined tools.

A good recording microphone is essential for capturing quality musical ideas in file form. Good microphones can be purchased at lower costs now than at any time previously. Important for the music teacher is recording quality takes of student work, and efficiently storing the work for further study and manipulation. It is much easier to get a good take when the student/artist is focused on recording a specific section of

music than it is to go back later and try to capture the musical idea or section of music. The fidelity of the recording is also important. So, making sure that the input levels are set just right, allowing for the maximum quality of recording (fidelity), of a complete clip, is essential.

Ramone quotes Elton John in *Making Music*:

> A producer knows when a song should be changed or a vocal isn't good, because he isn't as close to it as the artist is. The knowledge and experience that a producer brings to the control room when a musician is playing and singing on the other side of the glass is very reassuring.[26]

The artist and producer relationship mirrors the complex relationship between teacher and student. Ramone writes:

> A producer can be closer to the artist than anyone else in his or her life during the weeks or months they spend together making a record. The intimacy they share is largely unspoken; it touches raw nerves, and if the producer is especially good at what he does, helps peel back the anxiety and fear that dwells within every performer.[27]

Ramone's writing could serve as a guideline for aspiring producers in the context of the music classroom. His further comments mirror the relationship between student and teacher, and the daily teaching and learning exchange:

> The investment of such intense, heart-to-heart time usually results in a handsome creative payoff . . . When you spend a lot of time in the studio, you savor the times when things go well. If you've had smooth sailing one day, and

> things seem to be dragging the next, I'll turn to the artist and say, "Remember last night? It was cool. Why doesn't that happen every day?"[28]

Ramone's words echo well in the context of music teaching and learning. A music teacher interested in being a producer of students' created musical work could certainly learn from his words. Successfully recording student work is a necessary first step to being able to experience student work in product form.

Mixing

Ramone has much to say about the specific task of the producer as someone who helps the artist *mix* a recording. He writes:

> Creating a mix is like preparing a fine meal: if the ingredients are of top quality and the chef knows the secret to combining them, the results can be sumptuous. As in a gourmet dish, a well-crafted mix allows individual instruments and soloists to shine while complementing and strengthening the whole. The mixing engineer is the star of the record-making process—an artist in every sense of the word. There's a place for everything in the mix, and it's the mixer's job to put everything in its place.[29]

Ramone's comments resonate on a number of levels. First, mixing can describe the process of mixing student creative work, a task that music teachers are more qualified to do than most. Second, mixing can be seen as the process of teachers designing engaging curriculum, stimulating environments where students' creative work can thrive. Third, mixing can be seen in light of music teacher educators mixing the necessary ingredients for future teachers to be able to effectively teach in an

environment where students' musical needs are constantly changing. Let me unpack these ideas briefly here.

Mixing involves, as was previously stated, balancing and adjusting the individual parts and the interplay of the parts of a piece of music so that students' work can be given adequate voice—to each students' specification. Ramone writes:

> Where will the organ or twelve-string guitar live? What about the horns? Does the piano sound better up front, or placed further in the background? How much air should be around it? All of these questions will be raised—and answered—during the mix session.[30]

This manifestation of mixing focuses on the role of teachers in assisting the refinement of the overall sound of the music.

Teachers are also mixers when they design the curriculum generally over time and within the flow of each class session. Mixing in this way also involves working with "top quality" ingredients—in this case opportunities that maximize the individualized power-wielding aspects of music creation—organized in a way that maximizes class time. Mixing also, like mixing individual music compositions, involves allowing "individual instruments and soloists to shine while complementing and strengthening the whole."[31] Individuals, like instruments and soloists within a composition, contribute globally and locally to the community of classroom learners.

Music teacher educators are also mixers within the scope of the music education profession, in that the "instruments and soloists" as previously defined, are in effect the practicing teachers that will help compose the lives of the future music students that they will teach. A carefully designed curriculum at the higher education

level will help ensure that teachers are well prepared to affectively mix the future of their students' lives. It is within the scope of the higher education setting that the future is mastered. Teachers then go out and do their own mixing within the classroom setting, helping students mix both their musical creations and their lives in relation to music.

Notes

1. Michael Mark, *A History of American Music Education*. (New York: Rowman & Littlefield Education, 2007), 310.

2. Tim Lautzenheiser, *Habits of Successful Band Director: Pitfalls and Habits*. Chicago: GIA Publications, 2006.

3. See note 1, 317.

4. Todd Whitaker, *What Great Teachers Do Differently*. (Larchmont, NY: Eye On Education, 2004), 9.

5. Robert McKee, *Story: Substance, Structure, Style, and the Principles of Screenwriting*, New York, Harper Collins Publishing, 1997.

6. Ibid, 383.

7. Ibid, 384.

8. Bennett Reimer, *A Philosophy of Music Education: Advancing the Vision*, New York: Prentice Hall, 2003.

9. Ibid., 242.

10. Ibid., 244.

11. James Bonnet, *Stealing Fire From the Gods: A Dynamic New Story Model for Writers and Filmmakers*, Studio City, CA, Michael Wise Productions, 1999.

12. Ibid., 163.

13. Ibid., 164.

14. See note 6.

15. Mary Reichling, "Images of Imagination," *Journal of Research in Music Education* (1990): 38(4).

16. Susanne Langer, *Feeling and Form*, New York: Prentice Hall, 1953.

17. See note 5, 284.

18. Richard Colwell and Thomas Goolsby, *The Teaching of Instrumental Music*, New York: Prentice Hall, 2002.

19. Patricia Shehan Campbell, *Songs in Their Heads: Music and It's Meaning in Children's Lives*, New York: Oxford University Press, 1998.

20. Phil Ramone, *Making Records*, New York, Hyperion Records, 2007.

21. Ibid., 14.

22. Ibid., 15.

23. Sam Reese, "Responding to Student Compositions," In M. Hickey (Ed.) *Why and How to Teach Music Composition: A New Horizon for Music Education*, Reston, VA: MENC Publications.

24. Betty Anne Younker, "The Nature of Feedback in a Community of Composing," In M. Hickey (Ed.) *Why and How to Teach Music Composition: A New Horizon for Music Education*, Reston, VA: MENC Publications.

25. Ibid., 14.

26. Ibid., 15

27. Ibid., 16.

28. Ibid., 16.

29. Ibid., 186.

30. Ibid., 186.

31. See note 16.

CHAPTER 6

THE ORDINARY WORLD: IMPLICATIONS FOR MUSIC EDUCATION

This chapter begins with a brief summary of the ideas presented thus far. In Chapter 2, I introduced concepts of story form and character archetypes. Writers have used the hero's journey and character archetypes to craft meaningful stories. Stories utilizing these forms can be found in every culture around the world, and throughout all recorded history.

In Chapter 3 I used the hero's journey as a lens through which to view the interaction of identity within the life of the music teacher. I proposed that identity be defined as the perception of a person as being unique from other individuals around them. My definition is rooted in symbolic interactionism theory, which suggests that the points of reference for any individual are psychologically conceived by way of relationships that exist between the people that surround that individual. Within this philosophical examination, identity is considered as a quest of consciousness, akin to the hero's journey, and therefore closely aligned to story. I posited that the monomyth, Campbell's breakdown of the basic story pattern of *seperation—initiation—return*, is essentially the pattern that individual's go through on route to establishing their personal identity. I gave examples of how the hero's journey has been used to craft film stories. I then provided an illustration of how the hero's journey can be used to categorize the phases of the experience of student teaching. I then proposed a theory of identity chemistry based on the work of Carl Jung[1] that suggests that each individual, both teachers and students, may be comprised of each of the character archetypes. I

then gave practical examples of how teachers can be all of the archetypes for their students.

In Chapter 4, I posited that in light of the nature of creative activity, where the individual doing the creating embarks on somewhat of a personal hero's journey, creative identity may be a powerful manifestation of identity. I then suggest that in light of the concept of *quality of experience*, which work in the arts demonstrates in the lives of the individuals who are involved, musical creativity and the creative identity that comes along with this activity should be considered as being central to the goals of music education now and in the future. I then gave examples from the work of Eisner[2], Reimer[3], and Elliott[4] that support these ideas, and provided examples from the lives of composers that support these claims. I followed examples from the lives of composers engaged in the creative process with an application of the hero's journey to the act of musical composition. I then situated my application of the creative process to the hero's journey with the work of Csikszentmihalyi[5] and his "flow" theory, including nine key points pertaining to why the creative process is enjoyable.

In Chapter 5, I proposed that the common term of identification used to label music teachers—the *director*—may no longer be useful if instilling a creative identity in the lives of music students is valuable to the music education profession. I propose that the terms *writer* and *producer* be used in place of *director*. I propose that the teacher's role in curriculum developer be considered as the role of *writer*. I then gave examples from screenwriters and music education scholars about how curriculum development can be thought of metaphorically as writing in the pages of each student's personal story. The value of imagination in crafting meaningful stories and curriculum

in music education was also considered. I then introduced my concept of the music teacher as *producer*, as an outgrowth of the teacher's need to bring out the music that already exists within every child. I suggest that if the work of Patricia Shehan Campbell in *Songs in Their Heads* is a reality for most students, and they already come prepared for the capacity to engage their imaginations in generating songs and making music from themselves, then the role of the music teacher as someone who can encourage, produce, and promote student work becomes a significant role. Analogies were made between the work of a professional record producer and the proposed role of the music teacher within this philosophy.

Where to go From Here

One purpose of this dissertation is to present ideas surrounding the hero's journey, both the character archetypes and the landmarks of the journey. By doing this, I hope to make progress towards achieving another goal, situating what music teachers do in relation to the heroes of stories that have existed through time. A third purpose of this philosophical examination is to present the process of creating music as another manifestation of the hero's journey. These purposes stem from a personal realization that teachers are the people who teach students music, teachers present the most fruitful avenue for change in school music education programs, and teachers need to view their lives as personally meaningful. I see creativity as the sector of music education that is, paradoxically, the least employed form of music making by teachers in schools, and the most reflective of the principles and power of the hero's journey. The final purpose of this investigation is to explore what the role of a music teacher could be in a music education setting where initiating students in a hero's journey is valued foremost.

The ideas that I have expressed in these pages beg further consideration in light of the practical reality of music education programs across the United States. In this chapter I will make suggestions for the future of the music education profession based on what I see as ideal student outcomes, give curricular suggestions for both ensemble and general music education based on a brief history of the wind band in American music education, outline the teacher's role within the system of changes in the future music education setting as I envision it, identify how music education preparatory programs would have to be adjusted to graduate teachers that can help students meet these outcomes.

Changes for the Future: Student Outcomes

Given what has been related regarding creative identity, how should music education situate itself? If as a profession we accept the position that instilling a creative identity in students is meaningful, can we keep everything that currently exists in our curriculums? In *Music Matters*, David Elliott, under the heading "Toward the Future: The Short Term," comments on the future of music education:

> In the short term, securing the place of music in public education depends on affirming to ourselves and others that the root of our security problem lies principally in the nature of schooling, not in the nature and significance of MUSIC.[6]

Elliott suggests that music is doing well, while "schooling," or how music education is done in schools, might not be all that it could be. He perceives that music education has a "security problem":

> The security of music education depends upon securing the integrity of MUSIC education. The future depends on making music education more creative by continuing to improve the musicianship of pre-service and in-service teachers.[7]

This point, I think, begs a relevant question, "what is musicianship?" The National Content Standards in Music[8] are a reaction to what should have been a growing concern over the last half of the 20th century regarding what musicianship entails. Yet, has this growing concern affected current practice? Is there an acknowledgment on the part of practicing teachers and policy makers of the fact that musicianship should be a broader range of skills than are currently taught to music students?

What is Musicianship?

Bennett Reimer has tackled this question in his work. Reimer suggests that there are four primary musical roles that require unique musical intelligences within the domain of music. The four musical roles that Reimer describes are: (1) composing, (2) performing, (3) improvising, and (4) listening. I shall now describe how Reimer defines these roles.

Composing

For Reimer, composing consists of assembling sounds in potentially meaningful ways for the composer and others. Composing is like the other musical intelligences in that it satisfies a need by individuals to assemble sounds in meaningful ways. It is unique from the other ways of knowing in music in that the meanings are more directly a product of the individual who composes. Reimer describes the composer:

> Anyone attempting to do this—to construct some sequence of intrinsically meaningful sounds, and to preserve them in some way, as in memory, in a notation to be performed, or in a recording made from electronically generated sounds, so they subsequently may be shared with listeners—is, when engaged in the act of so doing, "being a composer."[9]

Reimer lists composing first in his list of unique musical roles requiring unique forms of intelligence because he sees composition as the least engaged form of musical intelligence in the American music education system. He states:

> Education for composing has not been provided, except sporadically and perfunctorily, in American music education. The attempt to rectify this shortcoming needs to be, I suggest, a major characteristic of music education in the United States in the foreseeable future.[10]

Reimer's view that composition needs to be more widely explored in music education, along with his view of the composer as someone who assembles sounds, either through memory, notation, or by recorded or electronic means is congruent with my view of the music teacher as producer.

Performing

For Reimer, the performing role of music making consists of two dimensions of intelligence. The first involves the discrimination of the particularities of the sounds in relation all of the possibilities, particularly to the sound qualities of the rest of the musical event being performed. There is a unique quality in performing of interpreting what the composer wants, which is sometimes implicitly written by the composer, as sometimes implied explicitly, which is understood by the performer because of the

context that surrounds the piece and any performance practice associated with the composer, genre, or common performance practice. The second role is associated with the physical dimension of bring thoughtful meaning into performed sound. This role of musical intelligence is the link between thought and musical performance. Without vibration of sound, initiated by some physical gesture, performance does not occur.

Improvising

Reimer sees the act of improvising as sharing the physical aspect of performance. However, rather than simply interpreting the music as in performance, the improviser should supply the consequent musical information in real time. While improvising the performer should simultaneously discriminate the sounds from all others in the performed music, but she should also generate the new ideas in the moment. Reimer's description of improvisation resonates the principle of the hero's journey, and provides a rational for why creative identity as described in these pages are a powerful form of identity:

> It is this astonishing capacity to think-in-the-moment, in all the discriminatory, interconnected ways music requires, and to produce the thinking's bodily *as they are being taught*, that accounts for the unique excitement—the risks at the edges of human capacity—that improvisers engender.[11]

"Risks at the edge of human capacity" sounds a great deal to me like the battles of the central ordeal. The reward for the improviser is the satisfaction of having successfully completed a musically appropriate improvisation. Reimer describes this as instantaneous "mind/body/feeling" acts of intelligence.[12]

Listening

Reimer states that while listening an individual should receive the musical information produced by composers, performers, and improvisers and discriminate the sounds "imaginatively, sensitively, and skillfully, paralleling (but not duplicating), in the act of receiving, the acts of generating accomplished by composers, performers, and improvisers."[13]

Reimer suggests that work should be done in the music education field to better understand better the unique intelligence required when listening. Perhaps a general recognition that in order for quality listening to take place, certain information should have been presented that informs the listening. Then, each listening episode would potentially add upon the previous listening episode. Comprehension of the salient musical concepts being taught could then be regarded as a victory of sorts, and might possibly lead to further ideas as far as what to approach next in the learning sequence. This might be viewed as a mini-hero's journey of sorts.

Moving On

For music education, it seems that a reasonable answer to the question regarding musicianship, given the interests of students and of present-day society is that musicianship is defined differently now than it has been defined in the past—eighty, fifty, twenty, or even five years. So, what is a good musician? A good musician would certainly have to be someone who is good at being any of the following, or any combination of the following: a performer, a listener, or a creator. These characteristics might very well be considered universal. The culture surrounding each of these have changed much over the course of time. For example, a person living in 1935 would not

likely consider someone who creates music on a computer as being a good musician, as computers did not exist at that time. In 2010, computers are commonplace, and so, someone who creates music on a computer can be considered in a conversation concerning what it means to be a good musician. In 1935, there probably were not many people who could have imagined that such a definition of musicianship could be made. But, in 2010, I think most people could at least consider the possibility of such a proposition being true.

A number of factors have contributed to a change in the culture surrounding the making of music, and consequently, perceptions of what it means to be a good musician.

> The values of music education will be achieved only by deepening and broadening students' musicianship; and the achievement of these values will be demonstrated most effectively to parents, teachers, administrators, and school boards by the quality of our students' musical thinking-in-action.[14]

The core of a music curriculum should focus on developing skills and dispositions—the attitudes or propensities to do something or act a certain way—in students that most directly effect students' perceptions of themselves as music makers. Students' identity as musicians is what they take with them when they leave the music classroom. Their identity as musicians might be what causes them to desire to participate in school ensembles. Their identity as musicians will likely reflect choices as to the importance of music in their lives and the lives of their children some day. Creative identity as it has been presented in these pages might be a powerful,

underexplored manifestation of identity for students of music. There is not time in the schedule to waste on secondary matters.

Bennett Reimer, in the latest version of his monograph, *A Philosophy of Music Education*[15], re-iterates the charge of the National Content Standards. He points out that given the performance-dominated music education world of the United States, the National Content Standards, particularly the re-conceptualization of what being a musician entails—encompassing among other things being a composer and arranger, the Standards are "nothing short of revolutionary."[16] Commenting on the National Content Standards, Reimer states:

> . . . the advent of the content standards, and their overwhelming acceptance by music educators in America and around the world as being a valid delineation of the important ways that music can be experienced, calls all of us to at least begin to reconsider the traditional stance and its unfortunate limitations. We need to embrace all the important musical roles in our culture as genuine and valuable ways for people to be actively engaged with music, each in its own way and each with its own characteriestics.[17]

The unfortunate limitations that Reimer speaks of beg further thought and consideration. Unless teachers view themselves as producers, as I have suggested here, chances for original music creation and manipulation of musical ideas in the present music education system in the United States will not likely occur.

The Large Ensemble: A Historical Perspective

At this point, I would like to briefly discuss the history of the American Wind Band in the United States. I recognize that the wind band is not the only large ensemble

that is offered in public school music education; however, it serves as a point of reference for a discussion of what large ensemble music education could be in the future. It is important, I think, to describe the history of the wind band movement, as it continues to be the paramount offering in most schools across the United States. The wind band story, an understanding of the movement historically, and a reflective response to the roots of the movement, are likely tied to the potential for progress in curricular offerings in this country. It is not likely, at a logistic or philosophical level, to think that the large ensemble can or will be eliminated as the primary means for secondary music instruction in this country—at least anytime soon. I hope to present a way that the large ensemble can be modified to allow for the hero's journey to take place.

The Wind Band

The wind band was born in 1789, with the formation of the National Guard Band in Paris.[18] This military band was the ancestor of the modern wind band; which from a sociological perspective has always existed as a "functional", "service-oriented" ensemble, closely related to "athletic events, military events, and public ceremonies."[19] In the 19th century, bands began existing as separate entities than military bands.

The first well-known traveling instrumental group was an orchestra, the *Theodore Thomas Orchestra*, led by German-American violinist Theodore Thomas.[20] Thomas sought to build an orchestra that was comparable in quality to the orchestras of Europe. Thomas's group toured the country, representing to the American public the power of instrumental music.[21] Thomas's efforts paved the way for wind bandleaders Patrick Gilmore and John Philip Sousa, whose professional bands toured the country

through the early 20th century.[22] These tours led to the formation of community bands as people saw the professional bands and wanted to have the same type of group in their own town. Instrument manufacturers such as the *Holton Band Instrument Company* of Elkhart, Indiana, started band contests in the early part of the 20th century as a way of promoting their business and showing off town bands.[23]

The peak in popularity of professional wind bands was 1910.[24] Until 1925, the band movement was entirely professional and military. It was during that same year, 1925, that the school band movement developed "considerable momentum" when the majority of wind bands were found in public schools and colleges.[25]

Early School Bands

The first known school band was developed in Boston—not surprisingly given the history of Boston and early music education—in 1848, and was called the *Boston Farm Trades and School Band.*[26] The band met outside of the school day and received no academic credit. Another school band, the *Christian Brothers School Band*, is documented in Memphis, Tennessee, in 1884.[27]

Bands outside of the regular public school also existed. The earliest known band of this variety was found in the *Ohio Institution for the Instruction of the Blind* back in 1841.[28] Another early band was the *Chicago Reform School Band* that ran from 1862-1872.[29] The reform school band, whose purpose was to develop "moral character, provide recreation and vocational training, and support military exercises", was one of the first school bands in this country to serve juvenile offenders and other special needs children.

The School Band Movement

Mark cites the "fit" of instrumental music with common progressive education goals of the time, namely "character development, healthy leisure activities, and socialization, democratic values, and citizenship" as reason for its inclusion within the school curriculum.[30] "Bands kept boys occupied with a productive activity" and kept them out of trouble.[31] The first high school band, offered for school credit was the *Hughs High School Band*, in Cincinnati, Ohio, in 1919.

The school band movement coincided with developments in the field of instrument manufacturing.[32] Mark comments on the role of instrument manufacturers on the spread of school bands in the United States:

> The number of school bands and orchestras increased dramatically, but their development was sporadic and uneven. A strong, centralized effort was needed for them to take hold on a nationwide basis. The manufacturers of musical instruments provided that push at a critical time in the growth of their industry . . . Manufacturers had helped to create more bands because they sought to invigorate their business.[33]

The roots of this statement can be seen historically in the livelihood of American amusement parks, "trolley parks", or "end of the line trolley parks" as they were sometimes called.[34] The trolley parks were an entertainment destination for millions of Americans in the first part of the 20th century. Many would board the trolleys in the cities and take them to the end of the line, where there were amusement parks featuring performances by professional concert bands.[35]

The invention of the automobile and the rise of jazz music diminished the popularity of both the trolley lines and the concert band. Fifteen hundred parks were in operation in 1919. A decade later, only four hundred remained.[36] Instrument manufacturers scrambled for a way to maintain their business. A solution to the problem was discovered by promoting school band programs. Instrument manufacturers began competitions as a way of boosting their business. The MSNC (Music Supervisors National Conference), a pre-curser to the MENC (Music Educator's National Conference) of today, took over the competition.[37] Under MSNC's leadership, a contest selection list was formed in 1924 for schools to choose from. This system of contests and music lists is essentially the same in 2010 as it was in 1924.

Pause For Reflection

Has general education changed since 1924? It certainly has. Has society changed since 1924? They were dancing the Charleston back then. The youth of today might recognize the Charleston as a town name, but probably not a dance. *Has music education changed?* The somber truth is that in many ways music education has not changed much since 1924. The professional music education community found a system that worked back then and have remained with it while the rest of society has changed considerably. American society in 2010 is very much different than 1990 society—say nothing of 1924 society.

Reimer suggests that in looking to the future, we examine carefully what we as a music education profession have achieved:

> In a real sense we have been successful, no doubt far surpassing the wildest dreams of those who have initiated the field of school music education in the

> United States in the first half of the nineteenth century and their counterparts around the world. But we are also, I am afraid, creaking in our joints. We tend to continue in well-worn paths, with "tried and true" programs and methodologies . . . We have built in a superstructure of professional organizations, undergraduate and graduate degree programs, research and scholarship, worldwide intercommunications, a supportive and thriving music education industry, and many profession-sustaining traditions . . . Yet underneath that warranted admiration is a school music program of limited scope in its lack of comprehensiveness, its narrow view of sequential learning therefore, and its striking, perhaps dismaying, imbalance. We serve very few students, with very few options, with restricted kinds of music and apparent health is founded on a base too meager to sustain the growth we deserve to experience.[38]

Reimer calls for change, for curricular reformation, for comprehensive musical offerings, and for more than what tradition has dictated. He suggests that we have been successful to an extent, but we could thrive if we only re-organized what we do at all levels of music education. In the next section, I outline a plan for revitalizing the large ensemble setting of music education.

A Curricular Way Forward for Music Education

General Music

General music curriculums in school music programs where these changes are made would then be able to introduce creativity as the core of the general music program, something essential to what is offered to students. The general music

program could then be fashioned to prepare students for being able to participate in these types of ensembles. Along with opportunities to create original music, a curriculum targeting skill building should be undertaken to ensure that students have the necessary auditory skills to work with when creating original music. Edwin Gordon's Music Learning Theory[39] and the resulting curriculum that he proposes sounds like a good place to start in considering how to give students the auditory repertoire necessary to build their own musical compositions. Gordon's sequences might have to be adapted to reflect the types of musical styles and genres to which students are listening, but the concept of focusing instruction on the materials that students will then use to compose with makes good sense. Musical material can be considered in this case motifs, musical riffs, and melodic phrases that are unique to each genre. These types of interventions serve to provide a frame of reference for students who want to express themselves, and want to build into their work new levels of sophistication. Picking out materials to work with and learning them separate from the actual composition could inform the creative process. Methods by Kodaly and Orff can also inform this process.

Howard Gardner's work with grade school students in China[40] illustrates that all creative work that is worth remembering, what he calls "big 'C' creativity," generally occurs within a disciplined environment. There, Chinese school children learn for many years in art class to reproduce pictures of octopi, for example. Gardner visited a classroom full of art students who were doing just that. He pleaded with the Chinese teacher to allow him to conduct a quick experiment with the students. Gardner asked them to draw his son's baby stroller. The Chinese teacher was certain that the

students could not do that task because they had never been asked to do that before. The teacher did allow his students at that time to attempt the project, though. Gardner found that the Chinese students could draw the stroller with much accuracy; in fact, the drawings looked like they were drawn by much older people. Gardner suggests that American education could learn from the discipline aspect of the Chinese system.

Care should be taken to ensure that creativity within the curriculum be accompanied by skill building; so that students have the necessary background to create musical products that have increased sophistication. Gordon's music learning sequences in music are an attempt to build auditory skills into the daily regimen of class. Such work might be considered like the Chinese system of discipline in recreating art work, step by step, in sequence.

In the next section, I describe an artistic project of sorts, that I completed with the idea of re-inventing music education at the secondary level. My re-invention of music education as represented by this story not the only way for change to happen. I attempted to give one possible way that large ensemble-based secondary music education in the United States could be positively changed for future generations of music students.

Instrumental Music

The large ensemble has been a mainstay in the music education across the United States for nearly a hundred years. The marching band fulfills a cultural function in many communities; many people inside music education and outside music education would likely mourn the loss of the marching band—at least initially—would it disappear. There is, as was stated, a connection to what music is done in the schools

and the music instrument manufacturers. So, what can be done to allow for the hero's journey to take place within the large ensemble setting? I suggest making a few key changes to the existing system. My ideas are based on what most state music education organizations have offered in the past. There may be states where this is not the norm, but to the best of my understanding, most states are configured in this same way. My recommendations center around music teachers being more than directors; they must also be writers and producers. When considered in light of creative identity and the creative process as described in the previous chapters, these recommendations seem more appropriate.

A Start

I recommend the following to begin the implementation of positive change in the instrumental music setting: (1) move district festival from the traditional, late Winter/early Spring time, to December. This move would allow for this event to still take place, but not for it to be the central focus of the school year; (2) move state festival from late Spring to early Spring. (3) Replace the traditional "Division I," "Division II" system of ratings with a system based on rubrics that focus on improvement suggestions. (4) Include a creativity component to the requirements. Bands would be expected to play, in addition to the traditional March and Concert piece, a piece that they worked to create themselves with the assistance of the teacher. (5) Start a strand of solo/ensemble where students perform something that they created for performance on their instrument. (6) Allow for students to perform at solo/ensemble festival on non-traditional instruments, including computer-based instruments.

Next

I would recommend implementing the following changes next: (1) In those states with individual organizations for band, choir, and orchestra, replace these organizations with one collective statewide music education organization. This change would allow for the inclusion of singers in the same classes as instrumentalists within the school day curriculum. (2) Start pilot programs in the colleges and universities, pioneering creative music ensembles. These ensembles would incorporate the traditional band instruments, as well as the stringed instruments and vocalists, and would focus on producing original created works and covering songs by. A focus within these ensembles would be to gather support from composers and arrangers to produce a literature for such ensembles. (3) Pilot programs then should be started in the local schools, first in those schools where music education is in jeopardy from being lost completely. The musical subject matter of these ensembles should match the culture of the communities where the schools are located. (4) Move marching band out of the school day, making it a club—a utility group for meeting a community need. Making marching band extra-curricular frees it from having to use a curriculum and assess students in accordance with a curriculum.

Moving Beyond Tradition

First, in order for the secondary music education curriculum to move forward, competition as it has been promoted through the history of the music education needs to be removed completely. The idea of offering venues for performance of mastered work is still relevant, but going to festivals to receive ratings once a year as has been

the case in recent history is likely limiting progress in this setting. So, removing competition completely should be a priority at this point.

Because sound sources are virtually unlimited at this point in the history of electric/acoustic instruments, options for student instrument participation in the schools should be dramatically expanded. MIDI controllers of all shapes and sizes, corresponding to a keyboard, guitar, orchestral string, and wind instrument configuration exist. Music teachers should be engaging these technologies in their curriculum development and practice. Very sophisticated ways of capturing, manipulating, and producing musical work exist inexpensively, so that anyone with a computer can do what ten years ago was only done by professionals.

Ensembles must be redefined to be inclusive of the innumerable variety of sound sources that now exist for performance and creation. Again, the best advice I can give to teachers is to find out what kinds of music that students in each particular setting enjoy, and use that music to build the bridges that will take music instruction in that particular setting to the next level. For an intercity school in Detroit it will be something completely different than it will be for a suburban school, or a farming community outside of Grand Rapids. Flexibility and an openness to popular music and custom needs to be instilled in the lives of the apprentice teachers that will make up the next wave of the music teaching force. If student and cultural interests lead curriculum development in every setting, then the variety of ensembles that will emerge from the music education landscape will likely be great in both diversity and scope.

If teachers are model creators, then the music that they create and the mode of their creation is modeled for students in an engaging way. It is personal. The teacher

tells her story with each and every composition or arrangement that she puts in front of her students. Students engage with the teacher's story and are encouraged to tell their own story through similar or different means. What this interaction could imply is a culture specific music education community centered on creativity—composition, improvisation, listening, performance, and ideological—be the goal of each particular music education setting.

This culture of creativity that I speak of would be free of the constraints that tradition has put on music programs, to be driven towards achieving the same goals, year-in and year-out. Within the framework of a culture of creativity, each year's goals and therefore the curriculum would be dependent upon what students were interested in at the time. The thrust of curriculum development would then be to create some musical products, thus engaging in a *flowful* process that would extend students' musical worlds in meaningful ways. The teacher as producer as I have defined it in this dissertation might then be a valuable term to define what a music teacher is and should be for students.

"Electric Euphonium": One Story of How Music Education Might Be Reinvented

Electric Euphonium is a screenplay that I wrote while working on my doctoral degree at Michigan State University. It was written while I was enrolled in a course in screenwriting. Since the class sessions were primarily the class participants reading each other's screenplays, I had to work in themes that would appeal to a broader audience than the music education community that I was most often a part of. Consequently, the story contains a love theme and humor, planned to illicit responses

from my classmates, who were primarily undergraduate English majors. The screenplay in its entirety can be found in Appendix A.

The story utilizes the principles of the hero's journey, including the key stages of the journey and the character archetypes proposed by Jung[41], Campbell[42], Vogler[43], and McKee[44]. It is a story based on my personal experiences as a band director in the state of Michigan in the period of 2000-2010. I felt like I needed to have an outlet for expressing ideas that I had in the form of a story, personally applying the principles of story that I was then spending massive amounts of time trying to understand. I saw numerous parallels with the hero's journey and many aspects of what I was learning in my doctoral studies in music education.

Electric Euphonium gives the reader a window into my thought processes at this crucial period in my scholarly development. The story is also full of references to my personal narrative, and the narratives of others that I have come in contact in my life. My story served to inform the writing of this story. The technological innovations, the science fiction part of this story, I believe, are possible.

The Story

The hero is a ten-year-old boy, Tim Conran, who through accidental inspiration, invents an electric euphonium band instrument. Tim represents to me the fifth graders I have taught through the years who many times would ask me why we did not offer stringed instruments, guitars, piano, and numerous other instruments. Like these children from my personal story, Tim asks if he could play the harmonica in the school band, because his grandfather plays one, or the accordion, because he loves to

watch Lawrence Welk. Tim is a quirky kid who is curious about music, but does not fit the traditional mold of most music students.

The band director, Mr. Lawrence, talks Tim into playing the Euphonium because he can make a sound on it. I have been in the position of fitting kids on band instruments before, and I know from experience that most fits are done in haste because there are so many students to see in a limited amount of time. Starting on the right instrument is crucial for each and every student. I think that often times more consideration should be given to this process.

Tim takes up the Euphonium, which he enjoys. On accident at the first band concert, he stumbles into a microphone stand and dumps the microphone into the bell of his Euphonium, causing a massive feedback response that sounds a little like a screeching guitar solo by Jimi Hendrix. The sound and circumstances cause Tim to seek the advice of a Mentor, Jim, a guitarist who had a band that was pretty big in the 1960's. Jim is also a tech export, who records his own music in his living room on music sequencing equipment. Jim works with Tim's euphonium and builds a MIDI capability function into the acoustic instrument. So, Tim's instrument, when switched over into MIDI mode, while playing through a computer, can sound like anything that Tim wants it to. With this modification, Tim can perform the traditional acoustic music in his school music ensemble, and can perform music through his computer as any other instrument.

Tim decides to start recording his own music using music sequencing software similar to Jim's set-up. Tim's recording efforts lead to the formation of a band, along with Jim and Tim's band director, Mr. Lawrence, who is revealed to be the former bass

player in Jim's 1960's band. The audience learns that Mr. Lawrence, once an accomplished rock bass player, gave up the bass to play tuba in his college music education program because no band director that he knew played the bass. When the then teenage Mr. Lawrence went to music school he gave up his bass playing. Mr. Lawrence decides to join Tim's band and they all prepare for a *Battle of the Bands* competition.

Through a series of events, Tim becomes a consultant to Apple for the development of MIDI-controller band instruments that can be implemented in school music programs. The ending scene is a return—following the hero's journey path—to instrument fitting for the following school year. A new student asks Mr. Lawrence if he can play the electric guitar. Mr. Lawrence hands him a clarinet and says, "yes." The ending scene brings the story full circle, showing a growth in character and a way, be it science fiction at this point in time, of appealing to a larger student audience than is typical under the current system, but maintaining the present relationship of school music, instrument manufacturing, and large ensemble offerings. I will now turn to a discussion of what the teacher's role would be in the progressive music education model that I am promoting.

The Teacher's Role

As I have stated previously, in Chapter 5, the teacher's role in a music education system such as I advocate in this thesis is that of the creative role model. In order for musical creativity to be valued, the teacher's job should be foremost to model the kind of musician that she desires her students to be. Skills that music teachers therefore need should include being able to arrange music—both notation-based and

sequencer-based; compose music—in both written and recorded format; coach small ensembles; be able to play a number of different accompanying instruments—including piano and guitar; be able to play the drum-set; and be able to relate to students who know a good deal about popular music styles and sensibilities.

Perhaps the most important role of the teacher is in the area of curriculum development. Reimer writes about the challenges facing curriculum reformers:

> A valid curriculum in music, then, needs to satisfy three long-held and often articulated conditions: it needs to be comprehensive, sequential, and balanced. It is comprehensive when it regards all substantive musical roles in a culture as worthy of cultivation, both at the general education level of inclusiveness and at the specialized education level of focused learning.[45]

Reimer suggests that "all substantive musical roles" in a culture be considered worthy of cultivation.[46] These substantive musical roles, when considered in light of culture as a whole, should include being a musician that creates music, or even specifically a musician that creates music in a garage band.[47] Reimer further suggests that new curriculum be sequential and balanced:

> It is sequential when human development factors and the particular ways and progressions of learning in each musical role interact to nurture capacities and provide challenges effectively. It is balanced when all substantive musical roles are accessible to be experienced, when all culturally significant musics and as many as possible of other cultures are represented fairly, treated with respect, and studied accordingly, and when each level of musical involvement—

aficionado, amateur, and professional—is cultivated with the fullest devotion and expertise the music education profession can bring to bear.[48]

Reimer suggests that all musics including popular musics should be "treated with respect, and studied accordingly." The inclusion of the guitar as a primary instrument of study should be given full weight and consideration. The guitar has a tradition in the performance repertoire dating back to before the piano; yet, it does not receive full consideration in most music education circles of being an instrument worthy of inclusion as a mainstay in the music education curriculum. This point is sad given the appeal of the instrument to mainstream society.[49] Guitar ensembles and the guitar as a tool for songwriting[50] might be explored as a means for music education to reap the benefits of the popularity and rich tradition of the guitar.

Music Teacher Preparatory Programs

Music teacher preparatory programs then should offer courses that would target these specific teacher skills. The best of what currently exists: (1) conducting for large ensembles should still be offered, maybe not to the extent that it currently exists, (2) methods classes should exist of course, but not exactly like they presently do; I think they prepare students largely still for worlds of the past, (3) instrument classes should still exist, but should include guitar, piano, and drum-set classes as well, (4) students should be a part of large ensembles, but other courses dealing with informal music making should also be required of music education majors. All areas of study should incorporate uses of technology applications, as the personal computer has become a natural addition to most educational settings.

In essence, the music teacher preparatory program should prepare teachers, in part, to enter a world of music teaching that does not yet exist, but could with their help. As the leaders in the profession, higher education faculty and administrators are charged with the task of being the visionary leaders for the profession. The job of such individuals is to integrate the best of what is known in the field of education at large—in psychology, sociology, history, information technology—into the thought processes and practice of teachers leaving their programs. A broader definition of musicianship should be adopted that includes: improvisation, composition, and arranging.

Music education preparatory programs should not continue to produce the same kind of teacher. If the successful music teacher in present day society follows the general trend of much of the other professions, then what is expected today should be different in many ways than it has in the past—ten, twenty, or thirty years ago. Work in music education history reveals that the model of music teacher as "director" has dominated our conception of what it means to be a music teacher. I would love to explore in practice what music teacher as "producer" could be like. Again, if this shift in ideology is to be achieved, then music teachers need to begin "producing" rather than solely "directing" students. Eventually, students who were "produced" rather than "directed" will want to become music teachers who "produce." Over time this dynamic could change. I believe that it should.

Conclusion

Music education should look outside of what it currently offers students of music in order to grow as a profession. The hero's journey is a compelling way to view the life of the music teacher, the music student, and the creative process. Because of the

closeness of the creative process to the hero's journey cycle, it may be the most fruitful way of nurturing the identity of both teachers and students of music. In order for students to be able to learn how to be creators of music, their teachers should first be able to be model creators. Curricular changes, beginning in the music teacher preparatory programs should be planned and implemented in order for a future where students are allowed to engage in the hero's journey as a part of the creative process should be developed and implemented. The future of music education will then be bright—with endless possibilities.

Future research in music education should examine the role of creative identity in the lives of both teachers and students. Examples of practice where creativity is valued, such as in the music education programs in the United Kingdom and Finland, should be explored. Rather than a tradition of large ensemble dominance as in the United States system, the UK and Finnish systems have traditions where creativity is the centerpiece of the school music offerings. Music making consists primarily in these contexts as creative music making in small group ensembles. Bonds should be formed with leading educators in each country, so that the best of what each country offers can be transferred to other countries seeking to develop similar practices. The time of research serving to bound the progress of the profession, or research targeting the entrenchment of past practices should be discouraged, in favor of a forward-thinking, innovative music teacher educator force. With teacher educator programs, and doctoral programs granting degrees in music education working together, music education has the most potential to grow. Good teachers are the future of music education. Teacher educators impact future teachers. Doctoral programs impact future teacher educators.

Work at the top should reflect a progressive mentality. Individuals who do not seek to change the profession for the better should be encouraged to not continue work as doctoral students in music education.

I am excited about the future of music education. I am fortunate to be working at the higher education level at this point in history. The best of the past, the success of music education, can be preserved; and the outmoded aspects of the profession can be slowly and deliberately purged, in favor of a curriculum that offers more, to more students. By undertaking this work, MUSIC in school will be doing as well as MUSIC out of school. MUSIC can thrive. I am looking forward to being a part of the effort to place MUSIC securely and soundly at the center of the educational experience of students.

Notes

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8. *National Standards for Music Education.* Reston, VA: Music Educators National Conference, 1994.

9. Bennett Reimer, *A Philosophy of Music Education.* (Upper Saddle River, New Jersey: Prentice Hall, 2003), 221.

10. Ibid., 222.

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13. Ibid., 225.

14. See note 4, 305.

15. See note 8.

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18. Craig Kirchhoff, "The School and College Band: Wind Band Pedagogy in the United States," in J. Terry Gates (Ed.), *Music Education in the United*

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22. Ibid., 297.

23. Ibid., 306.

24. See note 8, 260.

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29. See note 19.

30. Ibid., 300.

31. See note 19.

32. Ibid., 299.

33. See note 9, 301.

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35. Ibid., 302.

36. See note 9, 303.

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38. See note 8, 296.

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45. See note 8, 296.

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47. Sheri Jaffurs, "The Impact of Informal Music Learning Practices in the Classroom, or How I Learned to Teach From a Garage Band," *International Journal of Music Education*, Volume 22 (2003): 3.

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49. The Guitar Hero phenomenon is evidence of the widespread appeal of the guitar as an instrument that has the potential to have a possibly dramatic impact on student music participation in the school music program.

50. Clint Randles, "Practical Applications for Teaching Beginning Guitar," In S. Burton (Ed.), *Engaging Practices: A Sourcebook for Middle School General Music.* In Press.

APPENDIX A

"Electric Euphonium"

by

Clinton A. Randles

Clint Randles
250 Lincoln St.
Coopersville, MI 49404

EXT. ELEMENTARY SCHOOL - DAY

It is a Fall morning in a moderately-sized suburb of Chicago. Leaves are changing colors. Students enter a 1940's style brick school building. Crossing guards assist students who cross the road.

INT. ELEMENTARY SCHOOL - DAY

Students put their backpacks on hooks outside classrooms. Students greet one another. A SCHOOL BELL rings. Students file into classrooms.

MRS. OWENS can be seen at the front of the room. Her hair is perfectly done. She is overweight. She wears a colorless dress. She addresses the class sternly.

MRS. OWENS
Good morning, class. We have another exciting day ahead of us.

Students are sitting orderly in perfectly placed rows.

MRS. OWENS (CONT'D)
Today, Mr. Lawrence, Crestwood's band director, will be fitting each of you for a band instrument. He will be -

The door opens suddenly. In walks TIM CONRAN, looking flustered. Mrs. Owens responds critically.

MRS. OWENS (CONT'D)
Tim Conran, late again! When are you going to learn the importance of being on time?

TIM
I woke-up late, Mrs. Owens. I ran all of the way here -

MRS. OWENS
And you still managed to be late?

Tim becomes fixated on the table that is set-up in the hallway. On the table rests instruments for the fitting process. Tim doesn't respond to her question.

MRS. OWENS (CONT'D)
Tim!

Students exchange glances, pointing and making fun of Tim.

CLASSROOM STUDENT 1
(laughing)
His mind has been abducted by aliens again, Mrs. Owens!

Students laugh. Tim responds calmly.

TIM
That was my story. My character -

CLASSROOM STUDENT 2
Tim's a freak.

CLASSROOM STUDENT 3
Yeah, he's good for nothing.

Mrs. Owens allows the last comments to be said without reprimand. She hides a smile. Tim seems unaffected by the heckling.

MRS. OWENS
Class, although there may be some truth to what you are saying . . .

She tries to hide a smile.

MRS. OWENS (CONT'D)
You must learn to keep your comments to yourself.
(beat)
Now. Tim, why don't you be the first to go see Mr. Lawrence.

TIM
Okay, Mrs. Owens.

Tim walks over to the door and into the hallway, closing the door behind him.

HALLWAY

A booth is set-up in the hallway. MR. LAWRENCE sits behind a table. On the table is an assortment of woodwind and brass instruments.

Mr. Lawrence sits cleanly in a chair, hair crisply parted to the right side. Although he lives in 2008, he could just have easily appeared the same way in 1960.

Tim sits down in a chair across from Mr. Lawrence. Tim looks nervous.

MR. LAWRENCE
Tim Conran.

Tim nods affirmatively, braces and buck teeth showing their glory.

MR. LAWRENCE (CONT'D)
Tim, I'm here to help you make the biggest decision of your young life. Today is the day that you decide what instrument you will play in the band!

Tim makes no movement. He is stone-faced.

MR. LAWRENCE (CONT'D)
Tim, I want you to think for a moment.

Leaning over the table, looking directly into Tim's eyes

MR. LAWRENCE (CONT'D)
Tell me, what would you like to play?

Tim, gazing motionless through his thick glasses, mouth already open.

TIM
(plainly)
I was thinking, how about the harmonica? My grandpa plays "When the Saints Go Marching In" on his harmonica. It makes me want to get up and dance.

Mr. Lawrence still holding an intense gaze upon Tim.

MR. LAWRENCE
Tim, we don't offer the harmonica in the band. You could learn the harmonica from your grandfather. Is there another instrument that you would choose?

Tim hasn't moved a muscle. He wipes the spittle from the corners of his mouth.

TIM
Well, how about the electric guitar? I've seen electric guitar players before on TV. They always have babes at their side. The guitar is a real chick magnet.

MR. LAWRENCE
Well, we don't offer the electric guitar.

TIM
Accordion? Lawrence Welk sure can play the -

MR. LAWRENCE
No, we don't offer that either.

Tim is showing the first signs of feeling in his face.

TIM
Sir, what instruments do you offer?

MR. LAWRENCE
Tim, we offer here at Crestwood

Public Schools what most schools
across the United States offer.
Instruments of the wind band!

Tim doesn't seem impressed. Mr. Lawrence attempts his best Harold Hill monologue.

MR. LAWRENCE (CONT'D)
Since the days of John Philip
Sousa, the American wind band has
provided a place for young students
to develop team work -

TIM
I play soccer.

This throws Mr. Lawrence off a bit, but, he presses on.

MR. LAWRENCE
A place where you can meet new
friends.

TIM
Friends stink.

For the first time there is a bit of fear in Mr. Lawrence's eyes.

MR. LAWRENCE
Tim, the band will build character
in your life.

TIM
My mom tells me I am a character.

MR. LAWRENCE
Tim, you are missing the point. I
am here to help you make the
biggest decision of your life. Are
you going to play the trumpet or
the clarinet?

Tim looks at Mr. Lawrence like he is crazy.

MR. LAWRENCE (CONT'D)

You can't play the saxophone
because your teeth are crooked.

Tim feels his braces.

MR. LAWRENCE (CONT'D)
You can't play the trombone because
your arms are not long enough.

Tim grabs his left arm and grimaces slightly.

MR. LAWRENCE (CONT'D)
Have you had piano lessons?

TIM
No.

MR. LAWRENCE
Then you can't be a percussionist.
We require piano lessons as a pre
requisite for playing percussion.

Mr. Lawrence reaches for a mouthpiece.

MR. LAWRENCE (CONT'D)
Tim, I want you to put your lips
together as if you are going to
blow out a candle.

Tim does so.

MR. LAWRENCE (CONT'D)
Good, now make your lips vibrate
like this.

Mr. Lawrence demonstrates the mouthpiece buzz. Tim makes a big sound and smiles exuberantly.

MR. LAWRENCE (CONT'D)
Now, Tim... try making the same
sound in the mouthpiece attached to
this shinny new euphonium.

Mr. Lawrence puts the mouthpiece in a euphonium sitting on the table and hands the instrument to Tim. Tim plays a loud

low note.

Tim imagines himself on a concert stage dressed in a tuxedo with tails. He is standing in front of the New York Philharmonic orchestra as a soloist.

Among the orchestra members are his hillbilly grandfather with harmonica in hand located in the violin section, Jimi Hendrix with an entourage of beautiful women in the cello section, and Lawrence Welk with his accordion located in the bass section.

The conductor is Mr. Lawrence, smiling affectionately at Tim as he plays with beautiful virtuosity.

Tim finishes with a cadenza, during which ladies begin to faint in the crowd and grown men wipe tears from their eyes. Tim ends in dramatic fashion.

Tim smiles to his imaginary crowd, blowing kisses and waving occasionally.

Mr. Lawrence interrupts.

MR. LAWRENCE (CONT'D)
Tim, that was some note.
(beat)
Would you like to try another instrument?

Tim is speechless, frozen. He gazes at the euphonium like when Tony and Maria see each other for the first time in "West Side Story".

Mr. Lawrence seems to be frozen in time, while the euphonium reflects little white pieces of light from an off-screen disco ball.

MR. LAWRENCE (CONT'D)
Tim, are you okay?
(beat)
What is it going to be, son?

Tim, snapping out of his temporary trance.

TIM
I choose . . .

Tim declares boldly, now recognizing the gravity of his decision.

TIM (CONT'D)
I choose, the euphonium!

Tim smiles again to his imaginary crowd, blowing kisses and waving. This time roses are thrown onto the stage.

MR. LAWRENCE
Tim, I am going to write down euphonium as my recommendation.

Mr. Lawrence smiles like a used car salesman making a big sale.

MR. LAWRENCE (CONT'D)
Have your mom or dad sign and return this form and we will sign you up for the band.
(beat)
Rental night is next Tuesday at 7:00 P.M.
(beat)
See you then!

Mr. Lawrence smiles at Tim like the cheshire cat from "Alice In Wonderland". Tim carefully grabs the paper, making sure not to bend it, then puts his hand on the euphonium. Tim gazes at his paper, again lost in a trance.

MR. LAWRENCE (CONT'D)
Tim, you have to go back to class now.

Tim slowly looks back at Mr. Lawrence.

TIM
Oh, yeah.

CUT TO:

EXT. NEIGHBORHOOD ADJACENT ELEMENTARY SCHOOL - DAY

A SCHOOL BELL rings. Tim runs out the front doors of the elementary school, walking quickly down the sidewalk, smiling at his band paper. He sees "euphonium" written in Mr. Lawrence's handwriting.

The title, "Electric Euphonium", appears on the screen followed by the names of people who have contributed to the making of the film shooting out of a cartoon euphonium that appears in the corners of the screen like the little character in Microsoft Word.

Tim waves to people as he walks. People are friendly. He stops in front of a 1930's bungalow where a man in his sixties named JIM CROSBY sits on the porch reading "Rolling Stone" magazine.

TIM
Hey Jim! I'm going to play the euphonium in the band.

JIM
What the heck is the euphonium?

Tim speaks with passion.

TIM
The euphonium is like a beautiful sculpture made of brass.
(pause)
I played one today and fell in love.

JIM
I know exactly what you mean, kid. When Hendrix played the "Star Spangled Banner" back at Woodstock, I thought I saw angels.

FLASHBACK

Jim remembers Hendrix on the stage. I WANNA KNOW WHAT LOVE IS by Foreigner is heard in the background. Hendrix slides and

bends on the guitar.

JIM (V.O.) (CONT'D)
The sound of his Fender strat changed my life that day. I took up playing the guitar shortly after. Music has been a part of my life ever since.

END FLASHBACK

Tim gives Jim a glance that resonates understanding.

TIM
Rock on, old man!

The transition at the end of the chorus leading into the second verse of "Purple Haze" can be heard as Tim makes his way down the sidewalk. He comes to a small house with a moderately-sized front porch. A one-stall garage is adjacent.

CUT TO:

INT. TIM'S HOUSE, KITCHEN - DAY

Tim enters the house into the kitchen. Twin two-year-old boys, TRAVIS and TYLER CONRAN sit in high chairs around the family's table. Tim's mother, MARY CONRAN serves food and wipes up a milk spill.

TIM
Mom, Mr. Lawrence signed me up to play the euphonium today! Rental night is Tuesday.

MARY
What the heck is a euphonium?

TIM
It is the most beautiful golden object that you'll ever see Mom. I blew through one today and found heaven.

The TELEVISION is on in the background.

ANNOUNCER
Gas prices have reach an all time high, with no relief in sight.

Mary answers Tim with a tired look on her face.

MARY
Tim, I don't know where we are going to find the money to pay for a euphonium.

She lights up a cigarette and takes a swig of a 2-liter bottle of Mountain Dew.

MARY (CONT'D)
But, I haven't seen you this excited since Cheryl won "Dancing With the Stars" for the second year in a row.

TIM
Mom, I don't know if I ever will find love like this again.

MARY
Son, what do you know about lost love? You're only ten years old.

TIM
All I can think about is when I can play it again.
(pause)
When I close my eyes, I see it.
(pause)
The euphonium has clouded my judgement. I've lost control of my senses, my ability to think rationally. I'm a changed man!

MARY
You are in love. You sound like the way I felt when I met your father.

TIM
Do you miss dad?

Mary responds with little feeling or remorse.

MARY (V.O.)
I try not to think about him anymore. When he left to join the circus . . .

FLASHBACK

ROSS CONRAN gets into a car full of female clowns. One scantily clad clown honks his red nose as he gets into the car. Bill smiles as if under a spell. GOODBYE CRUEL WORLD by James Darren plays on the car stereo.

MARY (V.O.) (CONT'D)
And left me with you three boys.

Mary is on the steps of the Conran house holding two screaming infant boys. Eight year-old Tim is knocking out the front window with a golf putter.

END FLASHBACK

MARY (CONT'D)
(confidently)
I lost all of the love that I had for your father that day. If I never see him again, it will be too soon.
(beat)
Don't give up on love, son. Don't be like me. If you do, you'll just become a bitter, forty-year-old nobody.

She takes another drag of her cigarette.

MARY (CONT'D)
I will support you if you want to play the euphonium.

Tim gives his mom a warm embrace.

He looks up at her smiling. His buck teeth have not looked as pronounced as at this moment. His glasses have slid down his nose slightly after hugging his mom.

TIM
Old women sure do have class, Mom.

Tim turns and winks at his mom with a thumbs up.

TIM (CONT'D)
Baby, you're the greatest!

Tim gives his mom a big hug. I'M INTO SOMETHING GOOD by Herman's Hermits plays in the background.

CUT TO:

INT. SCHOOL GYMNASIUM - NIGHT

I'M INTO SOMETHING GOOD continues. Mr. Lawrence speaks through a microphone to the large crowd assembled for rental night.

MR. LAWRENCE
Students, remember, do not open your cases until you have been instructed as to the proper way to assemble your instrument.

Students are leaving rental night embracing their newly acquired instruments. Tim, his mother and brothers leave the gymnasium.

Tim is wearing black dress pants that aren't quite long enough to cover his ankles, a white collared shirt, and red bow tie. His hair is crisply parted to one side with precision, much like that of Mr. Lawrence.

CUT TO:

INT. TIM'S BEDROOM - NIGHT

I'M INTO SOMETHING GOOD continues. Tim's bedroom is lit by the moonlight shining in from the window. Tim lies on his bed with his eyes closed, smiling.

Tim's euphonium case is covered-up next to him in bed. I'M INTO SOMETHING GOOD fades out.

CUT TO:

INT. BAND ROOM - DAY

Mr. Lawrence is teaching a class full of young brass (trumpet, trombone, euphonium, and french horn) students, including Tim.

MR. LAWRENCE
Ladies and gentlemen, today is the day that you have all been waiting for. The beginning of your band experience!

Students are on the edge of their seats, gripped with anticipation. Mr. Lawrence moves around the room as he talks.

MR. LAWRENCE (CONT'D)
Everyone set your cases on the floor with the label on top.

He demonstrates.

MR. LAWRENCE (CONT'D)
If the label is not on top, you could spill the contents of your case onto the floor, thus risking harm to your instrument.
(beat)
Remember this step, and you will prolong the life of your instrument.
(beat)

Now, take your instrument out using
two hands.
(beat)
Set it in your lap like this.

Tim grabs his euphonium.

TIM
(to his euphonium)
Hello there beautiful. I will call
you Lucy. You will be my queen.

STUDENT 1 and STUDENT 2 overhear Tim's conversation.

STUDENT 1
Tim's talking to his instrument.

STUDENT 2
Yeah, he called it Lucy.

They laugh at him. Mr. Lawrence, like a laser, overhears their jeering and moves in for correction.

MR. LAWRENCE
What is the problem here, folks?

STUDENT 1
Tim's talking to his instrument and
calling it Lucy.

Mr. Lawrence quickly glances at Tim and then back to the students.

MR. LAWRENCE
Well . . . At least he knows the
proper amount of respect that
should be given an instrument.

He glances at Tim and then back at the students.

MR. LAWRENCE (CONT'D)
Mind your own business.

To Tim, he gives a curious glare, followed by a nearly indistinguishable smile in the corner of his mouth.

The bell RINGS signalling the end of class. Most students have left the room, however, Tim remains with a polish cloth, shining Lucy.

TIM
That's it, girl. We had a good first day.

Mr. Lawrence scratches his head. Tim sings to Lucy.

TIM (CONT'D)
"I wanna know what love is. I want you to show me."

CUT TO:

EXT. SOCCER PRACTICE - DAY

Tim plays goalie at one end of the field. The opposing team advances the ball. Tim is lost in a trance. He stares at Lucy on the sideline. The two students from band class work together.

Student 1 passes to Student 2.

STUDENT 1
Hey, look! He's staring at his precious Lucy.

STUDENT 2
Quick, pass it.

Student 2 kicks the ball, hitting Tim on the head. Tim falls to the ground. SADIE HAYES, a player on the opposing team walks over to Tim.

SADIE
Hey, kid, are you alright?

Tim does not respond. She gives him a nudge.

SADIE (CONT'D)

Hey, kid?

TIM
Uhh . . . Where am I?

Tim looks up and sees Sadie.

SADIE
Hey, are you the kid that plays the euphonium in the band?

TIM
Yes, I play euphonium.

SADIE
I'm Sadie. I just moved here from Indianapolis.

Tim listens carefully but does not respond.

SADIE (CONT'D)
I play trumpet.
(beat)
Did you know that?

TIM
No.

There is an awkward pause.

SADIE
Well, what's your name?

TIM
Tim. Tim Conran.
(beat)
I've gotta go.

SADIE
Goodbye, Tim Conran.

She smiles at Tim as his runs to the sideline, grabs Lucy, and leaves.

CUT TO:

INT. TIM'S HOUSE - NIGHT

Tim sits in front of the TELEVISION. MR HOLLAND'S OPUS plays, the scene where Mr. Holland helps the young clarinet player practice. Tim is riveted by the scene.

TELEVISION - MR HOLLAND
Play to the sunset . . .

Tim smiles.

CUT TO:

EXT. TIM'S HOUSE ROOF- NIGHT

Tim sits on top of his house facing the setting sun, with Lucy in hand, black "Blues Brothers"-style sunglasses hanging on the end of his nose; he pushes them up. He sports an eighties-style denim jacket.

Tim pulls his band music book out of his backpack. He inserts the accompaniment CD into a small battery-powered CD player and pushes play. Introduction MUSIC is heard.

Tim plays "Mary Had A Little Lamb" along with the CD. While he plays, neighbors in the surrounding houses file into their front yards to find out what the strange sound is.

They are annoyed at first, however, upon hearing Tim's music, they calm down. Smiles of wonderment adorn their faces.

NEIGHBOR
He's not bad.

Others nod in agreement.

CUT TO:

EXT. ELEMENTARY SCHOOL - DAY

Snow covers the ground in front of the elementary school. It is the beginning of the school day. Students remove coats and boots in the hallway. The SCHOOL BELL rings.

CUT TO:

INT. ELEMENTARY SCHOOL - DAY

MONTAGE

Tim sits down at his desk, pulls out a piece of lined paper and draws Lucy.

Tim begins writing a script. He writes the title "The Adventures of Tim and Lucy in Band!"

He looks up and smiles.

END MONTAGE

CUT TO:

INT. BAND ROOM - DAY

Students play a Christmas song as Mr. Lawrence directs the band. Tim plays a euphonium solo, the tune "Joy To The World". Mr. Lawrence smiles affectionately.

The final note is played. Mr. Lawrence stops the band.

MR. LAWRENCE
Well, you are showing much improvement, band. We are well prepared for our Holiday concert next week.
(beat)
Mr. Conran, nice work on your solo.

Tim smiles, then, whispers to Lucy.

TIM
Did you hear that, girl? He loves what you can do.

Students around Tim laugh at the way Tim talks to his instrument.

CUT TO:

EXT. JIM'S HOUSE - DAY

Tim walks by the front of Jim Crosby's house. Jim's eyes are closed. He sits in a chair on the porch, dressed in a snow suit. It appears as though Jim is cooking something on his front porch grill.

Tim, also dressed for the weather, sits on the steps, removes his gloves, opens his euphonium case, and cracks his knuckles in preparation for playing.

Tim plays Deep Purple's SMOKE ON THE WATER on the euphonium. Jim springs to life.

JIM
Whoa!! Hello!

Tim plays on. Jim rubs his eyes, realizes what is going on, smiles, grabs a salt bucket and grilling utensils, and plays the salt bucket drum-set using the porch floor for a bass drum.

They play all of the musical material of the introduction and stop. They both laugh.

JIM (CONT'D)
Hey, kid! So, this is the euphonium?
(beat)
This is what you've been up to?

TIM
Yeah, I practice every day.

JIM
It sounds like it. You're pretty good.

TIM
Mr. Lawrence says I'm going to be the next Leonard Falcone.

JIM
Please excuse me for not knowing, but, who's Leonard Falcone?

TIM
Only one of the best euphonium players that has ever lived.

JIM
Oh, I see. Like the Stevie Ray Vaughn of the euphonium?

TIM
Yep. I wanna be just like him.

JIM
That's great. I bet you will be. I bet you will.

CUT TO:

INT. TIM'S HOUSE, KITCHEN - NIGHT

Tim enters through the kitchen to one of his twin brothers eating dinner and Mary changing the diaper of the other twin on the floor of the adjacent bathroom.

Smoke fills the air. Empty Mountain Dew containers litter the floor, along with pieces of dinner and an assortment of toys.

TIM
Hi, Mom. I was at Jim's.

MARY

Jim Crosby . . . What is Jim up to these days?

TIM
Oh, just teaching history. That's about it. And, playing his guitar. He's really good, Mom!

MARY
I used to listen to his band out at Silver Lake on Friday nights in high school. Is he still playing classic rock?

TIM
Exclusively. He can play anything by Led Zeppelin, Aerosmith, AC/DC .
. .

Mary finishes the diaper change. Tim makes himself a plate of dinner.

MARY
Your grandpa called today. You are going to go with him to pick-up the Thanksgiving turkey.

A look of fear comes across Tim's face.

CUT TO:

INT. GRANDPA'S CAR - DAY

Tim sits with his GRANDPA in a 1978 Cadillac Seville. Grandpa is slender and very old looking, almost crypt keeper-ish. Tim and Grandpa both sit on booster seats in the front seat of the car.

GRANDPA
So, how is the fifth grade treating you, boy?

TIM

Good.

GRANDPA
Got any girlfriends?

Tim stares at Grandpa.

TIM
No, I don't have time. I'm focused on my music. No time for chicks.

GRANDPA
(nostalgically)
When I was your age, I was breaking hearts all around this town. Young girls, older girls. Not the shriveled-up old prunes I'm stuck with now.
(beat)
I'm talking smooth-skinned beauties.

Grandpa looks at Tim with a twinkle in his eye. Grandpa frames the outline of a woman with both of his hands and looses control of the wheel temporarily. Tim closes his eyes tight. Grandpa realizes what has happened.

GRANDPA (CONT'D)
Oh! Holy shnitzel with noodles!

Grandpa says in a high pitched female voice.
Keep it on the road, John!
(beat)
I can still hear the voice of your dear grandmother. God rest her soul.

Regaining composure.

GRANDPA (CONT'D)
What was I saying? Oh, we were talking babes, weren't we?
(beat)
These days, its all I can do to remember to wear my diaper and take

my pills.

TIM
You don't wear diapers, Grandpa,
(pointing)
those are your Depends.

GRANDPA
Of course they're diapers.

Grandpa looks at Tim and speaks as if he's letting him in on a secret.

I'm wet right now,
(smiling)
but it doesn't bother me.

TIM
You peed your pants?

GRANDPA
Heck, yeah, I did. What did you
expect me to do, pee in a can?.
(laughing)
Trust me, you don't wanna watch me
do that.

Grandpa reaches for his pants. Tim watches Grandpa's hands with a look of horror. Tim covers his face with his hands.

Grandpa pulls out his harmonica.

Tim breathes a sigh of relief.

Grandpa plays part of "Jingle Bells" while driving with one hand. The car sways back and forth from white to yellow line.

TIM
Grandpa, how did you get to be so
good at the harmonica?

GRANDPA
Practice, ya pecker-wood, good old
fashioned practice.
(laughs)
I sure as heck didn't do it by

sitting around picking my seat?

Grandpa laughs. Tim is weirded-out by his senile grandfather. Grandpa laughs, looking directly at Tim, not paying attention to his driving and hits a dog.

CUT TO:

EXT. GRANDPA'S CAR, SIDE OF ROAD - DAY

Grandpa stands at the side of the road. The dead dog lies motionless near the ditch. Cars wiz by without stopping.

GRANDPA
Dog gone! The little bugger didn't nave a chance.

Tim stares, not saying a word. Grandpa checks the collar and finds the address of the dog.

Grandpa picks the dog up and puts him in the trunk of the Cadillac. They drive off.

CUT TO:

EXT. HAYES HOUSE - DAY

Tim knocks on the door. Sadie answers.

SADIE
Oh, Hi! Tim Conran, right?

TIM
Oh, yeah.

SADIE
I was just thinking about you earlier. That is quite the solo you have in "Joy to the World". Mr. Lawrence loves your sound.

TIM
Yeah, that's right.

SADIE
And, our concert, it's going to be great. I'm so excited!

TIM
Uh, yeah. Listen -

GRANDPA
Hurry up already! I've got a dead dog in my trunk and a turkey to pick up!

SADIE
What?

CUT TO:

EXT. HAYES HOUSE, BACK YARD - DAY

MUSIC plays, EVERYBODY HURTS by R.E.M. MR. HAYES digs a hole. Sadie, sobbing, is hunched over the body of her dog. Tim, stands behind her, not saying a word.

In the foreground, Grandpa, talks to MRS. HAYES.

GRANDPA
I'm really sorry, lady, about what happened.
You see, my grandson, here, was distracting me as I drove the car. I couldn't pay attention to the road; and just like that -

Smacks his hands together.

MRS. HAYES
Please, sir, stop. Just, stop.
(beat)
Did you say you had to pick up a turkey?

GRANDPA
Yeah, that's right, my daughter sent me on this errand . . .

Mrs. Hayes, disappears into the garage, then reappears with a turkey.

MRS. HAYES
We accidently bought two turkeys this year.
(beat)
We don't need two.
(beat)
Please, accept this turkey as a gift for bringing our dog, Sugar, back . . .
(crying)
to us.

Grandpa accepts the turkey. He checks the brand name and inspects the quality.

GRANDPA
Thanks, doll.

He glances directly at her chest.

GRANDPA (CONT'D)
C'mon, Tim, we're burning daylight.

Tim and Grandpa leave. The Hayes family stands over an open grave, weeping, embracing one another.

CUT TO:

INT. TIM'S HOUSE - DAY

MUSIC continues. Tim and his family sit around the table, eating Thanksgiving dinner.

GRANDPA
(rudely)

Pass the turkey, Tim!

MUSIC continues. Tim passes the turkey. Grandpa, takes a bite, begins coughing, then choking, turns blue, and passes out on the side of the table.

CUT TO:

EXT. CEMETERY - DAY

MUSIC continues. A BACKHOE LOADER sits in the far background, near a utility shed. Mary, blowing her nose, is hunched over the open grave of her father. Tim, his brothers, and Sadie, stand behind her, not saying a word.

CUT TO:

EXT. TIM'S HOUSE - MORNING

MUSIC continues. Tim sits on the front steps of his house with his Grandpa's harmonica in hand. He looks down at the harmonica, reflectively. It is a cold morning.

Sadie walks up to the steps, and sits down. She holds a picture of her dog, Sugar; she looks at the picture with a tear in the corner of her eye.

Sadie glances over at Tim's Grandpa's harmonica, and then up at Tim.

She scoots closer to Tim.

Tim, realizes Sadie has moved closer, but pretends not to.

Tim, glances over at Sadie's picture of, Sugar, and then up at Sadie.

Tim resists; but then talks to Sadie.

Sadie responds. Then, they converse, smiling and exchanging glances.

Tim plays the harmonica for her. She smiles in appreciation. End MUSIC.

CUT TO:

INT. ELEMENTARY SCHOOL - DAY

MONTAGE

Tim sits at his school desk. Along side the pictures that he has drawn of Lucy, he draws a picture of Sadie with a trumpet and a soccer ball. He draws her with angels wings.

He smiles.

He reads the title "The Adventures of Tim and Lucy in Band!". He crosses it out and replaces it with "The Adventures of Tim, Lucy, and Sadie in Band!".

END MONTAGE

INT. AUDITORIUM - NIGHT

Fifth Grade students assemble instruments in preparation for their performance on a small, nineteen forties-style school stage. Mr. Lawrence greets parents, dressed in a tuxedo. Students wear white shirts and black pants.

Tim carefully approaches Sadie, who is removing her trumpet from its case. Sadie looks up at Tim.

SADIE
Well, are you ready?

Tim looks down at Lucy and then back up to Sadie.

TIM
Sadie, I was born ready.

Tim walks over to his seat on the end of one of the four

arches comprising the concert band configuration.

Tim looks out into the audience and sees Mary entertaining his brothers by making paper airplanes out of a couple of concert programs. He notices Jim Crosby entering the auditorium down the side aisle. Tim and Jim exchange waves.

Mr. Lawrence steps up to the microphone and speaks

MR. LAWRENCE
Good evening, ladies and gentlemen.

Mr. Lawrence's voice is distorted, the volume is turned-up too high. He gives a laser-eyed glance towards two pimple faced high school students running the sound board. The students scramble to make quick adjustments. Mr. Lawrence resumes his introduction.

MR. LAWRENCE (CONT'D)
Welcome to our Holiday concert. Your students have done an incredible job of preparing for this event.
(beat)
You will be amazed by their improvement from the beginning of the school year.

Sadie glances over at Tim. Tim, focused on the concert, does not notice her glance.

MR. LAWRENCE (CONT'D)
Without further adieu, I give you, Crestwood's 5th grade band!

The crowd applauds.

TIM
(to Lucy)
This is our time!

Mr. Lawrence conducts the band. Mary entertains the boys. One boy, Travis, manages to escape Mary's reach.

Tim begins his solo on "Joy to the World".

Travis, reaches for the microphone stand. He bumps the stand, which sends the stand falling towards the band, propelling the microphone into his brother Tim's euphonium.

A loud, distorted sound is heard, followed by screeching, buzzing, and popping. Tim, continues to play his solo. The sound, however, is radically changed by the addition of the microphone, which is turned to high volume.

The two students running the sound board scramble to get the sound situation under control. Most people in the audience cover their ears.

Mr. Lawrence and the rest of the band stop to cover their ears.

Tim, focused on his performance, continues to play his electrified solo. The students adjust the sound to an acceptable level for listening.

Tim's music fills the auditorium with electric musical wonderment. The crowd is mesmerized. Tim finishes.

Complete silence is followed by an incredible eruption of applause and praise. Tim's face glows.

CUT TO:

INT. TIM'S BEDROOM - NIGHT

Tim sleeps in his bed.

DREAM

Tim and Leonard Falcone are on stage playing together. They each exchange virtuosic passages of "THE CARNIVAL OF VENICE". Both look very intense.

Mr. Lawrence sits on the side, watching. Travis Conran bumps a microphone stand, sending a microphone into the bell of Tim's euphonium. "The Carnival of Venice" is electrified.

Falcone stops. He scratches his head, not sure if what Tim is doing is appropriate. Mr. Lawrence shakes his head in disgust.

Falcone looks at Tim intensely, placing his hand inquisitively on his chin.

END DREAM

Tim awakens suddenly. He sits up in his bed, breathing heavily.

CUT TO:

INT. BAND ROOM - DAY

Students pack up their instruments and leave class. Tim approaches Mr. Lawrence.

TIM
Mr. Lawrence?

MR. LAWRENCE
Yes, Tim.

TIM
How come I never hear the euphonium on the radio?

MR. LAWRENCE
Well, Tim, there are a few stations that play music featuring the euphonium, but not many.

TIM
How come?

MR. LAWRENCE
I suppose the euphonium has lost some popularity through the decades. The American wind band is a tradition that has been passed down from generation to generation.

TIM
I love the euphonium, Mr. Lawrence.

MR. LAWRENCE
I know, Tim.

CUT TO:

INT. MALL - EVENING

Tim walks through a shopping mall. He passes a game store, where students gather around a television. Front and center are TWO KIDS playing GUITAR HERO. The crowd of people surrounding the players cheer as the players finish a song.

Tim passes the game store and enters a Media Store. Tim approaches the SALES CLERK.

TIM
Good evening, sir.

CLERK
Hello.

TIM
I was wondering if you could direct me to your selection of euphonium recordings.

CLERK
What the heck is the euphonium?

Tim attempts to clarify.

TIM
You know, a member of the low brass family.

The sales clerk stares blankly.

TIM (CONT'D)
Close relative of the baritone and

tuba.

Blank stare continues.

TIM (CONT'D)
Played by the master, Leonard Falcone.

CLERK
(pointing)
Our classical section is right over there.

Tim stops in front of a section labeled "Classical". The entire section contains only four rows, with a limited number of composers listed: Beethoven, Brahms, Mozart . . .

Tim quickly thumbs through every CD and finds nothing with the euphonium. Everything is played by a string orchestra. There are no concert band recordings.

Tim looks up as if he suddenly realizes something.

CUT TO:

INT. JIM'S HOUSE - NIGHT

Tim and Jim sit at the dining room table.

TIM
I looked through everything they had and couldn't find a single euphonium CD.

JIM
I can go to the same store and buy dozens of CD's by any guitarist I can think of, but you can't find a single recording of a euphonium?

Tim looks dejected.

JIM (CONT'D)

Tim, I just thought of something. Have you ever heard of the rock band Jethro Tull?

TIM
No.

Jim gets up from the table, pulls a record from the shelf, places it on a turn-table, and plays "AQUALUNG".

JIM
The band's lead singer, Ian Anderson, played the flute.

Jim shows Tim the album cover of Jethro Tull's Greatest Hits. Tim fixates on the picture of Ian Anderson playing flute on the album cover.

Tim responds, almost to himself.

TIM
Stores sold their records?

JIM
They were tremendously popular.

MONTAGE

Tim and Jim sit, listening to the flute solo on "LOCOMOTIVE BREATH".

JIM (CONT'D)
And these guys, they were great.

Jim shows Tim an album by the group CHICAGO called CHICAGO TRANSIT AUTHORITY. Tim examines the record cover. Jim pulls out the record, CHICAGO II, and plays "25 OR 6 TO 4".

The sounds of grunge guitar, brass, and edgy saxophone, fill Jim's house. Tim sits, absorbing Jim's music lesson on the history of wind instruments in popular music.

Jim teaches with passion. Tim asks questions. They thumb through many records. Jim gets out an alto saxophone.

END MONTAGE

TIM
I didn't know you played the saxophone, Jim.

JIM
Yeah, this instrument was the first instrument I ever learned to play.
(beat)
Neither my mom or my dad were very musical. Yet, they supported my involvement even when they couldn't understand why it consumed so much of my time.
(beat)
I was able to enjoy music despite how little they could relate.

Tim looks as though he understands well what Jim is saying.

JIM (CONT'D)
Have you ever heard of the musician Les Paul?

TIM
No.

JIM
Les Paul was a musical innovator. Be using his imagination, Les Paul was able to do some extraordinary things.
(beat)
He invented the solid-body electric guitar, special guitar effects, and multi-track recording.
(beat)
Without Les Paul, all of rock music that followed would not have been possible.

Tim gathers his things.

TIM

One person really can make a huge difference.
(beat)
Thank you for the lesson, Jim.

JIM
No problem, kid.
(beat)
Hey, how's your mom doing?

TIM
She's fine.
(beat)
When she's not changing or feeding my brothers, she manages to run her internet business, drink a 2-liter of mountain dew a day, and smoke an alarming number of cigarettes.

Jim looks concerned.

JIM
Oh, well, tell her I said Hello.

TIM
I will.

CUT TO:

INT. ELEMENTARY SCHOOL - DAY

Mrs. Owens teaches her 5th grade class.

MRS. OWENS
You see, class, Thomas Edison had vision.

The class listens. Tim is gripped by every word.

MRS. OWENS (CONT'D)
He could visualize a world where light could be turned on with a switch.

(beat)
Edison once said, "Genius is one percent inspiration, ninety-nine percent perspiration".
(beat)
May these words inspire you all.

DREAM

THOMAS EDISON works in a laboratory. Tim enters the laboratory.

TIM
Mr. Edison, can I ask you a question?

EDISON
Sure, kid.

TIM
Why weren't candles good enough?

EDISON
Whatever do you mean?

TIM
What made you think that you could do better than lighting a candle to provide light?

EDISON
It's not that I thought candles weren't good enough.
(beat)
Imagination guided my thinking . .

(beat)
The challenge, more than anything, led me to continue searching for a better way, even when some thought I was wasting my time.

Tim reflects on Edison's words.

TIM

Did you say imagination?

EDISON
Yes. The ability to form mental pictures or images in one's mind.
(beat)
With imagination and a little bit of luck, anything is possible.
(beat)
People will only discourage you.
(beat)
Follow your heart.

TIM
Thank you, Mr. Edison.

END DREAM

The BELL rings. Tim and Sadie exit the school building together. "HOW HIGH THE MOON" by Les Paul plays.

CUT TO:

EXT. PUBLIC LIBRARY - CONTINUOUS

The MUSIC continues. Tim and Sadie enter the library. Tim is wearing his denim jacket and "Blues Brothers" glasses.

CUT TO:

INT. PUBLIC LIBRARY - CONTINUOUS

MONTAGE

The MUSIC continues. Tim removes his "Blues Brothers" glasses, puts on his own glasses, and sits down at a COMPUTER. Sadie sits next to him.

Tim types, "Les Paul", into the search box and hits return. He scribbles some notes into a notebook.

Tim approaches a bookshelf; he reaches for "The Electric Guitar: A History of an American Icon" and "Les Paul".

Tim checks the books out at the front desk. Tim, grinning, turns to Sadie. End MUSIC.

END MONTAGE

CUT TO:

INT. TIM'S BEDROOM - EVENING

Tim reads aloud to Sadie from a book.

TIM
Since the guitar was first electrified in the 1930's, it has become an American icon and transformed the soundtrack of our lives.

Tim sits in his bed, looking at a Jimi Hendrix poster on his wall.

Tim reads aloud from another book.

TIM (CONT'D)
Guitar innovator, Les Paul, experimented with microphones attached to guitars . . .

Tim looks over at Lucy, than back at the Jimi Hendrix poster.

TIM (CONT'D)
(Heroically)
At our Holiday concert, I made history!
(beat)
I am the world's first electric euphonium player!

MONTAGE

Tim looks straight ahead and smiles. VOODOO CHILD (SLIGHT RETURN) plays as Tim looks directly into the camera.

CUT TO:

INT. RADIO SHACK - DAY

Tim, purchases a microphone and audio cables.

He pays the WOMAN at the cash register, a thirty-something attractive red head.
As he turns to leave, he winks at her and makes a biting gesture like "Iceman" in the movie Top Gun. She smiles at him. Sadie looks at her jealously.

CUT TO:

INT. JIM'S HOUSE - AFTERNOON

Tim and Sadie sit on Jim's couch.

END MONTAGE

JIM
Look, Tim, I've wired acoustic guitars, pianos, drums, a stand-up bass . . . but, never a euphonium!

TIM
I knew I came to the right place. You're the only one I can trust when it comes to Lucy.
(beat)
Jim, if you build it,
(slight pause)
they will come.

SADIE
Who will come?

TIM

My fans.

SADIE
Oh.

JIM
You're quite the dreamer, kid.

Jim drops his Radio Shack MICROPHONE in the bell of his euphonium and turns on the guitar AMP.

TIM
Well, here it goes.

Tim plays "EINE KLEINE NACHTMUSIK" by Mozart. Sound comes out of the amp.

Jim looks a bit dejected. Tim stops, gives Jim a glance, and delivers a line akin Dr. McCoy from the original Star Trek series.

TIM (CONT'D)
What is it, Jim?

JIM
There must be a better way?
(beat)
You'll need a pick-up for each valve, some tone options, and a volume dial for the electric side .
. .

Jim looks at Lucy, lost in thought. Jim turns to Tim

JIM (CONT'D)
Tim, I will need to keep Lucy here overnight.
(beat)
I have some modifications to do to her that I hope will give you the kind of sound that you're looking for.

Tim grabs his euphonium, pulls it close to himself, and responds.

TIM
You won't hurt her, will you?

JIM
Of course not. She'll still be a euphonium, only with bigger noogies.

Sadie says to Tim.

SADIE
Your instrument has noogies?

TIM
The size of Chicago.

JIM
Well, after I'm done, they'll be the size of Texas!

Tim smiles and whimpers to himself.

TIM
Texas!

JIM
Leave her here tonight. After school tomorrow, come by and pick her up. She'll be ready to go.

Tim looks worried.

TIM
There's no risk involved, right?

JIM
No risk.
(beat)
In order for your dreams to be fully realized, I must be able to give Lucy these modifications.

TIM
I trust you, Jim.

Tim and Sadie get up to leave.

TIM (CONT'D)
You won't hurt her.

JIM
She's perfectly safe.

CUT TO:

INT. ELEMENTARY SCHOOL - DAY

Tim stares at the clock. The second hand seems to move in slow motion.

DREAM

Tim sits at a round table with Leonard Falcone, Thomas Edison, and Les Paul.

TIM
Gentlemen, I have assembled you here today to ask for your help.

EDISON
(to Les Paul)
The kid's got heart, I'll give him that.

Les Paul nods.

LES PAUL
(to Tim)
I have heard what you are doing. You remind me of myself at your age.

Falcone speaks with a thick Italian accent.

FALCONE
But, Tim, I don't know what to think about your changing my

instrument. The euphonium was not intended to be used this way. It's blasphemy!

TIM
But, Mr. Falcone, sir. I am only trying to reach a wider audience with the sound of the euphonium. My intentions are only for good.

Falcone stares at him intensely.

EDISON
(to Tim)
If I never would have conducted my experiments with the incandescent light bulb, we would still be living in relative darkness.

LES PAUL
Electrifying the guitar only widened it's capabilities. The guitar has since existed in both traditional and contemporary circles.
(beat)
Mr. Falcone, electrifying the euphonium will not bring about it's end.
(beat)
It may, rather, save the instrument from becoming forgotten in popular culture.

Falcone's intense stare softens a bit.

FALCONE
I do not care about popular culture. Let them have their popular culture.
(thinking)
This all is most disturbing.
(beat)
All I can say is that if you bring about the end of the euphonium . .

. I will have to call upon my family.

MONTAGE

The Falcone family dances and sings in their native country, celebrating a family member's birthday. Sounds of the accordian fill the air.

A CROP DUSTER flies low in an adjacent country field, making unwanted noise for the party. The music stops. DON FALCONE, a man that could easily be Marlon Brando's brother, appears upset.

Don Falcone motions to a group of well-dressed MEN standing guard near his chair.

The men pull out tommy guns and unload several hundred rounds on the crop duster, which plummets to the ground and bursts into flames.

Music, dancing, and merriment resume.

END MONTAGE

END DREAM

Tim grabs his collar and loosens it a bit.

Tim looks at the clock, which says 3:30. The BELL rings.

Tim is the first to run out the front doors of the school building. Sadie follows close behind.

CUT TO:

EXT. JIM'S HOUSE - AFTERNOON

Tim and Sadie climb the front steps to Jim's house; they knock on the front door.

Jim comes to the front door. He looks as though he hasn't slept all night.

JIM
Come in, Come in!

CUT TO:

INT. JIM'S HOUSE - CONTINUOUS

They hurry into the house, remove their coats, and sit on Jim's couch.

JIM
It took me hours! But, I am able to say that this is some of my finest work.

Tim smiles from ear to ear.

JIM (CONT'D)
Tim, Sadie . . . I give you, the world's first electric euphonium!

Jim removes a blanket, revealing a sleek-looking, euphonium hybrid. There are three knobs, a pick-up switch, and a quarter-inch instrument cable hook-up located near the spit valve.

JIM (CONT'D)
You might be wondering how the instrument can function with spit coming in close contact with an electrical current? Well, I solved that problem by adding this feature.

Jim flips a switch near the first valve that activates an internal fan that blows out spit through a separate opening in the bottom.

JIM (CONT'D)
Power spit removal!

SADIE

(to Tim)
It looks like Lucy's taking a leak!

Tim and Sadie look at each other in amazement. Jim is practically drooling.

JIM
And that's not all. Check this out.

Jim hits another switch on the instrument.

JIM (CONT'D)
With a flip of the switch, your euphonium becomes a MIDI controller!

SADIE
What the heck is a MIDI-controller?

JIM
The MIDI-controller enables you to play a note on your euphonium, and by selecting a software instrument
. . .

Jim uses an Apple Powerbook COMPUTER to demonstrate.

JIM (CONT'D)
Your euphonium becomes any instrument in the band, or any instrument that you can think of.
(beat)
Well, go ahead and try it out.

Tim looks nervous. He lifts the instrument, avoiding a few chords, puts the mouthpiece to his mouth.

JIM (CONT'D)
Let's try the accordian.

Tim, remembering his dream, has a look of terror on his face.

TIM
No!
(slight pause)

Anything but the accordian.

JIM
No problem. We've got hundreds of other choices.

Jim scrolls through a drop-down menu of instruments.

JIM (CONT'D)
How about this guitar sample?

Jim selects a guitar power chord instrument sample.

JIM (CONT'D)
Try "Smoke On The Water".

Tim plays. The euphonium sounds just like the main riff of "Smoke On The Water".

JIM (CONT'D)
Not bad, huh?

Tim smiles.

JIM (CONT'D)
Try this one.

Tim plays. "Smoke On The Water" now sounds like a harpsichord.

JIM (CONT'D)
And this one.

Tim plays and it sounds like a stand-up bass.

JIM (CONT'D)
Now, kid. Go back to that opening riff. Listen for the metronome. It will click four times. After the fourth click, you play.

TIM
Okay.

Jim clicks record on the computer screen. The metronome

sounds four CLICKS.

Tim plays the riff.

Jim plays the riff back through a set of studio speakers in a portion of Jim's living room that is set-up to function as a recording studio.

JIM
(smiling)
You are preserved for as long as this file exists.

Jim scrolls to the file, saved on the computer's desktop.

JIM (CONT'D)
You can also send it to iTunes.

Jim makes a few quick mouse clicks.

JIM (CONT'D)
From here, you can burn a CD, play the riff from an iPod . . .

TIM
How did you learn how to do all of this, Jim?

JIM
Well, back in the seventies, my band and I recorded in my parents' basement.

FLASHBACK

MONTAGE

A long-haired, sideburn-laden Jim Crosby jams with a drummer, a bass player, and a lead guitarist. Jim plays a Fender Stratocaster and sings lead vocals.

JIM (V.O.) (CONT'D)
It was 1973, and we were getting pretty good. I had written a few original songs that we had started

recording.
(beat)
We had a studio that took up the entire basement, and one of those reel-to-reel 8-track tape recorders.

Jim starts the 8-track tape recorder.

Jim and the band play.

Jim sits at a console with headphones.

JIM (V.O.) (CONT'D)
Editing was tedious.
(beat)
Each recorded track took-up a portion of the tape reel.

1973 Jim examines a tape reel and makes a cut.

JIM (V.O.) (CONT'D)
This process took months to complete.

Jim and the band sit and listen to the final tape.

END MONTAGE

END FLASHBACK

JIM (CONT'D)
In the end, you just hoped that all of the work yielded a clean recording. It was very messy.

Tim and Sadie listen, impressed by the passion with which Jim speaks.

JIM (CONT'D)
The whole process of recording, editing, and producing can be done by using a computer, software, and a few microphones.
(beat)

Anyone can be a master of the
modern recording universe.

Tim smiles.

CARTOON DREAM

Tim plays a part in a cartoon dream sequence in the spirit of "He-Man and the Masters of the Universe" and a Saturday morning toy commercial geared for ADD boys. Cartoon Tim speaks into the camera.

TIM
I am Tim Conran, 5th grade
euphonium player, guardian of the
secrets of the great Falcone.

Tim holds out Lucy

TIM (CONT'D)
This is Lucy, my faithful
instrument.
(beat)
Fabulous secret powers were
revealed to me, the day I held
aloft my euphonium, and said . . .

Tim holds Lucy up in the air.

TIM (CONT'D)
By the power of Falcone,

Tim brings the euphonium close to his mouth without playing.

TIM (CONT'D)
(declaring)
I have the power!

He plays, accompanied by a giant flash of light and an explosion. Lucy is transformed.

TIM (CONT'D)
Lucy became a mighty euphonium
hybrid.

Lucy is covered in a detailed paint job, in the style of an eighties action figure. Sparks shoot out the bell.

TIM (CONT'D)
And I became . . .
(slight pause)
Big-Man, the most powerful musician in the uni -

SADIE (V.O.)
Tim!

END CARTOON DREAM

Sadie shakes Tim. Tim, coming out of his temporary trance, wipes the spittle from the corner of his mouth.

JIM
So, do you want the equipment or not?

TIM
What equipment?

JIM
This computer, recording interface, and microphones.

TIM
(smiling)
Yes.

JIM
Are you sure?

TIM
Do cats lick their butts? Of course I want the equipment.

JIM
Then, here you go.

Jim hands the equipment to Tim and Sadie.

JIM (CONT'D)

Enjoy, kid.

Tim, smiling, turns toward the door.

TIM
Thanks, Jim.

Jim smiles as he holds the door for Tim and Sadie.

PORCH

Tim and Sadie run down the sidewalk.

CUT TO:

INT. TIM'S HOUSE, BEDROOM - NIGHT

Tim sits in a chair. Sadie, holds the computer in her lap.

Four CLICKS are heard. Tim plays the melody of "WHEN THE SAINTS GO MARCHING IN".

SADIE
I got it.

Tim puts a pair of headphones on.

TIM
Okay, start another track. Record from the beginning.

Four CLICKS sound, followed by the previously recorded track. Tim records a bass-line while he listens to the first track.

SADIE
Good, I've got it.

Sadie plays back the recording. Two tracks play, a melody and bass-line, both tim. Tim and Sadie smile at one another.

TIM
Now, it's your turn.

Sadie gets her trumpet out of the case and puts on the headphones.

TIM (CONT'D)
Here we go.

Four CLICKS sound. Sadie plays a counter-melody.

TIM (CONT'D)
Got it.

Tim plays back the RECORDING.

SADIE
I liked the opening, but I cracked the pick-up note into the last phrase.
(beat)
I wanna do it over.

TIM
No problem. I'll just delete the old one and we'll record again.

Tim looks at Sadie, smiling. Sadie smiles back. There is a visible CHEMISTRY between the two that neither seem to recognize.

TIM (CONT'D)
Okay, here we go.

Four CLICKS are heard. Sadie records the counter-melody again.

Tim plays back the recording, which now contains three musical lines, two of Tim and one of Sadie.

TIM (CONT'D)
Cool.
(beat)
Hey, how about you play this tambourine? I'll hit the side of this garbage can with my ruler.

SADIE

(smiling)
Okay.

Tim sets up a new track and moves the record arrow to the beginning of the song. Not looking, he reaches for the headphones to put them on, just as Sadie, equally unaware, moves to put the headphones on her head.

The headphones propel the two together. Tim and Sadie, as if in slow motion, realize what is happening in time to turn their heads, as their lips meet in between two headphone speakers.

They pull away from each other slowly, turn their heads, and stare at the far wall.

They each try to speak, interrupting the other with nearly inaudible words.

SADIE (CONT'D)
(smiling)
I -

TIM
Uh -

SADIE
(blushing)
You -

TIM
Sadie . . .

Tim, remembering his "MASTERS OF THE UNIVERSE" dream, turns to Sadie, and declares confidently.

TIM (CONT'D)
Give me some sugar, baby!

He kisses her long and hard.

They stop.

They look away from each other. There is a moment of silence, both staring at some place on the far wall.

A short bit of time unfolds.

TIM (CONT'D)
Here, you can use the headphones.
I'll follow you.

SADIE
Okay.

TIM
Here we go.

Tim hits record. Four CLICKS are heard. Tim and Sadie record a track of them both playing at the same time.

CUT TO:

INT. TIM'S HOUSE, KITCHEN - MORNING

MONTAGE

MUSIC plays, "WHEN THE SAINTS GO MARCHING IN". Tim makes breakfast. The first rays of morning sun peek through the kitchen windows. It is the morning after he and Sadie's recording session.

He flips pancakes in time with the music and lip-syncs to Louis Armstrong's vocals.

He sits down at the table, grabs a big BOTTLE of maple syrup and creates a lake on all sides of his pancakes.

He grabs a couple pieces of BACON and keeps time on the mound of pancakes.

He consumes the food.

He sweeps the floor.

He puts his mom's Mountain Dew BOTTLES in a bag and dumps out her ASHTRAYS into the GARBAGE.

Mary, dressed in her robe, peeks into the kitchen.

END MONTAGE

MUSIC stops. Mary sits at the table, drinking a CUP of coffee. Tim puts his back-pack on and rolls out an ELECTRIC SCOOTER with his euphonium case strapped on top.

MARY
What's gotten into you, Tim?

TIM
It's the power of love, Mom.

Tim, sending a grin his Mom's way, turns and exits the kitchen.

MUSIC plays, "DANGER ZONE" by Kenny Loggins.

CUT TO:

EXT. STREET - DAY

MUSIC continues. Tim rides his euphonium case/electric scooter down the sidewalk. With "Blues Brothers"-styled glasses and eighties-styled denim jacket, Tim turns people's heads as he makes his way down a well travelled street.

An OLD LADY, a HIGH SCHOOL GIRL, and an INFANT in a jogging stroller wink at Tim as he drives his scooter coolly down the sidewalk. Tim responds the third time by increasing his speed.

CUT TO:

INT. ELEMENTARY SCHOOL - DAY

BAND ROOM

Mr. Lawrence addresses the class.

MR. LAWRENCE
Remember . . . Practice does not make perfect.
(slight pause)
Perfect practice makes perfect.

Sadie and Tim exchange glances. Sadie smiles. Tim puts on a John Wayne exterior, then smiles.

HALLWAY

Sadie walks next to Tim.

SADIE
Did you hear that?
(smiling)
He said, "perfect practice makes perfect"?

Leaning towards Tim.

SADIE (CONT'D)
What do you say we practice after school?

TIM
Easy, woman.

He takes a step back.

TIM (CONT'D)
The music must come first.
(beat)
The cake . . . and then the icing.

Sadie is despondent.

SADIE
What do you mean?

TIM
I mean . . . summer vacation starts tomorrow, and we could spend our time lying around . . . Playing kissy face.

(beat)
Or, we could engage in some serious music creation.

Sadie leans toward Tim.

SADIE
(smiling)
I thought we did make beautiful music together.

Tim smiles.

TIM
Yeah, that final take of "When the Saints" was incredible!

SADIE
No, I mean -

TIM
The kiss . . .
(beat)
Was nice.
(smiling)
And there's more where that came from.

Tim pushes his glasses up his nose and smiles from ear to ear.

TIM (CONT'D)
But we can't forget what brought us together.

SADIE
Your grandpa running over my dog?

TIM
(with passion)
No, Dame, can't you read the writing on the wall? We were brought together to change the world of music.

SADIE
What?

TIM
You and me . . . We're conduits . . . catalysts of change; like Edison, Les Paul, and the great Falcone.
(beat)
The world needs to hear our story.

Sadie tries to understand.

SADIE
What is our story?

Tim, thinking, looks around the hallway.

He notices a poster above the drinking fountain. He walks over to it and stops.

TIM
(reading)
Chicago Talent Show.
(beat)
All age groups represented.
(beat)
Original music welcomed.
(beat)
August 2, 7:00 P.M., Soldier Field.

DREAM

Tim accepts a giant trophy on stage. The Soldier Field crowd erupts with cheering, followed by a chorus of "Tim, Tim, Tim, Tim . . ."

END DREAM

TIM (CONT'D)
We've got a lot of work to do.
(beat)
To Jim's house, let's go!

The THEME MUSIC from the original "Batman" show plays. They run down the sidewalk. THEME MUSIC fades out.

CUT TO:

INT. JIM'S HOUSE - DAY

MONTAGE

Sadie draws logos and writes band names.

Tim and Jim work at the computer. Both wear headphones. Jim plays the keyboard, Tim plays the euphonium.

They record and listen to music played back through the studio speakers.

Jim sits at a drum-set, which is equipped with microphones, connected to a recording interface, wired to Jim's iMac computer.

Jim plays the drums while Tim runs the recording interface.

END MONTAGE

Tim sings into a microphone. Jim plays the acoustic guitar.

SONG

Tim plays a euphonium solo, which sounds like a euphonium but with added chorus effect.

Sadie plays tambourine into a microphone. She smiles at Tim and glances over at Jim who makes a motion to be quiet. Jim waits a few more seconds.

JIM
That's it. We've got it.
(to Tim)
You were wonderful, kid.

Tim smiles.

JIM (CONT'D)
We need to assemble a band to

accompany you. Do you know any musicians?

TIM
I was hoping you could play guitar.

JIM
Well, I could. That's if you wouldn't mind an old guy.

TIM
Without you, this whole thing wouldn't be possible, Jim. Will you play?

JIM
Of course I will.

Jim thinks for two beats.

JIM (CONT'D)
I know a drummer.

Jim grabs a picture from a desk drawer.

JIM (CONT'D)
Dan Kovats.

Tim looks at the picture.

TIM
(smiling)
It's your band. You guys look like the Grateful Dead.

TIM (CONT'D)
(concerned)
Why did you break up, anyway?

Jim sits back on the couch.

JIM
The bass player had to leave . . .
(beat)
For music school.

TIM
Music school?

Tim looks at the picture closely.

JIM
Anyone look familiar?

TIM
Yeah, you look a lot different, Jim?

JIM
No, the bass player?

TIM
Should I know this person?

JIM
(smiling)
Well . . . It's your band director.

SADIE
Mr. Lawrence?

JIM
(smiling)
Bungalow Bill was the best bass player in the Chicago area. He played blues, jazz, rock . . . Anything you can think of.
(beat)
He was something.
(beat)
Then, he left for the University of Illinois in the Fall of seventy three.
(beat)
He came back a different person. He only listened to Bach, Beethoven, and Brahms. He put his bass away entirely . . . started playing the tuba.

TIM
Can he still play bass?

Jim gets up, starts picking up equipment and putting things away.

JIM
I don't know. We've lost touch with each other over the years.

Tim looks up. He appears to be on a mission.

CUT TO:

INT. BAND ROOM - DAY

Tim, Sadie, and Mr. Lawrence are in the band room office at the end of the school day.

TIM
So, how's the bass playing going these days?

MR. LAWRENCE
What?

TIM
You know what I'm talking about . . . Bungalow Bill.

Mr. Lawrence smiles and speaks as if confessing.

MR. LAWRENCE
Now, that is a name that I haven't gone by in quite some time.
(beat)
Times change. People change.
(beat)
Music school changes you.

TIM
Why . . . What do you mean?

MR. LAWRENCE
The world of popular music and the world of school music are two completely different things.
(beat)
Music school teaches you to nurture a more sophisticated musical palate.

TIM
But, what about all of the great music you used to love, the reason you went to music school in the first place?

MR. LAWRENCE
I suppose the old music is like clothes you grow out of, when they're too small, you throw them away.

TIM
Or maybe old music, rock n' roll, the music of your childhood, is like an old friend that you just haven't talked to in a while.

Mr. Lawrence looks at Tim. He appears to be considering the possibility that Tim may be right.

TIM (CONT'D)
Mr. Lawrence, I play the euphonium in your band here at school.
(beat)
I would like you to play the bass in my band.

Mr. Lawrence gazes out the window and then turns to Tim.

MR. LAWRENCE
Tim, you're a great kid . . . and an exceptional euphonium player . .
.

TIM

Mr. Lawrence . . . You've lost
touch with what made you love music
in the first place.
(beat)
I'm going to help you rediscover
the music you left behind.
(beat)
We practice tomorrow, at 6:00 P.M.,
in Jim Crosby's garage, at 231 Main
Street. Will you be there?

MR. LAWRENCE
Jim Crosby? Are you kidding?
(beat)
You know Jim Crosby?

TIM
(confidently)
He's my right hand man.

MR. LAWRENCE
Wow . . . my Precision hasn't been
out of its case in decades.
(beat)
Jim and I had this rock band . . .
we called ourselves Nascent Ego.

TIM
Tomorrow . . . Nascent Ego rides
again!

Mr. Lawrence listens. His face reveals that he has taken what Tim has said to heart.

MR. LAWRENCE
(smiling)
Okay.

CUT TO:

EXT. SIDEWALK - DAY

SADIE

Have you ever wondered why music in schools is so different than music outside of school?

TIM
Yes.

SADIE
Why don't we learn how to play instruments that you hear played on the radio?

TIM
I don't know.
(beat)
I've heard Mr. Lawrence talk about the great tradition of wind bands in this country.

SADIE
I have so many friends that would love to play music in a band with guitars, drums, and keyboards.

TIM
Think about it though, Sadie, we have 115 people in our fifth grade band. What would 115 electric guitars sound like?

SADIE
Well, you might have a point.
(beat)
So, what is the solution? At what point should tradition be abandoned for the good of the future?

TIM
I don't know.
(beat)
I've got a concert to get ready for.

INT. TIM'S BEDROOM - NIGHT

Tim sleeps in his bed.

DREAM

Jim, Mr. Lawrence, and Ross Conran sit playing a video game, EUPHONIUM HERO. Ross is wearing his circus clown costume. Jim appears as he did in the seventies. Mr. Lawrence is dressed in his conducting tuxedo.

The controllers are shaped like small euphoniums with three buttons and are held to the players' chests. The three are playing against one another.

JIM
Its my turn, gentlemen.

MR. LAWRENCE
Perfect practice makes perfect, Jim.

ROSS
(humorously)
Ha-Ha-Ha-Haaaahhhhhh!

Ross makes a buzzing sound with his lips and looks at the other two.

ROSS (CONT'D)
Wa-aa-aa-aahhh-Haaaaahhhhh!

Ross buzzes and flips a finger up and down his lips. Jim and Mr. Lawrence look at each other. With a look, they appear to be in agreement that Ross is a lunatic.

Lightning flashes, followed by THUNDER. The power to the television cuts out. All three players look at each other. Ross throws his controller down on the floor and gets up. He looks at the other two.

ROSS (CONT'D)
Wa-aa-aa-aahhh-Haaaaahhhhh!

Ross thrusts his hand down, declaring himself out. He walks

to the door, opens it, and in exiting, slams the door.

Jim and Mr. Lawrence look at each other and shrug their shoulders. Mr. Lawrence removes his bow tie and reaches for the power button to turn on the game.

END DREAM

CUT TO:

INT. JIM'S GARAGE - DAY

Tim and Jim move some things in the garage in preparation for practice. DAN KOVATS approaches.

JIM
Dan!
(beat)
How are you?

DAN
Just fine, Jim.

JIM
(to Tim)
Tim, this is Dan Kovats.
(to Dan)
Dan, Tim Conran.

DAN
Jim has told me so much about you, Tim.
(beat)
I hear that you play the . . .

Dan tries to remember.

TIM
The euphonium.

DAN
The euphonium, that's right.
(beat)

So, pardon my asking, but, what the heck is the euphonium?

Tim reaches for Lucy's case.

TIM
Dan, the euphonium is a conical member of the low brass family, a close relative of the tuba. Played by the great virtuoso, Leonard Falcone, the euphonium has been a staple of the American wind band since the 1860's.

DAN
Oh.
(beat)
Cool.
(to Jim)
So . . . Why does Nascent Ego need a euphonium?

Tim glances at Dan, smiles, and turns on the GUITAR AMP.

He wipes the sweat from his brow, pushes up his glasses, and cracks his knuckles.

Dan looks at Jim. Jim doesn't acknowledge the glance.

Tim takes a swig of a MONSTER energy drink.

Tim begins to play. A thunderous, electronic, compressed, super-charged sound rocks the garage as Tim plays a portion of the "CARNIVAL OF VENICE".

A breeze seems to roll through the garage as Tim plays.

Dan and Jim hold onto the garage wall. Papers blow out the garage entrance as Tim finishes.

DAN (CONT'D)
Whooaa!

JIM
The kid's a natural.

DAN
How long have you been playing, kid?

MR. LAWRENCE
Just one year, Dan.

Jim, Dan, and Tim turn to see Mr. Lawrence standing at the entrance of the garage.

DAN
Bill?

JIM
(affectionately)
Bungalow Bill Lawrence.

The three former band members stand in awe of the moment.

TIM
(to himself)
Nascent Ego.

MR. LAWRENCE
The kid plays in my school band. But, I can't take any credit for his exceptional skills.
(beat)
The kid works harder than any student I've ever had. He took to the euphonium like -

JIM
Like you took to the bass back in the late sixties.

Mr. Lawrence smiles in agreement.

JIM (CONT'D)
You refused to do anything that didn't involve music.

MR. LAWRENCE
Those were great years, Jim.

JIM
So, what happened then? Why did you turn your back on us?

MR. LAWRENCE
I was called away. I can't explain the strong desire that I had to study music . . . At a higher level.

Mr. Lawrence reflects.

MR. LAWRENCE (CONT'D)
At least I thought for so many years that I was studying music at a more advanced level.
(points to Tim)
Tim, here, has helped me remember the excitement of my early experiences with music.
(beat)
The negative feelings that I had toward rock music were encouraged at music school, where so-called art music was praised and popular music de-valued.

JIM
So, the dead white guys from Europe are more important than masters of the blues, jazz, and rock?

MR. LAWRENCE
So they would have you believe.
(beat)
I've learned that music, no matter what genre, played by whatever instrument or whatever timbre, is about the joy that it brings to listeners and the pleasure that it brings to those who engage in it.

Mr. Lawrence looks at Jim and Dan.

MR. LAWRENCE (CONT'D)
I'm sorry, for leaving.

JIM
We're all on a journey in this life. Our stories, interweave, creating a single story. No one knows how that story will end.
(beat)
Welcome back, Bill.

Dan, Jim, and Bill smile at each other.

TIM
Well, are we going to play music or stand around holding hands?

MONTAGE

SONG

The band rehearses.

Sadie paints a Nascent Ego logo on a poster.

Lucy receives a paint job. Dan paints as Tim, enthralled, watches. They both wear over-sized goggles.

The band members and Sadie play a game of soccer. Mr. Lawrence looks awkward, but appears to be enjoying himself. Tim scores on Jim, who hugs Tim and playfully punches him in the side.

Mary and the twin Conran boys sit in lawn chairs, watching the band rehearse. The boys hold homemade, CARDBOARD EUPHONIUMS in their hands as thy pretend to play like their brother.

The Conran family and the band sit at a corner ice cream shop, eating triple-scoop BLUE MOON ICE CREAM CONES. Sadie and Tim lose the top scoop at the same time, which causes them to laugh.

Tim gives Sadie a BOX at her birthday party. Sadie unwraps the box to reveal a "I LOVE NASCENT EGO" T-shirt, with

Sadie's logo on the back.

Tim sings in Jim's garage with a kind of Weezer-like tone. He takes a euphonium solo.

Jim trades solos back and forth with Tim.

Mr. Lawrence's bass-line drives the band.

END SONG

END MONTAGE

The band packs up. Dan loads his drum-set into a pick-up truck.

JIM
That was great, Dan.

DAN
Thank you, Jim.

JIM
Bill, you've still got it, man.

MR. LAWRENCE
Thanks, Jim. You're not too bad yourself.

They exchange smiles. Jim walks over to Tim.

JIM
(to Tim)
Tim, I'm proud of you.
(beat)
You brought us all back together.

Jim looks away, thinking.

JIM (CONT'D)
It feels great to play with these guys again.

Tim smiles. Jim walks off towards Mary and the twins. He picks up the twins and carries them off toward the Conran

car.

Sadie approaches, wearing her "I LOVE NASCENT EGO" shirt.

SADIE
Tomorrow is July fourth. Will you come with me to the lake to watch the fireworks?

TIM
You're not planning on tying me down and having your way with me are you?

SADIE
(taken aback)
Tim Conran!

TIM
Well, you've got that crazy look in your eyes. Like those European women my grandpa used to tell me about, back during the -

SADIE
I'm not a hairy arm-pitted German woman in World War II! I've heard that story before.

TIM
Sorry, it's just that when dames get that stuff on their minds, a guy needs to be sure he's got a way out, that's all.

Sadie, upset, turns and walks away. Tim follows.

TIM (CONT'D)
I'm sorry. You're not a scary hairy!

She keeps walking.

TIM (CONT'D)
You've never had visible hair on

your legs . . .
(beat)
And you don't smell like pickle
B.O.! You're really nothing like
those German babes.

He reaches for her hand. She pushes it away.

SADIE
What are you talking about? Pickle
B.O.?

TIM
You know, Pickle B.O. . . . the
worst kind of body stench.
Europeans are known for it.

Sadie glares at Tim.

TIM (CONT'D)
It's the kind of body odor that
some companies bottle and sell as
rat poison. That kind of stuff will
take road oil off your car.
(beat)
Some countries are pursuing it as
an alternative fuel. Five German
broads could produce about a pint a
day.
(beat)
You could probably drive 40 miles
on that much.

Sadie grins slightly.

TIM (CONT'D)
You know, it also kills grass on
sidewalks, works wonders cleaning
the scum on fish tanks, removes
rust from old tools, and warts on
Mrs. Owens' butt.

Sadie laughs out loud. They turn and walk together. Tim puts his arm around Sadie.

SADIE
(affectionately)
Idiot.

CUT TO:

EXT. SILVER LAKE - NIGHT

Sadie and Tim lie on their backs in a row boat. Their heads are next to each other. Their feet are located at opposing ends of the boat.

Fireworks explode in the background, lighting the lake periodically.

TIM
Did you ever wonder why people are so fascinated with blowing things up on the fourth of July?

SADIE
Not really.

TIM
It's not about remembering our nation's independence, honoring the fallen -

GRANDPA (V.O.)
You're talking too much, boy.

Tim stops, sits up, and looks around the lake. Fear seizes him.

SADIE
Fallen?

GRANDPA (V.O.)
Fall asleep is what she's going to do if you keep on yakking.

TIM
(shaking his head)

Ah!

SADIE
Are you okay, Tim?

TIM
Yeah . . .I'm Fine. I'm just hearing -

GRANDPA (V.O.)
(laughing)
A voice in your head.
(sarcastically)
Yeah, sure you're fine.

Tim stands up and nearly falls out of the boat.

GRANDPA (V.O.) (CONT'D)
Listen. Sit down, kid.

Tim sits down.

SADIE
What are you hearing?

TIM
Oh, nothing. It must be the fireworks or something.

SADIE
Well, sit down and talk to me.

TIM
Oh, yeah, right.

SADIE
I think Nascent Ego is going to turn a few heads at Soldier Field.
(beat)
You guys have a unique sound. It's fresh. New.

GRANDPA (V.O.)
(laughing)
Did she say nude?

Tim looks uneasy.

GRANDPA (V.O.) (CONT'D)
Now, that's an idea.

TIM
You dirty old man!

SADIE
What? First the German broad joke . . . And now this.

TIM
No, it's not what you think.
(beat)
Please, forget I said that. You were saying?

SADIE
I'm so happy for you, Tim.
(beat)
Since I've met you, my life has changed in so many wonderful ways.

Sadie scoots closer to Tim. Grandpa speaks like Obi-Wan Kenobi from Star Wars.

GRANDPA (V.O.)
Let go of your conscious self and stretch out with your feeling.

Tim looks out of the corner of his eye.

SADIE
I thought leaving Indianapolis would mean the end of my life . . .
(smiling)
I was wrong.

Sadie leans back, pulling Tim close to her.

GRANDPA (V.O.)
Use the force, Tim.

Tim's eyes open wide. He jumps up and falls out of the boat.

CUT TO:

EXT. FOOTBALL FIELD - DAY

Mr. Lawrence rehearses the high school MARCHING BAND during a summer marching band practice. Mr. Lawrence stands on top of a twenty foot tower. He addresses the band.

MR. LAWRENCE
Band, ten hut!

The band, comprised of roughly 100 members, stands at attention.

MR. LAWRENCE (CONT'D)
That last section was rough.
(beat)
Our show is coming along, folks, but without a good deal of practice on your part . . . we are destined for a mediocre performance.

Tim and Sadie approach the marching band tower. Mr. Lawrence spots them.

MR. LAWRENCE (CONT'D)
Band, parade rest!
(beat)
Ladies and gentlemen, I'd like you to meet someone.

Mr. Lawrence looks at Tim, smiling.

MR. LAWRENCE (CONT'D)
This is Tim Conran, 6th grade euphonium player and leader of a rock band . . . Of which I am a member.

The band murmurs in disbelief.

MR. LAWRENCE (CONT'D)
Yes, I play bass guitar in the rock band Nascent Ego. We too, are getting ready for a performance.

Mr. Lawrence looks down at his watch.

MR. LAWRENCE (CONT'D)
Band, ten hut!

The band snaps back to attention.

MR. LAWRENCE (CONT'D)
Who's got the finest band in the land!

BAND
C - H - S!

MR. LAWRENCE
You better believe it! Band dismissed.

CUT TO:

INT. TIM'S BEDROOM - NIGHT

MONTAGE

Tim writes at his desk. He scratches out "The Adventures of Tim, Lucy, and Sadie in Band!" And replaces it with "Tim, Lucy, Sadie, Jim, Dan, and Mr. Lawrence Make Music!"

He draws a Nascent Ego logo.

He draws the members of the band.

END MONTAGE

INT. JIM'S GARAGE - DAY

SONG

The band rehearses. Sadie sits, watching. She is the band's sole groupie.

The band kicks into the pre-chorus, building intensity. Dan's drum lick ushers in the chorus. The chorus is marked by a catchy guitar riff.

Jim motions for the band to stop.

END SONG

JIM
That's not quite right. There's something missing.

Jim looks at the other members.

JIM (CONT'D)
It needs to sound like the flood gates are being opened . . . Like all the stops are being pulled on the organ -

TIM
Like the second coming. The sound of trumpets. Angels . . .

Tim looks up.

DAYDREAM

The roof of the garage is sucked into the sky and disappears into the clouds. The other band members and Sadie are present but remain motionless, frozen in time.

Not a sound can be heard. It is as if everything is in a vacuum.

Tim scans from left to right. Nothing moves.

The Theme from "2001: A SPACE ODYSSEY" can be heard.

On the first trumpet entrance, Dan, Jim, Mr. Lawrence, and a

shadowy figure are sucked up into the clouds, but do not disappear. They are no longer frozen. They move and are aware of their situation.

On the second trumpet entrance, Tim is sucked into the clouds, Lucy in hand, joining the band.

On the third trumpet entrance, the clouds part down the middle and a marching band marches through the middle, drum major leading with mace in hand.

As the music builds, Nascent Ego and the marching band are transformed into cartoon characters. Nascent Ego now wears band uniforms in the style of Sgt. Pepper's Lonely Hearts Club Band.

Rays of psychedelic sunshine project through the band and cascade down to Sadie. The rays now form a stairway connecting Jim's garage to the heavens.

END DAYDREAM

Tim is still looking up.

TIM (CONT'D)
I've got it!

DAN
Does he always do that? Because that was a little freaky.

GRANDPA (V.O.)
They think you're nuts, Tim.

TIM
Shut up, Grandpa!

Dan runs his fingers through his receding hairline.

DAN
I'm not that old.

Jim motions for them to listen to Tim.

TIM

We need the band.
(beat)
Your high school marching band, Mr. Lawrence.
(beat)
We need the sound of trumpets.
(singing)
Trat-ta-da!
(beat)
The shimmer of cymbals.

Tim makes a motion like playing the cymbals.

TIM (CONT'D)
We need W.C. Handy . . .
(beat)
Pat Gilmore . . .
(beat)
the Great Creatore . . .
(emphasis)
and John Philip Sousa!

FALCONE (V.O.)
Now you're talking, kid.

Tim shakes his head.

TIM
(to Falcone)
You're in there too?

MR. LAWRENCE
Well, I'm pretty good, but I'm no Sousa.

TIM
(to Mr. Lawrence)
Can you arrange parts for the band to play?

MR. LAWRENCE
Yeah.

TIM
And they can play with us?

MR. LAWRENCE
Yes, they'll be excited.

Tim gives Mr. Lawrence a big hug.

TIM
Thank you.

Mr. Lawrence is a bit surprised by Tim's excitement.

TIM (CONT'D)
Now, we need a keyboard player.

CUT TO:

INT. HIGH SCHOOL STAGE - DAY

MONTAGE

Members of Nascent Ego sit in auditorium seats near the stage. They each have a PAD OF PAPER and a PEN. They listen to prospective keyboard players.

A lanky MICHAEL BUTTS enters the stage. He is a teenager.

TIM
Your name, sir.

MICHAEL BUTTS
Michael Butts.
(sarcastically)
Hey, how are old are you anyway?

Tim removes his glasses and rubs his nose.

TIM
Next!

In walks STUDENT 1.

TIM (CONT'D)
So, you wanna be in this band, huh?

(beat)
Too bad. Get out of here!

In walks TED HOLMES, a scary-looking overweight kid wearing a Nirvana shirt.

TIM (CONT'D)
Name, please.

TED HOLMES
Ted Holmes.
(beat)
I just wanted to let you know up front that I only play Nirvana.

JIM
You play keyboard. How can you only play Nirvana?

Ted sits down and plays the opening riff of "SMELLS LIKE TEEN SPIRIT" on the keyboard. Nascent Ego is not impressed.

TIM
Next!

In walks Mrs. Owens. A look of astonishment comes across Tim's face.

TIM (CONT'D)
Mrs. Owens?

MRS. OWENS
(proudly)
I used to take organ lessons back in my school days.

Nascent Ego can't believe their eyes. Mrs. Owens sits down and starts playing the introduction to "YOU'VE LOST THAT LOVING FEELING".

MRS. OWENS (CONT'D)
(singing)
"You never close your eyes anymore when I kiss your lips."

TIM
Stop! I'm sorry Mrs. Owens. You're just not what we're looking for.

She exits. In walks, QUINN CHOW CHING, a small, 8-year-old, Asian girl.

TIM (CONT'D)
What is your name, doll.

QUINN
Quinn Chow Ching.
(beat)
I am going to play for you Beethoven's "Pathetique Sonata Mvt. 3".

Quinn plays the introduction to "PATHETIQUE SONATA MOVEMENT 3".

TIM
That was sweet, kid. But, we're a rock n' roll band.
(beat)
Can you play anything rockin'?

Quinn cracks her knuckles.

TIM (CONT'D)
(to Jim)
I like this one, but -

Quinn plays a bluesy intro to "ROLL OVER BEETHOVEN".

All of their jaws drop in amazement. Tim's glasses fall off his face.

She finishes.

They give her a standing ovation.

TIM (CONT'D)
You've got skills.

Quinn smiles.

TIM (CONT'D)
You're in the band!

Music begins playing. "ROLL OVER BEETHOVEN" by Jerry Lee Lewis.

Tim approaches Quinn.

TIM
You're a keyboard Diva!

Tim and the band converse with Quinn, welcoming her into the band.

CUT TO:

INT. JIM'S GARAGE - DAY

Music plays, "RUNNIN DOWN A DREAM" by Tom Petty.

MONTAGE

Nascent Ego rehearses in Jim's garage through the introduction of the song.

In quick succession, black and white profile shots are shown of the five band members.

Profile shot of Jim. The camera rotates as Jim puts on John Lennon-style sunglasses.

Profile shot of Dan. The camera rotates as a gust of wind picks up and reveals a comb-over. Dan quickly grabs the wayward hair and presses it to his scalp.

Profile shot of Bill. He wears an Illinois "I" hat. The camera rotates as Bill removes his hat, throws it, and smiles.

Profile shot of Quinn. She wears a "Karate Kid" headband. The camera rotates as Quinn claps her hands together and leaves them together, prayer-like.

Profile shot of Tim. He wears his "Blues Brothers" sunglasses. The camera rotates as he brings his euphonium to his mouth.

Tim plays a note on the euphonium and a miniature Sadie shoots out of the bell. She lands on his sunglasses, hanging from the front.

Tim helps her up to the top of his head.

Tim blows his nose on a tissue, looks down, and finds Thomas Edison sitting on the tissue smiling up at him. Tim puts Edison on his head with Sadie.

Tim grimaces slightly. Les Paul crawls out of his ear. Tim helps Les Paul to the top of his head.

Tim looks down and sees Leonard Falcone in the bell of Lucy. He pulls him out and puts him on the top of his head.

Tim's Grandpa appears in the middle of the entourage wearing a Jedi robe. He has a blueish outline surrounding him. He pulls a harmonica from his pocket and plays a solo.

The camera shot zooms out, emerging from Tim's left eye.

The band rehearses.

The music stops.

END MONTAGE

CUT TO:

INT. TIM'S HOUSE, KITCHEN - NIGHT

Tim enters the kitchen door, drops his backpack, removes his coat, and turns to face the kitchen table. Ross Conran sits at the table, smiling at Tim. Ross has a Fu Manchu and is dressed in street clothes.

MARY

Tim, your father is here to . . .

Tim faces Ross.

MARY (CONT'D)
See you.

ROSS
You look all grown up, kid.

Tim looks down at the floor and then up at Mary.

MARY
(half smiling)
Tim has a band.
(beat)
They're getting ready for a big concert on Saturday.

ROSS
Well, I'll be. Is that so?

MARY
They're really great. Tim's the leader. He plays the euphonium.
(beat)
You should hear them -

ROSS
What the heck is the euphonium?

MARY
Well, it is -

TIM
Mom.

Tim looks at Mary as if to say, "let me handle this."

TIM (CONT'D)
The euphonium is a conical member of the low brass family. A close relative of the tuba, the euphonium was played by the master, Leonard Falcone.

ROSS
Hmm. Leonard Falcone, huh?

TIM
That's right.

Ross looks uninterested. He belches.

ROSS
(proudly)
Excuse me.
(beat)
Whoa . . . That tastes much worse
the second time around.

Ross turns to Mary, changing the subject.

ROSS (CONT'D)
Do you remember that time we -

TIM
Stop!

Tim stares at Ross.

TIM (CONT'D)
We've been living here for three
years without you.
(beat)
You sit down in here like you've
never left and expect all of us to
drop what we're doing and . . .

Tim regroups.

TIM (CONT'D)
You're not my Dad!

MARY
Tim, maybe you should give this
some time before you -

TIM
We don't need him, Mom. We've been

happy without him.

MARY
Your father needs a chance to get back on his feet.

ROSS
The circus didn't work out, kid. I just need -

TIM
(pointing to Ross)
You can't be listening to this, Mom?

Tim notices that Ross and Mary are holding hands.

TIM (CONT'D)
I can't believe this. I'm surrounded by . . .

Tim grabs his back-pack and runs out the door.

CUT TO:

EXT. SADIE'S HOUSE, FRONT STEPS - NIGHT

SADIE
How do you know he hasn't changed?

TIM
His breath reeked of booz. He looked like a carny rat. Sadie, there's no hope -

SADIE
No hope?
(beat)
This coming from the guy who is changing the image of the euphonium,
(beat)
Giving school band directors

everywhere hope for a bright tomorrow.

TIM
You act like I'm Gandhi or something.

SADIE
Well, every movement has a charismatic leader.

Music plays, "REVOLUTION" by The Beatles.

TIM
And with every charismatic leader is a goddess of love.

Tim looks at Sadie with the eye of the tiger.

Tim and Sadie embrace.

CUT TO:

EXT. SOLDIER FIELD - NIGHT

"REVOLUTION" continues. People file into Soldier Field.

ANNOUNCER (V.O.)
Welcome, ladies and gentlemen to the 2008 Chicago Talent Show.

CUT TO:

INT. SOLDIER FIELD - NIGHT

ANNOUNCER (V.O.) (CONT'D)
We've got acts from all around the city. This could prove to be a truly memorable night indeed.

"REVOLUTION" fades out.

A German band performs a polka with blond-headed ethnic dancers performing on either side. A morbidly obese female singer in the spirit of Mama Cass sings lead vocals.

Nascent Ego waits in the on-deck area. The four male members of the band wear band uniforms in the style of St. Pepper's Lonely Hearts Club Band.

Tim, Jim, Mr. Lawrence, and Dan, wear thigh-length neon band uniforms; blue, green, orange, and pink, respectively.

Quinn wears a karate uniform and bandana in the spirit of "Karate Kid".

Jim addresses the band.

JIM
So, here we are.
(beat)
Bill, is your band ready?

MR. LAWRENCE
They're ready to bring a wall of sound on a single command.

JIM
(smiling)
They've been well trained.
(beat)
Dan, how are you feeling?

DAN
I feel like John Wayne, man!

JIM
Well, you look more like Elton John, but hey, it's all good.
(beat)
Quinn, how are you holding up?

A phrase of Chinese MUSIC plays. Quinn gets into the crane position from "Karate Kid", then brings her hands down together in a praying position, smiling.

JIM (CONT'D)
Oh yeah, crouching tiger . . .
Hidden . . .
(beat)
Tim, how's Lucy?

TIM
"I Dig a Pygmy", by Charles Hawtry,
on the Def Aids . . .

JIM
Phase one, in which Doris gets her
oats.

TIM
Let it Be, Jim.

JIM
Let it Be.

QUINN
(to Dan)
What did they just say?

DAN
It's a quote from The Beatles.

QUINN
(smiling)
Oh, The Beatles.

ANNOUNCER (V.O.)
The next act hails from Crestwood.
Please give a warm welcome to
Nascent Ego!

The band enters the stage. Most cheer, however, some jeering can be heard as the band reaches the center of the stage in their neon-colored band uniforms.

Tim speaks into the microphone.

TIM
Hello, everyone. This is my band,
Nascent Ego.

(beat)
We're going to play for you an
original song that we like to call,
"Dog-Gone Turkey Eating Blues". We
hope you like it. Here it goes.

Sadie watches eagerly as Dan clicks off four drum stick clicks and the introduction to "DOG-GONE TURKEY EATING BLUES" is heard. The song has a distinct Elmore James sounding lead guitar part.

Tim sings with conviction.

Bill appears more animated than normal, smiling at Jim.

Quinn takes a solo. She stands and kicks her keyboard bench back as she stands. She plays like a wild woman all over the keyboard. The crowd loves it.

Tim smiles and enters with a second verse.

Dan lays down a poly-rhythmic drum groove as Jim takes a guitar solo.

The rhythmic complexity and tempo intensify much like the segue into the guitar solo of "Free Bird".

The marching band appears on both sides of the stage, entering by executing a series of gated moves.

The colorguard set-up behind the band, blowing psychedelic streamers into a fan shape behind the band. Some of them form two sets of lines on either side of the band and dance.

The band joins the sound, creating a force of sound like rolling thunder.

The crowd goes wild.

A solid marching band chord and driving bass line lead into the euphonium solo. Tim, legs spread like Pete Townsend of The Who, cranks out a bluesy solo in the style of Stevie Ray Vaughn, Clapton, and Hendrix.

The audience is frozen. They stop all movement and sound. The

band roars on.

The crowd remains stunned. The marching band and all other orchestration drop out. Bill, Dan, and Tim's electric euphonium solo are all that is heard.

Tim gets into his Pete Townsend-esque routine.

Mary looks on admiringly. Ross flirts with a woman at the concession stand.

Tim takes a shredding cadenza.

Sadie, wearing her Nascent Ego shirt, screams praises as Tim brings it home.

Tim pauses. The crowd is perplexed. Tim looks at Sadie, smiles big, then plays a final note along with the marching band. The colorguard shoots pyrotechnics off in the background. They end triumphantly.

The crowd makes no reaction for four seconds and then erupts with applause.

Tim and the band wave, accepting the praise.

Ross Conran leaves with the concession stand girl.

In the background, the stage lighting and audio equipment begin to POP and FIZZLE. The pyrotechnics have caught the stage on fire.

People run like mad out of the stadium. The band, Mary, and Sadie, stand, watching as the stage burns in full glory.

Some scaffolding collapses into a giant screen where the name Nascent Ego is projected.

Tim notices a BANNER proclaiming, "2008 Chicago Talent Show: Sponsored by Apple Computers", hanging in the Stadium.

He looks down at Lucy's bell, which has a nineties era Apple sticker with the slogan "Think Different" on it.

Tim fixates on the "Think Different" sticker.

CUT TO:

INT. TIM'S HOUSE - NIGHT

Mary and Tim sit around the kitchen table.

MARY
Tim, you were wonderful tonight.

TIM
Where's Ross?

MARY
Your father decided to go his own way again, honey, he -

TIM
What a jerk.

MARY
Tim, you must -

The PHONE RINGS. Mary answers the phone.

MARY (CONT'D)
Hello.
(beat)
Jim.
(beat)
Yes. Really! Tim, turn the television to channel 17.

Tim does as his mother requests. Mary hangs up the phone.

TELEVISION ANNOUNCER
A massive crowd gathered for this year's Chicago Talent Show today at Soldier Field.
(beat)
The crowd was delighted with local talent, Nascent Ego, among other city hopefuls.

(beat)
Tragedy struck, however, when the band's pyrotechnic effects caused the stage to burn to the ground -

TIM
(covering his ears)
Please . . . Don't remind me.

TELEVISION ANNOUNCER
Apple CEO, Steve Jobs, whose company sponsors the event had this to say.

STEVE JOBS
We at Apple are saddened by the carnage that resulted from the pyrotechnics display today.

Tim puts his head on the table top.

STEVE JOBS (CONT'D)
However, we are delighted by the possibilities that Nascent Ego has presented us.

Tim raises his head, looking at the television, in shock.

STEVE JOBS (CONT'D)
We at Apple plan to explore the implications of electric band instruments on school music programs.

Tim looks over at his mom, smiling.

TELEVISION ANNOUNCER
Jobs says that the band's leader, sixth grader, Tim Conran, has yet to be contacted about these possibilities . . .

Tim smiles.

TELEVISION ANNOUNCER (CONT'D)

However, we caught up with the boy's father, Ross Conran -

TIM
For the love of all that's holy, no.

Ross appears, beer in hand, smiling big. Ross straightens his Fu Manchu.

ROSS
I'd like very much to take credit for what my boy, Tim, has done here today.
(beat)
However, the credit is due his mother.

Mary can't believe her ears.

ROSS (CONT'D)
I haven't been there for Tim, much . . . At all through the years.
But, Tim, if you're out there, I want you to know that I'm . . . proud of you.

Tim listens.

ROSS (CONT'D)
You're the first Conran to do much of anything, really.
(beat)
Whatever you do, stay away from the drinkin' and rabble rousin' ways of your old man.
(beat)
You're better than that.
(beat)
I guess what I'm trying to say is . . . I . . . love you . . . son.

The camera view widens to reveal the concession stand woman from the concert.

TELEVISION ANNOUNCER
Well, that wraps up our report of today's -

Mary turns off the television and looks at Tim, who is still processing what has just transpired.

MARY
Are you okay, Tim?

TIM
(slight pause)
I guess so.
(beat)
It's just the first good thing that Ross has ever done.

MARY
He's a hard one to explain. Believe me, I've tried many times through the years.

Tim looks at Mary.

MARY (CONT'D)
But, he's right in few ways, Tim. You are the first Conran to do something special.
(beat)
And it looks like you might be spending some time in California.

TIM
California?

MARY
The man from Apple sounds like he wants you to -

The phone RINGS. Tim and Mary smile at each other, giving each other a hug.

CUT TO:

INT. APPLE HEADQUARTERS - DAY

Tim sits before Steve Jobs.

STEVE JOBS
Tim, welcome to Apple.

Tim stares at Jobs.

STEVE JOBS (CONT'D)
Tim, we've been aware of the growing gap between what traditional school music programs offer and the lives of students across this country for some time now.

Jobs pulls up a Keynote slide.

STEVE JOBS (CONT'D)
These data suggest a decline in school music enrollment over the last fifteen years.

The slide shows a downward sloping graph.

STEVE JOBS (CONT'D)
Our research and development team has been working on the production of MIDI-based keyboard controllers for use with our application Garageband.

TIM
I use Garageband exclusively.

STEVE JOBS
It's a great program, isn't it?

Tim nods.

STEVE JOBS (CONT'D)
What I'm trying to say is that until we saw what you did with your

euphonium . . .
(beat)
By the way, until I heard you play
the other day . . .
(smiling)
I didn't even know what the heck a
euphonium was.

TIM
That's okay, you're not the only
one.

STEVE JOBS
We were ready to throw out the
traditional model of school music
completely!
(beat)
However, we now think that we could
design and mass produce the first
line of MIDI-ready student model
wind instruments.
(beat)
These instruments would perform in
all the ways instruments have in
the past . . .

Jobs throws another slide on the screen.

STEVE JOBS (CONT'D)
But, in addition, these new hybrid
instruments would allow students to
explore an endless variety of
different timbres in addition to
their instrument's natural sound.

Tim looks excited.

STEVE JOBS (CONT'D)
Students will be able to easily
record their instrument's sound in
a multi-track recording
environment.

TIM
Leonard Falcone and Les Paul will

be happy to hear this!

Jobs looks puzzled that Tim would make this comment, but continues.

STEVE JOBS
We'd like your input through these initial phases of research and design.
(beat)
We'd fly any of your friends out for free. Of course we'd put you up in the best living accommodations through this process. Free computers, iPod's -

TIM
Do you know anything about . . .
Electric scooters?

STEVE JOBS
(smiling)
You'd be happy to know that we do, in fact, know a thing or two about scooters.
(beat)
There is, however, some adversity that goes along with your call to duty.

Tim leans closer to Jobs.

STEVE JOBS (CONT'D)
The instrument manufacturers and BOAs across this country have become aware of our latest research attempts, and are not happy.

TIM
BOAs?

STEVE JOBS
Band and orchestra associations. They are the groups responsible for the halt in progress over the past

fifty years.
(beat)
They found a model of school music
that they liked and have refused to
see it any other way.

GRANDPA (V.O.)
A closed mind is a sure path to the
dark side, Tim.

Tim nods in agreement.

STEVE JOBS
We've been given information that
leads us to believe that the group
IMEA (Illinois Music Educators
Association) has learned of your
involvement.
(beat)
Are you willing to accept the risk
involved in this assignment?

Tim looks around the room. He notices an old Apple poster that reads, "Byte into an Apple." He fixates on it for two beats.

TIM
I'll do it.

CUT TO:

INT. APPLE HEADQUARTERS, RESEARCH DEPT. - DAY

MONTAGE

SONG - The Who's "BABA O'RILEY"

Tim walks through the doors of the Apple research and development wing.

Tim walks through a room where trendy-looking people are working feverishly at wiring an assortment of band instruments.

Apple iMac computers line the room.

A person tests a trumpet. The test is successful. Two Apple workers high five each other.

Sadie and her family step into an airport lobby. Tim greets her with a hug.

Nascent Ego gets off of a plane. The band members high five each other.

Quinn and her family enter the airport lobby. Quinn gives Tim a big hug and a kiss on each cheek. Sadie is not impressed.

The band is dressed in Hawaiian shirts in the spirit of Jimmy Buffett. They rehearse under a palm tree. The ocean is in the background.

Tim, on a scooter, races the members of Nascent Ego, who are running on foot. The scooter has an Apple logo on it. It is equipped with headphones, which are hanging from an attached iPod.

Tim hits a switch and pulls away from them all.

Sadie shows Tim a picture of John Lennon and Yoko Ono. Yoko's picture is crossed out. She points to Quinn. Tim smiles.

Steve Jobs carries the twin Conran boys in each arm. One takes his glasses off. The other twin slobbers on his iPhone. Jobs cries.

CUT TO:

INT. BAND ROOM - DAY

It is the first days of the next school year. Mr. Lawrence addresses the sixth grade band. His appearance is noticeably different than in the previous school year. There are elements of Californian style in his appearance.

Mr. Lawrence points to the back of the room, where Apple

employees have formed a half-circle. Each carries two black instrument cases with giant Apple logos on the side.

The employees hand each student an instrument.

Students are surprised and excited about their new instruments.

FADE OUT SONG

END MONTAGE

MR. LAWRENCE
With these new instruments, you will be able to choose your sound. Watch, I'll demonstrate.

Mr. Lawrence demonstrates changing sounds on an electric Tuba.

MR. LAWRENCE (CONT'D)
You can also sound like this.

He demonstrates an electric bass sound on the tuba.

Students react excitedly.

HALLWAY

STEVE MCGARTLAND peers through the doors of the band room. He has a look of disappointment, perhaps even disgust, on his face as he sees Mr. Lawrence promoting electric band instruments. The BELL rings.

Students exit the band room. McGartland enters.

BANDROOM

McGartland puts on a fake smile as he addresses Mr. Lawrence.

MCGARTLAND
Bill!
(laughing)

May I have a word with you, please?

MR. LAWRENCE
Steve, how are you?

Mr. Lawrence walks toward the office door. McGartland follows.

MCGARTLAND
I'm fine, Bill.

OFFICE

MR. LAWRENCE
How are Meryl and the kids?

MCGARTLAND
They're great.

McGartland closes the door behind him.

MCGARTLAND (CONT'D)
Look, Bill, your principal called me last week and filled me in on what's been going on.

Mr. Lawrence looks up at McGartland as if he already knows what McGartland will say.

MCGARTLAND (CONT'D)
Are you trying to throw away your career?
(beat)
Crestwood is the job all of us wanted.

McGartland looks over at Mr. Lawrence's Illinois diploma hanging on the wall.

MCGARTLAND (CONT'D)
Illinois graduated eleven qualified band directors that year, and you were the lucky guy that landed the job.

Mr. Lawrence looks over at a PICTURE of him and his first band. It is a faded, late-seventies picture. He picks it up and glances at it.

MCGARTLAND (CONT'D)
And now, you're skating on thin ice.
(beat)
They're talking about asking for your resignation, Bill.

MR. LAWRENCE
Those were great years, Steve. I wouldn't trade them for anything.

He sets his picture back down on the desk.

MR. LAWRENCE (CONT'D)
But, haven't you noticed how kids have changed since then?
(beat)
We have different students these days, with different desires, and different goals.
(beat)
They've got so many choices, much more than we did at their age.

MCGARTLAND
What's popular is always changing. You've taught long enough to know that culture moves in cycles, what's pop -

MR. LAWRENCE
I realize that, Steve, but I think substantial changes have happened in the last ten years that have transformed the way our students think.

McGartland listens reluctantly.

MR. LAWRENCE (CONT'D)
Changes in the way they experience

music . . . the way they interact with it.

MCGARTLAND
What are you trying to say, Bill?

MR. LAWRENCE
Students are naturally drawn to music. It's our school music programs that aren't attractive. If they were, kids would be knocking down the doors to get in.

MCGARTLAND
Attractive?

MR. LAWRENCE
We would be fools, as music teachers, not to change our thinking in these areas.

McGartland turns away, these thoughts weighing heavy on his conscious.

CUT TO:

EXT. SIDEWALK - DAY

Sadie and Tim walk along the sidewalk. They smile at each other as they converse.

CUT TO:

EXT. JIM'S HOUSE - DAY

Mary sits with Jim on his porch swing as the Conran boys play with Jim's vintage Star Wars toys. Jim and Mary interact playfully. It is obvious there is an attraction between the them.

Tim and Sadie approach the porch. Tim looks at Jim and Mary

approvingly.

CUT TO:

INT. BAND ROOM, OFFICE - DAY

Mr. Lawrence reads an e-mail.

E-MAIL
The Illinois Music Educator's Association has voted to cancel Crestwood's membership, effective immediately.

Mr. Lawrence is shocked. He fixates on the screen.

E-MAIL
Your school will not be allowed to participate in any of the association's festivals this school year.

Mr. Lawrence looks away from the computer. He stares at a long line of festival plaques that neatly adorn the walls of the band room.

He gets up from his desk and walks over to the row of plaques. He focuses on one.

PLAQUE
Crestwood High School Concert Band
(beat)
Jarvis J. Wiggers
(beat)
Division I
(beat)
1959

He then scans down the row. He walks over and finds a plaque on the other end.

PLAQUE
Crestwood High School Concert Band

(beat)
William S. Lawrence
(beat)
Division I
(beat)
2008

Mr. Lawrence looks around the room. He sees chairs and stands neatly placed on tiered rows. The half-circle rows surround a single podium and conductor's stand. He walks over to the stand.

Upon the conductor's stand sits a conducting baton and a stack of scores. He thumbs through the titles.

SCORE STACK
A Festive Overture
(beat)
On A Hymnsong of Philip Bliss
(beat)
The Stars and Stripes Forever

Mr. Lawrence walks over to an old metronome, one of the pyramid-shaped variety. He releases the pendulum on the metronome.

A close-up shows the metronome clicking at about sixty beats per minute for a duration about four beats. It slows and freezes.

FADE OUT.

INT. CRESTWOOD ADMIISTRATION BUILDING - NIGHT

The school board is assembled. There is standing room only as the board room is filled to capacity.

There is a big commotion as the BOARD PRESIDENT addresses the audience.

BOARD PRESIDENT
Ladies and gentlemen. We are gathered here today to hear your

questions and concerns regarding Mr. Lawrence and the future direction of the Crestwood band program.

The crowd appears fired-up and ready to move in for the kill.

BOARD PRESIDENT (CONT'D)
We shall first hear from Mr. Lawrence. Let me remind you that Mr. Lawrence has had a history of success at Crestwood for the past thirty years.

The board president motions to Mr. Lawrence.

BOARD PRESIDENT (CONT'D)
Mr. Lawrence, what do you have to say?

MR. LAWRENCE
Members of the Crestwood community . . . I speak to you today as a friend. For thirty years, I have invested my time in the lives of your students.
(beat)
I recognize many of you as being some of my former band students.

Several audience members smile as they remember their time in the band program.

MR. LAWRENCE (CONT'D)
I've watched many students join and quit band over this period of time.
(beat)
I've come to realize how very little band has changed over thirty years, fifty years really.

The audience is right with him.

MR. LAWRENCE (CONT'D)
Can you imagine what effect this

amount of change in the field of
medicine would have on our present
day society?
(beat)
Would you want the same kind of
medical treatment afforded someone
in the 1950s?

Getting to the crux of his argument.

MR. LAWRENCE (CONT'D)
Or . . . Would you want something
better?

AUDIENCE MEMBER 1 and AUDIENCE MEMBER 2 stand.

AUDIENCE MEMBER 1
But, who decides what's better?

AUDIENCE MEMBER 2
Yeah, what do you mean by better?

Tim Conran stands and makes his way to the front of the board room, where Mr. Lawrence is standing.

Mr. Lawrence smiles at Tim in appreciation for his bravery.

Mary, Jim, and the boys sit together towards the back.

TIM
Ladies and gentlemen,
(to the crowd)
Members of the jury . . .

Tim has the conviction of a seasoned attorney.

TIM (CONT'D)
You may have come here today
prepared to tar and feather Mr.
Lawrence?
(beat)
Some of you think that he should be
removed from his position.

Tim paces as he talks, using proximity to his advantage while

passionately delivering his speech.

TIM (CONT'D)
(pointing)
This man has risked his standing in this community and within the state music organization for me and my fellow band members.

Tim speech builds in intensity.

TIM (CONT'D)
(pointing)
Here, is a teacher that cares more about his students than advancing his own image and standing.
(beat)
Here, is a teacher that is willing to be taught himself.
(beat)
Here, is a teacher that acknowledges that his students also know a lot.
(pointing)
Here, is a teacher that makes choices with his students in mind.

Tim, a little fatigued upon delivering this last bit.

TIM (CONT'D)
People of Crestwood, isn't Mr. Lawrence the kind of teacher we want here?

The crowd listens carefully.

TIM (CONT'D)
I play the euphonium because he thought I could.
(beat)
I didn't even know what a euphonium was before he showed me. Now, it's my favorite thing in this world.
(beat)
So, the state organization is going

to pull our membership. What really matters, a plaque on the wall or doing what's best for students?
(beat)
I'm going to stand with Mr. Lawrence because I know it is the right thing to do.
(beat)
Who else will stand with me?

Jim and Mary stand.

One by one, people all across the audience stand.

Steve McGartland enters on the side of the room. He walks to the front of the board room. He whispers something to Mr. Lawrence. Mr. Lawrence addresses the crowd.

MR. LAWRENCE
(smiling)
I've just received word from the state band association. They are willing to allow Crestwood's membership this year on a trial basis.

MCGARTLAND
Because of the consistency and esteem of Mr. Lawrence and the Crestwood band program, they are willing to consider the possibility of change.

The crowd applaudes.

CUT TO:

EXT. SILVER LAKE - DAY

Sadie and Tim sit in a row boat.

SADIE
Now, where were we?

She leans over to Tim and kisses him long and hard.

GRANDPA (V.O.)
No time for chicks, huh?

Tim intensifies his contribution to the kiss.

GRANDPA (V.O.) (CONT'D)
Thata boy, Tim!

FADE TO:

INT. ELEMENTARY SCHOOL - DAY

MONTAGE

Tim sits at his desk. He crosses out "Tim, Lucy, Sadie, Jim, Dan, and Mr. Lawrence Make Music!" and replaces it with "Electric Euphonium".

Sadie picks up the notepad which contains their story.

She reads, smiling.

They put on headphones and begin recording.

Edison, Les Paul, and Falcone sit, smiling.

CUT TO:

INT. ELEMENTARY SCHOOL, HALLWAY - DAY

Mr. Lawrence fits students with instruments. Out walks ZACH JONES, a timid-looking boy with glasses.

MR. LAWRENCE
Zach Jones. Is that right?

ZACH
Yes, sir.

MR. LAWRENCE
Zach, I'm here to help you make what might be the biggest decision of your young life.
(beat)
Today is the day that you decide what instrument you will play in the band!

Zach makes no movement. He appears shell-shocked.

MR. LAWRENCE (CONT'D)
Zach, I want you to think for a moment.

Mr. Lawrence leans towards Zach and smiles.

MR. LAWRENCE (CONT'D)
Tell me your favorite things about music.

Zach hesitates for a moment.

ZACH
Well, I really like the electric guitar. I've got a cousin who plays the violin and an uncle who's really good at the bagpipes. Oh, and I really enjoy playing Euphonium Hero.

MR. LAWRENCE
Well, what would you say about playing all of those instruments?

ZACH
I thought we only got one choice?

MR. LAWRENCE
Well, that's the way we used to do things.
(beat)
Did you say Euphonium Hero?

ZACH
Yeah, it's this great game. I can make it past the fifth -

MR. LAWRENCE
Zach, I want you to try making a sound on this instrument?

Mr. Lawrence reaches for a euphonium and hands it to Zach.