The first purpose of this study was to examine whether teaching anxiety, as measured by the autonomic nervous system (ANS) response, decreases as undergraduate methods students had more opportunities to teach. The second purpose was to determine whether teaching anxiety, as measured by the ANS response, increases when undergraduate methods students encountered classroom management issues during their lessons. In particular, this study used pulse rates to examine what effect anxiety might have on the preservice teachers’ experiences at different points in time during assigned teaching segments in which a discipline issue occurred. Participants (N = 30) were recruited for the study based on their enrollment in a general music methods course at a Midwestern university. As a part of this course students taught three six-minute lessons, during which classroom management issues were prearranged with the other students in the class and occurred at some point during each lesson. Those assigned to teach had no prior knowledge of the problem that was to occur, but were instructed to quickly resolve it without forfeiting the lesson’s pace. Baseline pulse rates, against which pulse rates recorded during teaching would be compared, were measured on a class day when there were no known stressors that might have affected resting heart rates. This was accomplished by having individuals place their index and middle fingers on a pulse point on their body (namely on their wrist or neck) and count their heartbeats for ten seconds. The participants recorded their pulse count and the numbers were multiplied by six to determine pulse rates occurring over the span of one minute. These data were recorded and stored by the researcher.

Prior to teaching, the participants applied a Clinical Guard CMS 50 pulse oximeter that measured and recorded pulse rates throughout the lesson and stored the data on a watch. The researcher recorded lesson start and stop times, as well as the time that the discipline issue occurred, on a chart. After the completion of each lesson, the researcher uploaded the data onto a software program that accompanied the oximeter and compared the pulse rates with the times indicated on the chart to analyse if the participants’ pulse differed from their normal pulse rate, and to determine if there was any spike at the time that the discipline issue occurred. The data from the oximeter program were entered into PAWS so that the researcher could analyze the data. Repeated-measures ANOVA was used to determine whether significant differences in pulse rate occurred (a) from the start of each teaching episode, (b) when the discipline issues occurred, and (c) between teaching and resting heart rates. Following the third heart rate measurement, participants were given a short exit survey to determine what kinds of anxiety they experienced during the teaching episodes, as well as to assess whether any health changes (such as change in diet or exercise) might have taken place over the course of the semester to alter the resting heart rate or feelings of anxiety. Results indicated that there were no statistically-significant differences within groups, indicating that pulse rates did not significantly change between resting heart rate, heart rate during teaching, or heart rate during discipline issues. The results also showed that pulse rates did not decrease with more teaching experiences or increase as discipline issues became more complicated over the semester. However, participants indicated on the exit survey that they had experienced differences in their anxiety and noted that anxiety decreased as they gained comfort and experience with teaching. Participants also answered that their overall anxiety was linked to their level of planning for each lesson. Implications for teaching and teacher training are presented with respect to these results.
Melanie’s Story: Examining the Perspectives of a Transgender Preservice Music Educator

There are almost 700,000 people in the United States that identify as transgender (Gates, 2011), defined as “an umbrella term for people whose gender identity, expression or behavior is different from those typically associated with their assigned sex at birth.” (http://transequality.org). In 2011, Grant and colleagues reported findings from the National Transgender Discrimination Survey, highlighting alarming trends of anti-transgender bias, harassment, physical assault, and sexual violence against transgender individuals, as well as high rates of attempted suicide and extreme poverty among transgender populations. Across the country, communities and policymakers have seen the need for laws protecting the rights of transgender individuals and 16 states plus the District of Columbia have passed legislation that includes specific language protecting transgender individuals (www.transgenderlaw.org).

Within the music education community, educators and researchers have also begun to consider how we as teachers have a responsibility to adapt our practice to accommodate the needs of students of diverse gender and sexual identities. This concern with lesbian, gay, bisexual, and transgender (LGBT) issues is evidenced by a growing number of articles dealing with LGBT matters in music education contexts (Bergonzi, 2009; Gould, 1994; Nichols, 2013) as well as the 2011 symposium, Establishing Identity: LGBT Studies and Music Education. The symposium organizers noted that, “music education has yet to consider research, theory, and practice from a LGBT perspective” (p.1). Recently, Nichols (2013) presented a narrative account of the importance of music in the life of one transgender individual, highlighting the potential of music educators as pivotal figures in the lives of transgender students. The present study extends that line of inquiry to the teacher preparation context, examining the experiences of one transgender pre-service music educator. This single case study design (Creswell, 2006) employed narrative strategies to tell the story of Melanie, a transgender woman (male-to-female) enrolled in a university music teacher preparation program. Eight 90-minute interviews were conducted over the course of the first semester of Melanie’s senior year. Interviews began with an oral history focus. We discussed Melanie’s childhood and adolescence, her family and school lives, and how she came to terms with her gender identity. Later, we discussed more specifically her experiences as a pre-service music educator who also happens to be a transgender individual. We spoke candidly about her interactions with peers, other faculty members, and the students she taught in practicum teaching experiences. Melanie regaled a variety of stories, which were, at times negative and painful, and at other times notably humorous and lighthearted. During the interview period, Melanie was also enrolled in my elementary methods class, which entailed a significant, semester-long practicum teaching experience at a local elementary school. Melanie worked each week with a second grade class and I observed her regularly during this practicum. Throughout the semester, I compiled reflective writings submitted as coursework and Melanie provided me with electronic versions of older reflections from other classes that served as snapshots of her fieldwork experiences over time. With her permission, I also reviewed Melanie’s blog in which she wrote candidly about her experiences as a college freshman and sophomore. To gather additional perspectives (and at her recommendation), I interviewed other professors and close friends that were involved in Melanie’s life as she made her transition from presenting as male to presenting as female. Through the data collection process, I developed a deeper awareness of the issues and events that were meaningful to Melanie as a transgender music education student as well as the challenges and fears she faced. I also solicited her recommendations for educators working with transgender students. Following data collection, all interviews were transcribed for analysis and the full data set were read repeatedly to identify emergent themes. Working closely with Melanie, I was able to piece together a narrative history of her experience as a transgender pre-service music educator. Together we identified particular challenges facing transgender pre-service music
educators, including negative reactions from peers and professors, fear of reactions at practicum and student teaching sites, and finding “safe spaces” (including restrooms). We also discussed strategies to help educators move beyond the traditional gender binary to provide comfortable learning environments for students with varied gender identities. While this study is not generalizable, this research does serve to illuminate the unique needs of a transgender pre-service music educator and the challenges she faces. By sharing Melanie’s story we also bring the voice of one transgender student to the research community and perhaps encourage continued discourse regarding best practice as it pertains to the training of transgender music education students.

Bernard, Cara; Weiss, Lindsay; Abeles, Hal and Frankel, James. Teachers College, Columbia University, NY. Space to Share: Facebook as an Online Community of Practice for Music Teachers

The beginning of the school year for any teacher may be daunting and intense. Regardless of the number of years teaching, some tasks will always generate questions and challenges for even the most experienced music teacher. Music teachers must set up their classrooms, establish protocols, choose repertoire, and create lessons and assessments based on the curriculum. Side effects of these tasks can result in music teacher isolation and anxiety (Ballantyne, 2007) and as a result, may resort to a trial-and-error approaches to teaching (Wideen et al., 1998). As music teachers can often be a department of one, they are likely to crave interaction from their music colleagues. Having a support system of a teacher community to interact with may alleviate anxieties and help teachers to better focus planning and preparation (Conway, 2006). Such participation in communities of practice may alleviate feelings of anxiety and isolation (Blair, 2008; Shin, 2013). Additionally, communities of practice enable a deeper sense of connection to colleagues and professional growth; improved views of new pedagogy; and positive impact teaching practices (Akerson, Cullen, & Hanson, 2009; Goodnough, 2008). An open forum to exchange ideas and gather information and advice can be invaluable for music educators, especially in preparing for the first few weeks of the school year.

With the rise of online social media, such as Facebook, educators are able to more easily connect with one another from vast locations and backgrounds to share thoughts, concerns and news. This online professional community of practice provides support for both new teachers as well as veterans, and facilitates an ongoing dialogue within the discourse. As Abeles and Conway (2010) describe, “there is not one way to effectively develop a strong high school choir program; there are many” (p. 277). Allowing for many voices to be heard within a safe space fosters trust and vulnerability to ask certain questions that may otherwise be considered taboo, and to assess, challenge and accept best practices.

The research question that guided this study was, “how did music teachers communicate with their colleagues in an online, community of practice during the beginning of the 2013-2014 school year?” We attempted to answer this question by analyzing the individual comments, questions, responses, and number of “likes” that music teachers posted onto the wall of the Facebook group, “Music Teachers.” To answer the research question, postings from August 15-September 30, 2013 on The Facebook Music Teachers page (FMT) were analyzed. FMT is a closed group and was established in 2012 by one of the authors of this study. Currently there are 5,159 members who live in several different English speaking countries such as Australia and Canada but primarily the posts originate from varied locations across the United States. The content of the postings range from sharing performance videos or ‘how tos’ from YouTube; self-promotions for music teaching and techniques; advocacy and articles; inspiring photos and quotes about teaching music; and questions and responses. For this study, we focused on describing the discourse and online interactions regarding questions posed to the community members.
Specific questions posted during this sample period were analyzed and several themes emerged. We used the number of responses, number of responders, and the number of “likes” as an index of importance amongst the community members. During the forty-five day sample, most of the music teachers sought for answers to their questions on the topics of: a) planning (lesson, curriculum, and concert); b) resources (“apps,” pre-made visual teaching aids, pre-made worksheets, songs); and c) classroom management strategies. Questions that were posed in relation to these three themes tended to rank highest in importance amongst the community members.

We will present a detailed description of how members of the “Facebook Music Teachers Page” engage online with one another to provide help and possible solutions for personal and professional development and practice. While there is some anonymity in a group of this size, there also seems to be a sense of trust and comfort characteristics of a community of practice. Additionally, we will report ways in which these educators acknowledge the importance of one another’s inquiries and struggles, and “talk and share their experiences with other beginners as well as with experienced teachers who may be able to offer assistance and suggestions” (Conway, 2006, p. 58). Suggestions are made regarding the role of online communities of practice and the role that social media can play to expand upon music teachers’ continued professional development in formal and informal ways.


The purpose of this study was to describe music educators’ self-perceptions regarding the their classroom operations using The Whole School Effectiveness Guidelines Survey for Music Programs. The nine areas for assessment included (a) Music Educator as Leader; (b) Clearly Stated Vision and Mission; (c) Safe, Caring, and Orderly Environment; (d) High Expectations; (e) Assessment and Monitoring; (f) Parent and Community Involvement; (g) Instructional Delivery; (h) Professional Development; and (i) Music Program Culture. The measure consists of 36 survey statements, which were aligned with the following Likert-type response scale: (a) not applicable (N/A), (b) never, (c) sometimes, (d) often, and (e) always. Using an online database from the National Center for Educational Statistics (NCES) website, a stratified random sample of 25 districts per state was chosen based on the characteristics of each state population. Once a list of school districts was compiled, the researchers visited each school website and collected the email addresses of 7,031 music educators. Invitations to participate were sent to each email address using SurveyMonkey, a web-based service used to administer online surveys. At the end of the data collection period, 1,585 participants completed the survey for a 22.5% response rate. Participants reported positive self-perceptions regarding their (a) teaching abilities; (b) leadership qualities; and (c) ability to provide a non-threatening, non-oppressive learning environment. Results further indicated that participants were less certain when communicating goals, expectations, vision, mission, and current research with parents and the rest of the educational community. These results are similar to those reported in a previous statewide investigation, indicating that consistent trends may exist regarding the classroom operations of K-12 music educators.

Conway, Colleen; Hibbard, Shannon and Rawlings, Jared. University of Michigan, Ann Arbor. The Literature on Micropolitics and the Experiences of Music Teachers

The purpose of this study was to examine the literature on micropolitics in relation to the experiences of nine music teachers. Micropolitics will be defined extensively in the final paper and includes the
meanings that teachers make regarding their experiences with factors and systems within their school contexts (Iannaconne, 1975). Past research in education has documented micropolitical intersections between teachers and the following school stakeholders: administrators; other teachers; parents; community members and students. Thus, the key focus of this work was to describe the micropolitical experiences of the nine music teacher participants in relation to those same stakeholders.

Method - Using a basic qualitative design (Merriam, 2009) we collected data from four beginning music teachers and five experienced music teachers and analyzed it based on a priori codes drawn from the micropolitical literature in general education (Ball, 1987; Blasé, 1991; Hoyle, 1986). Those codes included: administrators; other teachers; parents; community members and students. Extended profiles of each teacher will appear in the final paper. Briefly regarding the four beginning teachers, Eric was in his first year of teaching 6th-8th grade band. Marie was in her first year teaching K-5 general music. Nick was teaching high school band and orchestra and although he was in his second year of teaching, this was his first year in this position at this school. Ted was in his first year assisting in a high school band program. With regard to the experienced teachers, Cathy was teaching 5th and 6th grade band and general music and had been teaching for 17 years. Emily had been teaching K-5 general music for five years. James taught high school orchestra and had been teaching for 9 years. Lauren had been teaching K-5 general music for 10 years. Mike had been teaching high school choir for 12 years. Data Sources
Each participant responded to an initial study email interview with questions about their experience, their teaching schedule and their music program. One of the co-authors visited each teacher in their classroom in early 2013 and completed field notes on an observation and individual interview. A second interview was held in late spring 2013 in addition to an interview with a building principal for seven of the participants. Finally two focus groups (one with the beginning teachers and one with the experience teachers) were held in June 2013. Analysis - The email interview was reviewed by two of the three researchers and an assistant from the University's Undergraduate Research Opportunity Program. Follow-up questions were created that were then asked in the first interview such that the email survey created the interview protocol for the first interview. All researchers and participants were aware of the research questions and the micropolitics focus of the research so that we were all working together to draw meaning from the experiences of the nine music teachers in relation to micropolitics. Transcripts were prepared for the individual interviews and at least two of the three researchers separately coded each transcript. Transcripts were provided to participants as a member check. Codes were then compared and the team met several times to discuss codes and categories and discuss the meaning and implications of this work.

Contribution - The stories that will be reported in the final paper will describe power relationships between music teachers and administrators, other teachers, parents, community members, and students. It is hoped that by examining these issues in relation to the general education literature based on micropolitics that we can clarify information that may help teacher educators, professional development providers and policy-makers in forming a better understanding of the situated landscapes of music teachers in school environments. These findings intersect with several past music education inquiries including: occupational role theory (Scheib, 2002, 2003); career cycle (Eros, 2009, 2011); teacher retention (Madsen & Hancock, 20002); teacher professional development (Bauer, Forsythe, & Kinney, 2009; Conway, 2008); induction and mentoring (Conway, 2001, 2002, 2012, and in press) and music teacher burnout (Hamann, Daugherty, & Mills, 1987; Hamann & Gordon, 2000: Heston, Dedrick, Raschke, & Whitehead, 1996).

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Darrow, Alice-Ann; Scherber, Ryan; Heath, Julia and Veronee, Kenna. Florida State University, Tallahassee. Do We See Ourselves as Others Do? Preservice Music Educators’ Ability to Self-Assess Expressivity

Many characteristics that Yarbrough (1975) identified as high-magnitude – eye contact, proximity, facial expression – have been associated with perceptions of conducting effectiveness. For example, Grechesky (1986) investigated whether certain types of verbal and nonverbal conductor behaviors would be viewed as more effective, expressive, and musical than others, and whether differences in nonverbal behaviors would be apparent between conductors of more musical and less musical bands. Results indicated that both verbal and nonverbal behaviors affected ensemble performance. Nonverbal behaviors which had strong positive relationships to performance rating included gestures to reinforce speech, variance of physical proximity, approving facial expressions, and use of the left hand while conducting. Byo and Austin (1994) documented novice and expert nonverbal rehearsal behaviors and found that expert conductors used substantially greater time conducting expressively, significantly less time in neutral patterns, maintained eye contact for significantly longer periods of time, and made significantly more expressive use of their bodies and faces. Rationale and Purpose Statement In reviewing the literature, no research could be found that explores teachers’ or conductors’ ability to self-assess expressivity in terms of teaching or conducting. Consequently, the question remains, “Do we see ourselves as others do in terms of expressivity?”

Purpose: The purpose of this study was to investigate how well preservice music educators are able to predict their conducting expressivity on a specific piece of music, and how they self-assess their expressivity after conducting and after watching a video of their conducting performance.

Research Questions: (1) Do student conductors see themselves as advanced conductors do in terms of expressivity? (2) Do student conductors become more accurate at assessing their own expressivity over time? (3) Do students assess their expressivity differently after viewing a video of their conducting performance?

Method Procedures - Preservice music educators (N = 32) enrolled in instrumental conducting labs rated their conducting expressivity on a scale of 1 (not expressive) to 5 (highly expressive) three times during three conducting sequences: (1) before conducting—predicting their expressivity, (2) after conducting—self-assessing their expressivity, and (3) after viewing their video—self-assessing their expressivity after viewing a video of their conducting performance. A panel of three experienced instrumental conductors viewed the student conductors’ videos and rated each conductor on the same scale of 1 (not expressive) to 5 (highly expressive). The panel members’ scores for each student conductor’s videos were averaged and the mean recorded.

Data Analyses and Results: RQ#1: Do student conductors see themselves as advanced/experienced conductors do in terms of expressivity? Data Analysis RQ#1: Correlation coefficients were computed
between each of the student conductor’s three scores and the expert panel’s means for the conducting video: (before conducting—predictive; after conducting—self-assessing; after viewing video—self-assessing). The three sets of correlation coefficients were compared to determine which set of scores was the most positively related.

Results RQ#1: The correlations coefficient was positively significant for the expert panel’s mean conducting score and the student conductors’ set of self-assessments after viewing their videos, though not for the two previous scores (predicting, and self-assessing before viewing the conducting video).

RQ#2: Do student conductors become more accurate at assessing their own expressivity over time?  
Data Analysis RQ#2: Correlation coefficients were examined to determine if the student conductors’ and panel’s scores became more closely related over three sequences of podium conducting.  
Results RQ#2: Data were collected for student conductors first three times on the podium. Results indicated that correlation coefficients were more closely related for each conducting experience at the podium.

RQ#3: Do students assess their expressivity differently after viewing a video of their performance?  
Data Analysis RQ #3: A one-way ANOVA was computed to determine differences between student conductors’ expressivity scores before and after conducting, and after viewing their video.  
Results RQ#3: A one-way ANOVA and follow up test revealed a significant difference between student conductors’ prediction scores and their scores after viewing their conducting videos, though not between their prediction scores and after conducting.

Discussion - Results revealed that student conductors’ expressivity scores were closer to those of the panel of experts’ after viewing their conducting videos, and that their impression of their expressivity changed significantly after viewing themselves on video. Results for this study have implications for teacher training and the importance of discussing expressivity with student conductors, and the importance self-assessment and videotaping student conductors’ work on the podium.

Garrett, Matthew. Case Western Reserve University, Cleveland, OH. Spano, Fred. University of North Carolina, Charlotte, NC. LGBTQ Issues in Music Education Classrooms: An Examination of Inclusive Practices used by In-service Music Educators

Music educators teach curricular content and core values to students. An inclusive classroom environment is essential to plant the seeds of lifelong music learning. Lesbian, gay, bisexual, transgender, and questioning (LGBTQ) students and children of LGBTQ individuals are part of the diverse student population participating in school music programs. Researchers associated with the Gay, Lesbian, and Straight Education Network (GLSEN) have demonstrated that schools are not inclusive learning environments for the majority of LGBTQ students and children of LGBTQ individuals (Kosciw, Greytak, Diaz, & Bartkiewicz, 2010). Teacher bias can have a direct impact on attitude toward and treatment of LGBTQ individuals. Results from surveys of pre-service general education and music education teachers indicate that these students’ perceptions of LGBTQ topics vary widely (Jennings, 2007; Jennings & Sherwin, 2008; Spano, 2012). Students benefit from teacher-educators’ and pre-service teachers’ use of inclusive learning strategies (Garrett, 2012; Schniedewind & Cathers, 2010; Vega, Crawford, & Van Pelt, 2012). While pre-service teachers have been surveyed with regards to LGBTQ-inclusive teaching practices, inquiries of in-service teachers are notably absent from the research literature.
The purpose of this study is to examine LGBTQ-inclusive practices used by in-service music educators. Specific research questions include: 1. Do in-service music teachers use strategies to provide an inclusive learning environment for LGBTQ individuals and children of LGBTQ individuals? 2. What types of strategies do in-service music teachers use to provide an inclusive learning environment for LGBTQ individuals and children of LGBTQ individuals? 3. What are in-service teachers’ perceptions about using LGBTQ-inclusive strategies? 4. What correlations exist between perceived personal and professional barriers and in-service music teachers’ self-reported attitudes toward LGBTQ individuals and their family members?

Participants for this study include secondary-level (middle school/junior high school and high school) music teachers from across the United States. The study is in data collection phase at the time of this writing. The sample is being obtained from school district administrators and NAfME district administrators at the state organizational level who agree to distribute the survey tool to secondary-level music teacher. Respondents to-date (N = 168) represent 24 states.

The survey tool used in this study is a combination of two short questionnaires. The researchers designed the first portion of the questionnaire, based on prior research (Garrett, 2012; Spano, 2012; & Soloff, 2002). This section consists of two rating scales, open-ended response questions, and demographic information. The second portion of the questionnaire features the Attitudes Towards Lesbians and Gay Men Scale (ATLG) (Herek & McLemore, 2011). In an effort to establish reliability, the survey tool was piloted among graduate music education students who have had previous teaching experience. Minor revisions were made to the first version of the study to clarify response options in the two scales.

Preliminary analysis of demographic data indicates that the majority of participants received no training relevant to LGBTQ inclusion either during pre-service training programs (N = 157, 93.45%) or after becoming an in-service teaching professional (N = 152, 90.48%). Group means indicate in-service teachers do employ strategies to provide an inclusive learning environment for LGBTQ individuals and children of LGBTQ individuals. However, participants responded that of the ten suggested strategies for inclusion, two were used infrequently or not at all: including LGBTQ topics and themes in music curriculum (M = 1.38, SD = 1.08) and promoting LGBTQ awareness in the school community (M = 1.77, SD = 1.48). Group means also indicate that in-service teachers are not worried about being labelled as an LGBTQ individual (M = 1.63, SD = 1.4) and they are comfortable with being identified as an LGBTQ ally (M = 3.59, SD = 1.4).

Results from one-way between-subjects ANOVA tests show significant interactions (p < .05) between respondents’ LGBTQ-related training experiences as in-service teachers and three questions on the survey instrument: “I discuss LGBTQ issues with my students” [F (1, 166) = 11.702, p = .001], “I worry how parents will react to about addressing LGBTQ issues in the classroom” [F (1, 166) = 4.444, p = .037], and “I worry I might lose my job for discussing LGBTQ issues in the classroom” [F (1, 166) = 4.082, p = .045].

Preliminary results from this study seem to suggest that training relevant to LGBTQ inclusion can lead to more positive attitudes towards using inclusive strategies in a school environment. It is incumbent upon music education researchers to continue to examine inclusive classroom instructional strategies, given changing sociocultural attitudes towards LGBTQ individuals and children of LGBTQ individuals in the United States.
Instrument Gender Stratification in the Lesbian and Gay Band Association

The purpose of this study was to analyze the gender and instrumentation stratification of performing members in the Lesbian and Gay Band Association. More specifically, the aim of this study was to determine if gender stratification of instruments is different from previous research when applied to the LGBTQ population. While studies have examined instrument-gender stratification as reflected in the rosters of performing ensembles, this study investigates how instrument-gender stereotyping manifest in Lesbian Gay Bisexual Transgender Questioning (LGBTQ) community based ensembles.

Participants (N = 458) were instrumentalist from 39 community ensembles located in from the United States (93%), Australia (4%), Canada, (2%), England, and Ireland (<1%) who are associated with the Lesbian and Gay Band Association (LGBA). The LGBA is a national organization that has partnered with other international gay community music programs to provide concert and marching band performance opportunities to the LGBTQ community. Data were collected via an online survey during the summer of 2013. With a response rate of 84%, (62%) of the participants identified themselves as male. Other genders included: female (31%), transgender (4%), and genderqueer (3%). Participants could also choose to identify their sexual orientation. Representations of the sample are: Homosexual (79%), Heterosexual (9%), Bisexual (5%), Pansexual (4%), Questioning (2%), and Other (<1%). Additionally, participants were asked when did they begin to play their primary instrument. The majority of participants began to play their instrument in elementary school (53%), followed by middle school (25%), high school (13%), college (3%), when they joined the LGBA (4%), and before elementary school (1%). Results of this study indicate four instances of deviation from traditional gender instrument stratification as it has been documented in previous research. A descriptive analysis compared participant’s gender with their primary instrument. While previous research indicated that flute and clarinet are considered to be feminine and are more frequently played by women, results of this study demonstrate a departure from this instrument-gender stereotype. 63% of flute players were male, 35% were female and 2% were genderqueer. For clarinet, 71% were male, 29% were female and 2% were transgender. Additionally, instruments that have been identified as masculine in previous research were found to be somewhat gender neutral. For trumpet, 51% were male, 44% were female, and 2% were transgender. For percussion, results showed that 44% were male, 55% were female, and 1% was transgender. The results of the survey indicated that instrument gender stratification in LGBTQ ensembles might deviate from stratifications reported in previous research. These findings may possibly be generalizable to other LGBTQ ensembles. Implications for further research are also discussed.

Musical and Social Influences on Participation in a LGBA Community Ensemble

The subject of community music involvement has been an area of research interest in music education. One particular set of participants presently engaged in community music are members of the LGBTQ community. Currently, a small amount of research exists examining LGBTQ involvement in community music performing ensembles. Established in 1982, the Lesbian and Gay Band Association (LGBA) was formed as an organization that promotes music as a medium of communication and stimulating public interest in the unique art form of community band music in the LGBTQ culture. The aim of the present study was to investigate what musical and social factors influence LGBA members to participate in a LGBA sponsored community ensemble. A survey was designed and distributed with permission from the LGBA Board of Directors to all active LGBA performing community ensembles throughout the United States as well as to partner organizations in Canada, Australia, United Kingdom and Ireland. A total of
(N=458) LGBA ensemble participants responded to the survey yielding a response rate of 84%. The survey was distributed online and was designed to gather information pertaining to how influential social and/or musical experiences were on ensemble members’ decision to pursue participation in a LGBA ensemble. Collected demographic information included (19%) of participants were between the ages of 50-55. 43% of respondents indicated that they were a college graduate with a Bachelor’s degree and 44% indicated a level of education with a Master’s or Doctorate standing. Results indicated that performance opportunity (31%) was the most important factor in their decision to join a LGBA community ensemble followed by musical excellence (23%), a sense of community (20%), promotion of a gay organization (14%), and socialization (10%). When asked to choose what was most important when deciding to participate in a LGBA ensemble, participants indicated that both social and musical reasons were factors in their decision to participate (47%) followed by strictly musical reasons (42%), strictly social reasons (6%), and neither (1%). Participants could also list their own personal reasons (4%) as to what was most important in their decision to participate. Other reasons included- LGBT advocacy, making a political statement, and creating a safe and supportive environment for the members of the LGBTQ community. Results from the survey indicate that LGBA participants considered both musical and social reasons for participating in an ensemble, but the opportunity to perform (musical reason) was the most important overall factor in their decision to participate. Implications for further research are also discussed.

Major, Marci. University of Missouri, Columbia. Dakon, Jacob. University of Kansas, Lawrence. **Student Perspectives on Building Identity in Mid-Level Collegiate Choirs**

In educational settings, a hierarchy of choirs exists between ensembles (Lee, 2004; Wilson, 2012). While hierarchy can create a source of motivation for students as they strive to reach the next level, evidence also shows the detrimental effects that hierarchies have on mid-level choirs, such as negative stigmas and unhealthy attitudes (Wilson, 2012). Additionally, at the collegiate level, the premier chorale ensemble might not be accessible to all students. With rising competition from graduate-level students, singers who continue private study, and a greater pull on student time to complete degree requirements, a mid-level choir might be the last school choral experience for many singers. When asked, directors of mid-level collegiate chorale ensembles overwhelmingly agreed that directing mid-level choirs comes with a variety of challenges in developing identity. Such challenges include director continuity, discrepancy in musical abilities, negative perceptions, and difference in dedication levels (Major, 2013). Collegiate directors also expressed difficulty in trying to navigate all of the disparate chorale goals between choir members while trying to develop a clear group identity (Major, 2013). Directors of mid-level collegiate choirs agreed on many solutions for building identity: set equal and high standards; create opportunities for individual identity; foster relationships among faculty; and build personal connections (Major, 2013).

The purpose of this study was to examine student preferences for identity builders to see if they coincide with director thoughts and practices. The following questions guided the research: 1. What goals do collegiate students hope to achieve in mid-level chorale ensembles? 2. What factors affect collegiate student’s individual identity in mid-level chorale ensembles? 3. What group identity factors attract students to choir? 4. Do directors and students of mid-level chorale ensembles share similar perspectives about identity building factors?
Researchers randomly selected eight university choral programs across the nation (N = 806) to participate in the Tiered-Choir Identity Inventory (TCII). The TCII was developed using previous research on director’s perceptions of student identity-building factors in mid-level collegiate choral ensembles (Major, 2013), and on self- and group-identity factors among choral singers found in other studies (Bartolome, 2012; Campbell, Connell & Beegle, 2007). The TCII underwent two validation processes prior to being administered. The finalized version consisted of five sections: 1) high-school background, 2) collegiate background, 3) current goals in choir, 4) factors that contribute to the development of choral identity, and 5) demographic information. Participating directors were sent copies of the TCII, survey instructions, and return postage. Upon completion, all forms were sent back to the authors for analysis. Descriptive and frequency statistics were calculated and qualitative data were coded and checked by a second evaluator.

The TCII yielded a 78.2% response rate (N = 630). Results indicated that members of mid-level collegiate choral ensembles hold very diverse opinions on the most influential factors affecting both their individual and the group’s identity. Data also indicated that they enjoy being part of a group that makes beautiful music, allows for self-expression, performs for large audiences, participates in collaborative events with other choirs and guest instructors and acts as a recruiting agent. They also prefer an ensemble that provides friendships and a sense of camaraderie, and has an engaging, dedicated, and encouraging full-time faculty instructor. Of all ensemble types, students prefer most to sing in auditioned mixed gender ensembles, with no distinct preference as to what makes good repertoire choices except that they favor music composed specifically for them. Approximately 40% of respondents expressed interest in remaining in their current level ensemble, citing intrinsic factors (ex. love of music) as the main reason and extrinsic factors (ex. scheduling conflicts) second. Of the remaining students, approximately 45% of them wanted to move into a different choir, listing the prestige of the top choir as their primary reason. The remaining 15% were undecided, wanted to drop choir, or were graduating.

This study supports the identity factors and ensemble preferences other researchers report finding in choral and other musical ensembles of all levels (Bartolome, 2012; Campbell, et al., 2007). However, by looking at the statistics from this study, directors can now clearly delineate which identifiers resonate more with members of mid-level collegiate choral ensembles both on a personal level and for the group as a whole. Striving to build identities different from their more prestigious counterpart, information taken and applied from this study can help promote, retain and excite members of mid-level collegiate choirs without fostering the feeling of “moving up” as the only purpose.

Bartel, L. (2004). What is the music education paradigm?

In Bartel, L.(Ed). Questioning the music education paradigm (Volume II of the Series Research to Practice: A Biennial Series). Toronto: Canadian Music Educators Association.


Parker, Webb. University of Southern Mississippi, Hattiesburg. What’s It Like Being a Gay Choir Teacher in the South? An Autoethnographic Study of a Gay Professor Mentoring Gay, Undergraduate, Preservice Music Teachers

Arising from a question posed by one of my students, “What’s it like being a gay choir teacher in the South?” this autoethnographic study details my experiences as an openly gay professor as I mentor three openly gay undergraduate music education majors. I examine my own experiences as a closeted high school choral music teacher in the South and how those experiences have influenced how I teach and mentor gay, undergraduate, pre-service teachers. The examination of my experiences was begun by using the research questions of Talbot and Hendricks (2012): 1) How has the social, cultural, and political climate changed over time...? 2) What social, cultural, and political challenges do...gay music teachers face today? What barriers existed and/or still exist...? 3) What mechanisms of support [are available] to foster a sense of resilience in [my students’] teaching?

Through the experiential lens that shaped my answers to those questions, I describe my efforts in queer activism and antioppressive pedagogy (Kumashiro, 2002) in creating an environment in which gay, undergraduate, pre-service music teachers are comfortable expressing their concerns about entering into the music teaching profession in the South. Efforts to create an environment in which these undergraduates are not viewed as “different” while continuing to navigate the heteronormative setting in which they are being trained (García and Slesaransky-Poe, 2010) are also detailed.