Teacher Preparation Curriculum and Methods

Abrahams, Daniel. Omaha Public Schools, NE. *Fostering Musical and Personal Agency in Beginning Conductors.*

This qualitative study examined the acquisition of musical and personal agency among students in a beginning conducting class at a Mid-Western University. During the 2010-2011 and 2012-2013 academic terms, 15 undergraduate students from the department of music education and applied music, enrolled in the beginning conducting class meeting weekly to learn the basic techniques of conducting instrumental ensembles. I worked as a teacher-researcher and designed the scaffolding of experiences and the schema to ensure that students mastered basic conducting gestures, as well as the habits of mind of a conductor. All learning centered on music authentic to the domain and it was from the music that instructional content was selected. Students were video recorded during each class session and kept a reflective journal chronicling their experiences as they sought to understand the challenges, frustrations, and successes as we negotiated their learning to become conductors and my learning to teach conducting. Vygotsky’s notion of social constructivism provided the theoretical framework for this investigation. The literature suggested that there is a real world we experience in which we impose and construct our own understanding of that world through socially situated experiences bringing about multiple meanings or perspectives of a concept or event. Learners develop through their social interactions with more skillful practitioners meditated by the use of intellectual tools, such as language, to move through their zone of proximal development. The social context created in the conducting classroom provided opportunities for students to collaborate within their own zones of proximal development. The experiences within the conducting class offered students opportunities to use their imagination to envision possibilities, form hypotheses to self-evaluate, and question the sources of their understanding. These experiences inspired dialogue among the students, their peers, me, and past and present conducting practitioners creating a fluid and multilayered zone of proximal development. Learner agency is the power of an individual (or group) entering into and following through with a desired activity on their own through decision making, strategies, and creating frames that enable understanding. Learners perceive themselves as agents or participants (as opposed to spectators) when taking ownership of their outcomes within an activity. The literature on learner agency within music education suggested that students’ desired to further their own understanding by discovering things for themselves and desired to be respected and valued as members of the learning community. I implemented a multifaceted approach to data collection and analysis drawing upon techniques of hermeneutic phenomenology and emergent design. My own reflective teacher-journal and classroom observations, video recordings of classroom experiences, student reflective journals, and follow-up email member checking with students served as data. Findings indicated that students navigated along a continuum with one end rooted in their practice as instrumental music performers and the other end rooted in the practice of conducting. Spiraling around the continuum were the authentic conducting experiences in which learners engaged. As they travelled around the spiral of experiences (or episodes), they also engaged in reflective practice, which caused them to become more open to learning. At each turn, because they were more open, they removed barriers that may have been present and took action to problem solve, becoming more passionate about learning, their goals, music, and conducting practice, which led them into the next experience or episode. Learners’ striving for agency was expressed in their frustrations in challenging their prior knowing about the nature of conducting and in their desire to align their confidence and competence in their prior musical knowings and musicianship with their skills and knowings in instrumental conducting. Students moved from feeling powerless to a sense of control, to finally becoming hopeful towards future conducting episodes, which consisted of
more challenging concepts and skills that brought them back to feeling powerless within the next episode. Because of the spiraling nature of their experiences, they were always in multiple stages of feeling agentive, the recursive processes of which is a characteristic of operating just above one’s level of competence, as Vygotsky describes occurring in the zone of proximal development. Identifying problematic situations, acting on awareness through problem solving, and becoming open to new possibilities of successful conducting experiences assisted learners in thinking about and taking ownership of their learning processes.

Burton, Bryan. West Chester University, PA. Reviewing the Reimagined Curriculum: Teaching the Whole Child II. PPI

When the Pennsylvania State Department of Education mandated that all applicants for teacher certification, including music education, earn an additional 270 hours of special education training, university music education programs faced the challenge of creating new curricula preparing graduates to accommodate special needs in all music classes that retained a focus on content. Rather than simply adding more special education courses taught by College of Education Faculty, West Chester University created an innovative curriculum featuring a three-tiered design: a foundation of special education courses, imbedded learning and teaching activities in music education methods classes, and, a unique partnership with a corporate special learning services institution that operates schools, camps, and alternative programs in the Philadelphia area. This curriculum has earned recognition for innovative curricular design and university-community partnership and serves as a model for other university music education programs throughout the Mid-Atlantic area. Since the inception of this curriculum in August 2009, data has been collected to measure student proficiency in teaching music to special learners, identify effective teaching practices, determine student attitudes toward teaching special learners, and chart future directions for the program. These data have been collected through a combination of (1) University designed standardized assessment tools including the Teaching Intern Performance Review (TIPR), Early Field Experience Evaluation (EFEE), and Professional Education Unit Lesson Plan; (2) targeted assignments (lesson plans and field logs); and, open-ended questionnaires. Faculty and advisory committee review of these data has resulted in (1) modifications in teaching delivery, (2) purchase of multiple resources including adaptive instruments, technology-based apps and iPads, (3) extended opportunities for off-campus work with special learners, and, (4) creation of new graduate level courses and programs to serve the needs and interests of in-service music educators. This presentation examines these data and charts the evolution of the curriculum and projects future directions for preparing music educators to teach the whole child.

Diaz, Frank. University of Oregon, Eugene. Event Related Physiological and Cognitive Arousal among Music Education Preservice Students: Results from an In-Progress Study.

The term electrodermal activity (EDA) (Johnson & Lubin, 1966) refers to electrical phenomena resulting from the sudomotor activity of the sweat glands (Benedek & Kaernbach, 2010). EDA is thought to be an index of physiological arousal, and is said to correlate with a number of psychological processes, including attention, habituation, and cognitive load (Figner & Murphy, in press). In psychology, cognitive load is described as demand placed on working memory due to the complexity of a task (Paas, Renkel, & Sweller, 2004). When the complexity of a task exceeds an individual’s skill level, working memory may become taxed, resulting in lapses in performance, stress, anxiety, and decreased motivation.
Classroom teaching is a demanding activity, requiring several advanced cognitive skills that must be executed fluently, efficiently, and in response to a rapidly changing and interactive environment. In music teaching settings, there are often additional demands, such as error detection and conducting, which must be executed simultaneously with other complex cognitive processes. Pre-service teachers, who are often in the beginning stages of acquiring skill automaticity, may become rapidly overwhelmed by the demands of classroom teaching. Identifying event related cognitive load among pre-service teachers may improve how pre-service teachers are trained, resulting in a more targeted and individualized approach to addressing pedagogical strengths and challenges.

In this in-progress study, we are examining cognitive load among pre-service instrumental music education students during two teaching episodes; a music education practicum in front of their peers, and a short teaching unit with secondary instrumental music students. Our aims are to identify event related peaks in cognitive load during music teaching, and to examine how this approach might be used in teacher training. A summary of data from 14 subjects is presented here.

Participants (N = 14) in this study included music education students enrolled in an instrumental techniques practicum at a large university. Students participate in the practicum during their third year of studies as part an instrumental methods class, and again during their fourth year as a stand-alone unit. Eight participants were in their first year of enrollment and six were in their second year. The class provides students with an opportunity to refine rehearsal techniques in front of an ensemble of their peers, who perform on secondary instruments. A typical session involves a 10-minute rehearsal sequence of either easy or medium level band literature.

Participants wore an Affectiva® QTM wrist-sensor that recorded their electrodermal activity during simulated classroom teaching sessions. The sensor was calibrated to sample EDA at 8Hz. All sessions were video recorded in order to match qualities of the EDA data to identifiable classroom teaching events. Along with the rehearsal sequence, EDA data was recorded during the roughly 10 minute period that occurred immediately before each sequence. Participants sat outside the rehearsal room and were asked to limit their physical activity in order to obtain a sample of baseline EDA, which reflects general arousal during the anticipatory segments of a rehearsal sequence.

Data for all participants were subjected to nonnegative deconvolution analysis (Benedek & Kaernbach, 2010), which decomposes EDA signals into tonic (general overall magnitude) and phasic (specific skin conductance responses) characteristics. Using the software program Ledalab (Benedek & Kaernbach, 2010), phasic components that exceeded 0.01 μS and their accompanying time onsets were identified. The phasic components were then ranked by magnitude, with the six highest SCRs matched to corresponding sections of the teaching videos. We then coded each corresponding event as instruction, feedback, conducting, or other. Additionally, summary statistics were calculated for tonic components of each participant’s baseline and teaching sequence.

Findings suggest somewhat stable patterns of event related cognitive load for each participant, overall patterns for the group, and a general increase in the magnitude of EDA between baseline and trial segments. For the group, it appears that instruction demands the greatest amount of processing effort, followed by monitoring/conducting. The authors suggest that a biosensor may be helpful as an additional means of diagnosing skill development needs among pre-service music teachers.

Brain-imaging studies with professional musicians during improvised performance have produced results suggesting that self-generated musical performance (i.e., improvisation) is an entirely different brain activity than note reading or memorized performance (Limb & Braun, 2008; López-González & Limb, 2012). Collectively, these researchers identified that improvised musical performance yields neural activity associated with increased creativity and spontaneous cognitive associations, as well as decreased self-monitoring and conformity to social demands which they report have also been documented in other altered states of consciousness, such as meditation (Dietrichich, 2003).

Like many phases of musicianship, there are multiple factors affecting the development of improvisation skills, but student development with improvisation may have additional hurdles in that it has been cited as the most infrequently addressed National Standard for Music Education in the United States (Byo, 1999; Wilson, 2003) as well as the least comfortable aspect of musicianship for music teachers to teach (Byo, 1999). Many music educators report a lack of experience or training with improvisation (Lehman, 2008) which may be attributed to a perceived lack of competence for teaching improvisation and has even lead some teachers to call for improvisation to be removed from the National Standards altogether (Lehman, 2008). Additional factors include reports of anxiety with the improvisation process (Wehr-Flowers, 2006), as well as research suggesting that teacher-centered, hierarchical learning environments are detrimental to student creativity (Allsup, 2003; Wiggins, 1999/2000).

Two research questions serve as the foundation for this study: 1.) If improvised musical performance implicates an entirely different brain activation pattern than memorized or note-reading performance, would the development of improvisation skills benefit from a different music-learning environment that is more conducive to creative thinking and less prone to eliciting anxiety than the traditional teacher-centered, conductor directed ensemble model? 2.) If brain activation patterns of professional musicians engaged in improvisation are associated with a decrease in self-awareness and anxiety, would the development of meditation techniques that are also associated with decreased self-awareness and anxiety be beneficial to pre-service music teachers during a music education methods course for developing improvisation skills?

This poster will report on a study of pre-service music teachers self-assessed levels of creativity and comfort as they participate in 1.) student-directed improvised instrumental performance, and 2.) teacher-centered instruction with notated or memorized performance. After a pre-test of students’ musical background, improvisation experience, and attitudes towards music performance and improvisation, a weekly self-assessment survey of student attitudes will be conducted during a 5-week training period combining guided meditation practice immediately prior to improvisation activities on both primary and secondary instruments.

Weekly student self-assessments will anonymously survey the students' self-perceived awareness of technical skills on their instrument, personal feelings along a comfort-anxiety spectrum during teacher-centered learning activities performance with memorized or notated music, and personal feelings along a comfort-anxiety spectrum during student-directed improvised musical performance. The results and conclusions of this study will be shared in the poster, as well as any insights or suggestions for music improvisation pedagogy and pre-service music teacher improvisation methods.

References:


Glen, Nancy. University of Northern Colorado, Greeley. Developing a Transitional Senior Capstone Course for Undergraduate Music Education Majors. PPI

The poster presentation I am proposing will describe my design and implementation of a Transitional Senior Capstone Course for the Bachelor of Music Education (BME) degree students at my university. The decision to develop this course came early in my current position, when I realized that 1. there was no course currently available in their program that acted as a capstone experience, preparing students to leave the university and enter a professional career. 2. the culminating document of their undergraduate program, a work sample required by the state department of education, was very concerning to them and seemed to lack adequate academic support prior to its implementation during their student teaching placement. 3. reflection and integration activities in this type of course could not only offer a sense of closure to their undergraduate experience, but help them define a new role identity as a music specialist, rather than a college student 4. assignments described in #3 could provide very meaningful program assessment data to our Music Education faculty from its most immediate consumers, our students. Need for this kind of course in any degree program is particularly compelling. Universities have been providing support for freshmen bridging the gap from high school to college, yet only recently has this type of support been offered to undergraduates as they end their college experience and graduate. My research for the course reflects the work of John Gardner and his associates, who developed the Senior Year Experience model at the University of South Carolina, to meet the needs of students transitioning from their final year in college to the workforce or graduate school. Study of additional authors, who wrote on the capstone course and its justification, has helped me structure the course as it appears today on our campus.
In my research, I was unable to find a model for a “stand-alone” Transitional Capstone course in a BME degree program, addressing topics I felt students needed as they prepared to begin their student teaching semester and graduate from the university. It appears that most often these are addressed in a group of “seminars” during the student teaching semester. Those meetings may not offer time for reflection and dialogue, and occur on campus after school hours, when student teachers are usually tired from their teaching day. They need the opportunity to reflect upon things which are on their minds at that point: successfully completing student teaching and the work sample exercise, making meaning of what they have learned during the past four years in the BME degree program, and figuring out what it will take to get a job and pursue a career as a music specialist.

Toward these goals, the information I will present in my poster presentation will include the components of my BME Transitional Senior Capstone Course:  • A ten-week teaching Practicum with a local music specialist  • “mock up” preparation for their Work Sample exercise, including a visit from a statistician, who helps them understand required data displays and language used in the analysis section of the exercise  • journaling on a variety of topics, designed for personal reflection and program assessment  • Discussions of topics they will face as music specialists, including o assessment and rubric building o working with special needs students in the music classroom o legal and ethical issues facing the music specialist o development of job search and resume building skills  • discussing the most current articles on topics pertinent to the course curriculum  • visit from a panel of early, mid, and late career music specialists to see “what it is really like out there!”  • visit by a school administrator who speaks on his view of the interview and hiring process  • “Mock interviews” allowing students the opportunity to interview and be interviewed by each other, using their own questions.

Responses from students, at the end of the semester and during their student teaching experience, indicate that the course helped them feel well prepared for student teaching, for completion of the work sample exercise, and for a job search with realistic expectations of what lies ahead as they transition to the “real world.” The poster presentation will show examples of student work in course activities, a sample outline for the course, examples of the work sample exercise, and a list of resources useful to the development of a transitional senior capstone course. I believe this poster presentation will provide a valuable model and resource for music teacher educators, to support their students as they complete their degree programs and become music specialists.

Groulx, Timothy. University of Evansville, IN. Perceptions of Effectiveness and Issues of Specialization in Undergraduate Music Teacher Education Programs.

There are many courses required in undergraduate music education programs that are similar from one institution to another, largely due to standards set by organizations such as the National Association for Schools of Music (NASM), as well as state Departments of Education which may offer licenses in the broadest category of K-12 music, or in specific areas of specialization or by different grade levels. Music educators were asked to express how valuable many of these common courses were in preparing them for their professional careers. Music educators representing all fifty of the United States (n = 601) who completed undergraduate music education degree programs responded to an online survey to share their opinions regarding the value of many courses in their music teacher education programs, shared courses outside the normal curriculum which were particularly valuable to their professional career, and indicated courses that they wish they could have taken which they believe would have been particularly helpful to them as professionals. Additionally, participants indicated primary teaching fields (e.g. band director, chorus director) and additional music subject areas in which they have taught during their careers. Noteworthy findings include a mean rating for seven courses between 1.00 (extremely valuable) and 2.00 (valuable) on a five-point scale, including student teaching (1.25), ensembles (1.55), applied
lessons (1.60), conducting (1.80), practica/early field experiences (1.88), aural theory (1.89), and music theory (1.92). There was no significant difference in the way the four groups (band, chorus, orchestra, and elementary general teachers) rated student teaching, practica/early field experiences, aural theory, and music theory. Approximately 85% of choral directors and 70% of band directors taught elementary general music at some point in their career, while approximately 76% of elementary general teachers taught choral programs. Courses outside those most commonly required for graduation which participants took and found particularly beneficial included instrument repair, guitar techniques, classroom management, foreign languages, and keyboard accompanying. Courses that participants wish they had the opportunity to take but could/did not included instrument repair (22.6% of respondents supplied this answer), courses which dealt with administrative/budgeting/management-type issues (20.9% supplied this answer), classroom/behavior management (12.6%), more or better field experiences prior to student teaching (5.1%), and ensemble literature (5.1%). The results suggest that there is a need for improved quantity and quality of field experiences prior to student teaching, a need for music teacher education programs to prepare undergraduates for a broad range of musical teaching areas, and a need for professional development in the area of practical skills such as instrument repair, managing finances, and administrative concerns.

Hartley, Linda. University of Dayton, OH. Expanding the Traditional Music Teacher Education Curriculum to Include Andragogy.

The Administration on Aging is predicting that by 2030, the U.S. population of older persons – 65 years and higher – will have nearly doubled since the year 2000. Living longer, more socially and physically active, the Third Age is searching for fulfilling and enjoyable activities to stimulate their minds, bodies, and souls. A sizeable amount of well-documented research exists on the topic of music and music learning, not only for children, but also for adults. Typically the following categories emerge, outlining advantages of music education for P-12 children: brain development and stimulation; value and reward of hard work; development of problem solving skills and creativity; increased knowledge of other cultures; fosters teamwork skills; and is a means of self-expression. Research has demonstrated that in addition to the above benefits, active music making and group participation among older adults can also enhance and fulfill basic needs that include socialization, education, emotional wellbeing, and physical health.

It is evident, however, that our society, and in particular federal, state, and local government, does not reflect or necessarily respect current research as symbolized in what some may perceive as the demise of P-12 school music education programs, and the lack of funding or support for adult music learning opportunities. Music educators could be victims of our own teachings. For example, undergraduate curricula for music education majors generally focus on methodologies designed for P-12 school children. However as with all academic subjects, lifelong curiosity and learning are the ultimate goals of education. Are music teacher educators advocating for lifelong music learning and teaching across the ages? Could it be that the lack of understanding to involve adult learners in music education and a lifelong commitment contributes to the deficiency of music education in the P-12 setting? Prominent educators have made it clear that learning about and participating in musical experiences must be a lifelong pursuit. However, with research, symposia, conferences, textbooks, and numerous presentations supporting this quest, very little if any modifications appear to be noticeable in college and university music teacher education curricula with regard to incorporating adult music learning methodology.
The study of adult learning is termed ‘andragogy’, whereas ‘pedagogy’ refers to the teaching of children. This research investigates undergraduate music education degree program curricula’s inclusion of andragogy. To explore the current use of andragogy within music education curricula, a survey was sent in September 2013 to undergraduate music education coordinators of National Association of Schools of Music accredited colleges and universities, with a response rate of 38% (N=181). Results of this survey indicate that many music education instructors at colleges and universities regularly teach performance courses (lessons and/or ensembles) to adults (78%), and engage in leading community music ensembles (72%). However less than one third (30%) report purposefully including adult music learning methods as a regular component within the undergraduate music education curriculum at their college or university. Of those who do incorporate adult learning methods, 83% revealed that the instrumental and/or choral secondary methods courses were most commonly targeted to introduce andragogy concepts. The survey also asked participants if they believed that andragogy should be a component of the undergraduate music education curricula. Results demonstrated a near even split in opinion, with 48% ‘yes’ and 52% ‘no’. Respondents were also given the opportunity to share comments about the topic of adult learning methods in the music education curriculum. Overall, comments were positive about including andragogy in the music education curriculum. However the issue of ‘not enough time’ was cited repeatedly as a primary reason not to include andragogy, as the undergraduate music education curricula is overflowing with P-12 requirements.

Results of this research demonstrate the need for further exploration of utilizing andragogy in the music education curricula. Nearly half of survey respondents agreed that andragogy should be included in addition to pedagogy. Some who said ‘no’ responded that they wish they could but time constraints on delivery of the current curriculum prohibit adding more requirements.

The senior adult population continues to grow in number and in need of enjoyable and meaningful educational activities. Music teacher educators have the responsibility to create ways in which our students and we can engage senior adults in learning through music. Undergraduate music education curricula that models exemplary incorporation of both pedagogy and andragogy should be identified as examples that others may follow.

Kelly, Steven and VanWeelden, Kimberly. Florida State University, Tallahassee. Teaching Teachers: Methods and Experiences Used in Training Doctoral Students to Prepare Preservice Music Educators.

Public debate has brought the issue of providing a high-quality education for all students to the forefront of educational issues in the United States. To address concerns, public schools in the United States are now required to meet a federal mandate that only “highly qualified” teachers be employed. Still, questions and criticism remain as to the qualification for teachers, with concerns often directed toward the training of preservice teachers. Institutions and individuals responsible for training preservice teachers have been criticized as irrelevant, superficial, and unethical regarding methods used in teacher preparation. Music teacher-training programs have not been exempt from such criticism, including concerns regarding of individuals who train preservice music teachers. For example, researchers have found that public school music teachers perceived university/college music educators as out of touch with the realities of teaching and question the qualifications of individuals training future teachers. Unfortunately, little attention has focused on the training of future music teacher educators (i.e., doctoral music education students). Preparing doctoral students to train and guide preservice teachers may be the most important function of a graduate music education program. Therefore, this
investigation addressed methods and experiences used to train doctoral music education students to work with preservice music teachers.

Using the College Music Society membership, one randomly selected faculty member from every institution offering a PhD in music education in the United States and Canada (N = 46) was sent a ten-item online questionnaire. Five items were in a seven-point Likert-type scale format and concerned the extent that respondents believed doctoral music education students should perform various student/class observations, teach music education classes, supervision field/student teaching experiences, participate in various teacher-related activities, and participate in various scholarly activities. Five additional items asked respondents to indicate (YES/NO) if their institutions had doctoral music education students perform student/class observations, teach music education classes, supervision field/student teaching experiences, participate in various teacher-related activities, and participate in various scholarly activities. Forty-two individuals responded, representing 92% of the contacted institutions. Data indicated respondents strongly believed music education doctoral students should observe and assist in undergraduate classes, supervise field/student teaching experiences, and conduct a variety of scholarly activities. Respondents placed less emphasis on doctoral students interacting with public school teachers, teaching graduate music education courses, and participating in school/college committees. Respondents indicated their colleges/universities did have doctoral music education students perform student/class observations, teach music education classes, supervision field/student teaching experiences, participate in various teacher-related activities, and participate in various scholarly activities. However, interactions with public school teachers, teaching some or all of a graduate class, and participating in school/college committees were not opportunities given frequently to doctoral students. The researchers found that doctoral music education students are expected to perform a variety of university-related undergraduate teaching skills/behaviors and participate in a variety of scholarly activities traditionally expected of college level faculty. Activities related to maintaining connections with public school activities and committee work were expected less of doctoral music education students by their programs.

The results may explain why public school teacher perceptions from the related literature suggested university/college music education programs are out-of-touch with school music programs. Implications of the study include (1) the need for possible program adjustments for future music teacher educators, (2) comparisons of future music teacher educators’ training to requirements of possible collegiate faculty positions, and (3) possible disconnects between music teacher educators and public school realities.

Khoury, Stephanie. McGill University, Montreal, Quebec, Canada. A Survey of Improvisation Training in Canadian Post-Secondary Music Programs.

The following study consisted of two surveys that examined various facets of improvisation training in Canadian university music programs at undergraduate and graduate levels. The first survey concerned music students of any discipline (performance, music theory, music education, etc) and focused on the course offerings and ensembles with music improvisation components. This survey was conducted at the Canadian University Music Society Conference in 2012 and was completed by 35 individuals (n=35) representing 16 universities. The data provides a representative look at the varying ways improvisation is integrated into higher education and demonstrates the decisive lack of options available for students to develop skills in music improvisation. Some exemplary ensembles are uncovered.
The second portion of the study provided a thorough examination of music teacher training programs, addressing the prevalence and manner in which improvisation is included within these programs as well as the faculty members’ perceptions of its importance and the efficacy of instruction. This was conducted by way of a detailed questionnaire sent electronically to all music education faculty members in Canadian universities (95 faculty members, 35 universities). There were a total of 50 questions, ranging from demographic, to Likert-scale, to open-ended questions. The survey gathered basic information about teacher training programs and then sought more detailed information concerning the inclusion of improvisation in various components of the program: music methods, ear training, music theory, piano proficiency, music therapy, jazz studies, organ studies, and improvising ensembles. Further questions inquired about provincial curriculum requirements, and a section examined graduate student seminars and skills. The final portion of the survey contained a set of subjective questions about improvisation and music teacher training. Participants included 32 music education faculty members from Canadian universities comprising 17 of the 35 music schools that have music education departments. This constitutes 48.6% of Canadian university music programs. These responses represent seven of the ten Canadian provinces: Ontario, Newfoundland, PEI, Alberta, British Columbia, Manitoba, and Quebec. The positions listed by participants were: associate professor, assistant professor, chair of undergraduate studies, chair of applied studies, head of music education, associate dean, and assistant dean.

Immersion in the qualitative data through repeated readings led to an emergence of themes. Quantitative data was statistically analyzed and percentages were calculated based on universities and other characteristics of individual respondents. The results from the first survey show that there are more ensembles that improvise than there are courses dealing with improvisation. World music ensembles, early music, and experimental/contemporary ensembles were listed as improvisatory ensembles, although some of these are sporadic and not offered as fixed courses. Carleton University has a unique option in that it encourages students to participate in community ensembles, a number of which improvise, and awards credit for their involvement. Also of interest, XIME, an experimental improvising ensemble at the University of Alberta is open to the community as well as to university students. Although various improvising ensembles were revealed in the data, 16 respondents had no knowledge of improvising ensembles at their institutions, most often because none exist. Results from the second survey indicated that improvisation is absent or only minimally covered in musicianship training and that no university requires coursework specifically dedicated to improvisation. Respondents agreed that improvisation is an important skill for students to learn (95%), yet indicated that students are not being adequately taught to improvise in these teacher-training programs (77%). Faculty members reported that a majority of pre-service teachers are not comfortable improvising, nor are they confident to teach the skill to their students.

Improvisation and creativity are increasingly recognized as important topics in music education and are currently included in curricula mandated throughout K-12 education. Yet, studies have repeatedly shown that teachers in training are not being sufficiently prepared to teach improvisation skills. The present study was conducted with the intent of providing an understanding of the inclusion of improvisation in universities in hope that educators addressing educational reform and increased inclusion of the skill may do so from a more informed standpoint. Creating change in higher music education is a passionate topic for many educators; however, affecting change beyond a local level is especially challenging when published data from the varying institutions is non-existent. The issue is further complicated due to the lack of connection between provincial music education programs. This study reveals many important details about improvisation training, the different expressions of which
may now be interrogated, challenged, or modeled as post-secondary music education adapts to the changing needs of students and future teachers.

Killian, Janice; Liu, Jing; and Paul, Jaclyn. Texas Tech University, Lubbock. *The Effect of Structured Observation on Preservice Music Teachers’ Focus on Students.*

Field-based observation is considered a requisite activity by most music teacher preparation programs. We might ask, however, what students learn from such observations or whether they observe what we would hope. Fuller and Bown (1975) speculated, and recent researchers (Killian, Dye & Wayman, 2013; Miksza & Berg, 2013) verified, that pre-service teachers demonstrate a developmental shift from focus on self as teacher, to subject matter, and finally to student-impact. The tendency to focus first on teacher rather than student appears to extend to teaching observations. When asked to write what they observed, pre-service teachers attended more to teacher behaviors than to student behaviors (Duke, 1987; Duke & Prickett, 1998; Madsen & Cassidy, 2005; Standley & Greenfield, 1987) regardless of whether they received observation training (Duke, 1987), knew the observed teacher’s goals (Henninger, 2002), or had a specific teacher/student observation task (Standley & Greenfield, 1987). It remains uncertain whether pre-service teachers can be taught to focus more on their students, what strategies might be effective, or whether such focus is more developmental in nature, gained only after actual teaching experience (Killian, Dye & Wayman, 2013).

This study explored whether pre-service music teachers could be guided to focus more on students compared to teachers during and after viewing structured teaching videos. Participants (N = 112) consisted of two groups, those who had no prior teaching experience (n = 68, referred to as “inexperienced participants”) and those who had practicum or student teaching experience with public school students (n = 44, referred to as “experienced participants”). Thus we examined the effect of video observation tasks on both experienced and inexperienced pre-service music teachers. All participants viewed five videos in total, in which both students and the teacher could be seen. For the pre-test, all participants observed a brief video of a kindergarten music class and then wrote “whatever you notice” in a free response format. During three subsequent different teaching videos (private lesson, first grade music class, and high school band warm-up), treatment participants (n = 60) were asked specifically to notice “What did the students do?” and “Did the students learn?” We speculated that specific directions to observe students might cause treatment participants to mention students more frequently than teachers. Control participants (n = 52) were instructed to continue writing “whatever you notice.” As a transfer task all participants then viewed the pre-test video again with the identical free response instructions.

All descriptive comments were coded, counted, and categorized as referring to “teacher,” “students,” or “other.” Discussion on any conflicting categorization was held until a consensus was reached. Subsequently we added the total number of comments for “teacher” and “students” per participant, and then calculated the percentages of comments about students in relation to that total. The effects of treatment, experience, and gender on the pre-test and post-test were examined via factorial analysis. Post-test results indicated a significant difference overall between the focused observation group and the free response control group (F = 4.741, p = .032) indicating that these pre-service teachers were guided to be more aware of students.

Analysis of the pre-test only indicated that experienced participants focused significantly more often on students than did inexperienced participants (F = 5.045, p = .027), suggesting the possible effects of
exposure to teaching and children on awareness of students. While no statistically significant difference was found on the pre-test and post-test according to gender, male participants in the focused observation group increased mention of students at a level that approached significance; female participants in the focused observation group did not.

Analysis of pre-post test indicated that participants receiving focused observation tasks, did indeed mention students significantly more often than teachers at post-test, while the free response control group showed a decrease in their mention of students at post-test. Our subsequent analyses will address how soon this increased awareness of students occurred in the focused observation group. Additionally we will analyze whether one type of classroom observation has more effect than another by examining participants’ comments on three treatment videos (private lessons, classroom music, and band warm-up). Further research is suggested regarding the effect of teaching experience and gender on teachers’ ability to focus on students in a classroom.

Kinney, Daryl and Fischer, Sarah. Ohio College and University Supervision Practices for Preservice Music Educators’ Field and Student Teaching Experiences.

We surveyed music education area heads and faculty at Ohio universities to determine current supervision structures and practices for field and student teaching practica. Survey topics included the number of field and student teacher supervisors employed by each university, typical loads for supervisors, frequency of supervisory visits required by each university, and overall structure/format of the supervision process. A demographic profile of supervisors was also undertaken, which included supervisors’ past teaching experience, affiliation with the university, and extent of training in supervisory practices. Results indicated that tenure track faculty were responsible for the supervision of field experience and student teaching at a majority of institutions, although some larger institutions employed retired teachers and graduate students for this purpose. Supervisory practices accounted for roughly 25% of tenure track faculty and graduate students’ load. Retired teachers, on the other hand, reported that roughly 90% of their load was dedicated to supervision. Respondents’ reported supervising students an average of 3.31 (SD = 2.39) times during field placements. The number of supervisory observations was usually equal to the number of times a student participated in field experience. The number of observations required for student teacher supervision varied widely among institutions, ranging from as few as three to as many as ten over the course of the entire placement, with a mean of 5.29 (SD = 1.98). All respondents reported keeping formal records about students’ teaching performance when observing field experience and student teaching placements. All kept narrative comments about students’ performance, with many employing Likert scales, checklists, frequency counts and durational data for evaluative purposes. Few reported video or audio recording students’ work while supervising. Only half of the institutions responding to the survey provided formal training in supervisory practices.

Lorenzino, Lisa. McGill University, Montreal, Canada. Sistema Canada Teacher Reflections.

Does involvement as a music teacher in a social action music program have a direct effect upon teaching? This research investigated the reflective processes of teachers involved in a Sistema or Sistema based music program in Canada so as to better understand the philosophical and pedagogical underpinnings at the foundation of these rapidly expanding initiatives. Specifically, the purpose of this study was to investigate influences on and changes to the pedagogical practices of Canadian El Sistema
teachers. Two overarching questions were at the basis of the study: a) What impact does involvement in an El Sistema have upon teaching practices? and b) Does instructing such a program affect one’s philosophy of teaching and pedagogy? The project expands upon the research of Hallam and Creech (2013) of a similar project undertaken in the United Kingdom. The study design, including both methodology and data analysis, was copied directly from the original with the permission of the researchers. The project employed an online survey of 15 questions administered by Survey Monkey. Participants were first asked to outline basic demographic information including age, gender, teaching qualifications, musical training, position (teacher, tutor) with the program, and the name of their El Sistema núcleo. All personal names were held in confidence with a pseudonym assigned for reporting purposes.

Following the demographic portion of the study, subjects completed a series of six open-ended questions. Participants were questioned as to what motivates them as teachers, what are their key teaching objectives (prioritized), and what they consider to be the most important elements of effective teaching in their El Sistema context. Participants were further asked to list and explain the most important influences on their teaching along with the main difference, if any, between how they themselves were taught and how they are now teaching. In conclusion, participants were to describe changes to their teaching, if any, since becoming involved with El Sistema. Subject solicitation was initiated via pre-established contacts of the primary researcher with Administrators or Program Heads of all Sistema programs in operation throughout Canada as of May 2013. Through these contacts, all Canadian El Sistema teachers, involved for at least one year in such a program, were invited to participate. As per required ethics at the primary researcher’s home institution, participants first read and completed the online consent form and then proceeded to the online survey, which took approximately 30 minutes to complete. From the time of the original invitation to participate in the research, subjects were given two weeks to complete the survey. Participants were informed that their names would be held in confidence however program names and location would be reported.

Data were analyzed using primary thematic analysis of pre-determined and emerging themes as previously determined by Hallam and Creech. In direct consultation with the British researchers, preliminary results were then statistically analyzed. As found in the English study, results indicated that teacher motivation is primarily fueled primarily by a desire to help students achieve as well as the desire to have a social impact upon their lives. Teachers stressed the importance of teaching both musical and social skills along with performance and transferable skills such as discipline and confidence. Key teaching objectives ranged from inclusivity to teaching for teamwork and the love of music.

Not surprisingly, results indicated that the primary influence upon participants’ pedagogical practices was other teachers. In some instances, participants also listed the influence of well-established methodologies such as Kodaly upon their teaching. Participants were found to be innovative, constantly evaluating their performance, and reflective, especially as related to the organizational structure of their specific program. Overwhelmingly, results from the study support those as reported by Hallam and Creech.

Sistema and Sistema inspired programs are expanding exponentially throughout Canada, the United States, and the world. This year alone, the number of Canadian núcleos is expected to double as compared to the 2013 count. First established in Venezuela over 30 years ago, El Sistema has been praised as a social action program that enables disadvantaged youth, their families, and communities to establish a clear pathway to empowerment. At this juncture however, research has not provided a clear understanding of the pedagogical techniques needed to insure the success of these programs. This study
begins to answer the explicit call for increased research on the topic as, to date, research related to Sistema and Sistema inspired programs has been largely anecdotal or in the form of grey materials.


When encouraged to provide composition instruction in the music classroom, teachers often identify lack of time and lack of technology as challenges in this process (Kennedy, 2002; Strand, 2006). Teachers may also feel they lack proper training in composition instruction. Currently, colleges and universities tend to emphasize performance and most do not offer course work in teaching composition (Hickey, 1997; National Association for Music Education, 2002). Investigating the possibilities of including composition instruction opportunities in music teacher training programs in college and university settings is an important area of study. This exploratory case study investigated the possibilities of training pre-service music educators to serve as mentors for young composers.

Specific research questions were: a) What were pre-service music teacher perceptions of personal challenges in and benefits to mentoring fourth and fifth grade students in the process of music composition? b) How did pre-service music teachers perceive the challenges and benefits of composition instruction for the fourth and fifth grade students they worked with? and c) What visions do pre-service teachers have for use of composition instruction in their future teaching situations after the experience of mentoring fourth and fifth grade students in the composition process?

In a Midwestern university setting, a composition instruction program was offered for area fourth and fifth grade students. This program was modeled after the Very Young Composer project run by the New York Philharmonic. In this university model, fourth and fifth grade students interested in composition registered for the composition class. They were not required to have any music theory knowledge or previous musical experience to participate. Five undergraduate music education, three music performance, and two bachelor of arts in music majors (N = 10) were trained as composition mentors, thus offering an opportunity for aspiring teachers to experience the challenges and benefits of nurturing creativity through composition in the classroom. The project was conducted during four weeks of January, consisting of three sessions a week and ended with a public performance of student works. Teachers introduced musical concepts to the young composers through “instrument interview” sessions, group “warm-up activities” and during the mentoring process. Students were provided with keyboards to take home, to encourage exploration and development of their own compositional ideas. When the student developed a musical idea that could be repeated multiple times, the idea was “scribed” by the teacher/mentor, using music notation software. The young composers worked alongside their teacher/mentor to assure that their ideas were represented as they imagined them to be. The teachers performed the final compositions at the concluding program. The composition project involved collaboration of university students and faculty, as well as area general music teachers.

Case study techniques including: interviews with both students and teachers involved in the program, field observation of teacher training sessions and teacher strategy meetings, and observation of the teaching process provided the data for analysis. Results indicated that teachers perceived the benefits of composition instruction for young composers as: social development, development of self-confidence, exposure to composition experience, pride in accomplishment, and promotion of musical learning. Challenges to young composers were identified as: finding ways to express musical ideas and young composer concern with finding the “correct” idea. Challenges to undergraduate pre-service teachers
participating in the program were identified as: time commitment and finding ways to encourage young composers without influencing their ideas. Teachers cited personal benefits of mentoring young composers as: understanding the composer process, improving personal identity as a composer, improved appreciation for composer intent, and gaining understanding what fourth and fifth graders are musically capable of. Teachers also identified ways in which they envisioned the use of composition instruction in their future music education curricula.

References:


Undergraduate Assessment of Coursework: Critical Analysis Through Theoretical, Academic, Philosophical, and Phenomenological Frameworks This study examines the responses of undergraduates at several levels in the music education degree program regarding their critical analysis of coursework. The term “critical,” while not explicitly included while gathering data, is commonly seen to be a valued educational goal in the sense of guiding students to become more analytical toward commonly accepted strategies, philosophies, and larger pedagogical “truths” (Popkewitz & Fendler, 1999). Examining coursework outcome assumptions, questioning the logic and sequence of curricula, awareness of instructor predisposition, and recognizing larger theoretical-philosophical (as well as academic and phenomenological) frameworks were broad research concerns addressed through the exploratory data collection process. Students (N=49) completed a series of ratings and analyses of (8) coursework “importance” questions via a 5-point Likert-type scale in four categories: 1) Theoretical Academic Value, 2) Academic Implied Value, 3) Philosophical Value as conveyed by instructor, and 4) Phenomenological Value as personally experienced. A total of 32 data points were collected per individual student, with the only personal data requested being year in school and major area of emphasis (choral, instrumental, etc.). Initial data analysis among the most experienced undergraduates (those involved in internships) indicated the highest value response (m=4.67; sd=.57) to “pedagogical specific coursework” within the theoretical framework; while their lowest rating (m=2.6; sd=.58) was to “College of Education coursework” within the philosophical framework. Among the least experienced undergraduates (first and second year methods courses), the highest value response (m=4.6; sd=.55) was to “College of Education coursework” in the academic framework; the least experienced lowest
ratings was to techniques and conducting coursework in the phenomenological framework (m=2.4; sd=1.95).

The notable discrepancy among the least and most experienced undergraduates in regard to College of Education coursework and the skills based outcomes in technical courses would seem to suggest some level of discrimination is occurring (although the initial analyses demonstrates rather high standard deviation), and some of the difference may (also) be attributable to instructor bias. Correlational and Primary Component Analyses will complete the examination of these student response data.

The intent of including both philosophical and phenomenological frameworks (with identical course value statements) was to attempt to illuminate these critical dilemmas among the undergraduate population. Concern with examining ones own education, in the broad sense of helping students assess evidence and recognize their own unique value perceptions, is woven throughout the traditions of education, both historically and in contemporary inquiry. Dispositional assessment has been considered in developing critical thinking about personal education (Siegel, 1988); skills and a personal capacity to determine valid and valuable educational experience are also considered to be something that can be learned (Ennis, 1996). Coursework functions in university settings primarily in two ways: 1) as teachers intend via their curricular planning, and 2) as uniquely interpreted by students through their academic (and social) experiences. Formal education courses in music do, presumably, demonstrate proactive decisions by instructors in regard to academic content and outcomes. Recognizing short term and long term cause and effect relationships in classrooms would seem to be a valuable skill for those who will in many cases soon be leading classrooms of their own.

References:


Neill, Sheri. Texas Christian University, Fort Worth. **Effects of Peer and Self-Evaluations on Pre-service Teaching Experiences.**

This study will investigate the effects of peer and self-evaluations on nine (9) teaching episodes at an elementary school. Students are in an elementary music methods class and will be student teaching the following semester. There are 27 students divided into 8 teaching groups. Each group has been assigned an intact Kindergarten, 1st, or 2nd grade classroom to teach for 9 weeks. Groups are given specific outcomes/objectives for each grade level as well as appropriate music. Classes are taught for 45 minutes at two different times on the same day (9:00am – 9:45 or 9:45 – 10:30am). The teaching times are during the regular university class time. Students are able to observe and evaluate peers as they work with elementary school children. Lesson plans are turned in for professor approval before teaching. Specific teaching behaviors addressed in the evaluations are: clear instructions, eye contact, children participation, objectives completed, classroom control, student engagement and teacher improvement. In addition each evaluator comments on one thing good thing and one thing to improve for the next class. Students will complete their teaching on November 21, 2014. Ratings will be compared and analyzed to determine if perceptions of teacher behavior improved during the 9 classes.
Guiding students to become excellent music educators is a goal of university educators. Students normally have opportunities to teach one another and observe teachers in the field, but many times they are not able to have teaching experience before student teaching. Providing this experience is invaluable and lends itself to self and peer evaluations of teaching. Instructor feedback is valuable to the process as well, but working with children in their environment gives future teachers an opportunity to practice their newly learned teaching skills.

As mentioned above students will not complete their teaching segments until November 21. At that time, data will be analyzed and compared to determine if the evaluations helped students improve in each teacher behavior.

Nordlund, Moya and Viliunas, Brian. Samford University, Birmingham, AL. Are We Going about Music Teacher Education Backwards? PPI

How many times have you heard someone say, "I wanted to be a teacher...until I did my student teaching?" The pervasiveness of the problem of teacher retention is recognized by school districts everywhere, yet many haven’t looked for the solution through the combination of both delivery and content of the college curriculum. While the traditional approach has been to fill students’ brains with content during the first three and a half years of a college education, then to have them student teach for one semester, and to then turn them loose into the real world, this paper asks the question, "are we going about this backwards? " If these students are to be dealing with the realities of being a new teacher today, whether that is teaching in an unfamiliar demographic, or a low-budget school, shouldn’t they be spending more time in college practicing their teaching? The traditional model allows little time for practice teaching as opposed to practicing one’s instrument. What would be some of the ramifications of a curriculum that dove into more teaching, even beginning with on-site classes in the freshman year? Would these teacher apprentices recognize the need for piano proficiency? Would they learn to be absolutely insistent and demanding of themselves to know the fingerings of every woodwind instrument? Would they come to a basic musicianship class, whether it be theory, ear training, or history, with an eager attentiveness to detail so that they can more effectively lead their own rehearsal? Asking the question of whether we are doing things backwards led the authors to study the online catalog of 18 different colleges and universities. The findings, considering the nearly ubiquitous thought that the Bachelor of Music in Music Education degree is a professional degree, were surprisingly diverse. These variances led to the questions, "when was the last time we examined our college's curriculum plan for music education, and if we could change it today, would we use the traditional model or look for something fresh?" We wondered whether our graduates were retaining the skills and knowledge necessary to be a successful teacher. Or, are they completely overwhelmed with requirements learned today which are forgotten tomorrow because the nature of their application is unsure.

One school in Upstate New York did stand out in our catalog comparisons. It incorporated field experiences from the freshmen year, a full year of Student Teaching Lab prior to student teaching, and is fully committed to the idea that not only does practice make perfect, but performance makes perfect, whether on an instrument or as a teacher. Could “inverting” our traditional model of music education improve the chances of success for our graduates? We present this paper not as the definitive thought for the future, but as a starting point of discussion for college faculty, administrators and students about the best practices for the future of music education.
Context: It is well documented that musicians can develop various types of musculoskeletal, neurological, cardiovascular, hearing, vocal and psychological conditions in response to the stresses associated with practicing and performing music at the university level. Unfortunately, student musicians seldom receive formal education in these areas. Indeed, knowledge related to the prevention, recognition and management of musculoskeletal and neurological injuries incurred as a result of playing a musical instrument or singing are rarely shared with students. Furthermore, topics such as the psychological impact injury has on a musician; recognizing, understanding and acting upon the concept of hearing conservation are also novel to this population. Recognizing this, the accreditation standards of the National Association of Schools of Music (NASM) require that “…Students enrolled in music unit programs...must be provided basic information about the maintenance of health and safety within the context of practice, performance, teaching and listening” Also, the NASM standards state that “Music program policies, programs, protocols and operations reflect attention to the maintenance of health and injury prevention and to the relationships among the health and safety of musicians...” NASM accreditation standards also state, “…Normally, institutions and music programs develop their specific methods for addressing the maintenance of health and safety in consultation with qualified professionals...” (NASM, 2012).

In response, the University of Southern Maine (USM) School of Music (SOM) and the Department of Music at Old Dominion University (ODU) have developed similar academic, credit-bearing courses to educate music students about musicians' health issues.

Description: At USM, faculty from the School of Music and Athletic Training Program partnered to develop an academic course entitled “EYE 118, Musician’s Health: A Path to Peak Performance.” Athletic Trainers are health care professionals who provide prevention, emergency care, clinical diagnosis, therapeutic intervention and rehabilitation services to a variety of patient populations. A required freshman course for SOM majors, EYE 118 is also included in USM’s General Education Curriculum. The goals of the course include 1) teaching about preventing, treating and managing common musculoskeletal and neurological injuries 2) informing about eating disorders; 3) educating about the physical demands certain musical activities, such as participating in a marching band, place on the human body; 4) introducing hearing health concepts, focusing on strategies used to protect the hearing of the performing musician. Other topics, such as basic nutrition concepts and how to manage episodes of performance anxiety are also discussed. To apply didactic knowledge, students participate in a series of laboratory activities throughout the course. Student musicians also participate in required practice sessions under the auspices of a private instructor. During these practice sessions the private instructor addresses health related issues, such as modifying a student’s posture or correcting hand positioning, while playing. Students are also required to implement health intervention strategies during performances. At Old Dominion University, the faculty have followed the model presented by USM. The “Musicians’ Health and Wellness” course is under development, and will feature areas such as music-induced hearing loss, vocal and musculoskeletal health, performance anxiety, injury prevention and research in neurology and psychology. Faculty from the ODU Audiology, Psychology, and Biomedical Engineering departments will co-teach the course. In addition, physicians and the music therapist at the local Sentara Healthcare Music and Medicine Center will contribute their expertise in the area of...
musicians’ health. Additional faculty collaboration includes interdisciplinary research projects that will benefit the ODU music community and others.

Conclusion: By including an academic course about musicians’ health in their respective curricula, and by collaborating with other health care professionals such as athletic trainers, audiologists, music therapists and physicians, the University of Southern Maine and Old Dominion University have committed to educate student musicians about a variety of contemporary health care issues. Also, USM and ODU believe that sharing information in this way meets NASM’s accreditation requirement that music programs educate students about health care issues germane to the profession.

Patrick, Louise. Florida Gulf Coast University, Fort Meyers. The Erosion of Arts Courses in Collegiate Elementary Education Curricula: A Preliminary Study.

The Erosion of Arts Courses in Collegiate Elementary Education Curricula: A Preliminary Study

As early as 1965, the Elementary and Secondary Education Act, (P.L. 89-10), provided funds that supported K-12 music instruction (Mark & Gary, 2007). In August, 2009, a letter to school and education community leaders by Secretary of Education Arne Duncan reiterated this fact. He stated that the Elementary and Secondary Education Act (ESEA) defines the arts as a core subject and that they play a significant role in children’s development and learning process. However, newer educational initiatives, including Goals 2000: Educate America Act (1994), No Child Left Behind Act (2001), Race to the Top – Educational Recovery Act (2009) and Common Core Standards (2010), have threatened the place of the arts in K-12 education. Collegiate curricula aiming to prepare twenty-first-century teachers struggle to simultaneously address these initiatives while retaining necessary coursework for accreditation and certification purposes. What affect, if any, have these changes had on degree requirements for pre-service students planning to teach at the elementary level? Have arts requirements and/or courses been impacted? This study represents a preliminary investigation of music courses in elementary education curricula.

A roundtable discussion at the 2nd Mountain Lake Colloquium (1993) spurred Gauthier and McCrary to conduct a survey of music courses required for elementary education majors, focusing on course content and purpose (1999). They discovered that most curricula offered a fundamentals course, followed by a methods course. At times, these courses would be combined into a single all-purpose offering. Respondents believed that these courses should develop basic music fundamentals and skills in pre-service teachers, yet many added that it was their objective to prepare teachers to include music across the curriculum. A related study by Berke and Colwell (2004) focused on the perceptions of pre-service elementary education majors regarding the integration of music into the elementary curriculum. Their research reiterated that pre-service music courses go beyond providing opportunities for the acquisition of musical skills. However, they identified the differentiated use of music as a teaching tool (subservient) versus as part of conceptual teaching (co-equal/cognitive) as integral to courses for this population.

To revisit this topic at the 12th Mountain Lake Colloquium (2013), a short survey was created on Survey Monkey to gather data on the current status of music/arts courses within elementary education curricula. In addition to addressing course type(s), content/purpose, and specifics, an open-ended response regarding “changes over the years” was included. Members of the Mountain Lake community received an email in early spring inviting participation; fifty-seven responses were received in time to prepare a summary for the meeting.
Results were as follows:  
1. Course type: Traditional fundamentals and methods (or a combination) - 60%; integrated arts model - 40%.  
2. Teacher of record: Music – 70%; art or education faculty – 30%.  
3. Course content/purpose: results similar to Gauthier & McCrary, i.e., topics of fundamentals, skill development, lesson planning, and integrated arts ideas – all over 70% inclusion.  
4. Instructional mode: Traditional, face-to-face format – 90%; hybrid and/or online – 10%.  
5. State-required arts courses within elementary education curricula – 59%.  
6. State-required certification test – 93%;  
7. Presence of arts questions on test – 27% (certain)  

Forty-six individuals (80% of respondents) shared comments under the “changes over the years” question. Over 25% cited a reduction or deletion of required courses/credit hours in music and the arts, one-third of those citing the fundamentals course as “first to go.” Thirteen percent noted an emphasis on integrated arts teaching while 12% commented that a ‘smorgasbord approach’, (i.e., select from an array of options) was the norm. Several respondents noted that these courses had now become part of the general education requirements - both to boost enrollments and allow for arts hours to be retained. Finally, some individuals commented that their courses stressed critical thinking skills through interdisciplinary channels, while others aimed to get collegiate students thinking about the arts in their own lives.

To summarize, though music courses remain visible within collegiate elementary education curricula, their content, approach, and contact hours have changed. That only one-fourth of the respondents knew if arts questions were included on their state certification test warrants further investigation. The evidenced erosion of the arts in pre-service curricula provides an urgent reminder for music educators to maximize their engagement with prospective teachers. Without advocacy to nurture positive attitudes about the arts, to underscore the unique opportunities the arts provide students, and to make connections between the arts and other disciplines, we can anticipate further reductions of arts offerings at all levels. Sanchez, Sandra. University of Miami, Coral Gables, FL. The Impact of Guided Reflection on Elementary Music Methods Student’s Reflective Practices

Schlegel, Amanda. University of Southern Mississippi, Hattiesburg. Rubber Meets Road: Preservice Music Teachers’ Philosophical Beliefs before and after Student Teaching.

This study seeks to examine the influence of the student teaching experience on pre-service teachers philosophical beliefs. The intent was to examine how, if at all, pre-service teachers’ philosophical beliefs may be affected by the immersion in the public school systems during their student teaching experience. Austin and Reinhardt (1999) found that some undergraduate music education participants’ advocacy beliefs did significantly change from the beginning to end of the semester. The authors suggested that the research is necessary to investigate “... approaches used to teach music education philosophy at the undergraduate level, as well as the mechanisms by which college students establish a personal schema of beliefs” (p. 27). This study seeks to do just that. After consenting to participate in the survey, participants (N = 10) completed their student teaching experience during the Fall 2013 semester. At the beginning of their student teaching experience, participants completed a survey based on the work of Austin and Reinhardt (1999), Payne (1990), and Biasutti (2010). The survey addressed three major areas of philosophy: justifications for the inclusion of music in Pk-12 schools, beliefs about the importance of various musical abilities, and their beliefs on how much music learning depends on a variety of factors. The “Justifications” portion of the survey, participants rated how strongly they agreed or disagree with the statements justifying music’s inclusion in Pk-12 schools. Participants indicated the strength of their agreement on a six-point rating scale, anchored by “1 = strongly disagree” to “6 = strongly agree” with a no neutral midpoint. Participants responded to 34 justification statements. On the “Musical Abilities of an Effective Music Teacher” portion of the survey, participants
again indicated the strength of their agreement on the same six-point rating scale. Participants indicated the importance of 41 differing musical abilities. The “Musical Learning Beliefs” section, participants indicated how much they believed the extent of musical learning depended upon 56 different factors, such as “having musicians as relatives” and “being egocentric” along with others. In contrast to the previous section, participants indicated their belief on a five-point rating scale, anchored by “1 = not at all” to “5 = completely” with the mid-point being titled “enough” which allowed participants indicate the neutrality of the factor. In addition to these three sections, participants were asked to provide demographic data including age, gender, primary performance area, and information about their initial student teaching placement. To assess student baseline feelings towards student teaching and eventual entry into the field, I asked participants to indicate how certain they were that they would enter the teaching profession as soon as possible and which music areas and grade level(s) they would prefer to teach. I also asked the following open-ended questions: describe what you believe to be important characteristics of an effective teacher; describe why you think music is important and should be taught to Pk-12 students; in what ways are you prepared for student teaching; and, what ways are you not prepared for student teaching. At the end of student teaching, participants will again rate the statements in the “Justifications”, “Musical Abilities of an Effective Music Teacher” and “Musical Learning Beliefs” via the same rating scales. Two open-ended questions will be added where participants will be asked to describe how, if at all, the student teaching experience affected their beliefs regarding the characteristics of effective music teachers and the importance of music in the school experience of Pk-12. Upon completion of the dataset, Wilcoxon signed-ranks tests will be calculated for each question to determine if there any significant differences between pre- and post- student teaching responses for all items in each of the three sections of the survey. Data from responses to the open ended questions will be coded to see if themes emerge.


A music teacher’s ability to detect errors in ensemble performance is a critical skill for effective rehearsing and teaching. Pre-service teachers begin developing their error detection skills in theory and aural skills courses before they arrive in upper level music education courses. However, the relationship between a candidate’s success in aural skills courses and her ability to detect errors in ensemble performance is unclear. Given that aural skills courses are ubiquitous in university music programs, as well as mandated by NASM, this topic is worthy of further exploration. Limitations of the extant research include few studies using choral examples and few studies using middle school/high school performances. There is a need to include such ecologically valid stimuli in order to gain insight to music education candidates’ real-world skills. In addition, it has been decades since the correlation between aural skills courses and error detection was examined. The first purpose of this study was to examine the relationship between candidates’ ability in theory/aural skills courses and their ability to detect errors in secondary school band and chorus rehearsals. The second purpose originated from the teacher licensing procedures in many states, which issue a comprehensive music license that includes band, chorus, and general music. While the license is comprehensive, undergraduate music teacher education usually is targeted towards instrumental, choral, or general music teaching. Therefore, the second purpose was to examine emphasis-specific profiles in error detection skills: what kinds of errors are band majors most likely to hear (or miss) when listening to a band and when listening to a chorus? What kinds of skills are choral majors most likely to hear (or miss) when listening to a chorus and when listening to a band? Forty-nine undergraduate music education students participated in this study. Four candidates did not complete all the study protocols, which resulted in complete data sets for 17
choral majors and 29 instrumental majors. All participants completed the informed consent process, granting permission for their theory and aural skills course grades to be collected from their transcripts. Candidates were all enrolled in one university in the southeast United States. The relevant Music Department curriculum was Theory I, II, III, and IV at three credits each, and Singsing/EarTraining I, II, III, and IV at one credit each. The university grading system was letter grades only, with no plusses or minuses \((A = 4.0, B = 3.0, C = 2.0, D = 1.0)\). The dependent variable ‘theory score’ was determined by averaging each participant’s grades for all eight courses. For the purposes of averaging, a letter grade of A was assigned a numerical value of 95, B = 85, C = 75, D = 65, and F = 55. Three band pieces and three choral pieces were selected from established state festival lists as listening materials. After studying the scores for likely mistakes that students would make, I intentionally wrote errors into sections of the scores. These planned errors included pitch, rhythm, text, balance/dynamics, tempo, and articulation errors, and they were distributed among high, middle, and low voices and instrumental ranges. I rehearsed and recorded performances with a local high school band and choir. Back in Secondary Methods class, candidates completed score study with the original, error-free versions of the scores, using a protocol established in previous error detection research. They were tested on their ability to identify errors they heard in the school ensemble recordings: each recording was played three times, with a 10 second pause between hearings, and candidates labeled the errors on a printed version of the score. Analysis is still underway, but preliminary results indicate limited correlation between Theory grades and ability to detect errors both within and outside candidates’ primary area (band/chorus). If this trend is confirmed, it will be consistent with research from 30 years ago. Regarding error detection, analysis will examine which kind of errors (pitch, rhythm,...) were most reliably detected by both majors, within and outside their primary area. These results will lead to recommendations for music teacher education. For example, if band majors had difficulty identifying pitch errors, additional training in this skill should be provided during theory, conducting, and methods courses. Recommendations will also be given for methodological considerations for future research in this area.

Steele Royston, Natalie. Iowa State University, Ames. **An Examination of Collegiate Band, Choir, and Orchestra Members’ Preferences of Teacher Interpersonal Behavior.**

The purpose of this study is to examine collegiate band, choir, and orchestra members’ preferred teacher interpersonal behaviors as measured by the Teacher Interaction Preference Questionnaire (TIPQ). The research centers on the relationship between the teacher and students, which has been considered to be one of the most important dimensions of class climate.

Theoretical Framework Using the systems theory of communication as a theoretical framework, Wubbels & Levy (1993) developed a model to map teacher interpersonal behavior. The Model for Interpersonal Teacher Behavior (MITB) was based on Leary’s research on the interpersonal diagnosis of personality (1957). The MITB has been used extensively in teacher interpersonal behavior research. It was designed to measure the manner in which the teacher and students interact. The researchers made a distinction between the study of interpersonal behavior and teacher personality. In their theory, personality tends to refer to stable, unchangeable traits. Behaviors, however, can be learned and altered as well as influenced by relationships and interactions with others. Previous Research Research on interpersonal teacher behavior in music is limited. Hunter (2004) examined ensemble members’ perceptions of student conductors’ teacher interpersonal behaviors, teaching effectiveness, and conducting/rehearsal techniques. On the Questionnaire on Teacher Interaction (QTI), 11 conductors were identified as helpful/friendly, 11 conductors were identified as understanding, and 8 conductors were identified as strict. Conductors in the strict category had the highest overall mean score for
teaching effectiveness and helpful/friendly conductors had the lowest overall mean score. Steele Royston (2013) examined the relationships collegiate band students’ preferences of teacher interpersonal behavior and the relationship with perceived self-efficacy. The study found all respondents had the greatest preference for dominant-cooperative teacher behaviors followed by submissive-cooperative behaviors and then the dominant-oppositional behaviors, however, there was variability across sub-groups. Significant positive relationships were also found between the three interpersonal teacher behavior categories and students’ self-efficacy; however, the coefficients of determination were not large.

Method: A convenience sample composed of band, orchestra, and choir members at universities is used for this study. Exemption from the Institutional Review Board has been obtained. Participants complete the TIPQ that measures the student preferences of three teacher interaction styles: dominant-cooperative, submissive-cooperative, and dominant-oppositional. The instrument includes 30 items measured on a 5-point Likert scale ranging from 0 (never prefer) to 4 (always prefer). Each section includes 10 statements resulting in section scores ranging from 0 to 40 for each of the three sections. Examples of statements include: “The teacher should know everything that goes on in the classroom” (dominant-cooperative), “The students should have input in the class decisions” (submissive-cooperative), and “The teacher should be strict” (dominant-oppositional). Each completed questionnaire produces three summed section scores, one for each of the teacher interaction styles.

The Teacher Interaction Preference Questionnaire (TIPQ) was developed based on the American version of the QTI by Wubbels and Levy (1991). Content validity was established through expert review and a field test. The internal consistency reliability (Cronbach’s alpha) for each of the three categories of the final version of the Teacher Interaction Preference Questionnaire (TIPQ) were as follows: Dominant-Cooperative = .83, Submissive-Cooperative = .86, and Dominant-Oppositional = .80.

Results: Data are still being collected as of time of this proposal submission but will be completed during the fall 2013. Over 500 surveys have been distributed. Means, standard deviations, and ranges will be used to describe students’ preferences for interpersonal behavior.

Implications: Teacher interpersonal behavior can play a pivotal role in any classroom. As a result, understanding the students’ preferences of these behaviors can be a valuable tool to the music teacher and for those in teacher preparation since these behaviors can be learned and altered as well as influenced by relationships and interactions with educators, peers, and mentors.


Sullivan, Jill. Arizona State University, Tempe. Weaver, Molly. West Virginia University, Morgantown. 

**Formative Feedback in Preservice Music Teaching: A National Survey of Music Teacher Educators.**

In recent years, university teacher educators have come under scrutiny for not providing fully qualified teachers for schools. One way to determine pre-service music teacher preparedness is through formative and summative assessment of their music-teaching skills during peer-teaching episodes or during student teaching. The authors created and administered a national survey of music teacher educators to gather data on ways in which they provide formative feedback—information communicated to pre-service teachers to modify their teaching behavior or thinking (Shute, 2008), or information about the quality of the pre-service teachers’ performances and suggested actions they can take to improve (Nyquist, 2003).

This survey research addressed the following research questions:

1. What methods of providing formative feedback to pre-service music teachers are being used before, during, or after peer-teaching episodes in methods courses?

2. What methods of providing formative feedback to pre-service music teachers are being used before, during, or after teaching episodes in student teaching?

3. What modes of formative feedback to pre-service music teachers (e.g., immediate or delayed, oral or written) are more effective in improving teaching?

4. Are pre-service music teacher characteristics such as personality or learning style preference related to any preferences for particular modes of formative feedback?

5. Is level of pre-service music teaching experience (e.g., entry-level undergraduate or student teacher) related to use of particular modes of formative feedback?

6. Are there methods or modes of providing formative feedback in applied music or music therapy that could be adapted for use in pre-service music teacher education?

7. What current applications of technology might be used to enhance formative feedback before, during, or after pre-service music teaching episodes in methods courses or student teaching?

**References:**


Veronee, Kenna. Florida State University, Tallahassee. Perceptions of Learned Teaching Behaviors by Undergraduate Music Education Majors: A Pilot Study.

The purpose of this study was to investigate the perceptions of learned effective teaching skills and behaviors by undergraduate music education majors. The research questions that guided this study were: (1) What effective teaching skills and behaviors do method course instructors teach? (2) Did
students perceive that they learned these effective teaching skills and behaviors within the course? (3) Did students demonstrate these effective teaching skills and behaviors during in-class microteaches? The participants (N = 17) were 15 undergraduate music education majors enrolled in a secondary general methods course, one secondary general methods course graduate instructor, and one secondary general methods course instructor of record. All participants were presented a survey listing 40 effective teaching skills and behaviors, as outlined by Teachout (1997). The graduate instructor indicated whether the behaviors were taught within the current methods course, the students indicated whether they perceived to have learned the behaviors within the current methods course, and the instructor of record indicated whether the participating students learned and demonstrated the behaviors during in-class microteaches. All responses were gathered using a 5-point Likert-type scale for each of the 40 listed behaviors and skills.

The results of this study indicate that there was a difference between the behaviors the graduate instructor taught and the behaviors the students perceived to have learned. Additionally, results indicate that undergraduate music education majors’ perceptions of what was learned differed from the observations of the instructor of record. These results suggest that improvements in specific behaviors and skills existed. Specifically, eye contact, movement toward and among the group, maintaining an effective rehearsal pace, and use of effective physiological communication were among the highest rated teaching behaviors taught and demonstrated.

Wagoner, Cynthia and Juchniewicz, Jay. East Carolina University, Greenville. An Examination of Wind Secondary Instrumental Methods Courses.

Researchers have shown that methods courses for preservice music teachers play an important role in the development of skills and knowledge needed for the music classroom. Developing secondary instrument skills is fundamental to instrumental music (Peterson, 2012) but is also a skill requiring continuous development, with the end result of effective instrumental music teaching taking much longer to develop than previously thought (Fredrickson, 2009). The attainment of secondary instrument techniques has long been a standard for music education pre-service classes, but exactly how they function and what activities are encouraged within secondary methods courses vary tremendously across instruction background, time, expectations, and degree requirements (Austin, 2006). However, few studies have examined who is teaching these courses, the background of the instructors, or what specific textbooks and/or materials, activities, and assessments occur within woodwind and brass methods courses.

Therefore, the current study is designed to answer the following research questions:

To what extent are woodwind, brass, and/or combined wind methods classes taught by music education faculty, applied faculty, or graduate assistants? 2) What is the overall purpose or objective for the woodwind, brass, and/or combined wind methods courses taught? and 3) What similarities or differences exist within the course structure of woodwind, brass, and/or combined wind methods classes specifically with respect to textbooks, materials, assignments, and assessments? For the purposes of this study, instructors of undergraduate woodwind, brass and/or combined wind secondary instrumental methods courses from the National Association of Schools of Music (NASM) list of Accredited Institutional Members were identified. Using the directory list of the 644 Accredited Institutional Members from the NASM website (www.nasm.arts-accredit.org/), a total of 504 institutions were identified as offering undergraduate degrees in either music education or music degrees that
culminated with teacher certification. An initial email was sent to each of these institutions in order to obtain the names and emails for the individuals who specifically teach the secondary instrumental methods courses at their respective institutions. From the response of these initial emails, a total of 584 names and emails of secondary instrumental method courses instructors were provided as potential participants for this study. A questionnaire was designed based on the findings and recommendations of previous research regarding secondary instrumental methods courses (Austin, 2006; Conway, 2002; Hamann & Ebie, 2009; Teachout, 1997). A series of questionnaire items were developed for the following areas: (1) demographic information related to instructor background, including employment status and primary area of teaching, (2) additional information related to method course instructors, including number of instructors assigned to each methods course, percentage of course taught by each individual, and years of course instructional experience, (3) textbook(s) and/or additional materials utilized, and (4) assignments and assessments structured within each course. An online survey provider Qualtrics was used to create the survey and a direct hyperlink to the questionnaire was sent via email to all potential participants. Two hundred twelve participants completed the survey, yielding a 36% response rate. Results indicated the majority of instructors were full-time faculty members (77%), teaching in music education (32%) and applied instrumental areas (45%), respectively. Additionally, the majority of secondary wind instrument courses are taught by a single instructor (66%). In order to answer what instructors consider to be the primary purpose or objective for their secondary instrumental methods course, a previously established descriptive approach that utilized qualitative coding techniques was employed to create a taxonomy for the participants’ open-ended responses (Juchniewicz, 2010; Madsen & Kelly, 2002). These responses were analyzed independently by the authors and placed into categories that were ultimately agreed upon to create an overall taxonomy. Finally, an outside observer was used to check reliability of the response classifications by viewing a random selection of 10% of the participants’ responses. Reliability was found to be .80.

Of the 212 responses, four consistent themes, “Performance Skills” (n = 84), “Pedagogical Skills” (n = 81), “Content Knowledge” (n = 40), and “Vocational Preparation” (n = 7), emerged from the woodwind, brass, and combined wind instrumental methods courses. Additional analysis of the data revealed that similar method books, assignments, and student assessments were found across all methods courses. Results of this study both concur with and contradict previous research findings regarding secondary instrumental methods courses. While the amount of time spent in instruction and credit hours vary across music education and teacher certification degree programs, the primary purpose, objectives, and activities that occur within these courses are much more similar than different.

Walden, Brian. George Mason University, Fairfax, VA. An Examination of Undergraduate Music Education Conducting Preparation of Preservice Music Teachers.

Students in undergraduate music education programs in the U. S. must meet a wide array of knowledge and skill requirements to achieve K-12 certification. Requirements can be so broad that curricula often can only provide surveys of pedagogical knowledge and introductions to required skills. Thus, curricula may not be able to address in-depth techniques for successful, effective teaching in the music classroom. For purposes of this study, initial classroom lab ensemble rehearsal observations indicate that conducting curricula may not be focused on the basic skill set(s) required for developing pre-service student teachers to efficiently detect, isolate, and correct student musicians from the podium while simultaneously managing the classroom environment. Preliminary inquiry suggests instrumental music education majors often feel unprepared for the realities of teaching from the podium as a conductor.
This study will examine undergraduate conducting preparation of pre-service band student teachers through self-efficacy surveys. Cooperating teachers will be surveyed in order to compare their evaluations to the perceptions of the student teachers in order to assess the effectiveness of the undergraduate music education instrumental conducting curriculum to prepare student conductor teachers for confidence and success in the classroom. Important questions posed in this study are: 1) To what extent do undergraduate instrumental music education majors feel adequately prepared as conductor teachers for the student teaching practicum as evidenced through self-efficacy? 2) What is/are the basic skill set(s) required for success as a conductor teacher in the pre-service student teaching practicum? These questions will be explored in order to identify potential changes in curriculum for the future with the goal of ensuring improved conducting preparation for instrumental music education music majors and improved self-efficacy towards success in the classroom as a conductor teacher in the pre-service student teaching practicum.

It is important to examine the pre-service conducting preparation in music education curricula since pre-service music teachers frequently resort to modeling their previous music teachers, especially when the realities of the classroom environment become overwhelming (Austin, Isbell, & Russell, 2012). Bauer and Berg (2001) studied the influences on instrumental music teaching and found that college ensemble conductors were a significant influence in the music education preparation of pre-service music teachers. These influences ranged from conducting techniques to rehearsal techniques including pacing and classroom management. Understanding this type of modeling and how it shapes the occupational identities of music education students can be critical to developing future conductor teachers. Haston and Russell (2011) studied the influences and development of occupational identities of pre-service music teachers and noted participants’ eroded confidence levels when realizing their inability to understand the symbiotic nature of the music teacher as a performer (conductor) as well as a teacher (deliverer of pedagogical knowledge) and the multitude of problems involved in the cognitive workload as a music teacher (teaching while listening, analyzing, critiquing, and performing at the same time). Respondents also noted that increased knowledge and application in these areas also improved their abilities in classroom management.

Killian, Dye, and Wayman (2013) studied pre-student teaching concerns and post-teaching perceptions of music educators over a five-year period and found some important emerging categories. Music students and music teachers reported confidence in their abilities to conduct as negative factors. Most frequent concerns reported from pre-student teachers included confidence related to applying knowledge and techniques as well as classroom discipline (classroom management) with lack of confidence reported as high as 89% of respondents. Killian et al. related this to earlier work of Madsen and Kaiser (1999) in which music students in the pre-service practicum reported high worries of not being able to spend enough time on the podium.

Teacher induction is critical to teacher success (Conway, 2001) and therefore continued examination of the processes involved in preparing future music teachers must remain in the forefront of music education programs. Conway (2010) examined the reflections of experienced teachers on their past perceptions of pre-student teaching preparation as a follow-up to a study (Conway, 2002) regarding pre-service music teacher preparation inquiry. The 2010 findings agreed with the 2002 findings in that the musicianship development, student teaching, and pre-service fieldwork were perceived as the most valuable aspects of music teacher preparation. Advancing conducting skills was reported as important recommendations for colleges and universities to further pursue for developing music educators. One participant in the 2010 study recommended more work concerning transference of pedagogical knowledge to rehearsal conducting. Conway recommended that future research should focus on facilitating the development of these skills and dispositions within the undergraduate curriculum.
Many teacher preparation programs are designed to prepare students to meet the requirements of an all-area PK-12 certification; however, most preservice teachers would consider themselves an expert in only one of the three areas: instrumental, choir, or general music. With the challenges of today's economy, many instrumentalists are now being faced with teaching not only band or orchestra, but also choir. The vocal methods course consisted of four stages (1. Beginning vocal techniques for adolescent singers in a group setting; 2. Advance vocal techniques for maturing adolescent singers; 3. Solo singing and playing; 4. Teaching methods for vocal soloist). Although other vocal methods curricula are available, this approach is unique in challenging instrumentalists to relate each newly presented vocal component to a parallel instrumental development technique. This purpose of this study is to analyze pedagogical transfer comments provided by instrumentalists, N = 28, from one small (n = 9) and one large (n = 19) institution as they progressed through the strategies for beginning choral technique, advanced choral warm-ups, solo singing and private vocal pedagogy. Three stages of data collection occurred. The first stage consisted of preliminary/demographic data (What is your primary instrument? Rate your vocal ability; Do you think different singing techniques will affect the playing of your primary instrument? How/how not?; Do you think learning different singing techniques will affect the musicianship of your playing? How/how not?; and Is there any other question(s) I should be asking?) The second stage of data collection occurred while instrumental majors were asked to prepare a multi-verse vocal solo related to the key of their instrument and perform the selection alternating between singing a verse and playing a verse. As they prepared for their performance by participating in weekly individual practice sessions, each participant was asked to reflect on four questions: (1) What am I learning about my voice? (2) What am I learning about my instrument? (3) What am I learning about the connection of my voice and my instrument? (4) Anything else? The third set of data consisted of post performance reflections answering the same set of questions as in data set one with exception to primary instrument. Responses will be analyzed, categorized and triangulated via member checks for emerging themes (Creswell, 2013). The presenter will share details on specific curriculum, methodology, and instrumentalist identified transfers used to meet the needs of students trying to connect prior knowledge of instrumental pedagogy to a new knowledge of voice. Reflections from the preservice teachers having experienced this approach will also be shared, adding valuable insight into the instrumentalists’ perspective on unexpected challenges, characteristics between their instrument and voice that were more similar than originally perceived, and the unique connections discovered by fellow instrumentalists to help drive vocal concepts home.