Educators and researchers advocate the use of improvisation in K-12 instrumental music education, suggesting it affords students unique means of representing aural and notational stimuli, and thus aids in the comprehension and performance of music (e.g., Azzara, 2002; Feldman & Contzius, 2011; Hamann & Gillespie, 2009; Higgins & Campbell, 2010). The National Association for Music Education supported improvisation with their publication of National Standards (NAfME, 1994), and the Partnership for 21st Century Skills (2004) affirmed the need for all students to develop skills in critical thinking, communication, collaboration, and creativity. The purpose of the current study was to describe instrumental music educators’ confidence in teaching improvisation, according to the NAfME K-12 Achievement Standards (NAfME, 1994). Specific research questions were: 1) To what degree are instrumental music educators confident in implementing the 11 improvisation achievement standards for grades K-12? 2) To what degree are they confident in their own improvisation ability? 3) To what degree are they interested or motivated in learning more about how to teach improvisation? 4) Are there differences in confidence among instrumental music educators by years of teaching experience? 5) Are there differences in confidence among instrumental music educators by grade level taught? 6) Are there differences in confidence among instrumental music educators based on experience with jazz?

Participants for the study were 204 instrumental music educators, selected randomly from the New York State School Music Association, who responded to the Survey of Confidence in Teaching Improvisation (SCTI) (Madura, 2007). Descriptive data were computed for all SCTI responses, including means and standard deviations for combined K-4, 5-8, and 9-12 standards, by years of teaching experience, primary grade levels taught, and experience with jazz. Combined participants reported “moderate confidence” for teaching grade K-4 standards of improvisation, “slight” to “moderate confidence” for grade 5-8 standards, and “slight” to “moderate confidence” for teaching improvisation standards at the 9-12 grade levels. To determine differences among the three grade level standards, grade level means were submitted to analysis of variance with repeated measures. Statistically significant differences were found among the means for all three grade levels (p < .01). Thus, on average, participants’ confidence in teaching improvisation decreased as grade level of achievement standards increased. Participants reported “slight” to “moderate confidence” in their own ability to improvise, but “moderate” to “great interest” in learning more about how to teach improvisation. Comparisons of confidence in teaching improvisation by years of teaching experience, primary grade levels taught, and experience with jazz were determined using a three-way multivariate analysis of variance, with teaching experience, grade levels, and jazz experience serving as independent variables, and achievement standard means for grades K-4, 5-8, and 9-12 serving as dependent variables. Results of the MANOVA revealed statistically significant effects for primary grade levels taught, experience with jazz, and interactions (p < .05).

Confidence increased by primary grade levels taught (elementary teachers least confident, high school teachers most confident) and by experience with jazz (participants with experience were more confident teaching improvisation than those without). No statistically significant differences were observed based on years of teaching experience. While combined participants reported some confidence in teaching improvisation, more support is needed for teaching upper-grade level achievement standards, for teaching non-jazz forms of improvisation, and for teachers whose primary responsibilities are at the elementary school level. However, participants reported interest in learning more, and further investigation, as well as curricular collaborations among P-16 instrumental, general, and choral music.
educators, will likely improve confidence in teaching improvisation, and thus the future of instrumental music education.

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Participants for this study were graduate and undergraduate students enrolled in choral methods classes at two universities (N=55). In school one, a large southern university, participants were enrolled in a summer masters program (n=22). And undergraduate participants were seniors enrolled in choral methods (n=13). School two, located in a northeastern urban setting, provided graduate (n=14) and undergraduate (n=6) participants who were enrolled in a similar choral methods course. Design and Procedure

This study was conducted as part of the regular curriculum within graduate choral methods classes, with undergraduate students and novice teachers, included to establish baseline expectations. Requirements consisted of preparing a choral octavo piece for three 4-minute teaching episodes for presentation to the class members who served as the choir. Thus each participant taught three times and then sang in the choir as all classmates led three rehearsals. Common repertoire was used in both schools, and students were allowed to select a music octavo from a list of unison/2 part selections, similar in difficulty and appropriateness for children’s choir or beginning middle school treble choirs. Each participant used the same music for all three teaching episodes. Digital video (Flip) cameras were used to record each rehearsal, positioned to record both video/audio of the conductor and audio-only of the choir members. The videos were then downloaded onto a computer for students’ use in
completing related class assignments. For research purposes, each rehearsal was downloaded into an analysis program to determine time spent incorporating critical thinking opportunities into each rehearsal. Rehearsal videos were analyzed by experienced choral conductors using Scribe Software to determine amounts of critical thinking present under each condition, with correlation coefficient for reliability of 0.97 on 20% of the teaching seconds analyzed.

The study utilized a repeated measure design to compare participants across three teaching episodes. Instructions for each teaching episode were introduced on Tuesday across three consecutive weeks, with rehearsals following on Thursday and Friday of the same week. Prior to Rehearsal one, participants were told to prepare as if the principal/supervisor of music had announced an observation of their rehearsal by a team looking for how critical thinking is included in choral rehearsals. No definition or expected behaviors were detailed, and students were encouraged to respond as they actually would, should this occur. Prior to rehearsal two, participants received instruction about higher order thinking skills, with appropriate terminology and defining of categories. The third rehearsal was preceded by instruction in the 2001 revised Bloom’s taxonomy, musical transfer activities for each of the subcategories, and an instructor-led simulated rehearsal incorporating critical thinking skills.

Results - Prior to analysis, data from both universities were compared. Results revealed no significant difference between schools \[F(2, 102) = .63, p=.54, \eta = .01\], indicating that participants spent a similar amount of time focused on higher order thinking within the three teaching episodes. Thus, graduate and undergraduate participants from each university were combined for further analysis. Additionally, no differences resulted from comparison of undergraduate and graduate participants \(F(2, 102) = .28, p = .75, \eta = .00\). Pairwise comparisons of the three teaching episodes were made using a repeated measure ANOVA. Results indicate significant difference among tests \(F(2, 102) = 20.64, p < .001, \eta = .28\), with means for each test and standard deviation increasing across the tree measures: Pretest: \(M = 9.29 (14.05)\), Teaching 1: \(M = 26.43 (26.97)\), and Teaching 2: \(M = 34.53 (28.15)\). Bonferroni adjustments were made for multiple comparisons, and follow-up analyses were conducted to find where the differences occurred among the three tests. Two pairings were significant at the .01 level: Pretest and Teaching 1 = \(p < .001\) and Pretest and Teaching 2, \(p < .000\). No significant differences resulted between Teaching 1 and Teaching 2 at the .01 level \(p < .038\).

Of additional interest were descriptions of any educational or professional experience that might provide insight into the pedagogy and/or teacher preparation of the graduate student participants. Participants \(n=35\) were asked to describe any previous training in how to structure critical thinking opportunities for students within choral rehearsals. A summary of these responses reflected expected sources: music classes, education classes, in-service, etc. Graduate students were less confident about critical thinking preparation, as almost one third of the group reported no training.


On a list of music teaching competencies, classroom management appears as a single item; however, unlike other items, it is not a monolith. Rather, classroom management is “a multidimensional construct—a constellation of multiple teacher behaviors and attitudes, curricular matters, and student proclivities” (Evertson & Weinstein, 2006, p. 5). In this three-part session (3 consecutive 20-min. parts), we present an overview of research in classroom management in music teaching and learning. We organize, define, and focus “a scattered array of research and scholarship” (Emmer & Sabornie, 2013)
with the intention of providing useful information for researchers, teacher educators, school music teachers, and school administrators. In Part 1 Presenter 1 sets an historical context. Twentieth century thinking about classroom management was wide in scope, encompassing literal “management” according to a one-way, teacher-centered paradigm and the post-1950’s learner as an empowered agent of his own thinking. Behaviorism, a guiding theory in the middle to late century, is now considered at best part of the story, at worst wrong-headed. In Part 2 Presenter 2 discusses a body of research that includes motivation, self-regulation, and flow—three linchpin constructs of a currently-accepted social cognitive theory in which the learner, as agent, has the capacity to decide and act with intention, independent of a teacher. Learners as empty vessels and learners with agency perhaps serve as useful endpoints on a continuum that informs music teachers’ approaches to classroom management. This continuum provides an entry point to addressing the significant management challenges encountered by teachers of music in urban schools. In Part 3, Presenters 1 and 2 address implications for educators and researchers. Generally, how does the research inform the discipline? For teachers, what guidelines for action can be drawn? For teacher educators, how might the curriculum be construed? For researchers, what lacunae beg for attention?

One key question in the early classroom management research was, under what teaching conditions are music students attentive, based on the recognition that “Teachers at every level of instruction are concerned with each student’s ability to focus attention and stay on task” (Madsen, Geringer, & Madsen, 2009, p. 16). This three-part session delves into the answers rooted in research—answers that reside among students, teachers, and environmental factors. The student brings motivations, perceptions, behaviors, and attitudes to the classroom that run the gamut between self-enhancing and self-debilitating responses to their experiences in music. The teacher brings knowledge of individual students’ proclivities and with this knowledge chooses an appropriate curriculum, delivers it in some form along an autocratic/democratic continuum, and provides feedback aimed at shaping students to be motivated according to incremental and task goal orientations, to attribute success to strategic effort and failure to lack of strategic effort, to regulate their own learning and skill development, and to feel self-efficacious in doing so. Environment, when detrimental to effective management, creates challenges that must be mitigated by the teacher to the extent possible.

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Filsinger, Mark. SUNY Buffalo State. Professional Development through the Lens of Six Novice Music Teachers.
With the intent of improving professional development, the purpose of this research was to examine experiences of six novice music teachers and a professional development facilitator in an eight-week Improvisation Professional Development Workshop (IPDW).

The research questions were: 1. How do participants describe professional development experiences? 2. How do teachers learn within the context of a group improvisation workshop? And, 3. What recommendations do participants have for future Improvisation Professional Development Workshops? Using an instrumental case study design (Creswell, 2007; Stake, 1995) with social constructivist principles (Guba & Lincoln, 2005; Patton, 2002; Schmidt, 1994; Stanley, 2009), I described participants’ (a) current teaching positions and prior teaching and learning experiences; (b) individual and collective learning throughout the workshop; and (c) recommendations for future IPDWs. Participants engaged in individual pre- and post-workshop interviews and eight weekly group meetings. They also shared recorded solos and reflections in weekly posts to an on-line private Facebook page. In individual pre-workshop interviews, participants shared their teaching and learning backgrounds. Collectively, they earned degrees from three universities and had been teaching music in public, private, charter, and Catholic schools near a large urban area in the Northeastern United States. Participants believed professional development (PD) offered by their schools did not meet their needs as novice teachers and music teachers. They expressed frustration with district-sponsored PD that merely skimmed the surface of learning and sought guidance in developing personal musicianship and pedagogical skills. Participants learned to improvise individually and collectively throughout the IPDW. They collaborated in eight weekly meetings and engaged in discussions on Facebook between meetings. As they developed skills and knowledge, participants discovered that (a) interacting with repertoire and interacting as a group were essential for learning to improvise; and (b) improvisation is an integral component of music teaching and learning. Though participants viewed improvisation as important from the outset of the study, they better understood why it was important and how to incorporate it in their teaching as a result of their IPDW experience.

In the final group meeting and individual post-workshop interviews, participants recommended that IPDWs for novice music teachers should (a) prioritize development of personal improvisation skills; (b) be hands-on and engaging; (c) employ scaffolded improvisation instruction; (d) occur over an extended time period; (e) include appropriate and stimulating repertoire; (f) highlight connections among audiating, improvising vocally, and improvising instrumentally, and relationships between improvisation and related music skills; (g) occur in a small group-learning environment; (h) be facilitated by an expert improviser who has experience guiding improvisation skill development; and (i) include between-session improvisation assignments. Though participants believed strongly that initial IPDWs should include improvisation skill development, they recommended that follow-up professional development opportunities should also integrate improvisation-teaching skills.

Participants’ professional development recommendations echo recent suggestions from researchers about professional development models for novice teachers. Participants appeared to benefit musically and socially from interacting and collaborating with other novice music teachers. Researchers should continue to explore potential benefits of professional development workshops for helping novice music teachers acclimate to the profession, collaborate, and develop content understanding. More research is needed to understand how professional development workshops may help novice music teachers learn to improvise. Similar workshops should also be explored that include related music skills (listening, singing, performing, composing, arranging, reading, and notating).
Gossett, Jason. Pennsylvania State University, University Park. **The Sources of Pedagogical Values of Band Directors.**

The pedagogical values of music educators are a uniquely important aspect of their approach to music education. Band directors in particular are in positions to teach to their values for a variety of reasons. They often do not have to coordinate curricula with colleagues and feel free from implementing National Standards (Elpus, 2013). Furthermore, the freedom from standardized testing provides directors latitude to teach content, use methodologies, and work toward ends they value. Accordingly, a band director’s pedagogical values directly influence how their students learn and engage with music. While values have been identified as a component of professional disposition by the National Council for the Accreditation of Teacher Education a definition of values is not provided (NCATE, 2010). Perhaps, as Dewey (1923) notes, part of the problem with defining values is that the word value is both a noun and a verb. It denotes cherishing, or making an appraisal of merit while also signifying an object or idea of worth. In social psychology, Higgins (2007) describes value as the psychological experience of being drawn to or repelled by an activity; that valuing is a “motivational experience” (p. 466). It is this conception of value as a force of motivational experience that was used in this investigation. Research regarding values is scant. Pedagogical values of teachers may by diverse and vague (Husu & Tirri, 2007). Within a group setting, teachers articulated values that Husu and Tirri categorized as individual, social and relational. Furthermore they found that teachers viewed values as “goal-directed beliefs” (p. 397) aligning with Higgins’ (2007) definition of value. Band directors’ values have been categorized in three different ways: value of ends, value of means, and value of content (Gossett, 2013). In addition, Gossett’s participants attributed changes in value orientation to teaching experience. Initial values, heavily influenced by personal experience and influential others during primary and secondary socialization (Isbell, 2008), evolved through reflection, often shifting from an ensemble-centered set of values to an individual-centered set of values. Ascertaining the sources of pedagogical values is important to understanding them. Higgins (2007) identifies five sources for values. The first source of value is biological need satisfaction such as thirst or hunger reduction. This value is basic in that no cognition is needed in this source of value. A second source of value is shared beliefs about what is desirable. In this source, the value is still individually held, but beliefs, culture, and social context heavily influence it. Applied to teaching band, this source of value is largely influenced by peers during primary, secondary, and tertiary socialization (Isbell, 2008). The third source of value is arrived at from the relation of one’s current self to end states (either desirable or undesirable). A fourth source of value comes from self-evaluation. This source of value comes from teachers reflecting about themselves in an attempt to judge their action in ways that are logical. The fifth source of value comes from one’s experiences. Considering values as a motivational force and using Higgins sources of value, an investigation of the values of band directors can illuminate rationales for their decisions made regarding music instruction.

I hypothesized that band director’s values are initially derived from experience, the values of influential others, shared beliefs in the band director community, and are continually molded by reflection, experience, and context. The purpose of this investigation was to ascertain the values and sources of value held by band directors and how contextual factors influence stasis or change in values.

The following questions guided the investigation: 1. What are the self-reported values of band directors? 2. What are the sources of band directors’ values? 3. In what ways are values and sources of values influenced by context and experience? A descriptive survey design was employed for this in-progress investigation. Survey invitations were electronically sent to band director members of the National Association for Music Education’s Eastern Division. In the questionnaire, respondents provided demographic information about their current and previous jobs. The questionnaire was developed
based on previous research regarding values (Gossett, 2013) and sources of values (Higgins, 2007). Data regarding values and sources of value were analyzed considering years of teaching experience, demographic characteristics, and level of schooling completed. Complete results and analysis will be available at the time of the conference.

References:


Greene, Jennifer. Boston University, MA. Looking Big at Cooperating Teachers in Music Education: Tracing the Development of Narrative Authority within a Knowledge Community.

Much of the available research in music student teaching is focused on the development of the student teacher. Although the student teaching practicum involves a triad of players – the student teacher, the university supervisor, and the cooperating teacher – there is very little research focusing on the cooperating teacher. The studies that do examine the work of the cooperating teacher do so indirectly, either viewing the cooperating teacher through the lens of the student teacher or through the lens of the university supervisor as researcher. Other studies have focused on relationships within the triad, characteristics of effective cooperating teachers, or professional development at the administrative or university level. Missing are the stories told by cooperating teachers of their struggles and experiences as they attempt to make sense of their practice as cooperating teachers. As we begin to take in the details of how cooperating teachers construct and re-construct their practices, we can begin to get a picture of how they use their experiences to convert professional knowledge into practical and contextual knowledge.
This type of practical and contextual knowledge, formed by every day experiences and interactions both in and out of the classroom is not always valued in existing research. Teacher knowledge is pushed aside by a view that cooperating teachers must turn to the university or other outside agencies for professional development. These types of professional development models in the research literature were largely based on a deficit model in which a certain set of supervisory skills was delivered in a neat package without consideration of the lived experiences of those receiving it. In the Deweyan view of knowledge, these blueprint programs would be so far removed from actual experience that they would be difficult to convert into practical knowledge without a particular context. This situation is ripe for generative professional development designed by teachers for teachers dependent on their environment and needs. Knowledge communities are small groups of teachers, formed around a common interest, in which the primary goal is for the improvement of individual practice. Knowledge communities provide a safe place for teachers to tell the stories of their practice. The knowledge shared in these communities is experiential and contextual, and becomes valued as those in the group share and acknowledge the experiences of others. This process is described as narrative authority and is grounded in Dewey’s theory of experience.

The purpose of this research is to examine the stories told by cooperating teachers in instrumental music as they share their experiences as cooperating teachers within a knowledge community. This knowledge community will be established with the intention of creating a space for the development of narrative authority. The concepts of knowledge communities and narrative authority will shape the design and provide a conceptual focus for this research; narrative inquiry will be positioned to serve as both the phenomenon and the method for the study. The primary question that will guide this study is: How will narrative authority develop within a knowledge community of cooperating teachers in instrumental music? The following subquestions will serve to narrow the focus: • How might the individual development of narrative authority free or constrain the narrative authority of other cooperating teachers in the knowledge community? • How will the development of narrative authority within the knowledge community allow cooperating teachers to question taken-for-granted notions of practice? • How will the development of narrative authority within the knowledge community transform the practices of cooperating teachers? The research will occur during the 2013-2014 school year and began with an individual interview in October. The knowledge community, consisting of the researcher and three cooperating teachers, will meet once per month during the school year. The researcher and the participants will journal during the year, as well. The researcher will observe each cooperating teacher one time during the student teaching practicum. A final interview will be conducted in June of 2014. Field notes will be an important part of the data collection methods already mentioned.

Data analysis and representation will be situated within the three-dimensional inquiry space described by Clandinin and Connelly (2000) and will draw on the methods of Riessman (2008) and Nichols (2012a). Issues of researcher subjectivity and ethics will be addressed through enacting the principles of resonant work in narrative inquiry in music education: respect, responsibility, rigor, and resilience (Stauffer & Barrett, 2009).

Hanson, Josef. Eastman School of Music/University of Rochester, NY. Music Education and Entrepreneurial Theory: A Review of the Literature. PPI

“By all means let us experiment. Let us continually seek ways and means of making music learning more inspirational and less difficult....Let us investigate and evaluate every process, every activity and
Recent emphasis on innovation and problem solving in nearly all global human endeavors has resulted in a broadened definition of entrepreneurship: “transforming ideas into enterprises that generate economic, cultural, and/or social value” (Green, 2005). The Ewing Marion Kauffman Foundation, a current world leader in research on entrepreneurship, promotes the expansion of the term to encompass innovative thinking in education, health care, the social and cultural sectors, and other areas beyond the boundaries of traditional commerce. A deeper understanding of the processes and culture of innovation as well as increased emphasis on intrapreneurship—which is brought about by opportunists working within the confines of a large organization or bureaucracy—is needed as entrepreneurial concepts are situated in contexts farther and farther removed from the business world. Within music education circles, this growing spirit of entrepreneurship has resulted in a family of pedagogical approaches that emphasize opportunity recognition and the importance of locality in teaching and learning. The purpose of this literature review is to assess the body of scholarly work that exists at or near the intersection of music education and entrepreneurship; a secondary purpose is to use this existing scholarship to develop a conceptual framework for further research in this area. After a brief overview of selected popular and trade publications germane to the topic, I present a formal review of scholarly research in the fields of teacher motivation, visioning, and entrepreneurial theory. Gradually, I narrow the focus of the review to evaluate studies that treat entrepreneurial thinking and intrapreneurship within educational settings. Finally, I critique the few existing examples of research on music education and entrepreneurship before presenting conclusions and recommendations for further research.

Based on the conceptual framework generated in this review, I draw the following conclusions: • Motivation: Issues of autonomy, role, and self-determination matter to music educators, and are deeply imbedded in their conceptions of themselves as professionals. • Entrepreneurial theory: Many of the precepts of entrepreneurship have already migrated to areas beyond the business world. The entrepreneurial process is as much creative as it is psychological and emotional. • Educational entrepreneurship/intrapreneurship: Precedents have been established in some schools, with good results. Student achievement levels and motivation for learning reportedly increase when schools systems are set up to foster intrapreneurship. • Music education and entrepreneurial thinking: Little empirical or theoretically-grounded research currently exists at the crossroads of music education and entrepreneurship.

Based on these assessments, entrepreneurship appears to be a promising way forward for practitioners and researchers interested in acting on ideas and opportunities, increasing student learning, and promoting positive attitudes about music education.


The purpose of this study was to analyze and summarize characteristics of music educator vacancies in faith-based K-12 schools in the United States for the 2013-2014 academic year. Data extracted from placement notices and supplemental sources included demographic information, job responsibilities,
and employment requirements for 153 listings in 41 states and the District of Columbia. The majority of
the openings sought music teachers capable of articulating a personal faith and working with multiple
grade levels (elementary, middle school, high school) and content areas (general, choral, instrumental).
Additional findings related to certification, religious affiliation, full-time equivalent status, previous
experience, and non-music duties. This research will help specify requirements and expectations for
music teachers in faith-based schools in order to (a) identify qualified candidates, (b) aid potential
applicants in the job search process, and (c) inform music teacher educators how best to advise and
prepare students for these educational settings.

Haskins, Stanley. University of Miami, Coral Gables, FL. An Investigation into Teacher Beliefs of Ideal
Interpersonal Teaching Behaviors.

In recent decades, there has been a wide variety of scholarly work in the fields of education, educational
psychology, and music education focusing on the topic of teaching behaviors and teaching styles.
Specific teaching behaviors have been linked to effective instructional delivery (Wilson, 2012). Attempts
have also been made to demonstrate links between teaching methodologies, teaching styles, and the
aims of the educative process such as higher order thinking, critical thinking, and development of
intrinsic motivation (Lane, 1998; McCrink, 1998). This poster session will summarize the results of an
in-progress study designed to measure the variance in teacher beliefs on ideal interpersonal teaching
behavior. This data will be analyzed through multiple regression on demographic factors as well as
teacher orientation toward performance outcomes and self-reported area of teaching specialization.
The sample will be drawn from a population of in-service secondary music teachers in a large urban
public school system.

A questionnaire based on the Questionnaire on interpersonal Teaching Behavior will be used as a data
collection tool (Wubbels & Levy, 1993). This is a two dimensional measure that has been used previously
in music education studies on teacher behavior (Hunter, 2003; Steele, 2009).

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Publishing.
Exemplary mid-career elementary general music teachers described their involvement in multiple learning communities as sources of inspiration and renewal. Contributing to a limited pool of research in which researchers develop the voices and experiences of elementary general music teachers, participants shared how they searched for, interacted with, and learned from their learning communities. This study design complemented emerging research in music education which examined teachers at different times in their careers and which explored the professional needs of experienced teachers (Conway, 2008; Eros, 2009, 2011, AB). In this study, the definitions of a learning community, an exemplary teacher, and a mid-career teacher were based on previous literature. A learning community was defined as people who had a similar interest, learned from one another, and shared resources. Members build and maintain community relationships over time. A learning community was made of formal and/or informal group learning experiences. (adapted from Wenger, 1999) An exemplary teacher was one who exhibited all of the qualities of a National Board Certified teacher but may not have the certification. The teacher performed above and beyond the requirements of her or his job description. (adapted from Steffy, Wolfe, Pasch, & Enz, 2000) Finally, a mid-career teacher was one who had completed half of her or his career. For the purposes of this study and to accommodate varied career cycle lengths, the range of the participants’ years of teaching experience was from eight to nineteen years.

Twenty-four exemplary mid-career elementary general music teachers were selected with combination criterion and snowball method. Teachers participated in a pre-interview descriptive survey and an interview. Most teachers allowed a classroom observation without students and submitted documents reflecting the influence of their learning communities’ concepts upon their teaching. Research questions resulted in a description of their learning communities, meaningful experiences from their learning community, and how theses events influenced their teaching and their students’ learning. Data emerged in two forms: individual teacher profiles and four broad themes found in all interviews: (a) Multiple Learning Communities, (b) Membership Rationale, (c) Professional Development, and (d) Job Satisfaction. The exemplary mid-career elementary general music teachers (a) were dedicated, (b) loved music and loved teaching music, (c) practiced systematic reflection, (d) responded to change, (e) revealed an intrinsic drive towards being a life-long learner, (f) sought their own professional development, (g) reflected upon their professional development needs, and (h) valued sharing with other teachers. The teachers’ learning communities were (a) diverse, (b) rich, (c) multiple, and (d) involved greatly with the teachers’ practices. The analysis of teacher outcomes and student outcomes provided an example of teacher resilience and an illustration of what exemplary teachers brought to their students.

The exemplary mid-career elementary general music teachers described how to be life-long learners by: • Finding inspiration. • Developing personal interests. • Adapting to change. • Participating in learning communities. • Reflecting about their experiences and applying these insights to their teaching and their students’ learning. • Communicating. • Sharing with other teachers. • Demonstrating an intrinsic drive for learning and teaching. • Knowing themselves. • Figuring out how to work through adversity.

In addition, they imparted wisdom in how to sustain life-long learning by:


• Finding inspiration.  • Loving what you do.  • Being dedicated to personal growth and to students’ growth.  • Knowing where to receive support.  • Adjusting to change.

Inspiration and change were themes in both becoming a life-long learner and sustaining that learning. Resilient teachers were resourceful in finding inspiration and adapted to change. Insights about life-long learning demonstrated how teachers changed to meet their own needs and their students’ needs.

The results of the teachers’ investments in their own professional development in learning communities provided their students with:  • Unique creative lessons adapted to their needs. • Teaching influenced by collective wisdom from learning communities. • Increased teacher engagement that facilitated increased student engagement. • Enhanced communication with teachers.

Ultimately, learning communities provided teachers with sustainable long-term professional development catered to their specific interests at their specific level of expertise. This impact sustained their engagement in their community, in their personal development, and in their students’ learning needs. By defining and developing characteristics of these exemplary teachers during a specific time in their career, researchers have a foundation for studying teachers’ development and teachers have a means to understand themselves better. Teachers at mid-career pursued multiple avenues within their learning communities which demonstrated their diverse interests. The strong values developed by these mid-career teachers participating in learning communities support the need for additional research leading to insights about job longevity and lifelong learning.

References:


Robinson, Nicole R. University of Utah, Salt Lake City. Bowers, Judy. Florida State University, Tallahassee. Garrett, Matthew. Case Western Reserve University, Cleveland, OH. Increased Teacher Effectiveness in the Urban Middle School Choral Rehearsal.

Effective teaching is recognized as “one of the most, if not the most, significant factor in student achievement and educational improvement” (Cochran-Smith, 2006, p. 206). As national, state, and local policymakers and educators launch efforts to improve education, there have been an increased
emphasizes on enhancing the teaching skills of in-service teachers in the classroom. This has become imperative in urban schools where a majority of teachers hired are less prepared, less experienced, and less qualified compared to non-urban teachers. Such teachers are in desperate need of extensive professional development opportunities to “fill the gaps” and enhance teaching skills to become more effective in the classroom. Several decades of reform in American educational settings have resulted in a national focus on teacher effectiveness and also spawned many creative learning environments for learners, ranging from Pre-K through preservice students enrolled in university programs as well as intervention programs for teachers in the field.

Preparing and maintaining quality music teachers for the twenty first century continues to be extremely important, as evidenced by the Vision 20/20 Conference (Madsen, 2000), raising questions about why we teach music, what music should be taught, and how it might be delivered in the curriculum. Currently, as tradition and innovation co-exist in school music programs, teachers strive to maintain bands, choirs, and orchestras, while incorporating multicultural music, composition, and improvisation, perhaps involving sophisticated technology (Hinckley, 2001). Somewhere between maintaining our musical heritage and using world music to connect students to cultural diversity there is listening to and performing popular music. How, what, and why are not easy questions for music teachers.

Professional development is recognized as an essential mechanism to improve teachers’ content knowledge and teaching practices after entrance into the profession (Buysse, Winton & Rous 2013; Desimone, Porter, Garet, Yoon, & Birman, 2002). As policymakers anxiously search for ways to meet federal mandates to educate every student with a “highly qualified” teacher (Ingersoll, 2001), professional development opportunities are structured with the emphases to increase teacher quality and serve as the cornerstone of systemic reform efforts designed to increase teachers’ effectiveness in the music classroom (Barrett, 2010). The participants in this study were members of a professional learning community structured to retrain and retool middle school choral teachers. The purpose of this study was to determine if teacher behaviors (ultimately, student behaviors) changed once teachers were introduced to the Direct Instruction Model. Middle school choral teachers (N=15) from a large urban mid-south district submitted three video teaching samples of choral rehearsals throughout a specified academic school year. Analysis of video submissions were used to determine if the amount of time spent in coded behaviors changed as a result of learning how to implement the direct instruction model in the choral rehearsal. Each video was observed twice for reliability and a third observation provided more accurate measurement of timed behaviors during rapid pacing episodes.

Initial observation of the teaching video samples identified eleven observable behaviors in accordance with the direct instruction model (see Figure 1). Subsequently, the eleven behaviors were categorized and generically coded for interrelated observable behaviors which were established the parameter for data analysis using SCRIBE 4, which determines the frequency and time measurement of observable behavior in a classroom or rehearsal setting. Observation parameters used included: (1) academic instruction, (2) instruction or modeling error, and (3) miscellaneous statements. This study observed both teacher and student behaviors. Teacher behaviors observed included teacher instruction, social task directions and/or teacher off-task statements. Student behaviors observed included musical responses and non-musical responses. Reinforcement, or teacher feedback was classified as approval and disapproval: “specific related”, “specific non-related”, and “non-specific.” For purposes of this study, the category “downtime” was used to identify time in which there was no teacher talk nor student participation (gathering class materials, for example). To conclude the set-up process, a summary of teacher talk was created to codify observed behaviors for easier identification: “instruction”, “approval”, and “disapproval.”
Mean time amounts for each observed behavior were calculated and used to obtain a summation of pre- and post-instruction teaching samples (see Figure 3). Results indicated a decrease in teacher talk (M=12.6 sec); an increase in approval reinforcement (M= 2.9 sec); and an increase in disapprovals (M=1.2 sec). Additionally, student participation increased (M= 9.3 sec) which may suggest that as teachers became more effective and efficient in rehearsal student participation increased which infers that student learning increased.

Scott, S. Thomas. University of Kansas, Lawrence. Faculty Voice Use and Perceptions of Vocal Health During the Barbershop Harmony Society’s Weeklong Convention, Harmony University: A Case Study.

Several hundred enthusiastic barbershop singers gather each year at a weeklong convention called Harmony University sponsored by the Barbershop Harmony Society. This convention stands as a testament to the evolution of barbershop singing from an outmoded choral genre, shown in the iconic example of the Buffalo Bills quartet portrayed in Meredith Wilson’s The Music Man, to contemporary, as barbershop singing is found internationally in classrooms and concert halls. Barbershoppers come to this convention to sing recreationally with others and to hone their craft, whether it is chorus directing, singing, music theory, or performing in a quartet. Students are taught by faculty members who have years of experience with the barbershop style in each of the many aspects of its performance. As barbershop singing continues to move out of choral obscurity, the lack of empirical research about this singing style becomes apparent. A majority of peer-reviewed studies involving barbershop singers focus primarily on historical or sociological considerations, yet there are few studies of barbershop voice use and no studies on vocal loading for barbershop singers. An effective way of determining vocal loading is through voice dosimetry. A voice dosimeter gathers data on voice use by detecting vibrations by means of an accelerometer fixed to a participant’s sternal notch, above the sternum and below the larynx, connected to a microprocessor. Calculations include dose time (Dt), distance dose (Dd), fundamental frequency (F0), and voice amplitude levels (SPL, dB). Dose time percentages for music teachers can be as high as 20%. This case study documented the extent of faculty (N = 2) voice use during Harmony University through (a) acquired Ambulatory Phonation Monitor (APM model KayPentax 3200) data and (b) daily responses to a series of 11 voice health indicator statements and a short questionnaire that solicited number of sleep hours and hours spent singing. Two male faculty members with extensive experience with barbershop singing wore an APM during waking hours of six days as they engaged in recreational singing and taught courses on conducting and vocal production. At the end of each collection period, a survey determined participants’ perceptions of their vocal health and efficiency. Results from the APM showed that both participants varied in their dose time percentages for the week. One experienced a drop in voice use from a high of 33% at the beginning of the week to a low 27% at the end, while the other experienced a rise in voice use from a low of 19% at the beginning of the week to a high of 29%. Both faculty members used their voices more in the afternoon sessions of Harmony University than at any other time of the day. The daily perceptions of vocal efficiency indicated that one participant reported a consistent level of vocal efficiency throughout the week, with the exception of one day of extreme vocal fatigue. The other participant reported a general decline in perceived vocal efficiency with one day of extreme fatigue. These results indicate care should be taken by faculty members of Harmony University, due to the high levels of voice use from classroom instruction and frequent recreational singing.
Simon, Kathryn. Towson University, MD. **Predictors of Classroom Management Challenges and Practices of Secondary Choral Music Educators.**

Data were collected from secondary choral music educators (N = 593) from across the United States using the Choral Classroom Management Inventory. The use of classroom management practices and occurrences of classroom management challenges were evaluated and relationships between teacher background variables, context variables, and classroom management practices and challenges were calculated. Variables with significant correlations were included in the multiple regression analyses to determine predictors of use of classroom management practices and occurrences of classroom management challenges. Results showed that teacher background and context variables accounted for 40% of the variance in use of classroom management practices, and included the teacher background variables of teacher gender, teaching area emphasis, overall teaching experience, classroom management support and music-specific training, and overall classroom management self-efficacy, as well as the context variable of ability (ensemble selectivity). Significant predictors accounted for 22% of variance in classroom management challenges, and included teacher background variables of teacher gender, overall teaching experience, and overall classroom management self-efficacy, as well as the context variable of ability (primary level and ensemble selectivity). Implications for practice and recommendations for future research were provided.

The results of this study provide information about how teacher background and context variables predict the use of classroom management practices and occurrences of classroom management challenges of secondary choral music educators. Results may be used to increase the awareness of pre-service and in-service music educators, school administrators, and music teacher educators concerning the impact of these variables on classroom management success in secondary choral settings. Findings also provide a rationale for an increased focus on expanding subject-specific classroom management training and support systems to assist in the professional development of pre-service and in-service teachers’ classroom management skills.

Woods, Margaret. George Mason University, Fairfax, VA. **Presenteeism as an Indicator of Stress in Secondary Music Teachers.**

Presenteeism is a concept that has emerged in organizational literature over the last fifteen years, and refers a worker’s tendency to show up for work despite being sick. Traditionally, worker absenteeism has been studied to assess an organization’s productivity loss, but presenteeism now receives attention due to the fact that working while sick is suspected to result in loss of productivity as well. These losses from presenteeism, which in the short term seem small, may actually cost exponentially more because losses incurred from a benign illness may accumulate over time to cost more than a single day absent (Kemp, 2004).

Many variables – individual, organizational, and experiential – affect the decision to engage in presenteeism. Stress is a variable that has been linked to presenteeism in several studies (Hemp, 2004; Gosselin, 2013; Ferreira & Martinez, 2012; Van de Heuvel et al, 2010). Indeed, Gosselin’s (2013) study to identify the correlates of presenteeism found that stress was “by far the variable that has the closest link to presenteeism (p. 82).”

The purpose of this study is to observe presenteeism as a possible indicator of stress in secondary music teachers. Aronsson, Gustafsson & Dalén (2000) hypothesized that “those in human service organizations – that is, ones where people’s work tasks include caring for, helping, instructing or
providing services to other people – generates a greater disposition to work when sick (p. 503).” Their study found that, true to their hypothesis, workers in the health and education sectors were more prone to engage in presenteeism. Additionally, a 1997 study of high school teachers found that those “who have poor ability to wind down and recuperate” were more likely to engage in presenteeism (Aronsson & Gustafsson, 2005).

Hamann (1987) found that music educators are more susceptible to burnout --an end result to high levels of stress – than their general classroom counterparts. Scheib (2003) illustrates the stress of the music education profession by describing the role conflict associated with being in a “boundary position;” that is to say, a job which straddles two different sets of expectations. The expectation to teach a rigorous curriculum of music education, with the increasing call to individually assess student achievement, is at odds with the expectation to hold a full calendar of high-caliber performances. The questions to be answered in this study are: 1) To what extent do secondary music teachers engage in presenteeism? and 2) What reasons do secondary music teachers give for engaging in presenteeism? Survey questions cover teachers’ presenteeism and absenteeism habits, general health, and stress level, and include adaptations from the Malasch Burnout Inventory, the Work Limitations Questionnaire, and the Big Five Inventory.