**Supplemental Table 2.1. Questions for Preservice Music Teachers to Consider**

Based on the Meijer et al. (2009) questions, Pellegrino (2019) suggested that preservice music teachers consider these questions during coursework.

 1. In what kind of school can you imagine yourself teaching (rural, suburban,

 urban/elementary, middle school, high school/area of country, etc.) and why? (E)

 2. What are some of the challenges that might be associated with that setting? (E)

 3. What are some of the potential benefits of teaching in that setting? (E)

 4. What do you want your students to think, feel, know, and be able to do, and

 how might you lead students to this? (Bh, C)

 5. What are some of your personal and teaching strengths at this moment? (C)

 6. What are some goals you would like to improve? (C)

 7. What strategies might you use to improve those goals? (C)

 8. How would you describe your core beliefs? (B)

 9. How would you describe who you are? (I)

10. What do you think your role is in teaching music? (I)

11. How do you define teaching and learning? (B)

12. Why do you want to teach music specifically? (B, I, M)

13. What does music mean to you? (C, B, I, M)

14. What brought you to want to become a music teacher? (B, I, M)

15. How does this fit into your view of the world and your place in it? (M)

(Pellegrino, 2019, p. 272, minus the labels in parentheses)

The letters relate to the six layers of Korthagen’s (2004) Onion Model, beginning with the outer layer and moving inward. The questions Meijer et al. (2009) are included as a reminder.

E Environment What is it you have to cope with? What influences you?

Bh Behavior What do you do?

C Competencies What can you do?

B Beliefs What do you believe in?

I Identity Who are you?, How do you see your role in . . . ?

M Mission (sometimes referred to as *Spirituality*): Why are you here? To what larger whole do you feel committed? (p. 299)

**Supplemental Table 2.2.** Pellegrino (2019, p. 284) developed a Paper Assignment and

Professional Conversations based on Olsen’s teacher identity theory (2019).

1. Describe your prior personal experience with music (i.e., Why did you begin and continue playing/singing music? Describe some of your favorite experiences. How did you feel while and after playing/singing music? etc.)

2. Describe your prior personal experience growing up (i.e., ethnic background, parents’ SES, rural/urban/suburban environment, gender identity, sexual orientation, etc.). Do you think any of these experiences influenced your decision to participate in music or become a music teacher?

3. Describe your prior professional experience, if any.

4. Why did you choose to major in music education?

5. Why do you want to be a music teacher now?

6. What have you learned from your teacher education experience?

7. What are your career plans and goals?

Olsen suggested that preservice teachers create learning-and-teaching autobiographies that each student creates and returns to, later revisiting and revising them with peers and professors as their development progresses. He also suggested having explicit conversations about contradictions in the contemporary landscape of teaching.

Professional conversations might include:

• choosing the right schools for individual teachers

• the many roles in early career teaching

• paying formal attention to personal and emotional effects of identity

 transitions. (Olsen, 2008, pp. 37–38)

**Supplemental Table 2.3. Assignment: Create Your Music Teacher Philosophy**

**Begin by considering these questions:**

1. What do you love most about music?

2. Why do you want to be a music teacher?

3. What do you want your students to know, be able to do, and feel?

4. What do you want your classroom to look like, feel like, and sound like?

Knowing what your values and goals are, and perhaps your mission, will help you develop your teaching philosophy. From there, your teaching philosophy should ground your teaching practices.

Develop a two-paragraph personal music teacher philosophy and examine your own beliefs and experiences. This essay should be thoughtfully developed to address your values, defined as **your** principles or standards of behavior, including **your** judgment of what is important.More specifically, **explain** who you want to be for your students and what you are hoping music will be/do for them. Be sure to have only **two clearly written and concise paragraphs** (**3-5 sentences each** **paragraph**):

Paragraph 1 Explain in 3-5 points what music-making means to you

Paragraph 2 Your philosophy of music teaching (your goals for yourself and

students)

Here is an example of Kristen’s Music Teaching Philosophy

Music to me is a way to express myself, to feel connected, and to enter a state of flow. First, I find that I can experience and communicate a range of emotions without having to experience the specific situations in real life. Second, the connections I feel include being connected to people in the present (people I am making music with and the people in the audience), people in the past (composers, previous performers), as well as feeling spiritual connections. Lastly, I feel centered and whole when I lose sense of time and self because I am completely absorbed in music making.

 I want to help my students develop musically, individually, and socially. I work to create an environment conducive to learning and try to challenge all students without overwhelming them. I also want students to experience the joys of music-making and to understand that their music making can be an outlet for expression, a way to improve their own well-being, a way to connect with people, and a way to help them form a sense of identity through feelings of success and belonging. (Based on Millican & Pellegrino, p. 461; Pellegrino 2010).

As you can see, understanding and articulating what I value most about music helped me develop some of my musical goals for my students.