Affective Response


The Relationship Between High-level Violin Performers’ Degree of Movement and Evaluators’ Perception of Musicality

Background:
A performer’s body movement is an important aspect of the audience’s musical perceptions. Performers have been described as stiff, unemotional, overly expressive, or other adjectives that have been found to affect ratings of their overall musicianship (Wapnick, et al.). Movement is often cited as a component of these affective descriptors. Davidson (1993) was one of the first to address the lack of research attention given to the importance of movements made by performers. He suggested that visual aspects of a musical performance are more informative to the listener’s understanding of expressive intentions than the sounds themselves. In a study on movement and music expression, Todd (1994) contended that motion is central to the performer’s own understanding of many musical concepts, especially rhythm. This kinetic understanding directly affects perception and cognition of the music. In other studies, performer movement has shown to influence listener perception of musical structure (Thompson, 2008), tension (Wanderly, Vines, Middletone, McKay & Hatch. 2005), expressiveness (Broughton & Stevens, 2009; Silveira, 2014), and phrasing (Wanderly et al.; Juchniewicz, 2008). All of these visual components of a performance help increase visual communication and perception of musical expression between the performer and audience.

Method
The stimulus materials for the present study were 10 videotaped excerpts of finalists in the Tadeusz Wroński International Competition for Solo Violin. Undergraduate and graduate music majors served as participants and were divided into three groups by the experimental conditions: video only, audio only, audio-visual. Group one participants rated the 10 string players on movement attributes (degree, appropriateness) by viewing the videotaped excerpts under the visual-only condition. Participants in groups two and three rated the same 10 performances on musical attributes (expressiveness, technique, tone, interpretation) under either the audio-only or audiovisual condition.
Results

Results of the data analyses indicated a moderately high significant relationship between movement ratings for performers and participants’ perception of the performers’ musicality. Furthermore, the data analysis indicated that differences between ratings of musicality by participants who only heard the performances (audio only group) and those who heard and saw the performances (audio-visual group) could be attributed to the degree of movement exhibited by the performers. Participants’ ratings of musicality were most influenced by performers’ lack of movement since four of the five low movement excerpts were rated significantly lower by those who saw and heard the performers than those who only heard the performers. Since all of the performers were finalists in a prestigious international violin competition, the Tadeusz Wroński International Competition for Solo Violin, data indicate that even advanced musicians are subject to evaluation biases based on stage presence and behaviors. Based on the findings, the implications for practice are that music educators may wish to encourage their students to interpret their music through movement; and later, perhaps incorporate these natural kinesthetic responses into their playing. At the least, to remind their students that a performer’s musicality is often perceived visually as well asaurally.

Coggiola, John C. Syracuse University, Setnor School of Music, Syracuse, NY. Do They Hear What They See? An Analysis of Students’ Focus of Attention When Viewing Jazz Performance Videos.

Do They Hear What They See?
An Analysis of Students’ Focus of Attention When Viewing Jazz Performance Videos.

Research Poster Proposal

Historically, the level of audience members’ participation at a live concert featuring jazz music has been dependent on their focus of attention to one or more elements present in the performance. How an audience member assigns their attention to various live-performance elements is based on myriad choices including those related to an individual’s cognitive performance, preference, aesthetic response, and those environmental factors that surround them. With practice, audience members develop individual strategies allowing them to “hear what they see” within a given performance. Due to technological advancements that allow for the casual viewing of on-demand audio/video recordings of musical performances for instructional purposes, music teachers need to possess a deeper understanding of how their students process the audio and visual information found in on-demand examples. Although the assumption could be made that the viewing of a performance video stimulus (with audio and video information) will aid in the participants’ focus of attention to the performance with a possibly heightened aesthetic response to the viewing experience, it is not a certain outcome.

This research study will discuss the quantitative findings from a process that examined music students (N=60) individual and group reports indicating what elements were attended to while
viewing selected jazz performance audio/video excerpts presented in a web-based delivery platform. Results from this study will be discussed with implications for instructional practices utilizing video stimuli for jazz education as well as suggestions made for future research.

Silvestri, Jr., Luciano R. *University of Northern Colorado, Greeley*. Evaluating Chromesthetic Connections among Individuals Possessing Absolute Pitch.

Many people who possess absolute pitch report extra-musical associations that accompany their pitch awareness (Petran, 1932). The most prevalent experience is one that connects color to sound (Sacks 2007; Petrovic, Antovic, Milankovic, & Acic, 2012). In synesthesia “a person responds to one stimulus in more than one sensory mode simultaneously” (Radocy & Boyle, 1979), making one sense appear in the manifestation of another sense - such as a visual association with a taste, or a scent association with a hearing. When a color association collides with a musical event, the term used to define the relationship is “chromesthesia.” (Chromesthesia is not exclusively a color/music term but applies to any “color + other external connection” association. However, it is used most often with color and music.

While there is no clear way to determine whether the color association is hereditary or a learned phenomenon, the absolute pitch aspect resides in both hereditary and learned realms therefore aspects of both have the potential to be taught. Connecting the two phenomena could unlock many possibilities musically. The color connection to music can be analyzed, the possibility to transfer the knowledge could be applied pedagogically to any number of classroom and learning settings. This in turn may assist future students with the skills necessary to be successful in those musical endeavors in which accurate pitch recognition determines a high quality performance either in a rehearsal or in a classroom setting.

A purpose of this research is to explore how pitch is processed by those who self-identify as both possessing some degree of chromesthesia and absolute pitch. The main goals are to determine if those possessing absolute pitch (1) identify any color extra-musical sensory connections as assisting in correctly identifying musical pitch; and (2) if so, how they describe the connection. Five participants were interviewed extensively, their self-assessed color-music experiences tested, and their precise color-hearing was mapped by way of detailed color wheel and RGB analysis. While the results for each individual varied significantly overall, there were many similar and interesting trends that connected all 5 chromesthetic experiences.
CREATIVITY

Blockland, Cheryl A. *Calvert County Public Schools, Prince Frederick, MD.* Teaching Improvisation: A Survey of Secondary String Music Teachers in Maryland and Virginia.

**Teaching Improvisation: A Survey of Secondary String Music Teachers in Maryland and Virginia**

The purpose of this mixed methods research was to determine the status of music instruction utilizing improvisation by secondary string teachers in Maryland and Virginia. The guiding questions for the study examined what resources support string teachers in teaching and using improvisation as recommended by national music standard three; what reasons are given by string teachers who do not include improvisation as recommended by national music standard three; and if a relationship exists between teacher self-efficacy and the incorporation of improvisation for those who do and do not teach it.

A sequential explanatory mixed method design combined quantitative survey data followed by qualitative interviews. Findings revealed that the majority of string teachers in Maryland and Virginia are not including improvisation in their instruction. Results also indicated that resources including undergraduate training, improvisation publications, string improvisation method books, and professional development to support teachers when teaching improvisation are insufficient. There were five prominent reasons that string teachers do not include improvisation: lack of instructional time, constraints of orchestral repertoire, limited teacher training, concentrating on technique, and the limited theoretical foundation of students. Results indicated a relationship between teachers’ perceived self-efficacy and the inclusion of improvisation in their instruction.

Cotton, Matthew James. *University of Southern California, Los Angeles.* Socio-Cultural Group Creativity as an Example of Community of Practice.

**Socio-Cultural Group Creativity as an Example of Community of Practice**

The socio-cultural definition of creativity is “the generation of a product that is judged to be novel and also to be appropriate, useful, or valuable by a suitably knowledgeable social group” (Sawyer, 2012, p. 8). Thus socio-cultural group creativity is the generation of a product meeting the socio-cultural creative definition within a group structure. There has been much research about the dynamics within groups and experts have used two broad approaches within these studies; the input-output approach and the process approach (Sawyer, 2012). The input-output approach concentrates how the composition of a group and how process instructions effect group performance while the process approach looks “inside” of the activity of a group and its interactions around inputs and outputs (Sawyer, 2012).

It is proposed that an additional way to observe the group creative process is through...
the learning theory of communities of practice. Wenger, one of the founders of this informal learning theory, is quoted as saying “communities of practice are groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly” (Smith, 2009). Being that group creativity is often compared to jazz ensembles, with members “playing off of one another, with each person’s contributions inspiring the other to raise the bar and think of new ideas” this inter-group dynamic can also be examined through the lens of the community of practice learning theory (Sawyer, 2012, p. 245). This paper will examine the two concepts of group creativity and community of practice and then promote a model in which groups may be studied in the future.

Davenport, Candice A. University of Miami, Coral Gables, FL. Socio-Environmental Factors and Creativity of Musical Compositions in a Blended Learning Classroom.

Socio-Environmental Factors and Creativity of Musical Compositions in a Blended Learning Classroom

As education seeks to develop generative and divergent thinkers capable of competing in a global society, music teachers have increasingly embraced the importance of compositional activities. However, with the ongoing pervasiveness of technology’s use in the classroom, differing thoughts exist regarding which learning formats provide optimal environments for compositional experiences. The manner of social interactions inherent in different teaching and learning environments involving technology often drive these arguments. In addition, some argue that any creative process resides within a specific context made up of social factors including environment, task, and peer influence. An empirical investigation of creative products from computer-mediated learning environments might provide implications for considering which learning contexts might be better suited for fostering creative musical products.

Prior studies have examined the processes of music compositions in different instructional mediums that utilized computer-music technologies. In regards to social environmental variables influencing the creativity of compositional products, the area remains sparsely researched but suggest that factors such as collaboration and communication play an important role in musical creativity, supporting the need for further research. In addition, no studies currently exist that examine the social environmental factors influencing compositional creativity of computer-mediated contexts. This is problematic considering the increasing use of computer technology for the creation of musical compositions in classrooms. Therefore, the purpose of this study was to determine: (a) the inter-rater reliability of the consensual assessment technique when used on high school students’ digital musical compositions; and (b) The influence of the socio-environmental factors of days working on task, length of time spent on task, teacher-student collaboration, and peer collaboration on creativity.

Participants were 41 ninth-grade general music students at a blended-model charter high school. Participants were given five days to create an original free composition using only Garageband on classroom laptops. Participants were also asked to complete a survey which
consisted of four 5-point Likert-scale questions to indicate levels of the four factors. Of the initial 41 participants, 22 completed all steps from which 10 original compositions were randomly selected and used for assessment in this study.

Four music education teaching assistants were chosen as judges in which the consensual assessment technique was utilized. The rating form consisted of 3 items, with 5-point rating scales ranging for creativity, craftsmanship, and aesthetic appeal. Reliability testing indicated poor inter-rater reliability on the creativity item, good reliability on the craftsmanship item, and fair reliability on the aesthetic appeal item.

Multiple regression was run to predict creativity scores from the four factors. The test was statistically significant \((p < .01)\), with the model accounting for 93.9\% of the variance in creativity scores. However, only length of day had statistical influence \((p = .003)\), suggesting that a model without the other predictors may be more suitable for predicting creativity. Results indicated that for each unit increase in length of day, expected creativity score of digital music compositions decreased by 0.89 points, after controlling for the effect of the other factors. Discussion regarding results and implications for applications and further research will be included.


**Free Improvisation, its Practice and Process**

The purpose of this study was to better define the practice of free improvisation. Free improvisation is a relatively new field in music education research. The works of Maud Hickey (2015, 2009) and Edward Sarath have explored many of the important issues concerning free improvisation’s definition, practice and pedagogy. Sarath was a participant in Hickey’s 2015 study and her findings have given a strong foundation to my current research. “A unique vocabulary. Because free improvisation does not necessarily revolve around a tonal center or present clear melodic, harmonic, or rhythmic structures that might be familiar in traditional Western jazz and classical music, the pedagogues needed access to a vocabulary that was as unique as the music itself” (Hickey, 2015, p. 435). David Borgo (2007) posed the question: “Should improvisation be considered purely intuitive and therefore not taught or should students have to learn a complex language like that in jazz music?” (Borgo, 2007, p. 21) Much of Hickey’s 2015 study and the work of others have focused on the teaching of free improvisation. Hickey wrote, “I examined free-improvisation pedagogy from the perspective of the instructors. Authors of future research might examine the experience from the perspective of the ensemble members” (p. 442). The focus of my study was to explore free improvisation from the view of the practitioner.
I initially had defined free improvisation as a type of improvisation in which a musician or group of musicians could “compose” a piece of music on the spot without set parameters, styles or rules. This study was an auto-ethnography, a personal journey where my solo improvising, journaling and reflection were my main sources of data. Other sources of data included the current literature and interviews that were used to inform my reflective process. I conducted phone interviews with performer educators Paul Winter, John Medeski and Ra-Kalam Bob Moses. Saxophonist Paul Winter, known for his group, the Consort discussed his “SoundPlay” workshops that present a democratic method to learning free improvisation. Keyboardist John Medeski discussed his personal view of traditional jazz improvisation, music of other cultures, the blues and learning to play free. Ra-Kalam Bob Moses, a master drummer and educator at the New England Conservatory first learned to perform during the height of free jazz movement in New York City in the 1960’s. He had fascinating comments about applying rudiments, internal melodies and small forms as the basis of free improvisation. The conclusions of this study presented a possible model for free improvisation practice that welcomes and does not deny the use of any musical organization such as style, melody, harmony, form or tradition. However, free improvisation is neither defined nor dependent on any of these musical organizations. The practitioner can use or not use any organization as long as he or she is attempting to improvise and create music at that moment. The next course of research is to study and identify the themes that may arise from small groups of free improvisers.

Norgaard, Martin, and McCranie, Lindsay Heston. Georgia State University, Atlanta. The Effect of Intensive Jazz Improvisation Instruction on Middle School Students’ Cognitive Flexibility Scores.

The Effect of Intensive Jazz Improvisation Instruction on Middle School Students’ Cognitive Flexibility Scores

Research shows that active music instruction with k-12 populations may enhance academic achievement (Tierney, Krizman, Skoe, Johnston, & Kraus, 2013). This enhancement may be due to better auditory processing in students who participate in music. We believe there are additional possible advantages to active music instruction with a focus on musical improvisation. Improvisation involves combining discrete elements (notes, musical figures) in real time following musical rules (Pressing, 1988). In addition, improvisation involves planning architectural features of upcoming passages and evaluating whether the played output corresponds to these plans (Norgaard, 2011). The evaluation process also identifies errors in note choices that may not comply with the given tonal and rhythmic context. Therefore, we hypothesized that students who participate in intensive jazz improvisation instruction exhibit enhanced general cognitive abilities on measures related to error correction, cognitive flexibility, and working memory. We are testing this hypothesis in an ongoing longitudinal study in which middle school students in a large suburban band program complete cognitive flexibility
Improvization involves combining discrete elements and monitoring for errors in real time. This may enhance improvisers’ cognitive flexibility scores. We tested middle school students in a large suburban band program before and after engaging in intensive jazz improvisation instruction. Here we show initial results from this ongoing investigation.

**Reese, Jill, and Verrico, Kristina. The State University of New York at Fredonia. University Music Students’ Experiences in an iPad Ensemble: A Case Study.**

Even though technology-based musicking is becoming commonplace in vernacular musicianship, few opportunities for classically trained musicians exist in university music programs (Randles, 2013). The purpose of this phenomenological case study was to describe the experiences of eleven university music students’ participating in a student-led iPad ensemble. Guiding questions were (a) what were participants’ perceptions of their experiences creating and performing using technology and (b) how did they describe their collaborative processes?

**Participants and Context**

Participants were five undergraduate music education students, one graduate music education student, four undergraduate music therapy students, and one graduate music therapy student. They were provided iPads, met weekly over seven weeks, and prepared a performance. Meetings one through three were generative and exploratory: they explored various iPad apps and collaborated in groups to create an original piece of music, then shared their music. Meetings four through seven focused on preparing to share their music during a public performance. Participants wrote reflections of their experiences after each meeting. The performance, within a week of the seventh meeting, included original compositions, improvisations, and cover songs. Approximately a month after the performance, each member participated in an interview during which they reflected on their experiences in the ensemble.

**Design and Analysis**

We chose a phenomenological case study design for this study (Merriam, 2009): the ensemble served as the bounded system (Stake, 1995) and the goal was to describe the meaning of the experience and derive the essence of the experience (Moustakas, 1994). Data consisted of weekly reflections from participants and transcripts from post-experience
interviews. We used a multi-step analysis process (Moustakas, 1994; Patton, 2002) that included epoche, horizontalization, reduction, imaginative variation, essence. The three levels of triangulation we used to establish validity were multiple and different sources of data (Denzin, 1978), multiple investigators (Lincoln & Guba, 1985), and member checks (Lincoln & Guba, 1985).

**Theoretical Framework**

Folkestad (2006) suggests that formal and informal music learning are shaped by four aspects. These aspects are situation (context in which the musicking takes place), learning style (process through which the music and decisions about the music are made), ownership (locus of control for the activity), and intentionality (goal or purpose guiding the activity). We used these four aspects of formal and informal learning as a lens to gain greater understanding of these musicians’ experiences in the iPad ensemble.

**Findings**

The essence of their experience was a sense of freedom from restrictions imposed by previous formal training and a feeling of empowerment developed through collective exploration and creativity in an autonomous environment free from judgement. Themes that emerged were (a) learning, (b) collaborating, (c) leading, and (d) projecting to the future. Implications for practice include curricular opportunities for university musicians to participate in student-led ensembles in which learning is informal and socially constructed, as well as opportunities to create and perform using technology. Suggestions for future research include investigations of amateur musicians in technology-based ensembles and explorations of creative processes used by musicians in technology-based ensembles.


Praxes for Confident Music Improvising.

Americans seem to value creativity as a central aspect of education, and yet our educational system educates students out of their creativity too often (Robinson, 2001/11). Improvisation, as creative music praxis, is music composed and performed simultaneously. “What distinguishes an improvisation from a performance is the human effort to compose in real time, though the weight of this distinction depends on cultural appropriations” (Elliott & Silverman, 1995/2015, p. 254, emphasis in original). These cultural appropriations may affect how confidence is experienced in teaching and learning improvisation. Confidence (or lack-thereof) is an issue for many music improvisers; studying the teaching of confident music improvising (CMI) is important because, in U.S. school culture, improvisation is “not the dominant pattern for musicking” (Shevock, 2015, p. 90).

Research into confidence and music improvisation has investigated teacher confidence to teach improvisation (Bernhard, 2014; Madura Ward-Steinman, 2007), confidence and agency within Freire-inspired teaching (Shevock, 2015) and confidence to improvise within the construct of self-efficacy, especially as confidence is affected by aural instruction (Watson, 2010) and gender (Alexander, 2012; Wehr-Flowers, 2006). The purpose of this study was to
understand praxes of teaching CMI, that is, how expert improvisation teachers conceive the
techniques they use to increase student confidence to improvise music. There were two
research questions. What teaching praxes do participants use to help unconfident students
become confident music improvisers? How does student gender affect teaching praxes?

The design of this study is qualitative in nature, presented from the experiences of
expert music improvisation teachers. Responsive interviewing design was used to explore the
experiences of expert improvisation teachers’ teaching praxes. This research design is notable
because the stages of research are interconnected, providing a model for seeing the world, not
merely a method for collecting data (Rubin & Rubin, 2012).

Participants were selected using triangulation, theoretical sampling, and snowball
sampling. The initial pool of participants was selected for their expert opinion. During
interviews with the core participants, snowball sampling was used to find other expert
improvisation teachers and negative cases. Additional participants were chosen based on
theoretical questions, which arose during interviews, based on issues that needed more
explanation, clarification, breadth or depth.

The time frame of the study, number of participants (10), the number of interviews (12),
and observations (1) emerged during the study and continued until theoretical saturation was
reached. Interview protocols were emergent – designed after previous interviews were
analyzed. Descriptive codes were grouped into larger themes, which were winnowed to find
the central theme of praxes of CMI.

In looking at these expert improvisation teachers’ praxes for developing CMI, the central
theme was aural instruction, which included the themes culture of improvisation, simplifying
structures, compositional thinking, and free improvisation. The themes gender and safe
environment were explored, as well as smaller themes teaching through questions, time, and
visuals & technology. This research, when understood in context with other research in
confidence to teach improvisation, confident improvising, gender, and aural pedagogy, can
guide music teachers to nurture confident, agentic, creative improvisers.

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An Exploratory Study on Melodic Acquisition in Preschool Children

The purpose of the exploratory study was to discover which salient features of a song (lyrics, rhythm, and pitch) were integral to preschool children, to gain insight into melodic acquisition—when a child recognizes melody as a discrete musical idea and to understand (if possible) the different stages before that comprehension occurs. Forty-six preschool children (mean age 58.27 months) were asked to identify four known songs. The songs were presented in one of four differing conditions (neutral syllable (la), created melody, rhythmic-speaking, and the original song). The participants were also asked open-ended questions as to “how they knew what the name of the song was,” and “if there was anything unusual or missing in the song.”

For purposes of quantitative analysis the participant data was collapsed into four age groups. (44-49 months, N=6; 50-54 months, N= 5; 55-59 months, N=14; 60-64 months, N=14; 65-68 months, N= 9) The result of a one-way ANOVA for each song condition was not significant for age group and the correct identification of song title. The participants were most successful identifying the title in the original song condition (84.8%) and the rhythmic speaking condition (87%) and were least successful identifying the title in neutral syllable condition (34.8%) and created-melody (43.5%)

The open-ended responses were coded by the researcher for “understanding” responses. An “understanding” response to the open-ended questions were any comments about the specific song condition. For example “In that one she (the voice on cd) is talking it out.”— in the rhythmic-spoken condition this is an “understanding” response because the child is demonstrating their understanding that the melody is missing. “I think I learned Happy Birthday wrong” was an “understanding” response in the created-melody condition because the participant demonstrated an understanding that the melody was not the one she sings. A more common “understanding” response in the created-melody condition was “I know it’s ABC’s ,but it sounds funny.” An “understanding” response in the neutral syllable condition was “but she just sang La-la-la but it’s Happy Birthday.” The open-ended responses from the participants suggest that cognitive understanding of melody may be a developmental stage phenomenon, because accuracy increased overall with age, but there were exceptions to the trend.

The results of the study demonstrate cognitive developmental support for music educators of young children to explore discrete musical features (pitch, rhythm) of songs and that singing on a neutral syllable may provide children with the opportunity to consider melody separate for text. Keywords: singing, melodic memory, lyrics, developmental stages, young children, melodic acquisition
Parents often seek out "enrichment" experiences for their children to supplement the daily home and school experiences. Sports of all kinds and a variety of arts-related activities can be found in many communities. When parents choose activities for elementary-aged children there are instances in which various members of the family accompany the child to those activities. In environments where family members are encouraged to stay and watch the activity in progress, behaviors of the family members present may include much more than simple, passive watching.

It is socially acceptable for parents and/or siblings attending sporting events and even practice sessions to actively cheer-on the participants. Group-based arts activities do not lend themselves to this type of observer participation, but it is still not uncommon for teachers to allow or even encourage parents and siblings to be present in the arts activity environment if they choose. The current project was conceived after many years of experience watching parents and siblings observe in the weekly rehearsals of a university-based children’s choir. This choir is specifically designed as an inclusive outreach activity, so the rehearsals are focused on the basics of teaching-learning music and not on developing a final concert performance.

Parents, grandparents, and other caregivers are encouraged to attend the rehearsal to watch the activities and provide support for the children. They are also encouraged not to interact directly with the children during the rehearsal unless absolutely necessary. Younger siblings are allowed to accompany caregivers and may choose to come down and participate in music activities. Many parents bring younger siblings to this choir (K-1) and, should the little ones choose to participate over time, they are invited by the director to join as a “guest” and are not charged tuition.

The K-1 choir observed is the beginning program for this outreach children’s choir. Within the context of the class time, children perform songs and finger plays which teach about different aspects of life. Many of the songs/activities include motions which encourage fine and gross motor development. Use of songs with rhyming words or various forms encourage cognitive development and memory skills. In addition, because of the resident population of college students (choir interns and field experience participants), the children are exposed to a variety of teaching and leadership skills. Socially-oriented activities, such as singing hello, goodbye, and birthday songs are also part of the program.

Observations of a music education student observer, the director/teacher of the group, and some solicited parent comments indicate that the sibling interactions do have a primarily positive impact on musical and social behaviors in the children’s choir environment. Some younger siblings model older sibling behaviors while some participate in independent ways including direct modeling of and participation with the teachers. Observational and anecdotal evidence suggest that younger siblings are attracted to the music-making and elect to, or can
be encouraged by older siblings, caregivers, and others in the environment (children and adults) to actively participate in a variety of ways rather than simply watch and listen.

**Hubbell, Erika Michelle. University of South Carolina, Columbia. Social Music Interactions between Three-Year-Old Children and a Music Teacher.**

**Social Music Interactions between Three-year-old Children and a Music Teacher**

With the intent of improving music acquisition understanding, the purpose of the study was to examine shared music interactions and shared music understandings in an early childhood music class. For the purposes of this qualitative study, I used McNair’s (2010) definitions of shared music interaction and shared music understanding.

A *shared music interaction* occurred when a [child and adult] made music together concurrently, by moving, singing or chanting at the same time; or reciprocally, by alternating making music with each other in a conversational manner... A *shared music understanding* [occurred] when, during subsequent music sessions, [a child] recognized and/or repeated rhythm chants, songs, rhythm patterns, tonal patterns, and co-constructed movements. (p. 71)

Following were the guiding research questions:

1. How do three-year-old children and I, a music teacher, engage in shared music interactions and shared music understandings using a music curriculum based on Gordon’s (2013) music learning theory for newborn and young children?
2. What teacher-initiated music activities resulted in observations of shared music interactions and shared music understandings?
3. What child-initiated music activities resulted in observations of shared music interactions and shared music understandings?

As an early childhood music development specialist and teacher I taught music once per week for four weeks to establish a music relationship with a class of three-year-old children at a university-based child development center. As a participant-observer researcher, I taught six weekly music classes to those children. By becoming a participant observer, rather than solely a participant in my music class, I strove to increase my awareness and gather data through all of my senses. I used purposeful sampling, intensity sampling, participant observation, multiple observers, and multiple data sources (Glesne, 2011; Merriam, 2002; Patton, 2002; Spradley, 1980). Data sources included 1) transcriptions of each video recorded music class, 2) my written reflections of each music class, 3) a journal kept by children’s classroom teacher as she observed each music class, 4) transcribed think-aloud interviews of the classroom teacher and an additional early childhood music development specialists as they individually viewed video of two music classes, and 5) an open-ended questionnaire completed by the classroom teacher and additional early childhood music development specialist.

I analyzed the data through coding, creating domains, vignettes, and componential analysis as explained by Spradley (1980) and Glesne (2011). Using McNair’s (2010) codebook...
and additional codes for this study, I coded the transcribed music class videos. Emergent themes included: (a) a social and music-making history was necessary for shared music interactions and shared music understandings, (b) purposeful silences encouraged shared music interactions, (c) objects were useful for encouraging shared music interactions and shared music understandings, and (d) imaginative play encouraged shared music interactions and shared music understandings. Early childhood music teachers may better foster a child’s music acquisition by understanding shared music interactions and shared music understandings.

References


**Early Childhood Songs and Cultural Preservation: Voices of Vietnamese American Parents**

The United States is home to over 1.5 million Vietnamese American refugees and immigrants (U.S. Census Bureau, 2010), primarily due to the aftermath of the Vietnam War. Since then, acculturation of Vietnamese Americans has led to sociological discourse (Lieu, 2002). However, issues pertaining to cultural preservation, particularly in early childhood music, remain largely unexplored. The purpose of this study was to delve into the attitudes of first generation Vietnamese American parents regarding teaching Vietnamese songs in early childhood, to inquire upon the level of interest of these parents in passing on their Vietnamese cultural roots through children’s songs, and to document Vietnamese children’s songs that are currently being sung to young children. Twenty parents residing in Orange County, California consisting of at least one Vietnamese American parent with young children aged 1 month to 3 years participated in the study. Parents answered an initial questionnaire, five of whom volunteered to participate in an interview. Interviews consisted of open-ended questions and voice
recordings of the songs the parents sang with their children. Results suggested that Vietnamese identity was strongly valued, as was the desire to pass on Vietnamese culture through songs and language. Participants also noted that limited musical resources and memory of songs posed a challenge. These insights inform music educators towards teaching in a more culturally responsive manner, and provide supporting ground for cultural activists who may wish to preserve early childhood Vietnamese songs. Additionally, these findings have led to the creation of “The Vietnamese Children’s Songbook”, a collection of songs intended to be published, in an effort to fill the gap of limited musical resources that are available to parents.

Kendal, Jessica L. University of Maryland, Germantown. Early Childhood Singing Competency in Songs Taught With and Without Text.

Early Childhood Singing Competency in Songs Taught With and Without Text

Facets of early childhood music development and education have been topics of research for decades. Children’s musical selves begin to develop early in infancy, and continue to develop as they participate in school music programs; children’s music development may depend on the opportunities teachers provide them to make music (Trainor, 2005; Campbell, 1999). While many elementary schools begin admitting children to Kindergarten around age 5, more than 50% of 3- and 4-year-old children in the United States are enrolled in preschool, with many in public preschools (U.S. Census Bureau, 2013). Because elementary general music teachers are often responsible for providing music instruction to all students in the school, it is imperative that the knowledge base for developmentally appropriate early childhood music instruction continue to grow.

Some researchers believe that music acquisition may occur in ways similar to language acquisition, and that there is likely a comparable critical period in music development (Gordon, 1997; Trainor, 2005). Researchers in music cognition and language cognition have investigated the relationship between brain processes in music and language learning and production to better understand where areas of overlap may be (Mithen 2006; Patel, 2008; Peretz & Zatorre, 2005). Songs, which are artful presentations of music and words (Feierabend, et al. 1998) provide an intersection of music and language within music education, and singing is a common activity in many preschool-aged music classes. While singing is a basic form of human expression, there are persons who never learn to sing accurately or confidently; these individuals often self-label themselves as unmusical and are afraid to participate in basic singing activities for fear of humiliation (Phillips, 1996; Rutkowski 1996). Continued research into ways to increase children’s singing competency is needed.

The purpose of this in-progress study is to discern if there is a relationship between a child’s song-singing competency and whether a song is taught with or without words. Two classes of 8 preschool children ages 3 to 4 years (5 boys, 11 girls) were recruited to participate in two 8-week sessions of weekly, 40-minute early childhood music and movement lessons taught by the researcher, a highly-trained early childhood music specialist. The study is being
conducted in a control-group design. Participants were audio recorded singing a reference song at the end of the first lesson, and two separate pairs of taught criterion songs will be used for similar data collection at the mid-point and end of the study. Each pair of criterion songs will be taught in one class group with words, and in the other class group without words. Text/no text presentation style will be the only presentation difference between classes. Two trained, independent raters will assess recordings and participants' raw scores of correctly sung pitches will be translated into percentages and identified as singing competency scores. Results from the spring 2015 pilot study yielded conflicting results, with the differences in one of the two pair of criterion songs reaching significance. Current data from this in-progress study will be presented in this poster.

Kuebel, Christa R. Case Western Reserve University, Cleveland, OH. Reliability of the Measure of Musical Enjoyment.

Reliability of the Measure of Musical Enjoyment

Engaging students through enjoyable activities is an important consideration of the early elementary general music lesson planning process. Researchers have concluded that students are more likely to succeed at achieving a specific concept if it is presented through an activity that students enjoy doing (Forsythe, 1977; Murphy & Brown, 1986; Bowles, 1998; Temmerman, 2000).

Enjoyment in the context of music has been measured on a limited basis. There are, however, measurements of enjoyment and preference of recreation, or leisure activities, and physical education. The Children's Assessment of Participation and Enjoyment (CAPE) and the Preferences for Activities of Children (PAC) were published in 2004. These assessments were utilized to determine a child's participation and preference for activities outside of the regulated school day. The Physical Activity Enjoyment Scale (PACES) was created to determine the level of enjoyment of participants in physical activities. These three tools require participants to self-report by completing questionnaires and rating scales, which could be restrictive for participants in the preschool age group observed in this study. There are currently no validated measures of children's musical enjoyment for preschool children.

The purpose of this quantitative study was to assess the reliability of the Measure of Musical Enjoyment (MME), a tool created in a previous study by the researcher and a colleague (Author, 2015). The MME was developed and used to measure the enjoyment of preschool children during music activities in the general classroom. The specific research questions of this follow up study were: What is the reliability of the MME as examined through inter-rater reliability? What specific usability concerns will the raters report after using the MME?

The reliability of the MME tool was determined through inter-rater reliability. Five general music education researchers who specialize in early childhood from various geographic locations were shown the same five 5-minute video clips. Clips were accessed from publicly available videos on YouTube and showed teacher-led group music activities with the preschool age group. Raters were asked to use the MME tool while watching the clips to determine the
number of students participating in each behavior described on the tool: demonstrating attentiveness, performing affective signs of enjoyment, and displaying continuation responses. The mean of each category was calculated from each category of each observer. The reliability coefficient was calculated to determine how closely aligned the inter-raters were in their observations. The observers were then asked to complete a questionnaire regarding usability concerns of the MME, such as time to administer and clarity of directions. This poster will share the method, results, and analysis of this study, as well as possible uses and implications of the MME.

References

Rethinking Music Methods Courses for Early Childhood Educators

Teachers who graduate from early childhood education (ECE) programs are often ultimately responsible for implementing music in ECE settings. In a situation-specific context such as the teaching of music in ECE settings, any concerns that pre-service teachers have about their competence as music educators may eventually result in the implementation of poorly conceptualized and ineffective learning experiences in music that involve little more than a token commitment of effort and time. The process of music-making seems to be a deeply personal one, and the personal nature of this process can sometimes act as a barrier to students' learning and enjoyment of making and teaching music in an ECE setting.

Albert Bandura's self-efficacy theory was used as the conceptual foundation for this investigation. The primary purpose was to examine the relationship between pre-service early childhood teachers' beliefs about teaching music and the impact of a music methods course on their confidence and competence to teach music to young children. Teacher research was employed as an enabling method in the creation, application and review of teaching the early childhood music methods course.

Findings of this research suggest that is possible to boost pre-service early childhood teachers' confidence and competence to teach music over a single semester of study. Enhancing self-efficacy is the first step in helping generalists to develop the right blend of skills, knowledge and understandings necessary to teach music.

This session presents the evolution of an early childhood music methods course over ten semesters as impacted by the findings of the teacher research study. This longitudinal research reflects data collected from 230 participants. This session also communicates the most salient experiences that boost early childhood pre-service teachers' music self-efficacy, as suggested by the research. Session attendees will experience example musical activities and micro-lessons from each stage of the evolving methods course, past and present.
A History of the Bands at Historically Black High Schools in Northeast Florida

Much of the 20th century was a turbulent time in the United States for African Americans and civil rights. During this time of segregation on numerous legal and social levels, bands were becoming part of the culture of many schools across the nation. Many successful band programs were established at black schools despite great adversity due to the efforts of pioneering musician educators, often as a result of a deep and lasting commitment to the children of their home communities. This study is a narrative history which sheds light on the band programs at the public high schools established for black students in Jacksonville and northeastern Florida. Sources include interviews, journal articles, these and dissertations, school district records, school yearbooks, documents and records from the Florida Association of Band Directors and the Florida Bandmasters Association, legal proceedings and court records, and various other primary sources. This research examines the legacy of directors such as Kernaa D. McFarlin, George H. Hill, and other black band directors, and the experience of being a student and a band member at Stanton, Raines, Matthew Gilbert, Douglas Anderson, Northwestern, Eugene Butler, Murray, Dunbar, and Peck High Schools. Topics include origins of the band programs at the end of World War II with the support of the Florida Association of Band Directors (FABD) and the experience of black band programs performing, traveling, and competing in Florida during segregation. Also considered are the effects of the merger of the FABD with the Florida Bandmasters Association (FBA) which brought black and white schools together before most of the county school districts did. Court-ordered school integration helped resolve some problems related to equality of opportunity, but it also engendered cultural assimilation and loss of a sense of community often centered on the high schools. While de jure segregation has ended, de facto segregation exists as three high schools in Jacksonville serve student bodies which are over 90% black. Bands at historically black high schools are examined over time for factors such as enrollment, director retention, achievement at FBA marching and concert events, and the impact of political, social, and educational influences at the national, state, local, and school district level. Findings reveal overall poor conditions at school facilities and with provision of instruments and uniforms, but resilient and persistent music educators determined to serve their students with quality musical experiences. It took many school districts took more than 15 years and several law suits to fully comply with Brown v. Board of Education and many techniques were enacted by district administrators to avoid bringing black and white students together. After the FABD and FBA were merged it was possible to see band ratings adjudicated consistently with black and white high schools side-by-side, and many black schools earned ratings that did not compare favorably with the white schools. One notable exception was Kernaa McFarlin’s band at Stanton High School, which was the first black band to earn a superior rating at the state-level FBA concert festival.
Adams, Mark C. *Michigan State University, East Lansing*. The Perceptions of Non-Music Major Songwriters Concerning Reasons to Participate in a Songwriting Class.

**The Perceptions of Non-Music Major Songwriters Concerning Reasons to Participate in a Songwriting Class**

Many aspects of music education have remained the same for hundreds of years and may be in need of a change (Kratus, 2007; Williams, 2011; Woody, 2007). Students experience music in many ways other than the performance ensembles traditionally found in schools (DeNora, 2000; Green, 2002, 2004, 2008; Small, 1998; Turino, 2008). Songwriting, an example of “non-traditional” music making, is relatively new to collegiate-level curricula (Kratus, 2013). As collegiate music educators begin to expand their coursework selections to include songwriting, many are opening these classes to non-music majors who participate alongside music majors, creating a fascinating mix of student musical backgrounds.

Non-music majors who are songwriters are a noteworthy group of musicians. Though their activity as songwriters outside of the classroom may suggest that music is an essential part of their lives, they have not chosen to major in music. However, these college students are still willing to seek out (and pay for) a course dedicated to improving their songwriting ability. In light of this phenomenon, music educators may benefit from examining the perceptions of these participants who are not commonly found in music classrooms in order to gain perspective about what attracts them to this music course. Investigating the needs, values, and expectations of these students can aid music educators in creating a more meaningful songwriting curriculum for more students.

This presentation expounds upon the findings of an action case study currently in process. In order to improve the teaching of songwriting, the purpose of this qualitative study is to examine the perceptions of non-music majors currently enrolled in a collegiate songwriting course to explore their reasons for participation. Specific research questions include: (a) What is it about taking the songwriting course that interests them, and (b) What do they hope to learn while enrolled in the course?

The researcher/presenter, also a songwriter, currently co-teaches a songwriting course offered at a large Midwestern university. All non-music major students currently enrolled in the course will be given the option to participate in a questionnaire in which they provide their musical background information (i.e., formal music experience, how long they have been writing songs). For maximum variation sampling (Creswell, 2007; Patton, 2002) from this population of volunteer respondents, three members will be selected as informants to represent three differing levels of musical backgrounds/experiences. The researcher will conduct interviews with each individual informant as well as at least one focus group with all three. These interviews will be transcribed and the data will be analyzed for emerging themes. Data collection will be completed in November 2015, and results will be reported in the proposed presentation. This study’s findings can enhance teachers’ understanding of what
students not typically found in music classrooms might be expecting from music learning experiences, to better construct and operate a songwriting course in ways meaningful to more students.

References:


Researchers suggest that music programs in schools are not adequately serving the needs of students; they recommend that school music programs provide more non-competitive, creative, and intrinsically motivating opportunities for students. Many music educators lack confidence, however, to teach creative skills (e.g., improvisation and composition). For music educators to offer intrinsically motivating musical experiences to students, they must first be confident in their own ability to learn by ear, improvise, and compose. Collegiate secondary music instrument classes provide a potentially rich environment for teaching students intrinsically motivating music skills. When intrinsically motivated, students exhibit greater interest, higher achievement, heightened creativity, and feelings of enjoyment when learning.

While learning to play the trumpet, participants (n=16) in this 14-week research study also learned to improvise, compose, and teach in a classroom environment designed to support intrinsic motivation. An examination of coded data suggested that participants experienced satisfaction of needs for autonomy, competence, and relatedness, elements essential for intrinsic motivation. Participants’ perceptions of competence, supported by results on achievement measures, indicated that they perceived themselves competent in trumpet performance, learning and playing repertoire by ear, transposition, improvisation, and composition. Participants also expressed confidence in their abilities to teach those skills to students.

This research suggests a positive relationship between results of quantitative measures of intrinsic motivation and qualitative data related to motivation and self-determination. In addition, this study contributes to the growing body of research related to self-determination theory (SDT) and established a new thread of research that connects SDT directly to collegiate music education. Results of this research may have implications for music educators, and for those who develop music education curricula.

The purpose of this qualitative two-case study research was to explore and describe the differentiated instructional practices of two secondary string music educators (SSMEs). The central question posed: What are the salient characteristics of differentiation of instruction as practiced by two secondary string music educators (SSMEs)? Guiding questions: How do two SSMEs create a classroom where differentiation of instruction can take place?, What is being
differentiated and on what basis?, What instructional strategies do they use to differentiate instruction and how are they used?, What musical modalities are being differentiated (performing, creating, and responding)?, and How has the emphasis on differentiation influenced their instruction?

Two SSMEs, selected based on music supervisor input, were interviewed and observed. The data are presented descriptively in report form – both individually and in a cross-case analysis. Findings included factors supporting differentiation in the classroom. Each aspect of instruction (content, process, product, emotional environment, and learning environment) and each basis for differentiation (readiness, interest, learning profile, and affective need) were found in their instruction with emphasis on differentiation of process on the basis of readiness. Numerous strategies, including some common to music education, were used to differentiate instruction. Performing was the predominant modality.

Blackwell, Jennifer A., and Roseth, Nicholas E. Indiana University, Bloomington. The Use of Problem-Based Learning in a Woodwind Methods Course: An Action Research Study.

The Use of Problem-Based Learning in a Woodwind Methods Course: An Action Research Study

The purpose of this Action Research study was to explore the possibility of Problem-Based Learning (PBL) as an alternative teaching practice in a woodwind techniques course for preservice music educators (Hmelo-Silver, 2004; Barron, Preston, & Kennedy, 2013; Matusov, St. Julien, & Whitson, 2001). In addition to traditional instrument instruction, students (n=6) in this study participated in a variety of PBL activities—including video assessments of woodwind performances by beginner students, written problem scenarios, emergent performance problem scenarios in the classroom, group activities, and structured peer teaching—to improve their ability to diagnose and solve student performance problems. This study examined student perception of PBL, and in particular their self-efficacy beliefs, retention of course materials, and overall course engagement.

The participants were undergraduate music majors in performance (n=2) and music education (n=4). Five participants were male, one was female, and they ranged from freshman to seniors in their class standing. Data collected included student written tests, written assignments, unstructured student writing, analysis of videotaped student teaching episodes, anonymous surveys, in-person interviews, and a researcher journal. Students participated in two online surveys (weeks 4 and 13) and one in-person interview (week 8 or 9), which included questions about their experiences and impressions of learning in this PBL environment. Changes in practice occurred after survey one and the in-person interview, resulting in three spirals in the action research design (Kemmis & McTaggart, 2007; Ivankova, 2015; Mills &
Butroyd, 2014; Willis & Edwards, 2014). Data were also coded for emergent themes (Bogdan & Biklen, 1998).

Data collected suggest that the students perceived themselves to be learning efficiently and effectively in this PBL environment, and they developed generally high self-efficacy beliefs in their ability to teach woodwinds. Themes included practice teaching, experience with real-life scenarios, greater intrinsic motivation to learn, greater engagement in class, improved problem solving skills, and the development of basic teaching competencies. Students also expressed some discomfort with what they perceived to be the unstructured, improvisatory nature of this approach.

Because music education students will face ill-defined performance problems with their own students on a regular basis, a PBL curriculum may better prepare them to address those problems. This study suggests that Problem-Based Learning may be a viable method for training preservice music educators to teach and troubleshoot instrument-specific skills with their own students.

References


**Observation and Analysis of Undergraduate Applied Piano Lessons and Individual Practice Sessions.**

The purpose of this study was to examine the close relationship in applied piano lessons between the ways teachers demonstrate practice strategies during the lessons and the ways their students following up during practice sessions. The study investigated 1.) how piano students at both lower and upper levels approached a new piece before having their first applied lesson on it; 2.) what targets (specific problems within the piece in need of improvement) piano teachers identified during the applied piano lesson, and what targets the students themselves identified in their subsequent practice sessions; 3.) how teachers demonstrated practice strategies on these various targets during the lessons versus how students themselves practiced these targets in their subsequent practice sessions; 4.) how the interaction of the above three conditions affected the students’ performance outcome.

Five university piano professors participated in this study. Each participant professor recruited two piano-major undergraduate students from his or her piano studio, with one student in either freshmen or sophomore class, as the lower-level, and the other one in either junior or senior class, as the upper-level. A total of 15 (5 professors and 10 students) participated in this study. Each student participant completed: 1.) an initiate 30-minute practice session on a selected piece; 2.) a 30-minute applied lesson on the selected piece with his or her piano professor; and 3.) two subsequent 30-minute practice sessions after the lesson. Participants accomplished the tasks between two to three days. A pre-test was conducted at the end of the initiate practice session and a post-test was given at the end of the last practice session. Both tests required students to perform the selected piece once through. The pre- and post-tests were evaluated by three independent judges to determine performance improvement for each student participant. In addition, all participants completed a brief survey about their educational background, piano experience, practice habits, and other questions related to this study. All practice sessions and applied lessons were video recorded and analyzed by the researcher. *Scribe 4.2* was used to observe behaviors of teachers and students in the selected segments of the lessons. The evolution results of pre-and post-tests were calculated and ranked.

Results showed that students who had the most improvement in both upper and lower levels were studying under the same piano professor. Interestingly, the students who received the least improvement in both upper and lower levels were also studying under the same piano professor. Results suggested that how teachers taught (modeling, talk, demonstrating, communication), and how students practiced (practice strategies, error identification, error correction, concentration) had the greatest impact on students’ performance improvement. However, students’ sight-reading abilities, years of piano study, practice routine, and practice priority had no effect on students’ performance improvement, nor did their teachers’ degrees and level of experience. From the findings, piano teachers are encouraged to frequently
evaluate how practice strategies are presented in their lessons as well as how their students apply practice strategies in their practicing and whether they manage their practice sessions efficiently.

**Choi, Eunjung.** *Clafin University, Orangeburg, SC. Using Music Education Curricula to Enhance English Language Learning.*

**Using Music Education Curricula to Enhance English Language Learning**

In today’s teaching and learning environment, interdisciplinary instruction is promoted as a way to achieve learning outcomes among students of diverse backgrounds. In particular, recent literature cites evidence that integrating musical experiences with language learning provides practical results in the classroom. Music can stimulate interest, facilitate cognition, and provide a positive experience to learners of all ages.

While studies abound on the effectiveness of using music to enhance English language learning, less literature is available on using language learning to enhance music education. The purpose of this research is to investigate how English language instructional strategies can improve the teaching of music in the educational setting. Research shows that a mix of activities from two disciplines increases students’ interest in learning more about the concepts in both areas. Incorporating music to enhance English language instruction has been shown to be effective and practical. Studying elements common to both disciplines should help identify similar ways to accomplish learning objectives in music education. Therefore, a review of selected research on integrating music and English language learning will inform approaches to developing curricula that benefit students’ music learning.

Review of selected articles will prompt discussion of these questions: (1) What common elements make English language learning and music education compatible for integration? (2) How can teachers use an integrated curriculum to meet the needs and interests of English language learners?

1) The article, “Melodies that help: The relation between language aptitude and musical intelligence,” by M. C. Fonseca-Mora, C. Toscano-Fuentes, and K. Wermke(2011) finds that the human capacities for music and languages share common points of interest, and illustrates the relationships between linguistic ability and musical intelligence in the English language classroom.

2) L. L. Lee’s “An empirical study on teaching urban youngchildren music and English by contrastive elements of music and songs”(2009) supports the successful use of music composition to stimulate improvement in both the music and language skills of young children.
3) The article, “Music works: Music for adult English language learners,” by K. Lems (2005) summarizes research findings on music and second language learning; describes learning objectives and sample activities using music; and questions the lack of integrated music activities for adult English language learners.

4) Ways to reinforce language development using musical activities such as chanting and rhythmic speaking, singing, and listening are presented by C. Mizener in “Enhancing language skills through music” (2008). The author gives examples of music listening activities that help students learn all modalities of communication, including receiving and transmitting information both aurally and visually.

Case reviews such as these may aid in the development of curricula that use language instruction to facilitate music learning. Future research can build upon commonalities between the disciplines to design instruction that integrates curricular elements from both disciplines. The presentation will highlight theories, approaches, and results from selected empirical studies as a basis for improving music education using English language instructional techniques.


Abstract:

This presentation highlights the outcomes of a pilot study on a multi-university Distributed Open Collaborative Course (DOCC). Partnering with 31 music faculty members from 14 different universities, musicedseries.org was collaboratively constructed. Findings indicate that faculty are highly interested in curricular collaboration and that student value experiences beyond their own universities.

Description:

This presentation will highlight the pilot study outcomes of a newly created multi-university Distributed Open Collaborative Course (DOCC). Partnering with 31 music education faculty members from 14 different universities, 41 curricular learning modules were created. These modules were combined on a website (musicedseries.org) that contained elements of social media, allowing for cross-university dialogue within each module, and digital badges, allowing for cross-university certification.

The website has been used in variety of ways as a portion of introductory music education courses at each participating institution. The research surrounding this pilot sought to explore:

1. the degree to which students and faculty interact across institutional boundaries within a cross-university experience;
2. the educational experience of participants within a DOCC model; and
3. the potential advantages and disadvantages of a collaborative yet limited or “walled” experience.

The pilot took place in the spring of 2015 and data from the pilot is currently being analyzed. Analysis will be complete by the conference date.

Cook-Cunningham, Sheri L. University of Central Arkansas, Conway. Grady, Melissa L. Valdosta State University, Valdosta, GA. The Effects of Two Warm-up Procedures on the Acoustic and Perceptual Measures of Choral Sound.

The Effects of Two Warm-up Procedures on the Acoustic and Perceptual Measures of Choral Sound.

Junior high and high school student schedules are often very full, with limited time for classes in the fine arts. Students are encouraged to enroll in college bound and Advanced Placement (AP) classes, often resulting in very little room in their schedules for advanced music ensembles. In an effort to provide additional opportunities for choral students, advanced ensembles are often offered before school in a “Zero Hour” time slot, oftentimes prior to 8:00 am. This early hour presents a challenge to directors who are tasked with providing an adequate vocal warm-up to students within the time constraints of the class.

Numerous choral pedagogues recommend beginning a choir rehearsal with a warm-up that combines physical and vocal warm up procedures (Brinson & Demorest, 2014; Gordon, 1989; Haaseman & Jordan, 1992; Hylton, 1995; Phillips, 2016;). In two unpublished studies, Cook-Cunningham and Grady examined the effects of three different choral warm-up procedures (strictly physical, strictly vocal, or a combination of physical/vocal) on acoustic and perceptual measures of choral sound of five intact choirs. Results from these studies indicated choristers sang with less resonant energy after the physical only warm-up and four of the five choirs preferred the physical/vocal warm-up procedure.

The purpose of this study was to assess with two intact choirs the potential effects of two warm up procedures (vocal only and physical/vocal combination) on selected acoustic and perceptual measures of choral sound. Data were acquired during four counter-balanced data collection sessions across four days. Participants were members of two established university choirs, Choir A (n = 24) and Choir B (n = 27). Each choir repeated the warm-up procedures two times during the four-day period.

The following questions guided this investigation:

1) What effect, if any, do two different warm-up procedures (vocal only and physical/vocal combination) have on the choral sound of intact choirs, according to long term average spectra analysis?
2) What effect, if any, do two different warm-up procedures (vocal only and physical/vocal
combination) have on perceptual measures of intact choirs, according to pitch analysis, participant surveys, and expert listener results?

Participants \((N = 51)\) were members of two university choirs attending two southern universities. Choir members followed one of two videotaped warm-up sessions (vocal only or physical/vocal combination) at the beginning of a 7:00 am choir rehearsal. All choristers were instructed not to engage in any phonation (spoken or sung) prior to the rehearsal.

The vocal only video recorded warm-up session featured a choral conductor leading the choir in a 10-minute vocal only (no physical activity) warm-up. The physical/vocal warm-up consisted of the same conductor directing the choir in a 10-minute combination of physical activities and vocalizes. Immediately after participating in the warm-up video, the choirs recorded the unison folk song \((O\ Danny\ Boy)\).

Results indicated there were significant differences in LTAS analyses between the warm-up procedures in both choirs. Perceptual results revealed a preference for the physical/vocal warm-up. Pitch analyses results indicated that neither warm-up procedure caused singers to sing more in less in tune.

**Daugherty, James F. University of Kansas, Lawrence. The Effects of Choir Formation and Singer Spacing on the Tone Quality of a TTBB Male Chorus.**

**Abstract**

Against the standard of a 1 dB SPL mean difference, I tested the effects of 2 choir formations (block sectional, mixed) and 3 inter-singer spacing conditions (close, lateral, circumambient) on long-term average spectra (LTAS) acquired at 2 microphone locations (conductor position, audience position) from a TTBB men's chorus as it sang from memory a 4-part a cappella song under the direction of a videotaped conductor. Results from both microphone locations indicated that grand mean spectral energy differences attributable to inter-singer spacing exceeded 1 dB SPL (conductor location: 2.13 dB SPL, audience location: 1.87 dB SPL), while differences attributable to choir formation did not meet the 1 dB SPL standard (conductor location: 0.25 dB SPL, audience location: 0.23 dB SPL). This male ensemble exhibited greater mean signal energy differences between close and lateral spacing conditions than between lateral and circumambient conditions. There were greater mean signal amplitude differences between formations in circumambient spacing than between formations in close and lateral spacing.
Demorest, Steven M., and Weidner, Brian N. Northwestern University, Evanston, IL. Teachers’ Views of Effective Practice in the Instrumental Ensemble.

BACKGROUND

Effective practice is a critical skill for developing musicianship. The ensemble classroom serves as a primary location for fostering this development at the secondary level, and the teachers’ attitudes, beliefs, and behaviors regarding independent practice influence what is presented in class. Understanding the teachers’ views on practice and the extent to which they reflect strategies recommended by research is critical to improving our ability to teach effective practice skills. The purpose of this study was to survey intermediate and secondary instrumental teachers regarding their own approach to practicing, its importance in their program, and what they believe constitutes effective practice. Their responses were compared to research findings regarding effective practice to see the extent to which teachers are aware of the most effective practice strategies.

METHOD

In this presentation we report the findings from an online survey distributed to a random sample of instrumental music instructors in a Midwestern state. The sample was stratified by region and grade level taught. We received 102 completed surveys (31.4% response rate) fairly evenly divided between three groups: high school teachers, middle school teachers, and multigrade teachers. Over 93% of the respondents taught band, 55% instrumental jazz, 23% choir, 12% orchestra, and 8% guitar. The sample evenly represented all 10 regions of the state, which includes rural, suburban, and urban settings. The survey included forced response and open-ended questions allowing for statistical comparison of teachers’ responses as well as more in depth insights into individuals’ experiences.

RESULTS

The main findings are summarized below.

Teachers’ own practice habits and those that they view as effective for their students showed a high degree of similarity. Some of the most frequently identified strategies were tempo alteration, fundamentals development, isolation of difficult parts, and metapractice.

Teachers believed that their students utilize relatively few practice strategies. One of the most frequently mentioned and least effective practice strategies was repeating music while playing from the beginning to the end. The majority of the practice habits they believe their students use have been shown to be ineffective in research.
Teachers were presented with a list of 34 practice strategies compiled from research and asked to identify them as effective or ineffective in a forced choice task. 95% of effective strategies from the list were correctly identified by the majority of teachers, while only 50% of ineffective strategies were correctly identified.

We discuss the implications of these findings for the role of research-based knowledge in the professional development of ensemble teachers.

Denis, John M. University of North Texas, Denton. Band Students’ Perceptions of Instruction via Videoconferencing.

Band Students’ Perceptions of Instruction via Videoconferencing

The purpose of this study was to examine potential differences between urbanicity groupings after ensemble instruction via videoconferencing. Many studies, both in general and music education, have examined Internet videoconferencing (VC) in the context of distance education. Research in synchronous music performance or instruction, however, has been rare and primarily limited to private lessons (Callinan, 2005; Dammers, 2009; Riley, MacLeod, & Libera, 2014). Ensemble settings can provide fertile ground for furthering understanding of distance education in music. Accordingly, the examination of student responses in groups to the distance learning experience may be an important task.

Distance learning has been defined as instruction and learning when students and teachers are in physically disparate locations (Martin, 2005; Nagar, 2010). This inherent barrier has often been met with the application of new technologies, including commercial radio (Kruse et al., 2013), personal computers, and video conferencing (Chakraborty & Victor, 2004; Kruse et al., 2013; Rees, 2002; Wang & Wiesemes, 2012). Research in the music classroom has found concerns with initial setup and implementation of VC technology (Ajero, 2010; Kruse, et al., 2013; Murphy, 2005), which was further complicated by the unique needs of music instruction such as the need for greater audio frequencies than that of human speech (Shepard, 2000).

The quality of audio and video has been found to impact music instruction to a greater extent than general instruction in areas such as assessment, feedback, and modeling (Burack, 2012; Callinan, 2005; Mackenzie, 1998; Shepard, 2000). Similarly, cameras used in videoconferencing may be limited in their field of view, which can inhibit instructors from correcting things such as hand position in lessons (Orman & Whitaker, 2010; Petralia, 2011). Social concerns have also been reported in the music classroom (Ajero, 2010; Dammers, 2009,
Videoconferencing has been found to limit methods of communication, which can create barriers to the development of rapport (Callinan, 2005; Petralia, 2011; Pike & Shoemaker, 2013; Riley, 2009). VC also has been found to complicate group activities and music rehearsals by changing aspects of instruction, such as the balance of teacher/student interactions and the clarity of speech (Pike & Shoemaker, 2013; Rees & Downs, 1995). As such, extra efforts to build rapport and facilitate communication were vital to overcoming any real or perceived social barriers (Lockett, 2010).

Participants were 134 middle school band students at five different schools in the Southwest United States, consisting of 63 females and 71 males. Participants completed the Pupils’ Attitude Towards Technology short form questionnaire (PATT-SQ) to establish group equivalency. After completing the PATT-SQ, participants engaged in a rehearsal with a guest teacher present via videoconferencing software and immediately completed the Skype Ensemble Instruction Questionnaire (SEIQ). Results revealed a statistically significant difference for urbanicity, $F(2, 131) = 5.891, p = .004, \eta^2 = .083$. Post hoc analysis indicated that the mean for rural participants significantly differed from urban and suburban means. Familiarity with technology, novelty effect, and technical concerns could all account for rural student perceptions.


Three of the most widely used methods for teaching general music are Orff Schulwerk, Kodály, and Dalcroze Eurhythmics. Some music educators use one of these three methods, while others merge several techniques from the three methods. Each of the three methods is considered effective in teaching a variety of skills, including rhythm, melody, and form; however, previous research does not indicate which method is the most effective for teaching form.

The purpose of this study was to compare the relative efficacy of three general music methods, Orff Schulwerk, Kodály, and Dalcroze Eurhythmics, in teaching second grade students to accurately identify two-part and three-part form, and to discover which general music method students prefer. The research questions were: What are the strengths and weaknesses of the three methods? How do students perceive the methods? Which activity related to each method do students prefer? What activity do students perceive to be the most effective?

A mixed methodology was used for this action research study and a convenience sampling approach was used to select the participants. Participants in this study were second grade students who were enrolled in the music classes taught by the researcher. Three classes of second grade students were instructed how to identify two- and three-part from using one of the three different general music methods. A fourth class was instructed using a combination

Expert Teaching in the Context of Traditional Korean Music

Analysis of expert teaching has revealed some consistency in the behaviors that artist-teachers demonstrate as they work to effect positive change in the performance of their students. Expert teachers establish clear goals and expectations for their students, they employ successful strategies to elicit improvements in student performance, and they convey information so that students develop their ability to make fine discriminations between their own sound and the sound they intended to create (Duke & Simmons, 2006a). Although characteristics of expert teaching have been studied within the Western music tradition, little is known about the behaviors of artist-level teachers of traditional Korean music.

Traditional Korean music is passed from teacher to student with an emphasis on the unique features of this music. The musical language, much like the Western music canon, seeks to convey emotional intent, but employs the use of microtones and modes in a culturally distinct manner. Traditional repertoire sanjo is an example that is accompanied by the janggu, a barrel drum. Sanjo artist-teachers are renowned for their masterful performance abilities and
their success in teaching the instrument, though little is known about the pedagogical principles they employ as they work in their natural setting.

We video-recorded five renowned *sanjo* artists teaching private lessons in their personal studios. Analysis of these recordings is currently underway. We are comparing the teaching behaviors demonstrated in these videos with the 19 elements of expert teaching described by Duke and Simmons (2006), and are documenting behaviors common among the five artist-teachers that are directed at effecting positive change in student performance. It is reasonable to expect that this investigation may reveal consistencies with the observations of Duke and Simmons, and that idiosyncratic teaching behaviors related to Korean culture and the teaching of traditional Korean music will be observed. Analysis will be complete by the end of Fall 2015. (305 words)


**A Description of Middle School Male Singers’ Vocal Range and Assigned Vocal Part**

Despite the extensive research concerning the male voice change, many choral directors still struggle in successfully guiding the maturing male singer through the difficult vocal maturation. Much of the literature has focused on the physical and vocal characteristics associated with the change, age of onset, as well as psychological and social factors impacting emerging adolescent singers. However, little is known as to what accommodations related to the changing voice practitioners implement with these young male singers, especially at the middle school level. The purpose of this study was to examine part assignment and compare that to middle school males’ actual vocal range. Volunteers (*N* = 100) were recruited from four middle school choral programs (grades 6-8) from a large, urban area in the Mid-South. These four schools represented both public and private schools and were primarily composed of African American and White students. All of the choral programs involved in this study have a history of success at concert and sight-reading festivals, and have a large population of male singers from to which to sample for this study. The choral directors (female: *n* = 2, male: *n* = 2) at these programs had been there for a minimum of three years. Upon receiving permission from the school administration and parents of potential participants, we recorded each individual participant performing simple vocal tasks in order to assess vocal range. Each participant first stated his name and counted backwards from 20. He was then instructed to perform three separate ascending glissandi on an “ah” vowel in attempts of singing his highest note possible. The same instruction was given to perform three separate descending glissandi. Following the
vocal exercise performances, participants were asked to show us the music they were currently singing in class. We noted each piece, arranger/composer, voice part assigned, and the vocal range each piece required of the singer. If a teacher had adjusted or rearranged any of the assigned vocal parts, that was also noted. Preliminary results revealed that sixth grade participants’ voice part assignments seemed to align better with their vocal range; however, seventh- and eighth-grade participants’ were more frequently assigned lower voice parts than their actual vocal range would indicate. Several of the male participants were assigned to a male chorus that primarily sang TTB/TBB literature even though many of those singers were categorized as “unchanged” or in an early stage of the voice change. Additional descriptive statistics for voice change stage assignment by grade level, as well as implications for the field will be presented at the NAfME Biennial Research conference.

Geringer, John M., and Williams, Matthew L. Florida State University, Tallahassee. Conductors’ Strict and Rubato Tempo: A Pilot Study of Motion Sensor Technology to Control Performance Tempo of Recordings.

Conductors’ Strict and Rubato Tempo:

A Pilot Study of Motion Sensor Technology to Control Performance Tempo of Recordings

Music education students are expected to develop a variety of skill sets including conducting. Conducting classes often rely on a metronome or pre-recorded music to help students learn to maintain a steady tempo. A device allowing conductors to control the tempo of audio stimuli in real-time through their conducting gestures seems helpful.

We investigated the use of motion sensor technology to control tempo of recorded music and measure conductors’ beat tempo patterns. We asked the following research questions: 1) would the technology reliably alter tempo of recorded music according to conducting patterns and provide a measure of beat tempo of conductors, 2) would there be differences in beat patterns for strict versus rubato tempo conducting conditions, and 3) would there be differences in beat patterns of undergraduate versus experienced conductors.

The 30 participants included 15 undergraduate beginning conductors (with one year of conducting class instruction) and 15 experienced conductors (minimum of three years of conducting music ensembles). Each participant conducted in two conditions: strict tempo (attempting to maintain a steady tempo) and rubato tempo (varying tempo expressively). They conducted a recorded excerpt in duple meter from Mozart’s Romanze (second movement of Eine Kleine Nachtmusik), measures 1-16 with repeats and the final seven measures. We used two Xbox Kinect devices to capture motion of the conductors’ right hand beat patterns at a rate of 30 samples per second. Ad Maestro software converted the right hand conducting patterns into tempo data and controlled the tempo of the audio playback in real time. A high definition camera recorded video information and confirmed reliability of tempo data.
We employed a series of two-way analyses of variance to determine possible differences between experience level and tempo condition with range, mean, and standard deviation of conductors’ performed tempo as dependent measures. There were significant differences between strict and rubato conducting conditions in range, $F(1, 28) = 58.97, p < .001, \eta^2 = .678$ and in standard deviations of conducted tempo, $F(1, 28) = 155.70, p < .001, \eta^2 = .848$. Both range (strict $M = 24.42$, rubato $M = 38.70$) and standard deviations (strict $M = 2.96$, rubato $M = 5.48$) were greater for rubato than for steady tempo conditions. Every participant exhibited this pattern. There was not a difference in mean tempo between the two conditions, $F(1, 28) = 4.31, p > .01$. There were no significant differences between experience levels of the conductors in range, mean tempo, or standard deviations, nor were there interactions between the experience and tempo conditions.

Our data show that motion sensor technology can be used to both control the tempo of recorded music and provide tempo data derived from the right hand motion of conductors. A number of the student conductors commented on the potential benefits of the device. Although a number of limitations remain, the continued development of this technology to assist novices to learn to conduct with both steady and expressive tempi appears promising.

Hall, Suzanne N. Augusta University, Augusta, GA. Robinson, Nicole R. University of Utah, Salt Lake City. An Analysis on the Impact of Language Arts Reform on Elementary Music Education in Urban Schools.

An Analysis on the Impact of Language Arts Reform on Elementary Music Education in Urban Schools.

The National Institute for Literacy affirms that reading is a critical component of functional literacy (the ability to perform various tasks essential to everyday living). The ability to read is also critical in order to compete and succeed in the global marketplace. Consequences of low reading ability affects students, not only in their academic career, but achieving goals in their adult life.

The National Center for Educational Statistics reported that there has been some gains in reading achievement since the 1990’s, however there still remains a high percentage of students in middle and high school that score below the “proficient” level in reading achievement. As of 2013, 35% of fourth grade students and 36% of eighth grade students read at or above the proficient level (U.S. Department of Education, 2013). Statistics also show that half of incoming ninth graders in urban, high poverty schools read three years or more below grade level and more than 700,000 graduate high school with low literacy skills (Stetser & Stillwell, 2014).

In order to combat this growing epidemic, recent federal regulations that emphasize more language arts instruction and assessments have been adopted across the nation (i.e. Common
Core Standards) in hopes to improve reading instruction and ultimately, reading achievement. As a result, music teachers are being asked (and at times required) to provide support to the language arts curriculum (Fisher & McDonald, 2001). For most teachers this becomes a challenging task because of little knowledge and background regarding reading language arts. Most music teachers have no formal training in reading and if asked to integrate, integration is most often puts music in a subservient role diminishing the opportunity to learn music content required by the national standards of music education.

The study presented in this proposal will provide a pictorial view of the effects language arts reform on music education classrooms. The focus of the study will be on the elementary level as research shows students that are not proficient readers by grade three subsequently attain poor grades and often drop out of school without earning a high school diploma. A quantitative research design will be implemented where a statistical analysis will provide a “descriptive” overview of the perception and attitudes. A chi-square analysis will determine correlation, if any, between teacher demographics and questionnaire portions of a survey. Interviews of selected instructors will be conducted to further detail how reading content is introduced and integrated in the music classroom.

Specifically, the study will present the following:

1. perceptions and attitudes of elementary music teachers in the urban school setting towards language arts reform,
2. the number of music teachers required to include language arts instruction in some form (i.e. direct instructions, tutoring, intervention, support) during music instruction time,
3. the number of music teachers required to teach a language arts course during the school day, and
4. what language arts content and experiences are included within the general music class and how is it implemented?

**Haning, Marshall A.** *Case Western Reserve University, Cleveland, OH. Talking To Them or Talking With Them: Questioning Strategies Used by Secondary Ensemble Teachers.*

**Talking To Them or Talking With Them:**

**Questioning Strategies Used by Secondary Ensemble Teachers**

The purpose of this research was to explore questioning strategies being used by secondary ensemble teachers. Previous researchers have identified questioning as perhaps the most fundamental teaching behavior, suggesting that teachers may ask up to 400 questions a day and spend as much as 1/6th of total instructional time using questioning strategies. Despite the importance of questioning to the educational process, however, its effect on student
learning is poorly understood. While correlational studies have suggested a link between frequency of teacher questioning and student achievement, one of the only known experimental studies (Gilmore & McKinney, 1986) found no such effect.

More recently, researchers have focused on identifying the types of questions asked by teachers, rather than investigating their effects. The two most common types of questions identified by researchers are lower-cognitive (also called “closed” or “convergent”) and higher-cognitive (“open” or “divergent”). Although some scholars have suggested that asking more higher-cognitive questions might improve student achievement, experimental results are mixed. Additionally, factors other than cognitive level may affect questioning effectiveness; Boyd and Rubin (2006) found that “contingent” questioning, or that based on previous student responses, were highly effective at stimulating classroom discussion regardless of cognitive level. Gall (1970) suggested that developing specific questioning taxonomies for individual subjects may be most effective.

This research was designed using a multiple instrumental case study methodology, with a purposive sample chosen for diversity in teaching experience, specialization, and school setting. Data was collected from three sources: an initial interview with each participant, an observation of one 50-minute class period, and a post-observation think-aloud interview to further probe questioning moves noted during the observation. Interviews were transcribed in their entirety and all teacher questions from the observation were also transcribed. The researcher used an open, axial coding process to isolate major themes within each case, and then conducted a cross-case analysis to identify themes that were common to all cases. Additionally, teacher questions across all cases were coded to create a questioning taxonomy for secondary ensemble classes.

A single major theme unified nearly all participant responses: questions were used as a way of engaging students and drawing them into the lesson. Sub-themes within the umbrella of student engagement included using questions to lead students rather than “telling” them the answer, using questions to encourage peer engagement and group learning, and using questions as an integral part of the pedagogical process. Overall, questions were often used as a dynamic communication technique rather than simply as a way to probe students’ knowledge and understanding. Because of this, traditional questioning taxonomies may not fully capture the role of questioning in the secondary ensemble classroom. The researcher proposed a new questioning taxonomy based on the type of information provided by the learner rather than on the relationship between question and content. Future researchers may find it helpful to consider questioning techniques in ensemble courses within the broader framework of teacher communication.

Hanson, Josef. Eastman School of Music/University of Rochester, Rochester, NY. Help Wanted? Toward a Better Understanding of the “Pedagogy of Kindness.”
Help Wanted?: Toward Better Understanding of the “Pedagogy of Kindness”

Horace Mann once said “teachers teach because they care” (as quoted in Howe, 2003). Most teachers and teacher educators would agree: there is a fundamental humanitarianism that informs inspiring, effective teaching. A growing body of research reflects what is perhaps a reaffirmation of the teacher as altruistic and benevolent—in a word, kind. Loreman (2011) wrote an entire book exploring why kindness and empathy are critically important to meaningful learning and student achievement. In the field of music education, Elliott (2012) described “artistic citizenship” as a model of music teaching and learning infused with “an ethic of care—care for oneself and for the health of social communities” (p. 22). This comes at a time when college students and young adults are especially focused on public service and social issues, eschewing competitive career maneuvering and extrinsic motivators like status and salary growth for personally meaningful social endeavors (Zeigler, 2013). In light of this and other evidence, the purpose of this study is to explore the so-called “pedagogy of kindness” (Thomas, 2015) in music education through a hybrid of participatory action research and performance ethnography. Following Stoddard (2014), I will embed myself in the main hall of a prestigious and competitive music conservatory for several hours per day during the busy lead-up to finals and jury examinations. I will display a sign that reads: “I’m devoting myself to serve fellow musicians this week. I have a Ph.D. in music! How can I help you?” Like Stoddard, I may also directly solicit passersby with offers to help. Before proceeding, I will gain written consent from help-seekers and explain the nature of the project to them. Findings, which will be gleaned from field notes, audio recordings, and participant interviews, will promote enhanced understanding of kindness and empathy as pedagogical tools. In particular, I hope to address the following essential questions: (a) To what extent are offers of service beneficial to the students and faculty in an high-pressure conservatory environment?; (b) What type(s) of assistance are most commonly requested by conservatory students?; (c) What is the nature of student reactions to offers of artistic citizenship, and how do these reactions impel or restrain students in accepting help?; and (d) What are the implications of the pedagogy of kindness for educators, students, and administrators in college and university music programs?

References


Expertise in teaching has been analyzed across disciplines, yet little consensus has been reached regarding the behaviors that are displayed in the classroom by expert teachers. This is especially apparent in music classrooms, where teacher and student behaviors are in many ways different than the teacher and student behaviors typically observed in conventional classroom settings (Duke & Simmons, 2006). In an attempt to more specifically define expertise in different instructional (e.g., instrumental ensemble rehearsals or dance rehearsals) and cultural settings (e.g., American and Tanzanian), research has been conducted that examines the process of teaching and learning in the music classroom, the dance classroom, and in different parts of the world.

Research has investigated different teacher behaviors in the music classroom, such as feedback (Cavitt, 2003; Duke & Henninger, 2002), instruction (Duke, 2000; Duke & Blackman, 1991; Duke & Madsen, 1991), and years of experience (Goolsby, 1996, 1997; Moore & Standley & Madsen, 1991).

Expertise when teaching dance to novice learners has also been investigated to improve the quality of teaching in those settings. Some dance teacher behaviors that have been analyzed include instructional strategies (Chappell, 2007; Chen, 2004; Chen & Cone, 2003) and pedagogical focus (Chen, 2001; Warburton, 2008).

Expertise in teaching is also a topic of interest to scholars in various parts of the world. Pedagogical approaches of expert teachers have been examined in New Zealand (Ashley, 2010), Canada (Baxen, 2001), and China (Li, Huang & Yang, 2011). Scholars have also analyzed the teaching of expert teachers in different countries within the continent of Africa. From Ghana (Kuyini & Desai, 2007) to South Africa (Baxen, 2001) to Tanzania (Dougherty, Fewer, & McDonald, 2012), scholars have examined the teaching approaches of expert teachers in these different countries to learn more about teaching effectiveness in those parts of the world.

Duke and Simmons (2006) conducted a separate investigation “to identify common elements in the teaching of expert artist-teachers in music” (p. 8). The researchers identified 19 elements that were common to all three teachers and fell into three broad categories: Goals and Expectations, Effecting Change, and Conveying Information. This study has been replicated with
expert middle school and high school band directors (Henninger, 2012) and forms the basis for the present investigation.

The purpose of the present study was to determine whether the same 19 elements are present in the teaching and learning of indigenous song and dances in a university classroom setting in Tanzania. Participants in this follow-up investigation are four highly experienced and extensively trained university student teachers, each of whom were regarded as excellent traditional dancers and song-leaders based on their accomplishments and the accomplishments of their students and people within their local villages. All leaders’ rehearsals were recorded with QuickTime on a MacBook Pro computer. Rehearsals will be observed and analyzed in their entirety and notes will be taken regarding specific teacher behaviors that lead to positive changes in student performances. These behaviors will be classified according to the impact they have on teacher expertise.

Howard, Erin N. University of Washington, Seattle. Student-Identified Characteristics of Classroom Climate in Secondary Instrumental Music Classrooms.

Student-Identified Characteristics of Classroom Climate in Secondary Instrumental Music Classrooms.

BACKGROUND

Classroom climate can have an impact on student outcomes in a number of ways including student behavior, content engagement, and self-efficacy. The music classroom is a setting with features unique to its content, such as seating arrangements, curricular structure, instructional pacing, duration of enrollment, and emphases on various types of kinesthetic learning. If the classroom environment, curricular structure, and delivery of instruction are unique in the music classroom, it may be that characteristics contributing to its classroom climate are unique as well.

The purpose of this study is to explore student-identified elements that contribute to a positive classroom climate in the secondary instrumental music setting. Results will be compared to school-wide data reported by Gillen, Wright and Spink (2011) who investigated preferred learning environments and associated elements identified by year 7 and 8 students. Findings will provide music educators and professionals with an opportunity to examine how these variables relate specifically to a music setting and potentially confirm or redirect current classroom procedures and practices.

METHOD

Participants consisted of students participating in instrumental music classes at three middle schools and three high schools in the Greater Seattle area. Students responded to a 33-item questionnaire adapted from the Classroom Environment Scale (Trickett & Moos, 1973) that included items addressing each of the eleven classroom climate themes identified by Gillen
Responses were made using a 5-point Likert-type scale anchored by “strongly agree” and “strongly disagree” with “neutral” as a center point. Additionally participants responded to a concluding open-ended question requesting any additional characteristics they believe have a positive impact on classroom climate.

RESULTS

Preliminary data ($N = 103$) indicated that many of the characteristics identified as important in core classrooms were also viewed as important in music classrooms, particularly quality of environment and teacher support. Music students identified clarity of instruction as most consequential to a positive classroom climate. Compared to previous findings, music classrooms were seen as much less reward-driven. Free response data demonstrated the importance of feeling comfortable and safe in the music community, connected with the teacher, and encouraged by all. This suggests that an added dimension in secondary instrumental music classrooms is the dynamic of not only peer relationships and teacher/student relationships, but also the community created among them.

Juchniewicz, Jay, and Wagoner, Cynthia L. East Carolina University, Greenville, NC. An Examination of Solo and Small-Ensemble Participation on Large-Ensemble Ratings.

An Examination of Solo and Small-Ensemble Participation on Large Ensemble Ratings

Researchers have long been interested in examining factors that influence students’ musical development. While it has been well documented that both students and directors place a great deal of importance on the personal and musical benefits of large ensemble festival and contest participation (Battersby, 1994; Franklin, 1979; Howard, 1994; Sullivan, 2005), a growing number of investigations have found that participating in more individualized musical opportunities, such solo and small-ensemble performances, aids in the development of musical and personal skills (Austin, 1988; Howard, 1994; West, 1985). More specifically, research in the area of solo and small-ensemble participation has indicated a direct correlation with (a) increased self-esteem of the participants (Austin, 1988; Wood, 1973), (b) a desire to continue in high school band programs (Howard, 1994; Werpy, 1995) and (c) increased musical achievement (Austin, 1988; Temple, 1973). However, to date no study is known to have specifically examined the influence of solo and small-ensemble participation on the overall success of large instrumental ensembles, particularly the potential impact on large ensemble adjudication ratings. Therefore, the purpose of this study is to examine the relationship between solo and small-ensemble participation on large band ensemble contest/Music Performance Adjudication scores. Specific questions addressed include: (1) Does participating in solo and small-ensemble adjudicated events impact large ensemble adjudication ratings?, (2) Does the number of solo and small-ensemble entries influence large ensemble adjudication ratings, and (3) Are there differences between middle and high school solo and small-ensemble participation and large ensemble adjudication ratings?
In order to provide a uniform selection process for obtaining data on both solo and small-ensemble participation and large band ensemble ratings at concert festivals or Music Performance Adjudications, we decided to select states based on the following criteria: (a) require repertoire selections to be chosen from state music lists for both solo and small-ensemble and large ensemble adjudicated events, (b) hold district or local solo and small-ensemble adjudicated events prior to large ensemble events in the same academic calendar year, (c) use a uniform statewide rating system for large ensemble adjudicated events with a score of (1) indicating the highest possible rating, and (d) provide readily accessible data for both solo and small-ensemble participation and large ensemble adjudication scores for the past 10 years. The states of Florida and Indiana met these criteria and were selected for the purposes of this study. The data was analyzed according to number of solo and small-ensemble entries for each school per year and compared with the contest/MPA ratings for the most advanced large ensemble for the same academic year. An initial pilot examination of data from one state over a period of two years revealed band programs that participated in solo and small-ensemble adjudicated events received an average score of 1.64 for large ensemble MPA ratings, while band programs that did not have any band members participate received an average score of 2.14 for large ensemble MPA ratings. Full data examination for all ten years across both states as well as implications for the profession are forthcoming.


Effect of Learning a Melody via Oral or Notated Means on

Improvised Accompaniment Quality

Much of the world has a time-honored tradition of learning songs via a well-established oral tradition. Contrastingly, much of classical music from the western tradition is acquired via notation. We designed this study to examine whether a melody acquired via either means leads to a quality difference in subsequent improvised accompaniments.

Defining improvisation has been a complex task for our profession. Previous researchers have devised ways to operationalize both composition and improvisation (Kratus, 2001), and have established that all ages are able to improvise (Azzara, 1993; Brophy, 2005; Gruenhagen & Whitcomb, 2014). In a study particularly related to this one, Watson (2010) found that materials learned by ear led to significantly better jazz improvisational skills across time when compared to reading the same material from notation.

Research has not yet addressed the effect of a single lesson on the quality of improvisational skills, and has been inconclusive in determining the most effective methodologies for acquiring
such skills. Therefore this study was designed to explore the improvisational achievements of music students from a large southwestern university after they learned melodies orally and from notation. University music students \((N = 45)\) will provide demographic information, learn two songs using differing methodologies, and then will be instructed individually to “create an accompaniment to the song you just learned.” In the oral treatment, participants will learn “Otwenge” from the Alur tribe in the West Nile region of northern Uganda via call and response until they can sing the song without assistance. Pilot testing indicated the number of repetitions needed and subsequently the instructor was videoed to assure that each student received identical oral information. For the notation treatment, each participant read “Gaze Song” from the Lugbara Tribe of West Nile region of northern Uganda on their primary instrument, and will be allowed the same amount of practice time as the oral tradition song learners. We selected these songs to insure their unfamiliarity to most American participants. Order of oral or notated conditions will be counterbalanced for possible order effects.

Following the time allotted to learn the song (either via notation or orally), each student will create an improvised accompaniment on a non-melodic percussion instrument while listening to a recording of the previously learned song. All improvisations will be videoed for subsequent analysis and participants will evaluate themselves using two scales: the Rhythm and Style/Expression categories of the Watson (2010) Improvisation Scale, and a non-jazz modification of the Watson (2010) Improvisation Self-Efficacy Scale. Subsequently videos will be randomized and a panel of experienced music educators \((N = 6)\) will score all improvisations. Judges will be blind to song learning treatment. Improvisation quality comparisons between song treatment and between judge-evaluations and self-evaluations will be conducted. Results will be discussed in terms of implications for further research and successful curricula involving improvisation.


Koziel, Ellen B., and Fisher, Ryan A. *University of Memphis, TN*. Effect of Introductory Fingering Sequence on Soprano Recorder Tone Quality and Fingering Accuracy.

Effect of Introductory Fingering Sequence on Soprano Recorder Tone Quality and Fingering Accuracy.

The purpose of this study was to measure the effect of introductory fingering sequence on fourth-grade student soprano recorder tone quality and accuracy. The subjects were 65 fourth-
grade students in four heterogeneously grouped classes. They were divided into two treatment
groups: Group 1 began with the pitches B-A-G; Group 2 began with the pitches C2-A-D2. Several
accommodations were made in order to reduce the number of possible variables in this study
related to reading music. The teacher did not use rhythmic notation either by itself or on a staff
for any of the teaching examples. All rhythm exercises were conducted aurally. In addition,
students were not required to read standard notation (notes with stems and beams) from a
staff during the course of this study. The five lessons progressed in a parallel format that
included exploration, basic technique for air flow and tonguing, fingering, and improvisation.
Songs that were utilized contained the same rhythmic materials and parallel melodic direction.
A researcher-created recorder performance test was administered to individual students at the
conclusion of the five-week study. The researcher evaluated the students on two areas –
fingering accuracy (accurately fingering three notes on the soprano recorder) and tone quality
(using the correct amount of air pressure in order to produce the correct pitch without
overblowing or under blowing). The instrument consisted of two separate tests:

One for Group 1 (B-A-G); and one for Group 2 (C2-A-D2). The first ten items consisted of four-
letter patterns representing notes that the students learned to play on the recorder. Numbers
11 and 12 presented a song, written out with letter notation only. The letter notation was
written in such a way that the pitch was indicated by the position of the letter name on 8 ½ x 11
cardstock. The cards for patterns 1-10 were presented one at a time on a music stand in front
of each student. The cards for the song were posted on a bulletin board, along with fingering
charts. In order to compare treatment groups on Fingering Accuracy, a one-way, between
subjects ANOVA was conducted. Treatment condition (B-A-G vs. C2-A-D2) served as the
independent variable and Fingering Accuracy the dependent variable. There was no main effect
for treatment condition, $F(1, 51) = .56, p = .46$. In order to compare treatment groups on Tone
Quality, a one-way between subjects ANOVA was conducted. Treatment condition (B-A-G vs.
C2-A-D2) served as the independent variable and Tone Quality the dependent variable. There
was no main effect for treatment condition, $F(1, 63) = 1.93, p = .17$. Results revealed that
fourth-grade students who received five weeks of recorder instruction beginning with the notes
“B-A-G” showed no statistically significant difference in their fingering accuracy and tone
quality when compared with students who received five weeks of recorder instruction
beginning with the notes “C2-A-D2”.

Laity, Shawna M. Texas Tech University, Lubbock. Band Directors’ Use of Verbal Instructions in
a Middle School Ensemble Setting.

Band Directors’ Use of Verbal Instructions in a Middle School Ensemble Setting.

In Patricia O'Toole's Shaping Sound Musicians, she discusses the teaching strategy "Teach, don't
tell," with the intent to remind preservice and inservice teachers that students will retain
information if it is learned on their own versus being told (2003). Sang's (1998) study compared
the effects of verbal, modeling, and visual instruction and found that when verbal instruction is
used alone, it is the weakest. However, verbal communication is often used to correct music problems and provide quick instruction and feedback in an ensemble (Dickey, 1991). Studies have also been done that focus on the types and frequency of verbal corrections given (Duke & Henninger, 1998; Duke & Henninger, 2002; Madsen & Duke, 1993) Thus, the ability to provide appropriate verbal instruction is considered a necessary skill for most music educators. This type of instruction can vary depending on the instructor's plan for the ensemble and the ensemble's needs. Lesson plans could consist of verbal instruction that include technical corrections, theory instruction, imagery or expression of the piece, and instrumental technique.

The purpose of this pilot study will be to analyze the verbal instruction used by band directors in five middle schools in Texas. The researcher will examine five middle school ensembles that have received consistently high contest ratings. The band director will be recorded without knowing the purpose of the study. The verbal instruction will then be transcribed and analyzed using open and axial coding with the Constant Comparative Method developed by Glaser and Strauss (1967). Scribe (Duke & Stammen, 2011) software will be used to systematically record observational data, which will be subsequently analyzed using chi square and ANOVA tests.

Data will consist of:

1. The coded verbal interactions that the teachers have with their ensemble
2. The number of each categorized verbal interaction with the ensemble
3. The number of total verbal interactions
4. The length of each verbal instruction period
5. The total length of verbal instruction versus other types of instruction (i.e., non-verbal and modeling)

Discussion will include implications for future research with regards to both teacher preparation and continuing education of current inservice teachers. With music educators often instructed in three types of instruction (i.e., verbal, modeling, and non-verbal, which can include modeling and gestural), it is important to know how directors choose to disseminate information and refine that technique to be delivered as efficiently as possible.

Laux, Charles C. Kennesaw State University, Kennesaw, GA. The Effect of a Tonic Drone Accompaniment on the Pitch Accuracy of Scales Played by Beginner Violin and Viola Students.

The Effect of a Tonic Drone Accompaniment on the Pitch Accuracy of Scales Played by Beginner Violin and Viola Students

Background
Intonation has been a significant topic of research and discussion within the field of music education. For years, pedagogues suggested a need for teachers to focus on strategies to improve students’ pitch accuracy and discrimination. Practitioners frequently recommend that musicians use drones as an intonation practice tool. The commercial availability of drone recordings and their use among practicing musicians has become commonplace, however, the use of drones as an effective intonation tool has not been thoroughly investigated.

Aims

The main objective of the study was to determine the effect of drone-based audio accompaniments on the development of pitch accuracy of scales in beginning-level violin and viola students. The research questions addressed if beginning string students played with greater pitch accuracy following training with tonic drones and examined the effects of accompaniment. In addition, questions examined if students more frequently attempted to adjust pitch accuracy under accompanied conditions.

Method

This quantitative study used a quasi-experimental pre/posttest design. Participants were 50 second-year, beginning-level violinists and violists from three middle schools in a large suburban school district in the Southeast. Subjects within six heterogeneous string orchestra classes were randomly assigned to one of three treatment groups comprised by audio accompaniment type; pitch matching (n=15), drone (n = 15), and pitch matching plus drone (n = 20). Each group practiced the scales with the accompaniment track as part of their daily warm-up routine. Students were recorded performing D- and C-major scales using the aforementioned accompaniments and unaccompanied.

Each performed pitch, excluding open strings, was analyzed for cent deviation from equal temperament using the Intonia software program. Absolute and directional cent deviations and nonparametric sharp/flat values were collected. Instances of participants’ pitch adjustments were also tallied and analyzed.

Results

An Analysis of Variance (ANOVA) was used to analyze data to determine if differences existed between the three groups of students, pre- and posttest. Accompanied and unaccompanied performances were also compared. Results revealed slight improvement in pitch accuracy across all groups when accompanied, though not significant. Results indicated no significant improvement in intonation in any of the three groups, and there was an inclination for students to perform flat across the study. Intonation tendencies of selected scale degrees were examined to determine if there were patterns of sharpness or flatness.

During analysis of the audio recordings, the frequency of pitch adjustments was tallied. Pitch adjustments were more frequent, though not significant, under accompanied conditions across all groups in the pretest and were significantly greater during accompanied conditions in the posttest.

Conclusions
It was determined that drone-based accompaniments did not have a significant impact on improving intonation in beginning-level students, however accompanied conditions showed an increased number of attempts to adjust intonation.

From the perspective of an in-service teacher in a heterogeneous string classroom setting, these findings are a solid first step in understanding of the capabilities of beginning string students and their ability to discriminate pitch and perform with accurate intonation.

McAllister, James. *Lincoln Memorial University, Harrogate, TN. A Study of the Process of Commissioning New Music for the Concert Band.*

**A Study of the Process of Commissioning New Music for the Concert Band.**

This study examined a commissioning project for concert band through the prism of student engagement and motivating factors for composers and conductors who participate in such projects. Due to the scope of the project, a mixed-method research design was employed to fully study the problem. A survey phase and qualitative research phase were designed to answer the following research questions:

**Survey Phase**

1) What are the attitudes of students towards the commissioned work after participation in a commissioning project?
2) What are the attitudes of wind band students towards new music in general as a result of participating in a commissioning project?
3) What are the attitudes of wind band students towards the commissioned work as a result of participating in a commissioning project?
4) Do wind band students who participate in commissioning projects have a greater understanding of composers and composition?
5) Are there disparities in responses to the survey items among selected demographics?
6) To what extent are students who participate in commissioning projects engaged with music making?
7) Do these attitudes and understandings change from the beginning to the end of the project?

**Qualitative Phase**

8) What are the attitudes and motivating factors of composers who are involved with commissioning projects?
9) What are the attitudes and motivating factors of wind band conductors who are involved with commissioning projects?
10) Is there connectivity present between the rationale for the commissioning of new music for the wind band and the types of student learning evident after the participation in such a project?
Composer Brian Balmages was commissioned to write a piece for concert band that employed standard band instrumentation and was of Grade IV difficulty. *The Temple of the Murals* was given its world premiere performance in fall 2010 on the campus of a community college in the Midwest by an honor band (*N*=41) comprised of high school and college musicians. The Ensemble Members Attitude Survey (EMAS) was given to the participants as a pre-survey at the beginning of the clinic sessions and again as a post-survey before the premiere performance.

At the same time, a qualitative study was employed to examine the rationales that wind band conductors and composers may have for commissioning new music for the concert band. Participants in the qualitative study (*N*=4) were interviewed three separate times using similar interview questions. The researcher then transcribed the interviews and formulated themes from the data. An external reviewer was employed to review the transcripts of the interviews, and found no recommended changes.

Results largely indicated no significant differences between pre and post administrations of the survey. Post-administration outcomes demonstrated participants’ positive orientation towards the commissioned work and the composer, specific musical concepts, and new music in general. Themes to emerge from the qualitative study included the notions of connectivity with students, a desire to improve and expand the repertoire of the wind band, and providing students with a unique musical experience. Connections were found between the survey and qualitative aspects of the study.

**Nelson, Patty K.** Shorter University, Rome, GA. In *What Order Do Band, Choir, and Orchestra Directors Introduce Musical Concepts to Their Beginning Students?*

*In What Order Do Band, Choir, and Orchestra Directors Introduce Musical Concepts to Their Beginning Students?*

This research was conducted through National Association for Music Educators and Texas Music Educators Association. Emails with a link to a questionnaire were sent to members of both organizations asking those who taught beginning band, choir, and/or orchestra what order musical concepts were introduced to their students in the first year of instrument study. Teachers were also asked what book or books they used with their students in the first year of instrument study.

Musical concepts were divided into 3 sections, intervals, rhythm, and theory. Overall results indicate that intervals are introduced in the following order: steps, harmonic intervals, skips 2nds, 3rds, melodic intervals, 5ths then 4ths. However, when band, choir, and orchestra were analyzed separately, steps, and 2nds were introduced 1, 2, and 3 respectively, but the rest of the intervals were introduced in different orders by the respective content area.

Rhythm concepts were introduced in the following order: quarter note, half note, whole note, quarter rest, 4/4, time signature, whole rest, half rest, beamed eighth notes, 2/4, ¾, dotted half note, eighth note, eighth rest, 6/8. Again, when band, choir, and orchestra were analyzed separately, the order was different.
Theory concepts were introduced in the following order: sharps, repeat sign, flats, forte, piano, key signatures, ties, crescendo, decrescendo, slurs, fermata, 1st and 2nd endings, tempo mark, ritard, a tempo, D. C. al fine, chords, and 8va sign. As with the other concept division, band, choir and orchestra directors introduced the concepts in a slightly different order.


Orchestra directors overwhelming use Essential Elements. Other books listed include All for Strings, New Directions for Strings, Orchestra Expressions, Sound Innovations, String Basics, and the Suzuki Method.

Owens, Vallie S. Texas Tech School of Music, Texas Tech University, Lubbock. The Effect of Mode of Instruction on Collegiate Level American Folk Song Experiences.

The Effect of Mode of Instruction on Collegiate Level American Folk Song Experiences.

Lecture based education has traditionally been the mode of instruction within the collegiate level. Active learning is an environment in which students directly engage in the learning process (Hall, Waitz, Brodeur, Soderholm, & Nasr, 2002; Prince, 2004). The level of physically active participation of the student has been shown to increase student achievement (Lewis, 1988). Within this pilot study, the researcher sought to determine if active, movement based instruction (hereafter referred to as interactive) would affect collegiate students’ music learning experiences.

This study is an expansion of a pilot study that found students preferred an interactive mode of instruction. Because the previous study implemented world music, which might conceivably have had a novelty affect this current study will seek to determine if participants’ preference for an interactive mode of instruction changes when the subject material is traditional American folk music. Additionally, the researcher will investigate if interactive or lecture style instruction differentially affects the knowledge participants gain from the two modes of instruction. For the purposes of this study, traditional lecture will consist of a lecture presentation, participants individually answering questions aloud, and the participants reading text. In the interactive learning approach students will be encouraged to physically respond to music (e.g., dancing, singing, playing authentic instruments and games).

Data will be collected from a sample of convenience (Merriam, 1998) including members of two intact classes of undergraduate elementary education majors (N = 30). The researcher is the instructor of both classes. Group A (n = 15) will receive interactive instruction of American folk song #1. On the following day, the participants will receive a lecture-style instruction involving American folk song #2. Group B (n = 15) will receive a lecture-style instruction involving American folk song #1. On the following day, Group B will receive an
interactive instruction involving American folk song #2. At the conclusion of both treatments, a 24-item survey will be administered using a 4-point Likert-type scale to determine trends within student preference for the activities of each day. Students will also be asked their personal preferences in learning styles and interest in learning about different cultures. All instruction will be scripted to ensure that all participants receive the same information since that knowledge base that will be tested at the conclusion of both treatments. The researcher will compare the responses to American folk song treatments to their previous responses from world music examples collected during the pilot study. The researcher hopes to explore whether the mode of instruction affects student learning differently when the material is a more familiar style of music. The researcher will later replicate this study on a larger scale to further examine mode of instruction preference.

Patrick, Louise. Florida Gulf Coast University, Fort Myers, FL. Listening to Music in the Elementary Classroom: Yesterday, Today and Tomorrow.


In the early 1900s, the invention of the Victrola forged a partnership between Frances Clark and the Victor Talking Machine Company and changed how classrooms listened to music. Similarly, Edgar B. Gordon utilized the radio for music teaching. Today, elementary classes enjoy Internet resources with high definition video, studio sound and animated graphics that bring interactive approaches to music listening. Such technological advancements make music educators wonder what may become of the skill of listening to a piece of music. Is music listening still an important skill to possess in the 21st Century? What educators’ philosophies inform current and future pedagogy? What musical selections should be used for the pedagogy of music listening? Which selections commonly used in the past have been retained, and why? How can the profession protect the integrity of music listening in ways where technology enhances that skill and does not distract from students’ ability to listen to music? This research examines the trajectory of the pedagogy of music listening by identifying important individuals in the field, examining the philosophies that informed educators’ approaches, and comparing the body of current materials in elementary resources to those from the past with specific attention given to how changes in technology have led to advancements.

Besides Clark and Gordon, many music educators utilized new venues, endorsed the technological advances of their time, and produced curricular materials for elementary music that continued to highlight the listening experience. Examples include Damrosch and Bernstein with young children’s concerts, Tipton and Wood with recorded libraries of music complete with teaching suggestions, and Boardman (music textbooks) and Edwards (public radio) through visual guides and animated graphics. With the addition of manipulatives, use of Smartboards and the Internet, music listening has become a multisensory experience.
Though learning to listen to music for both enjoyment and purposes of analysis has always been a goal of music appreciation courses, the National Standards for Music Education (1994) included a specific standard (#6) devoted to this skill. This long-held standard of music education has captured items of current interest in education reform - critical thinking and the application of higher order thinking skills. Through the auditory nature of music listening these outcomes are accomplished. Therefore, music educators are positioned to engage elementary students in authentic music experiences that achieve ancillary outcomes while retaining musical integrity.

The world of musical choices has also increased exponentially. However, some musical examples continue to reappear in elementary music curriculum sources. How do selections found in Adventures in Music for Elementary Schools (1962) compare to listening lessons featured in current Silver Burdett music resources? Game Plan? www.classicsforkids.com? If common selections occur, are they merely ‘classics’ or do they represent optimal examples of relevant musical concepts? Finally, are there musical selections that ALL elementary students should experience? What do today’s elementary music specialists think and how has technology transformed the pedagogy of music listening in their classrooms?


Best Evidence Synthesis of Optimal Online Class Size

Objectives

The purpose of this study is to investigate current trends in optimal online class size in higher education. Sener (2010) defines online education to include teaching and learning via online technologies comprising of fully online and blended learning (online with face-to-face) environments. This could include terms such as asynchronous learning, blended learning courses, hybrid distance education, online learning, mobile learning, synchronous learning, or virtual learning. Since 2000, only a few researchers have studied online class size in higher education (see Arbaugh, 2002; Arbaugh & Buray, 2001; Burruss, Billings, Brownrigg, Skiba, & Connors, 2009: Drago & Peltier, 2004; Hewitt & Brett, 2007; Hislop, 2001; Irby & Lara-Alecio, 2012; Jiang & Ting, 2000; Kingman & Keefe, 2006; NEA, 2000; Oestmann & Oestmann, 2007; Orellana, 2006; Qui, 2010; Reonieri, 2006; Taft, Perkowski, & Martin, 2011; Tomei, 2006; However, none of these have attempted to address this issue through best evidence synthesis methods. A one-size-fits-all approach for calculating optimal online class size for all departments or subjects and course level (e.g. 1000 levels vs. 6000 levels) is not realistic. It is hoped that a best evidence synthesis of online course offerings will provide additional insights for other universities to consider.

Theoretical Framework
Best evidence synthesis (Slavin, 1986, 1995) uses the statistical rigour of meta-analyses but allows for the flexibility of narrative review methods. By doing so, careful consideration can be made with the evidence to put forth hypotheses and conclusions about weight of the evidence. Evidence includes quantitative data, but is not limited to meta-analysis aggregation.

Methodology and Data Sources

Although Sener (2010) defines online education to include teaching and learning via online technologies comprising of fully online and blended learning (online with face-to-face) environments, this study only will include fully online courses, with the exception of where the instructor offered an optional one-time face-to-face first class to discuss the syllabus and course requirements. Internships offered online were also excluded from this study.

Online class size data large research university were analyzed for this study. The data collection period was the fall 2014 semester. Fifteen music departments or subjects grouping were the focus of this study. Analysis included range, mean, mode for 1000 level classes up to 7000 level classes. Research questions included: 1) What course level had a larger online class limits? 2) If multiple online courses were offered, would they have the same online class limit? 3) What department or subject offered the most online courses? 4) What department or subject allowed students to enroll in online courses beyond the course limit? 5) What course level allowed students to enroll in online courses beyond the course limit?

Results

Overall results indicate that 97 online courses were offered in the fall 2014 semester. The enrollment limit range was seven through 254, with a mean of 67.1443 and a mode of 20. Five courses allowed students to enroll beyond the course limit. Additional results will be discussed.

Rachdouni, Raffi A. Blackstone Valley Prep Elementary School 2, Cumberland, RI. Developing Individual Musicianship in Elementary General Music.

Developing Individual Musicianship in Elementary General Music.

I reviewed literature on intrinsic motivation to help students foster independence on their path towards developing individual musicianship. Advances in the understanding of students’ self-efficacy beliefs of their ability to persist and succeed in music highlights the relationship between methods and outcomes (McPherson & McCormick, 2006; McPherson, 2007; Ritchie & Williamon, 2011). However, researchers must fully consider children’s self-efficacy beliefs in relation to the wider setting of their academic pursuits, social activities, and attitudes, noting the need for a uniform means of measuring and interpreting the individuality, approaches, reliability and validity of self-efficacy.
“Educational research has consistently extolled the virtues of collaborative work and its effect on how students learn and retain information” (Wesolowski, 2014), therefore educators must explore different practices include student learning from the teacher, musical play as a way of expression, and “musical say” to have dialogue about expressive musical decisions (Green, 2011). Although musicians trained formally and informally typically have contrasting views of music learning and skill development, research suggests that informal music learning practices can increase motivation and boost a range of musical skills that are not always included in the school curriculum (Green, 2001, 2006, 2008, 2011; Woody, 2007, 2012; Allsup, 2008, 2011; Wright & Kanellopoulos, 2010; Tobias, 2013, 2014; Isbell, 2015). Learning songs aurally, working in small peer-led groups and playing repertoire selected by the musicians themselves are some of the characteristics of informal learning. It is evident that music educators continue to seek strategies to bridge the gap between “school” music and “societal” music. Researchers suggest that studying the learning processes of vernacular musicians has much to offer the classroom educational practices (Green, 2006; Woody, 2007, 2012; Tobias, 2013), implying that music programs need to look into how students immerse in learning when integrating contemporary musical practices in classroom and ensembles.

So that ear-based musicianship is a facilitator, not an obstacle to other performance skills (Woody, 2012), there is a need to consistently explore these musical elements and apply them to what students are already studying to include more independence and creativity (Green, 2003, 2006; Norris, 2010; Wright & Kanellopoulos, 2010, Woody, 2012). Improvisation can offer a route for creating an intimate, powerful, evolving dialogue between students’ identities as learners, their attitudes towards children and their creative potential, and the interrelationships of the notions of expressive technique and culture.

Student ownership is essential in helping young musicians develop good techniques (Green, 2006, 2008; Koops, 2008; Norris, 2010; Duke & Byo, 2011; Duke, 2012; Woody, 2012; Isbell, 2015). Ultimately, it is important for the student to identify and correct their own errors, engage in the process of memory consolidation and take the time to complete the task at hand for efficiency in the future. Noting the need to integrate contemporary musical practices in classrooms and ensembles, research for the future of music programs must look beyond whether students participate and focus more closely on how they engage with music (Green, 2011; Woody, 2012; Tobias, 2013).


**Elementary Students’ Situational Interest in Lessons of World Music**

Music educators attempting to incorporate world musics into their curriculum are faced with the issue that unfamiliar music cultures are often disliked at greater rates than familiar musics (e.g. McKoy, 2004). Situational interest, the short-term interest that emerges out of the specific characteristics of the immediate learning environment (Hidi & Renninger, 2006), offers
one frame through which to examine this issue. This study sought to determine the characteristics of lessons using world music that elicited elementary students’ situational interest.

Method

Nine intact classes in grades K-6 served as subjects. As part of the students’ typical curriculum, portions of instructional time included units addressing music of specific unfamiliar musical cultures (e.g. Grade 2: Brazil; Grade 4: Turkey). Each unit comprised 5-8 lessons. Lessons were rooted in sound recordings of culture-bearers, with students participating in a range of activities, including focused listening, singing, instrument playing, understanding cultural context, and composing in the style of the novel musical genre.

32 semi-structured interviews with small groups were designed to explore students’ situational interest concerning the various activities of the units. In addition, 71 class periods were observed and fieldnoted. The data set was initially analyzed through two rounds of open coding, followed by four rounds of focused coding. Four themes emerged from the analysis.

Themes

Make it Relate

The students articulated interest when genres reflected their personal heritage. Additionally, recordings of children making music also enhanced their situational interest, due to the ability to connect to their own experience. The students also worked to relate new ideas to their previous skills and knowledge, with unsolicited comments about the similarities and differences between new music and previous musical experiences.

Make it Active

Students’ situational interest was heightened in lessons that included the opportunity to be actively engaged, through performing on instruments, playing games, or singing with a recording. Activities in which students were listening for specific aspects of a recording were less interesting. One child noted, “Most people don’t want to just sit there, just crossing their legs, with the teacher saying, ‘Where’s the clarinet?’”

Make it Real

Experiences in which the students felt that they had a connection with the performer as a real person heightened interest in the units. Fifth graders favored an experience in which they were able to ask questions of a contemporary mbira-maker in Zimbabwe, via social media. Videos of performers and a visit from a culture-bearer also elicited student interest, because “I know who’s doing it.” The issue of real learning also manifested itself in student performances, with children expressing satisfaction because, in the words of a fifth grader, “I just felt like I was being them.”

Make it New
Some activities of the lessons had been infrequently implemented in previous classes, such as singing and playing instruments along with a recording. Students found these interesting. Within the lessons, activities that were repeated multiple times led to decreased interest.

Teachers interested in increasing students’ situational interest in lessons of world music can consider incorporating these themes into their curriculum.

References


Scherber, Ryan. *Case Western Reserve University, Cleveland, OH*. Evaluating the Implementation of an Intonation-Training Program.

**Evaluating the Implementation of an Intonation-Training Program**

The purpose of this study was to assess the effectiveness of a researcher-designed intonation-training program for large-ensemble instrumental students. Specifically, this study sought to investigate the following: (1) Which techniques or exercises have been recommended for use as intonation training tools by empirical research and teacher-training texts? (2) Within the available literature, what were the most commonly cited techniques or exercises recommended for improving intonation? and (3) Was an intonation training program incorporating commonly recommended techniques or exercises effective in improving individual intonation performance by students?

This study was designed as an experimental pretest, posttest control group design with four public school band programs. One middle school and one high school band program functioned as experimental group sites while the remaining middle school and high school functioned as control group sites. Participants (N=47) at all sites received a matching pretest and posttest. Between test administrations, students at experimental group sites participated in intonation-training activities led by the primary investigator each school day for six weeks. Techniques and exercises utilized in the intonation-training program included beat elimination activities, interval audiation exercises, performance of unison melodies, and instruction on proper tuning procedures. Students at control group sites received no further instruction from the investigator and were asked to complete the posttest after the identical duration of time allotted for experimental sites. Pretest and posttest items were divided into three parts: (1) Paired-Comparison task assessed using response-time measures, (2) Tuning Task in which
participants were asked to tune their instrument to three different instrument stimuli, and (3) Recorded Melodic Task in which linear intonation of intervals were assessed.

Paired-comparison task data were analyzed utilizing an eight-way analysis of variance (ANOVA) with repeated measures. Response times were significantly faster for 30-cent deviation conditions, concurrent with previous research, but no significant differences were found between the control and experimental conditions. Tuning task data were analyzed using a four-way analysis of variance (ANOVA) with repeated measures. While posttest performance was significantly improved, the gain was consistent between both control and experimental groups. Melodic task data were analyzed utilizing a five-way analysis of variance (ANOVA) with repeated measures. No significant differences between the control and experimental groups were found when assessing melodic task performance.

As no significant differences were found for each test item on the pre- and posttest between the control and experimental group, it would appear the intonation-training program was not effective in improving intonational performance of the participants. The ability to discern and correct poor intonation is a complex process. As such, the application of a “one-size fits all” approach to intonation training may not be a suitable use of time in an ensemble class. However, graphic analyses in the melodic task indicated a potential trend when assessing data from the experimental groups. Future research may be warranted to evaluate the program content as well as the duration of the program to determine if the program may be effective.

Stafford, Karen S. University of Kansas, Lawrence. Three Teaching Approaches for Learning Treble Staff.

Three Teaching Approaches for Learning Treble Staff

The purpose of this study was to determine the effectiveness of three methods of learning treble clef pitches – computer lessons, pneumonic songs, or worksheets—by results on a written pitch test. The study addresses the following questions: (1) Are there differences in final timed assessment scores on recalling pitches among the three methods? (2) Which participant group retained their memorization of the pitch names after five days?

Participants (N=30) were students from a Midwestern school district summer school program who completed second and third grades. The students were divided into computer, worksheet, and song groups.

After taking a pretest, the students continued with activities. The computer group used the program “Music Ace Maestro” for mnemonic drill. The students in the song group learned the songs “Every Good Boy Does Fine” and “FACE”. The participants in the worksheets group
completed pages that included mnemonic clues. Each group met with the researcher separately.

After a two day interval, the students again participated in their activities for purposes of re-teaching and review. Immediately after the activities, the researcher administered the first post-test, followed by the second post-test after five days.

One-way repeated measures ANOVA results indicated that there were no significant differences among the post-test scores of the three groups, nor were there any significant changes of the scores between the two final assessments. However, the scores of the second post-tests for the computer group and worksheet group were lower than for post-test one, whereas the second post-test scores of the song group were higher. There was little variation in the scores of the worksheet group. Out of nine computer participants, seven scored about 20 points out of a possible 25. On the second post-test, that number dropped to five. Two students had dropped more than six points between the two tests the second post-test. Only five students in the song group scored higher than 20 points on the first test. However, six students scored a perfect score on the second post-test, with all but two either maintaining their scores or increasing their scores.

In the short time frame provided, it can be posited that the song group showed an increase in scores more than the computer group or the worksheet group because the participants were able to recall the words while taking the assessments or review on their own by singing the songs. The implications for music education can be centered on timely approaches on teaching pitches of the staff, and possibly other objectives of music theory, that can be recalled without the need to provide excessive reteaching time. Additionally, the use of songs as mnemonic devices can be tools students can use at home. It might be prudent to conduct additional studies of a similar nature to this one with a different, larger sample of students. Research could also be focused on the benefits and retention levels of students composing their own mnemonic songs versus those already published.

Tomita, Shigefumi. University of Massachusetts Amherst. The Importance of Full-Score Transcriptions for Jazz Education.

The importance of full score transcriptions for Jazz education

Traditionally jazz transcriptions have consisted only of the solo in question. A detailed score of the performance including transcriptions of the rhythm section parts would reveal their influence on and subtle interaction with the soloist. Paul Berliner’s classic study in jazz improvisation, “Thinking in Jazz,” includes samples of full score transcriptions illustrating these very points. This paper advocates the widespread use of such scores as they would prove invaluable to improvisers of all levels, helping them better understand the details of improvisation, the importance of listening while playing and group interplay.
By presenting the full context from which the solo is derived from, full score transcriptions would further the study of jazz improvisation by highlighting aspects of the performance that is not immediately evident from viewing one part. In studying the entire group performance, the art of jazz improvisation would be fully detailed, visually highlighted and, perhaps, better understood. A full score of Miles Davis’ solo from *Kind of Blue*’s ‘So What’ will be used as an example.


**Music IQ or Music I Will: Understanding the Influence of Music Aptitude on Beginning and Middle Level Band Program Participation.**

**Summary**

There have been numerous studies published in various education journals concerning the perceptions of student attrition, influencing factors of student attrition, general concerns that lead to attrition, and numerical data of attrition. However, no articles address if there are any correlates to music aptitude and if students will persist in an instrumental program. Through anecdotal exchanges with instrumental music teachers at various conferences, there seems to be a perception that music aptitude would correlate to persistence. Music teachers’ beliefs and understanding of declining enrollment will influence what reformative strategies they consider viable in their pedagogical structure (Ng & Hartwig, 2011). To properly address attrition, it is important to understand why students may persist. If there is an internal factor, such as aptitude, that can be understood as a predictor, instrumental music educators will have a viable tool to use when reforming their program.

The main purpose of this study was to examine correlations between music aptitude - tonal, rhythmic, or composite, and persistence in a beginning and middle school band program. Participants (n=78) were instrumental music students in grades 5-9 in a band program from a rural school district in southwestern Pennsylvania. Archival data were collected about students’ music aptitude and total years of program participation. All music aptitude factors were related to the students’ years of participation. Correlation results showed a correlation between tonal raw score and total years of participation (r=.211) and between tonal raw score and rhythm raw score (r=.565), both at significant levels (p=.032 and p<.001, respectively). The results of this study show that understanding a band student’s music aptitude can be beneficial to determine their persistence in a band program and how students’ perception of pitch relates to their perception of rhythm. While significant, it is important to note that tonal music aptitude attributes to only 4.4% of the correlation with total years of participation. This weak correlation demonstrates the importance of other factors beyond aptitude that will influence the persistence of beginning and middle school band students.
References


Collection, Transcription, and Categorization of Mexican Singing Games

During many centuries Mexican folk music was transmitted orally. The preservation of this musical heritage was secured as singing games, folksongs, rounds, rhymes, clapping games, and lullabies were sang from one generation to another. Folksongs were part of every social gathering. Songbooks that did not include music scores were easily found in households, thus complementing the oral tradition. Today, this mode of transmission is decaying rapidly given issues as diverse as media access, changes in cultural and familial patterns, and the globalization of culture and traditions. As a consequence, there is a need to preserve traditional, native or folk music by transcribing it to musical notation but particularly by reclaiming it via culturally relevant research that critically and pedagogically re-introduces such cultural wealth to new generations of teachers and learners (Scherff & Spector, 2011).

The songbook Naranja Dulce, Limón Partido was first published in 1979 with a recording that includes most of the songs, (Diaz Roig & Miaja, 1979). A second edition was published in 1996 and this was the last time it was edited. It was finally reprinted in 2000 and 2010 with a CD included. This book has the recording of singing games, clapping games, folksongs, rhymes, finger-plays, and song tales, in addition to some historical background such as origin, date and source that help in the understanding of their transmission. Without this compilation and recording, many of the songs would already be lost.

Today children find playing, singing, and chanting either obsolete or unappealing. Based on Zoltán Kodály’s philosophy, folk music is every culture’s musical mother-tongue and it is the responsibility of every musician and educator to secure its preservation and transmission. (Choksy, 1981). Mexican singing games are worthy of being transcribed, collected, and categorized in order to preserve an essential piece of Mexican culture (Reuter, Moedano & Scheffler, 2010).

This particular folksong collection is the starting point for the search and transcription of as many songbooks and recordings as possible. It will facilitate the historical documentation of Mexican folksongs and help in the improvement and development of a curriculum of music education that includes folk literature. Considering that Kodály’s philosophy is based on using folk music to initiate music education, this research project sets the first stage for an adaptation of a Kodály inspired approach for education in Mexico. Music is enormously important for the development of identity and culture. Children’s songs and games are an essential piece for this achievement, and for instance their use in music education could be the starting point for the
restructuration of this endangered heritage. Folk music can be the basis or part of a general music education as well as of professional instruction. Any musical and cultural richness is worth its preservation.

**Wheeler, Beth A. The University of Kansas, Lawrence.** The Effect of Using Recordings in the Self-Evaluation Process Among Novice Performers.

**The Effect of Using Recordings in the Self-Evaluation Process Among Novice Performers.**

The purpose of this study was to determine if adding a recording and listening component to students’ self-evaluation process improved discrimination. Bands from two junior high schools participated in this study. One band rehearsed and self-evaluated; the other band rehearsed, self-evaluated, listened, and self-evaluated again. Evaluation effects were small.

**Method**

Bands from two junior high schools participated in this six-week study including 70 eighth grade students from two American Middle Schools in the Midwestern United States. Students included woodwind performers (n=34), brass performers (n=31), and percussionists (n=5). During each week both bands were recorded. Immediately after the performance, participants in both groups were asked to evaluate the performance of the band using a 5-point Likert-type scale according to eight categories: ‘Tone Quality’, ‘Intonation’, ‘Pitch Accuracy’, ‘Balance and Blend’, ‘Dynamics and Phrasing’, ‘Rhythmic Accuracy’, ‘Articulation’, and an ‘Overall Performance of the Group’. The experimental group then heard a recording of their band’s performance. After which, participants in this group evaluated that day’s recorded performance. Responses from the post evaluation were then used to determine if listening to the recording yielded different results. Band performances were also evaluated by three independent, expert adjudicators using the same evaluation form as the participants.

**Results**

This study compared the evaluation accuracy of students immediately after performing as well as after hearing a recorded performance to the evaluation of the band’s performance by experts. The hypothesis was: over time, students would become more accurate at self-assessment based on expert adjudicator scores, if they had been experiencing the recorded performance. One result from this investigation was that evaluation was more accurate in the control group than in the experimental group. However, the experimental group was more accurate after listening to their performance than they were immediately after playing. Possible explanations for these results are explored in the paper.

**Table 1**  
*Evaluation Scores: Group Means*
<table>
<thead>
<tr>
<th>Timeline</th>
<th>Band A</th>
<th>Band B Pre</th>
<th>Band B Post</th>
<th>Expert Band A</th>
<th>Expert Band B</th>
<th>Diff Band A</th>
<th>Diff Band B Pre</th>
<th>Diff Band B Post</th>
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</thead>
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<tr>
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<td>-0.20</td>
<td>0.77</td>
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<td>3.03</td>
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<td>0.55</td>
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<td>3.77</td>
<td>3.00</td>
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<td>4.00</td>
<td>3.00</td>
<td>0.25</td>
<td>1.30</td>
<td>1.13</td>
</tr>
</tbody>
</table>

RETURN TO POSTER CATEGORIES
LEARNING & DEVELOPMENT


A Model of Metacognition, Achievement Goal Orientation, Learning Style, and Self-Efficacy

Previous research on metacognition, achievement goal orientation, learning style, self-efficacy, and anxiety suggest that these variables are closely tied to performance achievement. The goal of this research is to integrate these lines of research and theory into a unifying model that could help explain and predict performance.

Metacognition refers to higher-order mental processes involved in learning that include making plans for learning, using appropriate skills and strategies to solve a problem, making estimates of performance and calibrating the extent of learning. Researchers distinguish between two main components of metacognition: metacognitive knowledge and metacognitive regulation. Metacognitive knowledge refers to knowledge of cognition and metacognitive regulation refers to activities that control one’s thinking and learning.

Goal orientation refers to the types of results that students pursue when attempting to attain learning outcomes. Researchers have proposed the two contrasting achievement goals of mastery goals and performance goals. The most recent model of goal orientation is a 2 x 2 achievement goal framework proposing four goal orientations: mastery-approach, mastery-avoidance, performance-approach, and performance-avoidance.

Researchers have proposed three types of learning styles that people can adopt – deep processing, surface processing, and disorganization. Deep processing, considered to be the most successful approach to learning, has been labeled elaborative processing or critical thinking. People using a deep-processing learning style challenge the authenticity of new information and focus on the content of the information in pursuit of comprehension. With regard to the relationship between goal orientation and learning styles, numerous studies have shown that mastery goals are positive predictors of deep processing and performance goals are positive predictors of surface processing.

Self-efficacy refers to a person’s perceived ability to attain a desired outcome. People with a strong sense of self-efficacy tend to focus their energy on analyzing and resolving problems, whereas people with weak self-efficacy become preoccupied with evaluation concerns, doubt their skills and abilities, and anticipate failure before investing effort in problem-solving. Self-efficacy is a mediator in the goal orientation-performance relationship because students with performance goals expend effort on the task only if they perceive that they have the necessary skills to successfully complete the task. The relationship between self-efficacy and performance is partially mediated by metacognition as people with strong self-efficacy were more likely to use metacognitive strategies when working on a task and performed better than those with weak self-efficacy. Self-efficacy is also a mediator in the relationship between learning style and performance as students who believed they are
capable of performing tasks tended to use more cognitive engagement tools, persist longer, and perform better than students who lacked confidence in their ability.

Participants were undergraduate students enrolled in large performance ensembles in universities in the Pacific Northwest. Participants completed a survey including measures of goal-orientation, learning style, self-efficacy, and metacognition. These theoretical constructs were then integrated into a unifying model to help explain and predict performance achievement.

RETURN TO POSTER CATEGORIES
Performing ensembles traditionally have strong underpinnings in teacher-centered instruction connected to competitive and high-stakes concerts. Results typically produce musicians who are dependent upon ensemble directors and possess limited knowledge and skills necessary to perform beyond ensemble experiences. However, positive changes in educational reform and policies, such as the National Coalition for Core Arts Standards and the framework promoted by the Partnership for 21st Century Learning, allow learning to focus more on the process rather than the product. This fundamental shift facilitates a student-centered learning environment, promoting better opportunities for musical independence and lifelong musicianship.

The Curious, Collaborative, and Creative (CCC) approach to music learning offers solutions to the limitations of traditional models, encouraging the development of 21st Century Skills in ensembles. In the CCC model, all forms of instructional strategies are welcomed and employed, such as: constructivist, project-based collaborative instruction, multiple learning styles, and direct instruction practices interwoven into the fabric of rehearsals. The CCC model fosters curiosity by allowing students to determine their own musical interests and to select the repertoire to be studied and performed. Musicians are placed into teams that collaboratively share the responsibilities of instruction, leadership, artistry, composition, and improvisation. Finally, musicians are provided with opportunities to develop creativity by designing their own presentations or “informances” rather than formal performances. Based upon previously completed research, the purpose of this action research project was to collect data that may be used to revise or affirm the CCC approach within elementary, secondary, and collegiate performing ensembles.

In this study, data were collected from three separate performing ensembles, each led by different directors: an elementary-level (4th-6th grade) 18-member band from a small, private, rural community; a secondary-level (middle school through high school) 40-member chorus from a suburban, public school district; and a collegiate-level (freshmen-senior) 60-member pep band from a private, liberal-arts college. Each ensemble was asked to implement the three steps of the CCC approach and provide evaluative feedback. In the first step, music was selected through a democratic process in which students generated a “wish-list” of music to be studied and performed based on their interests. Next, students were divided into teams (Performing, Creating, Responding) to work together within the full ensemble and share the responsibilities of planning, rehearsing, reflecting, and evaluating. Finally, the ensembles culminated their efforts by facilitating an “informance” to demonstrate the process of teaching.
and learning over the course of the semester, inform stakeholders, and involve the audience in the music-making experience.

Upon implementing the CCC model, results indicated that while students seemed more engaged and invested in the learning process, they sometimes struggled with selecting and arranging repertoire appropriate to the ability level of the group. Recommendations for further application of the CCC approach in performing ensembles include the need for continued guidance from directors with repertoire selection, composing and arranging techniques, and motivating students to fulfill their responsibilities throughout the semester.

Hansen, Demaris A. University of Hartford, The Hartt School, West Hartford, CT. Bernstorf, Elaine. Wichita State University, Wichita, KS. Oliver Sachs was Right: Music Works in Tandem with the Common Core

Oliver Sachs Was Right: Music Works in Tandem with the Common Core

Across the country the Common Core Standards drive school instruction, assessment, and resources. Music program leaders often find themselves in the position of having to justify music programs in relationship to language and reading, and other disciplinary literacies. We know instinctively that there are important parallels; that music study in and of itself supports literacy. In order to advocate for music, however, we need specific terminology and research so that we have the communication tools to do this.

In this session music program leaders will learn about significant research projects and findings from 5 major sources: Psychology, Neuroscience, Education/Music Education, Language Arts, and Auditory Processing. Program leaders will also learn terminology used by reading teachers and how involvement in music parallels the reading processes.

Phonological and phonemic awareness as well as prosody are critical to both domains. Phonological awareness is the process of understanding sound and phonemic awareness and requires us to understand sound as it relates to symbols. Because music is an auditory art form, these processes are the foundation of music learning. The term “prosody” transcends both music and reading disciplines. Prosodic speaking or reading involves time, pitch, stress, and rhythm. Clearly, these are central to music making as well. We will demonstrate how these skills are solidified in music study and tap the research from the reading world that confirms the need for prosodic skills in comprehending text and language. We will see, hear, and experience how music learning strengthens aural skills, the literacy connection.

Neuroscience research strongly promotes music as a key resource for developing aural skills needed for reading and language development. These scientists find that the more we are involved in music making, the stronger our auditory processes become. We will review the parts of the brain that hold music, language, and reading in common and present their neural connections. Participants will learn that teaching music can support the school’s reading goals without compromising the integrity of music learning. We will share important resources including links to significant auditory neuroscience websites, research studies, and publications.

We believe that music should be studied for its own value. However, we also believe that the more we understand about the holistic benefits of music from birth throughout life,
the more effective we will be at helping our teachers learn to teach music with integrity and purpose while supporting important language and reading literacy goals.
The purpose of this study was to explore the communication contained in first impressions of music ensemble conductors as observed by different demographic groups. A graduate conducting student was videotaped simulating an introduction to a collegiate ensemble. Three videotapes were made using either high, low, or a mixture of high and low-magnitude conductor characteristics. The researcher defined “high-magnitude” a priori based on the previous related literature as a conductor with the following six characteristics: an upright expansive posture, a voice that varies in pitch and rate, a large level of eye contact with the ensemble, professional attire, and an outright appearance of confidence. Participants (N=49) consisted of college music majors, college non-music majors, and inservice music teachers. Participants were asked to provide demographic information, specifically (1) gender, (2) status of current level of study (undergraduate student, graduate student, or non-student inservice teacher), and (3) current area of study (music, non-music, or not currently a student). Participants were then asked to evaluate six conductor characteristics (posture, eye contact, attire, confidence, rate of speech, and pitch of speech) as well the overall effectiveness of the conductor on each of the three videotapes using a 6-point Likert-type scale. Specifically, the research questions were as follows:

1. To what extent did female and male participants observe different conductor characteristics?
2. To what extent did music major, non-music major, and inservice teacher participants observe different conductor characteristics?
3. To what extent did undergraduate students, graduate students, and inservice teacher participants observe different conductor characteristics?

Over all, the findings reflected that all participants rated the conductor in the high-magnitude condition as being the most effective. The findings of this study implicate that wearing professional attire, maintaining eye contact with the ensemble, having overt confidence and speaking at various levels of speed have a significant positive effect on the way music ensemble students perceive their conductors, even during first introductions. The findings may suggest that having high-magnitude conductor characteristics in first meetings can help establish a good rapport between the ensemble students and conductor, making this topic something that students and teachers of conducting should include in their curriculum.

Specifically, results indicated that in general, female participants rated high-magnitude conductor characteristics more generously than male participants, but were more critical in their rating of low-magnitude conductor characteristics. The ratings of attire, conductor confidence, eye contact, and rate of speech were all points of significant difference when participants were categorized by level of study and area of study. However, this may be due to
an uneven sample size amongst participants. Future research should include a more robust and even sample size, as well as sample a larger demographic area.


Music Teacher Burnout

Educators and researchers have addressed the topics of teacher stress and burnout for more than thirty years (e.g., Byrne, 1999; Hamann, 1986; Hedden, 2005; Maslach, Jackson, & Schwab, 1986). These issues are particularly acute for current music teachers, as they respond to initiatives such as Common Core Standards in English Language Arts and Math, increasing scrutiny regarding annual evaluation, and changes in certification requirements, while simultaneously facing fiscal challenges that have resulted in elimination of teaching positions and shifts in responsibilities (e.g., National Association for Music Education, 2015).

Conway, Micheel-Mays, and Micheel-Mays (2005) shared experiences of two early-career music teachers, and found that challenges included lack of time, exhaustion, feelings of isolation, need for validation, lack of job security, and need for personal reflection. Similarly, Sindberg and Lipscomb (2005) investigated professional isolation among 36 music teachers and found that less experienced teachers reported more feelings of isolation than teachers with at least 10 years of experience. They also found that many participants desired more contact with other teachers of music, and that in some cases, isolation resulted in burnout and job resignation. Hedden (2005) conducted a longitudinal investigation of stress among 62 music educators, and found that participants indicated less stress after a seven year period.

More recently, I compared perceived levels of burnout (emotional exhaustion, depersonalization, and personal accomplishment) among 286 music teachers by grade level taught, certification status, and music area (2006). While no significant differences in burnout were reported based on grade level taught, beginning teachers reported more severe levels of burnout than more experienced teachers, and those who taught both general/choral and instrumental classes reported higher levels of depersonalization and lower levels of personal accomplishment than their colleagues who taught general/choral or instrumental music exclusively. The purpose of the current study was to replicate the 2006 investigation, approximately one decade later. Participants were 258 elementary and secondary school music teachers from a state music education association in the northeastern United States.

Statistically significant differences were reported based on grade level taught, certification status, and music area. Participants who taught a combination of grade levels reported more severe levels of burnout than those who taught elementary, middle, or high school exclusively, beginning teachers reported more severe levels of burnout than more experienced teachers, and those who taught a combination of general, choral, and instrumental music reported more severe levels of burnout than their colleagues who taught general, choral, or instrumental music exclusively. Additionally, for combined subjects, moderate relationships were observed among emotional exhaustion, depersonalization, personal accomplishment, and hours per week of teaching, sleeping, relaxing, and working another job. Implications for the profession and suggestions for further research will be included in the poster presentation.
References


Aural Identification of Guitar-Chord Accuracy among Pre-service Music Educators and Therapists Referencing Written Manuscript.

Abstract

Listening skills are essential to all those studying music at the university level. These skills increase in importance among those who will provide educational or therapeutic services through a career in music. Particularly important is listening for error detection with both the professional’s own musical skills as well as those of their students or clients. The purpose of this study was to detect the level of accuracy in which pre-service music educators and music therapists can identify harmonic errors in folk song performances using guitar and vocalist while referencing the musical score. The guitar was a secondary instrument to all participants \((N = 41)\) and each had completed a guitar methods course. All were undergraduate or graduate music education and music therapy students at a large Midwestern university. The participants listened to performances of two songs, five times in succession. In the five repetitions there were four harmonic versions of each song. The inclusion of the chord sequence in the original music score was one of the harmonic versions. All designated alterations from the written manuscript were theoretically correct with the melody line. While listening, the participants tracked a manuscript of the original harmonization. After each example, they marked a prepared answer sheet with what they heard was incorrect in the performance, if applicable. They identified where they thought they heard incorrect chord(s) based on the traditional I, IV, and V7 harmonies of the manuscript. Identification of errors was an open-ended question without pre-determined, multiple-choices provided to the participants. Data results indicated no significant differences in correct detection scores between undergraduate \((n = 29)\) and graduate students \((n = 12)\) nor between instrumentalists \((n = 21)\) and vocalists \((n = 20)\). Participants were correct less than half the time attempting to detect errors in the ten folk song examples. The type of errors that were the most difficult to identify were (a) the absence of the seventh from a dominant-seventh chord, (b) changing a primary chord to a secondary chord, and (c) shifting chord position within the score. Further research is needed to articulate reasons for these results.

Crawford, Lisa A. University of Southern California, Los Angeles. Composing In Groups: Creative Thinking Processes of Third- and Fifth-Grade Students.

Composing In Groups: Creative Thinking Processes of Third and Fifth Grade Students

Creating music, or, composing, has long been a part of children's music education rather than a novel 21st century task (see Coleman, 1922; 1926; Wright, 1941; Snyder, 1957; Timmerman, 1958; Pierce, 1959; 1962; Thomas, 1964; Reimer, 1970). However, many music educators may feel uncomfortable presenting opportunities to compose with K-12 students...
because they have limited experience or feel there may be much they do not understand about composing.

Few studies have compared composing with acoustic instruments and technology at the elementary level. The potential for using technology with children in composition and creative musical activities is increasing. There is a clear need to understand how the incorporation of new technologies in composing experiences in elementary classrooms compares with composing experiences using traditional musical instruments long used in general music education, particularly for understanding children’s creative thinking.

This study examined third and fifth grade children's process when composing in groups in an urban elementary school. By means of a between-subjects design (Creswell, 2009), third and fifth grade students (N = 48) participated in a three-section study: (1) all students completed Gordon's (1986) Intermediate Measures of Music Audiation, (2) composed in groups of four participants with a) acoustic instruments, b) a computer-based graphic notation software, Hyperscore, or c) a control group who did not compose, and finally, (3) all students completed Webster's (1994) Measure of Creative Thinking in Music. Research questions included: (1) Are there differences (grade and gender) between composing treatments? (2) Are there differences between acoustic instrument and Hyperscore composing scores and MCTM task scores? (3) To what extent are the scores obtained for IMMA, composition tasks, and MCTM Factor scores correlated?

Stratified random sampling was used to select groups A (acoustic instruments), B (Hyperscore) and C (control group) from students who had completed the IMMA. Groups who composed met for up to 45 to 60 minutes three or four times until they felt they had completed their compositions. Findings included third grade participants scoring higher on the IMMA, observations of creative thinking, and differences in compositional experience in groups when there was one leader or shared leadership in the group. Correlations between grade and gender for composition scores revealed male participants scored slightly higher, and a higher mean was found with participants composing with Hyperscore (4.482) compared with acoustic instruments (3.219). Correlations between group composing scores and the MCTM, with both third and fifth grade participants, scored higher in Musical Flexibility.

A full report will be presented at the conference along with implications for music education.

Cumberledge, Jason, P. University of Central Florida, Orlando. The Use of One Week’s Time Among Specific Groups of College Students: Music Majors, Non-Music Majors, and Marching Band Participants.

The Use of One Week's Time Among Specific Groups of College Students: Music Majors, Non-Music Majors, and Marching Band Participants

The purpose of this research was to investigate the time usage skills of undergraduate students in college marching band. Specifically, this study investigated and compared the time usage of collegiate marching band members, music majors, and non-music undergraduate students. Participants (N = 80) were undergraduate students at a large southern university in the United
States. Data were collected through a researcher-designed time log. Using the time log, participants recorded hourly activities for one week. Time logs provided a simple format for participants to easily and quickly record activities in several categories. The time log also contained a series of several demographic questions.

Results of this study indicated that non-marching band students had more free time than marching band students. Non-marching band participants allocated more time for leisure-related activities than marching band participants. Compared to other activities, results indicated that participants spent the most time sleeping and engaged in leisure related activities. These results are consistent with related research, which found that people spend most of their time sleeping and in leisure.

Although this study occurred during homecoming weekend, marching band students appeared to have adequate time to study, even with the sizeable amount of weekly rehearsals and weekend performances. Marching band students used more of their free time to study and complete homework compared to non-marching band students who chose to watch TV or socialize with friends. Non-marching band music majors devoted more time to practice than marching band music majors; however, total instrumental playing time was significantly greater for marching band music majors. Results also indicated that the opinions of others, such as parents and high school guidance counselors, may have influenced college students’ decision to enroll in marching band.

Further results indicated that students not enrolled in marching band may not use marching band rehearsal hours for academic-related activities. Marching band students appeared to use their free time more effectively than non-marching band students, choosing to study and complete homework, rather than engaging in leisure activities. Further research should continue to identify time usage challenges for college marching band members to further understand the process used by those students to make time use decisions.

Dabback, William M. *James Madison University, Harrisonburg, VA.* An Investigation of Brass Pedagogical Practices in Virginia Public Schools.

An Investigation of Brass Pedagogical Practices in Virginia Public Schools.

Listening skills are essential to all those studying music at the university level. These skills increase in importance among those who will provide educational or therapeutic services through a career in music. Particularly important is listening for error detection with both the professional’s own musical skills as well as those of their students or clients. The purpose of this study was to detect the level of accuracy in which pre-service music educators and music therapists can identify harmonic errors in folk song performances using guitar and vocalist while referencing the musical score. The guitar was a secondary instrument to all participants ($N = 41$) and each had completed a guitar methods course. All were undergraduate or graduate music education and music therapy students at a large Midwestern university. The participants listened to performances of two songs, five times in succession. In the five repetitions there
were four harmonic versions of each song. The inclusion of the chord sequence in the original music score was one of the harmonic versions. All designated alterations from the written manuscript were theoretically correct with the melody line. While listening, the participants tracked a manuscript of the original harmonization. After each example, they marked a prepared answer sheet with what they heard was incorrect in the performance, if applicable. They identified where they thought they heard incorrect chord(s) based on the traditional I, IV, and V7 harmonies of the manuscript. Identification of errors was an open-ended question without pre-determined, multiple-choices provided to the participants. Data results indicated no significant differences in correct detection scores between undergraduate (n = 29) and graduate students (n = 12) nor between instrumentalists (n = 21) and vocalists (n = 20). Participants were correct less than half the time attempting to detect errors in the ten folk song examples. The type of errors that were the most difficult to identify were (a) the absence of the seventh from a dominant-seventh chord, (b) changing a primary chord to a secondary chord, and (c) shifting chord position within the score. Further research is needed to articulate reasons for these results.

Dorfman, Jay. Boston University, Boston, MA. Exploring Models of Integrating Technology into Music Teacher Preparation Programs.

An Investigation of Brass Pedagogical Practices in Virginia Public Schools

The National Association of Schools of Music (NASM) handbook states that students in music teacher preparation programs must demonstrate functional proficiency on instruments associated with their specialization. For those completing instrumental music teaching curricula, this includes knowledge of and performance ability on a wide variety of wind, string, and percussion instruments sufficient to teach beginning students in groups (2014). To fulfill the requirement, most programsmandate some combination of secondary instrumental techniques classes that focus on the areas of brass, woodwind, percussion, and string instruments.

Experienced public school educators in Austin’s (2006) study cited secondary instrumental training as important to pre-service music teacher education but expressed doubt regarding the overall efficacy of the courses they themselves took as undergraduates. In her investigation of pre-service music teacher preparation at the University of Michigan, Conway’s (2002) student participants expressed concern with a lack of consistency in secondary instrumental courses and suggested that they should be taught, at least in part, by music education faculty with less focus on performance and more on teaching and instrument repair. In a later study, participants confirmed that while proficiency on secondary instruments remained important, technique classes should emphasize pedagogy over performance and should connect course content to possible future teaching scenarios (Conway et al 2007).
This research surveyed members of the Virginia Band and Orchestra Directors Association (VBODA) to gather information regarding brass pedagogy in public school instrumental music contexts. Specifically, it explored what instrumental music teachers actually do in their classes in pursuit of increased effectiveness of pre-service preparation. It consisted of an online Qualtrics survey administered to individual participants, who provided answers to a series of questions related to their academic responsibilities and approaches to brass pedagogy in their classes. Questions also investigated study members’ pre-service preparation in brass pedagogy classes. Data analysis identified commonalities and differences of opinions as well as provided additional information through free response questions. Results revealed participants’ approaches, beliefs, sequencing, and priorities for brass instruction, which will inform further research and the creation of pedagogical materials.

Edwards, Evan R.  *University of Kansas, Vocal/Choral Pedagogy Research Group, Lawrence.* Pep Band Member Noise Dosage and Noise-Induced Hearing Loss Prevention: A Case Study.

Pep band member noise dosage and noise-induced hearing loss prevention: A case study

Noise-induced hearing loss (NIHL) may negatively affect the careers of current pre-service music educators (Callahan et al., 2011; Cutietta, 1994). Previous research on NIHL explored the marching band setting, but no study to date has measured the noise dosage experienced by members of an indoor pep band. The purpose of this case study was to (a) assess the status of noise dosages acquired via Etymotic personal noise dosimeter (model ER-200D) from 2 pep band members (An alto saxophonist who typically sat in front of trumpets, and a trombonist who typically sat behind trumpets) as they performed at 3 NCAA Division I men’s basketball games, (b) assess perceived effectiveness of musician earplugs (Etymotic ER-20XS) on the 2 primary participants following a hearing loss education session, and (c) assess the status of all band members’ (N = 35) knowledge of hearing loss and hearing loss prevention (adapted survey; Chung, Des Roches, Meunier, & Eavey, 2005). Results were discussed in terms of National Institute for Occupational Safety and Health’s (NIOSH) recommendation regarding safe noise exposure time and analyses of full band survey responses.


Music Educators’ Understanding and Expressed Opinions of U.S. Copyright Law: A Pilot Study

Music educators in the United States are charged with the responsibility to observe copyright laws, yet with continued developments in technology, it is becoming more
convenient to violate copyright laws. Penalties for copyright infringement are severe, with potential consequences for those who breach copyright and those whose work is violated. Unlike other educators, music educators are uniquely positioned to encounter copyright issues on a regular basis due to advances in music notation software, copy machines, and other digital tools designed to create and distribute music. Although issues related to copyright law are relevant to music educators and their careers, few studies have examined this population’s perceptions of copyright law. The purpose of this pilot study was to investigate music educators’ understanding and expressed opinions of U.S. copyright law.

In-service music educators (N = 50, 22.52% response rate) completed a web-based survey instrument to assess their attitudes toward copyright law, knowledge of copyright law, and preparation/training for understanding copyright law. Respondents were sampled from a regional area email database maintained by a NAfME state affiliate in the Midwestern United States. Respondents reported a mean of 20.45 years of teaching experience (SD = 12.29), with a range of 2 to 51 years of experience. Primary teaching areas included general music (n = 37), band (n = 24), choir (n = 22), orchestra (n = 1), and guitar (n = 2). (The sum exceeds the sample size because respondents were allowed to choose all teaching areas that applied).

Results indicated a positive attitude towards copyright law and a belief that music educators should understand copyright law. Despite these reported attitudes, respondents estimated that 68.38% of music educators photocopy copyright-protected sheet music without permission, that 45.23% of music educators post video or audio recordings of copyrighted music on the internet without permission, and that 35.15% of music educators distribute copyright-protected sheet music through digital means without permission.

In terms of knowledge of copyright law, significant differences were observed among respondents’ ratings of various aspects of copyright law, F(3.17, 155.34) = 20.31, p < .001, η² partial = .29. Bonferroni-corrected pairwise comparisons indicated a significantly higher reported knowledge of public domain than all other aspects, including fair use, history of copyright laws, legal issues surrounding music copyright laws, and penalties for copyright infringement (p < .001). Majority of respondents (63.27%) indicated completion of zero courses devoted to music copyright laws in their undergraduate degree, and 79.59% reported that preservice music teacher training prepared them to understand music copyright laws “not at all” or “not very well.”

Results suggest that these music educators support copyright laws but do not understand certain facets of these laws. Furthermore, they reported negligible preservice preparation in this area. Given the severe consequences associated with copyright infringement, music teacher educators may consider incorporating this topic into their courses to a greater extent because arming preservice teachers with this knowledge could impact the success and longevity of their future careers. Implications for music educators and music teacher education curricula will be discussed.
Harris, Trey. Florida State University, Tallahassee. Expectations of Incoming Ninth-Grade/Outgoing Eighth-Grade Band Students Among High School Directors and Middle School Directors.

Expectations of Incoming Ninth-Grade/Outgoing Eighth-Grade Band Students Among High School Directors and Middle School Directors

Purpose
The purpose of this study was to investigate the similarities and differences in expectations of outgoing eighth-grade/incoming ninth-grade band students by middle school and high school band directors. A total of 23 criteria that fit into three categories: (1) Technical, (2) Musical, or (3) Non-technical/Non-musical were used to compare expectations.

Method
The participants (N = 70) were band directors that completed a survey administered through either the Band Directors’ Group on Facebook or by email from the researcher. Demographic questions identified the participants by grade level (middle school or high school) as well as the amount of experience the band directors had within that grade level. No other grade level band directors were used for this survey since the specific purpose of the study was to identify the expectations of band students as they left the instruction of middle school and entered high school. Junior high band directors would not qualify because they teach students in both eighth and ninth grades, so the students do not experience a transition of schools.

Once the directors were qualified, they were asked to rate their top five criteria in order from the list of 23 provided. The criteria were obtained through a pilot survey completed by eight band directors from different parts of the continental United States so as to create a list that was not from the researcher’s bias. The data from the criteria questions were then coded in order to show which were the most important to the individual participants (i.e. top-rated criteria received five points, bottom-rated criteria received one point). The final question of the survey asked the participants if they communicated their expectations with their counterpart director (i.e. middle school director to high school director).

Select Results
The data revealed that the top six criteria were not only the same among both groups (middle school and high school directors) but also ranked in the same order. The bottom two criteria were the same as well, receiving zero selections. However, the data received for the middle criteria were the most interesting. “Student numbers” had the biggest difference between the two groups with high school directors (n = 33) awarding 6.06% (30 points of a possible 495 total points) and middle school directors (n = 35) awarding 1.71% (9 points of a possible 525 total points) showing that high school directors have a larger concern for size of program than do middle school directors.

Data from the final research question involving communication between counterpart band directors revealed that of the high school band directors, 81.81% (27 of 33) answered “yes” whereas only 68.57% (24 of 35) of middle school band directors answered “yes.” Further results and discussion will be located on the poster.

Belief and Behavior: Relationships Involving Music Teaching Behaviors and Focus of Teaching Concern in the School Performance Ensemble.

This study was conducted to investigate relationships between music teachers’ engagement in varying types of teaching behaviors, their amount of focus on student impact-related concerns, and specific characteristics of schools, teaching situations, and teachers.

A researcher-created questionnaire was developed to assess music teachers’ self-reported teaching behaviors, levels of teaching focus on student impact-related concerns, and specific characteristics of teachers and teaching situations. Items from the Concerns, Attributions, and Confidence Measure were adapted for use as an indicator of teachers’ amount of focus on student impact-related concerns (Teachout & McCoy, 2010). Items from The Questionnaire on Interpersonal Teaching Behavior were adapted for use in reporting music teachers’ behaviors (Creech & Hallam, 2011; Hunter, 2003; Steele, 2009; Wubbels & Levy, 1993).

The questionnaire was administered to 256 music teachers in 157 schools serving sixth through twelfth grade students within the county limits of a major urban area. Data analysis was conducted using all valid returns (n = 107) from music teachers who directed school performance ensembles.

In the analysis, teachers’ level of focus on student impact-related concerns and specific characteristics of teachers and situations were grouped together as predictor variables. Levels of teaching friendliness (proximity) and amount of teacher control were grouped as behavior variables. Canonical correlation analysis was used to analyze relationships between the two groups of variables (Thompson, 1984).

Six predictors were significantly related to teaching behavior: teaching focus on student impact, the size of the school population, the teachers’ amount of teaching experience, the grade level, the teachers’ feelings of school and community support, and the type of ensemble [Eigenvalue = 0.24; Wilks lambda = 0.77; F(12, 198) = 2.29; p = .009]. Subsequent regression analysis revealed teachers’ focus on student impact to be a significant predictor of both proximity (β = 0.22, p < .05) and control (β = 0.19, p = .05).

The researcher conducted a principal components analysis to investigate relationships involving the underlying structure of teaching behaviors (Asmus, 1989). Nine principal components of behavior were identified, accounting for 61.39% of the total variance. Multiple regression analysis demonstrated that predictor variables were significantly associated with the following three behavior components: (1) the size of school population, type of ensemble, and teachers’ level of experience were significant predictors of the “oppositional/argumentative” component [F(6, 100) = 3.21, ΔR² = .16, p = .006]; (2) teachers’ relative amount of focus on
student impact and feelings of school and community support were significant predictors of the “confident/enthusiastic/patient” component \( F(6, 100) = 3.00, \Delta R^2 = .15, p < .05 \); and (3) teachers’ feelings of school and community support and level of experience were significant predictors of the “high standards/demanding” component \( F(6, 100) = 2.91, \Delta R^2 = .15, p < .05 \).

Results indicated that music teaching behaviors are significantly related to differences in teachers’ focus of concerns as well as to specific characteristics of teaching situations.

References


Hewett, Michael P. University of Maryland, College Park. Thompson, Linda. Lee University, Cleveland, TN. The Professional Backgrounds, Responsibilities, and Demographics of Music Teacher Educators.

The Professional Backgrounds, Responsibilities and Demographics of Music Teacher Educators

Doug Orzolek, the Immediate Past President of the Society for Music Teacher Education recently affirmed earlier sentiments that music teacher educators (MTEs) are ultimately responsible for the progress made in the music education profession (2015). However, research concerning MTEs remains sparse. Thus, the present study sought to examine the educational
and professional backgrounds, current positions, professional activities, and selected demographic information. Usable data were collected from 338 full-time and 58 part-time MTEs (N=396) teaching at U.S. higher education institutions that offered coursework leading to a degree in music education. Participants completed a 65-question online questionnaire with items gleaned from an earlier paper version of the survey.

Data concerning MTE’s educational experiences indicated that all participants had earned a bachelor’s degree while 94.2% held a master’s and 71.1% a doctorate. The content area of bachelor’s degrees was in music education (76.9%), performance (10.8%), music education combined with another field (4.4%) or another field only (2.1%). Masters degrees were earned in music education (52.0%), performance (18.1%), conducting (7.0%), and other fields (10.6%) while doctoral degrees were in music education (46.5%), conducting, (8.2%), performance (5.8%), music education and another field (6.2%) or another field (4.7%). A total of 10.6% were currently working on a master’s or doctoral degree.

The most frequently taught undergraduate class was student internship supervision (41.4%) followed by conducting (28.3), elementary methods (23.5), introduction to music education (22.5), and instrumental methods (22.5). Frequently taught graduate classes included research (17.7), seminar (12.6), methods (11.9), curriculum, (8.1), foundations (7.6), and philosophy (7.1). Frequently taught courses outside of music education were ensembles (42.7), conducting (20.7), applied lessons (26.3) and music appreciation (8.6). 69.9% indicated that all of their teaching took place in a traditional classroom setting while 12.6% indicated they taught some form of an online class.

Respondents indicated they spent most of their time teaching preparing to teach (11.9 hours/week) or teaching (11.5) while 6.0 were spent in research/scholarship, 5.6 advising and counseling students, 5.2 in committee work, 8.8 performing administrative work and 7.9 carrying out other tasks, averaging a total of 56.8 hours of work each week.

Participants’ race was reported as white (88.1%), black or African-American (3.0%), Asian (1.3%), American Indian (.5%), two or more races (2.5%) or other (1.5%). 1.8% identified as Hispanic. The mean age of MTEs was 50.9 (SD = 10.5) years. 44.9% were female. Participants noted that they were married (74.5%), single (12.1%), divorced (6.1%), widowed (1.5%), separated (.8%), or other (3.3%).

Descriptive comparisons were performed with data collected in an earlier study (Authors, 2004). Perhaps the most notable discovery was that demographic variables remained remarkably similar. Additionally, current respondents spent more time in K-12 classrooms than in 2004. Data collected hold implications for the profession, primarily for recruitment efforts for Ph.D. programs in music education.

Feedback is a very important factor in learning and can influence student achievement in a variety of ways (Hattie & Termperley, 2007). During pre-service field experiences using traditional educational models, feedback tends to come from the cooperating teacher and the college supervisor (Shin, Wilkins & Ainsworth, 2007). However, some researchers suggest that students should be encouraged to assess their own work as well as the work of their peers (Hanser, 1982; Napoles, 2008). Good reasons have been cited for involving students in their own assessment and consequently their own learning such as: improved student-student and teacher-student interaction in the learning process (Beydogan, 2012), increased student self-confidence in his or her abilities to assess (Ho, 2014), closing the gap between feedback given and feedback used (Cartney, 2010), improved attitudes toward field experience (Anderson & Radenich, 2001), increased motivation towards learning (Garrod, 1999), and a greater sense of teacher self-efficacy (Al-Barakat & Al-Hasan, 2009).

The purpose of the present study was to examine the nature of peer feedback among university pre-service music teachers and the role it plays in teaching effectiveness and self-efficacy. The research questions were as follows: 1) As an evaluator, what are the perceptions of pre-service music teachers regarding peer feedback in a music teaching methods course? 2) As an evaluatee, what are the perceptions of pre-service music teachers regarding peer feedback in a music teaching methods course?

The study used a qualitative research design. Participants were first semester senior music education majors (N=4), enrolled in a choral music teaching methods course at a large university in the southeastern United States. Students were asked to construct a series of lessons over the course of the semester, teach them to their peers, and to provide oral and written feedback at the conclusion of each lesson. Students were also asked to complete a written questionnaire to determine their perceptions of the effectiveness and benefits of peer evaluation from the vantage point of an evaluator. In addition, each student participated in a ten minute interview conducted by the researchers to determine his or her perceptions of the effectiveness and benefits of peer evaluation from the vantage point of the evaluatee. In regards to questionnaire responses, all participants indicated that their self-evaluation skills had improved as the result of observing their peer and learning from each other’s similarities, differences, strengths and weaknesses.

In regards to interview responses, the participants expressed appreciation for receiving feedback from different perspectives (instructor and peers) and perceived feedback from their peers as more empathetic than feedback received from the instructor. While all the participants felt that peer feedback was always helpful, time spent together helped them feel more comfortable and supported.
Findings from this study suggest that pre-service teachers have a need for feedback that goes beyond that provided by the class instructor. Perhaps teacher educators should give more attention to the role and value of peer feedback in the teacher preparation process.

References


Ho, P. (2014). The effects of peer evaluation on self-evaluation skills in the music


**Martin, Alan J. University of Kansas, Lawrence.** Dosimeter Sound Level Measurements in University Opera Production Rehearsals: A Case Study.

**Dosimeter sound level measurements in university opera production rehearsals: A case study**

Previous research has suggested that musicians may be particularly susceptible to noise-induced hearing loss (NIHL). To date, however, very few studies have examined noise exposure acquired by university vocalists as they attend opera production rehearsals in venues of varying dimensions and with different accompaniments. The purpose of this case study was to assess the noise exposure of a university singing student during varying rehearsal settings in differing venues (*N* = 5) as part of a university opera production rehearsal schedule. Each recorded session took place in rehearsal venues decided by the stage and musical directors. One male graduate student wore an Etymotic Personal Noise Dosimeter (Model ER-200D) set according to National Institute of Occupational Safety and Health (NIOSH) recommendations. Acquired data were disaggregated according to recommended daily noise dose percentages and equivalent continuous noise levels (*L*<sub>EQ</sub>). Results indicated that smaller rehearsal venues contributed to an increased noise dose exceeding NIHL recommendations, with higher levels of *L*<sub>EQ</sub> than larger rehearsal venues. Data appeared to suggest that the presence of orchestral instruments did not yield readings vastly different from rehearsals with just piano alone. Results were discussed in terms of vocal pedagogy, architectural acoustics, hearing health, and suggestions for future research.

Matthews, Keith P. *Columbus State University, Columbus, GA. An Investigation of Teacher Performance and Instrument Modeling in the Band Classroom.*
AN INVESTIGATION OF TEACHER PERFORMANCE AND INSTRUMENT MODELING IN THE BAND CLASSROOM

Introduction

The purpose of this study is to explore the use of performance and modeling on an instrument by in-service band teachers and the implications of these activities regarding music teaching techniques, student learning, and sociological factors related to the students’ experience. Specifically, comparisons will be made between band teachers’ intentions when using instrument modeling and students’ memories and perceptions these events. This study attempts to examine the concept of “role-modeling” and its broader implications of a music teacher’s willingness to perform for his or her students on an instrument and its effect on students’ music experience.

Method

Part 1 consisted of undergraduate students at large comprehensive university who participated in a band ensemble. Using a questionnaire, participants were asked to recall memories of their band teacher(s) playing an instrument and the circumstances in which these events occurred. Using multiple-choice questions, student participants recalled the frequency to which their band teacher played an instrument and specific circumstances when modeling occurred. A free-response question then asked participants to describe a memory of seeing and/or hearing their band teacher playing an instrument. Finally, student participants were asked to provide the name of the band director and school(s) that they attended to be contacted for Part 2 of the study.

In Part 2, a questionnaire asked band teacher participants to provide information regarding the frequency of playing an instrument for students and the reasons why they choose, or do not choose, to perform for students using questions similar to those found in the student participant questionnaire. Participants were then asked to rate the extent to which they use instrument modeling to teach nine music performance concepts: Instrument Position, Embouchure, Tone, Note Accuracy, Articulation, Rhythm, Dynamics, Phrasing, and Expressivity. Three free-response questions asked teacher participants to describe specific reasons why they choose to, or choose not to, perform for students and additional circumstances relevant to this study.

Results

Both student and teacher participants were in relative agreement regarding teacher performing for students at some capacity. Most students witnessed their band teacher perform in high school (91%) and middle school (82%); and 98% of teachers reported the same. However, when specifically asked about instrument modeling for instruction, differences began to occur between groups.

When comparing pedagogical implications of teacher modeling, differences were found in the free-response data between student and teacher participants as well as the musical concept ratings for band teachers. Additionally, social (non-musical) implications emerged with
a large number of student participants’ comments regarding inspiration and motivation. Conversely, band teachers most often stated the pedagogical aspects of modeling and made little mention of social benefits. A detailed explanation of these findings will be presented in the final stage of this study along with implications for band teachers and recommendations for future study.


**Developing Emotional Intelligence in Undergraduate Music Education Majors: An Exploratory Study Using Bradberry and Greaves’ (2009) Emotional Intelligence 2.0.**

The growing body of research on emotional intelligence (EI) indicates interest in its relationship to overall wellness and professional success; however, there is discrepancy regarding appropriate EI measurement tools (e.g., Corcoran & Tormey, 2010; Nelis, Quoidbach, Mikolajczek, & Hansenne, 2009), the relationship of EI to academic and professional success (e.g., Corcoran & Tormey, 2013; Palomera, Fernandez-Berrocal, & Brackett, 2008), and whether and how EI might be taught and learned (e.g., Corcoran & Tormey, 2010; Nelis et al., 2009). These questions are considered in the field of teacher education (e.g., Corcoran & Tormey, 2010, 2012, 2013; Cougar Hall & West, 2011; Wurf & Croft-Piggin, 2015), and appear to be of global interest (e.g., Dacre Pool & Qualter, 2012; Hen & Walter, 2012; Kocoglu, 2011).

The present study examines the development of EI in undergraduate music education majors using the *Emotional Intelligence 2.0* (Bradberry & Greaves, 2009) method. The following question guides the research: To what degree do undergraduate music education majors experience a change in emotional intelligence after implementing strategies from *Emotional Intelligence 2.0*?

A convenience sample ($N = 10$ of undergraduate music education majors from a large Midwestern university participated in a semester long foundations course as part of their junior year music education curriculum. Participants represented emphasis areas in instrumental, vocal, and elementary music education.

Participants read *Emotional Intelligence 2.0* (Bradberry & Greaves, 2009) and participated in reflective writing activities and group discussions. They predicted their EI scores in four areas (self-awareness, self-management, social awareness, and relationship management), then completed the Emotional Intelligence Appraisal (EIA). Participants considered the recommended improvement strategies and completed the EI Action Plan. Participants will continue to explore EI in connection with other course topics, and the instructors will encourage continued Action Plan implementation. In December 2015, students will retake the EIA and report which strategies they implemented throughout the semester, and to what degree.

Students’ pre-test scores were self-assessed using a summative version of the EIA scale. Actual scores and post-test scores result from the online version of the EIA. The online EIA
questionnaire consists of 28 prompts asking how often a behavior is performed a certain way. Anchors range from never to always. Scores range from 0-100.

Preliminary results indicate a moderate but statistically significant relationship between students’ self-assessment scores and scores from the online EIA. Further analysis will include comparisons of online EIA scores pre and post class activities. Results may be useful in determining the efficacy of deliberate training on gains in EI.

Moore, Caroline Westbrook. University of Texas at Austin, Butler School of Music. Making Musicians: Developing Early Childhood Teachers Through Participation in a Professional Development Program.

Making Musicians: Developing Early Childhood Teachers through Participation in a Professional Development Program

Music is included in most early childhood centers in the U.S., but few programs employ music specialists (Nardo, Custodero, Persellin, & Fox, 2006). More often, teachers with little to no music training lead musical activities. Nardo et al. (2006) reported that many early childhood teachers feel unconfident and ill prepared to teach music. This is perhaps unsurprising, given that typical early childhood teacher preparation programs require little to no musical training (Nardo et al., 2006).

In-service early childhood teachers report that they prefer to learn through workshop training (Nardo et al., 2006). However, previous studies suggest that some combination of hands-on practice, observation, and an individual’s self-efficacy may result in the most effective learning. Observation with practice can more consistently promote skill acquisition than practice or observation alone (Shea, Wright, Wulf, & Whitacre, 2000). Belief in one’s learning potential can predict real ability, but at every confidence level both hands-on practice and believing that a task is easily learnable increase accuracy (Hodges & Coppola, 2015; Wulf & Lewthwaite, 2009). This combination of factors has previously not been explored with early childhood teachers and music; it is unclear if workshops, as compared to observations, result in long-term musical skill acquisition, or if other personal characteristics play a larger role.

An in-service professional development program aimed to develop early childhood teachers’ musical skills through observation of expert music teachers and participation in workshops. Questionnaires provided data from two program years: n = 55 year one, n = 66 year two. Respondents reported teaching experience, current musical activity at their school, and what he or she could envision doing with music at their school. Participants also specified a confidence level for their musical ability on a Likert scale ranging from 1-very confident to 5-not confident.

Results from those teachers who observed were compared to those who also attended a workshop. The participants included head teachers, assistants, and aides who had been teaching for anywhere from 8 months to over 40 years.
The participants reported a moderate level of musical confidence, mean = 2.33 year one, 2.38 year two. Workshop attendees did not report vastly different confidence levels than the whole group: mean = 2.75 year one, 2.25 year two. This indicates that confidence and the desire to pursue professional development are not necessarily linked. Teachers in-service for more than 15 years reported higher confidence: mean = 1.5 year one, 1.875 year two. However, these veteran teachers were not found to be any more likely to be teaching music at their school than their less experienced colleagues. In both years, 100% of workshop attendees could isolate a musical activity that they could envision using on their own, while those who had only observed were less sure: 81% in year one, 84% in year two.

Future research will explore the long-term musical skill retention of the participating teachers. Examination of those teachers who do continue to use their learned skills may define characteristics that make someone more or less likely to benefit from in-service training.

References


Musselwhite, Dorothy J., and Wesolowski, Brian C. University of Georgia, Athens. Evaluating Psychometric Qualities of a Rubric to Evaluate Lesson Plan Development.

Evaluating Psychometric Qualities of a Rubric to Evaluate Lesson Plan Development

Short Abstract:

The purpose of this study was to evaluate the psychometric quality (i.e. validity and reliability) of a scale to evaluate lesson plan construction of pre-service teachers.
Abstract:

With the implementation of new teacher certification processes such as edTPA and new teacher evaluation frameworks (Danielson, 2013; Marzano, 2013; McREL, 2013; Stronge, et al., 2013; edTPA, 2015), both pre-service and early-career teachers must quickly master the framework expectations of lesson plan development. Objectives within these frameworks include improving teaching practices and documenting student learning, with the aim of increasing student achievement. Teaching is an intricate task that links knowledge, skills, and character to meet the educational needs of the students (McREL, 2013).

Although these frameworks have a practical application toward the traditional classroom, concerns of validity have been raised in the context of music teaching (author, 2014, 2015). Teachers are more often assessed in ways that do not fit common teaching practices in music classrooms, and students are assessed on non-performance criteria when performance is the central focus of their musical experience. Additionally, the use of raters as the mechanism for determining teacher performance is problematic due to variability stemming from rater leniency and severity. The purpose of this study was to evaluate the psychometric quality (i.e. validity and reliability) of a scale to evaluate lesson plan construction. The research questions guiding this study include:

1. What is the reliability of a scale used to evaluate lesson plans of state-certified teachers for pre-service music educators?
2. Do individual raters maintain invariant levels of severity when evaluating lesson plans?
3. How does the structure of the rating scale vary across raters?
4. Does differential severity emerge for administrators or music education specialists across items?

The evaluation framework used in this study was the Teacher Keys Effectiveness System (TKES). Lesson plans in this study are evaluated on a five-point analytic rubric consisting of five categories: (a) instructional planning; (b) instructional delivery; (c) differentiated instruction; (d) assessment uses; and (e) assessment strategies (Woods, 2015). A total of 28 lesson plans were evaluated by seven administrators (principals, n = 1; assistant principals, n = 9) and ten music education specialists. Using an incomplete rater assessment network, each rater reviewed 4 lesson plans (i.e., Rater 1 evaluated lesson plans 1, 2, 3, 4; rater 2 evaluated lesson plans 3, 4, 5, 6, etc.) The Multifaceted Rasch Measurement Partial Credit Model (Linacre, 1989) was used to evaluated the psychometric quality of the scale. The benefit of the Rasch model is that when the data fit the model, invariant measurement is achieved. The parameters used in the model include items (i.e., difficulty), persons (i.e., achievement), raters (i.e., severity). The partial credit version of the model included an addition interaction parameter that allows for the investigation of rating scale structure for each individual item (Masters, 1982).
Implications to be discussed include student teacher preparation and the validity of measures in the context of secondary-level music instruction.

References


**Napoles, Jessica.** *University of Utah, Salt Lake City*. Teacher Talk and Perceived Teacher Effectiveness: An Exploratory Study.

**Teacher Talk and Perceived Teacher Effectiveness: An Exploratory Study.**

In this study, I investigated perceptions of teaching effectiveness in choral rehearsals that purposely incorporated reduced teacher talk. Specifically, I wished to examine how teaching effectiveness was perceived in rehearsals incorporating the “rule of 7” model
advocated by Archibeque (1992): “tell the choir what you want them to do in 7 words or fewer.”

This case study was conducted in the context of a university Choral Rehearsal Techniques class, wherein senior preservice teachers (n = 12, 5 females and 7 males) were asked to conduct a six to seven minute choral rehearsal of an instructor chosen octavo while incorporating the “rule of 7.” Immediately following their teaching, the researcher asked the preservice teachers and their peers who had participated in the rehearsal to complete an open-ended response to the question: “What was your perception of this assignment and what did you notice about teaching effectiveness?” In addition to seeking feedback from the preservice teachers and their peers, two outside observers viewed two of the teachers’ videotaped rehearsals and were asked to comment about teaching effectiveness.

After all data were collected, a final analysis generated a master list of codes that were then grouped into categories and overarching themes. Categories emerged from the open-ended responses and were separated into three groups: those responses that came from the preservice teachers themselves (12 total comments), responses from peers (36 total comments) and responses from outside observers (9 total comments).

Three themes emerged for the preservice teachers’ responses, two positive and one negative: (1) a sense that more had been accomplished in the rehearsal as a result of the reduced teacher talk, (2) an observation that their thoughts needed to be focused in preparation for the assignment, and (3) a feeling that the setting was unnatural and stifling. Preservice teachers struggled with the assignment but appreciated having to focus their thoughts and thereby running a more productive rehearsal by just letting the singers sing.

Peer comments were categorized into five themes, four positive and one negative. These included: (1) faster pacing/more accomplished, (2) conductor/teacher was specific, (3) choir was more on task, (4) good nonverbal communication alternatives through conducting gesture, and (5) robotic personality, lack of clarity, limiting. Most of the peers really liked this rehearsal style, and their comments reflected this preference for singing through the music without letting excessive teacher talk get in the way.

Outside observers viewed two of the preservice teachers. Observers’ comments were categorized into three themes: (1) good pacing, (2) feedback was minimal or not present, (3) instructions were unclear or not present. Lack of clarity and specificity, with instructions and feedback, were troubling to the outside observers.

In analyzing the data quantitatively, there was a ratio of 29 positive: 7 negative peer comments (about four to one), 8 positive: 4 negative preservice teacher comments (two to one), and 6 positive: 3 negative observer comments (two to one). Peers were most positive, and preservice teachers and experts were less positive.

Orman, Evelyn K. University of North Carolina at Charlotte. Price, Harry E. Kennesaw State University, Kennesaw, GA. Russell, Christine R. Louisiana State University, Baton Rouge.
Potential for Enhanced Music Conducting Skills Using an Augmented Immersive Virtual Reality Learning Environment

Past music education research has endeavored to ascertain important and influential aspects of musical conducting as well as effective ways to teach students to exhibit these abilities. Eye contact permeates the research literature as an important, impactful and necessary attribute of successful conductors (Johnson, Fredrickson, Achey & Gentry, 2003; Silvey & Baumgartner, 2014; Silvey & Major, 2014; Whitaker, 2011; Yarborough, 1975; Yarbrough & Price, 1981).

Given its importance, investigations have considered the use of immersive virtual reality exposure as a means of increasing eye contact for novice conductors (Orman, 2010; in press). These studies reason that having an ensemble to look at during practice/score study might help one increase eye contact. To date only realistic environments have been examined. This pilot study investigated the use of a purposefully enhanced virtual reality learning environment to enhance eye contact, torso movement, and gestures of novice wind band conductors.

Ten undergraduates were randomly assigned to a no virtual reality (n = 3), virtual reality learning environment (VRLE) without head tracking (n = 3), or VRLE with head tracking (n = 4) group. All had completed at least one semester of conducting. Each was provided a copy of the score to Modal Song and Dance by Del Borgo (1985) and told they would conduct a live ensemble performance of the piece the next day. This conducting was video recorded and served as the pretest measure.

Subsequently, participants completed two 15-minute treatment sessions per week over a four-week period. Participants only had access to their copy of the score during treatment and were told, “You will now practice conducting through Modal Song and Dance three times. During this time, you may work on anything you wish.” An audio recording of Modal Song and Dance played through three times while participants practiced conducting. The virtual reality learning environment groups wore a head mounted display during treatment allowing them to see life sized band members from the perspective of the podium. The image changed naturally as participants turned their heads for those in the head-tracking group. The augmented/teaching part of the virtual environment consisted of red boxes synchronized with the music that appeared and disappeared around various instrument groups pre-determined by three experienced conductors as areas for focused attention. Following treatment, participants were again video recorded conducting Modal Song and Dance with a live ensemble. This recording served as the posttest measure.

All recordings were independently analyzed in seconds for eye contact, torso movement, and gestures by two different investigators. Reliability scores calculated by
agreements/agreements plus disagreements X 100 were 85.88% for eye contact, 88.65% for torso movement, and 76.76% for gesture. Gain scores calculated by posttest - pretest/100% - pretest showed a 63.30% improvement for those using virtual reality with head tracking as compared to a 21.35% improvement for those not using virtual reality. If these findings are replicated with a larger population of participants, virtual reality learning environments should be considered as a pedagogical means for enhancing non-verbal skills of novice wind band conductors.

References


Palmer, C. Michael, and Finger, Susan. Ball State University, Muncie, IN. Perceptions of Cooperating Teachers on their Role in the Student Teaching Experience.
Perceptions of Cooperating Teachers on their Role in the Student Teaching Experience

It is widely acknowledged that the student teaching experience in a teacher preparation program is the seminal event for preservice teachers. Considered the “capstone experience”, this is the first extended period of time that preservice teachers have the opportunity to put theory and knowledge from university coursework into practice with students on a daily basis. Fortunately, student teachers are not alone in this process, typically experiencing this as part of the “supervision triad” consisting of the university supervisor, the student teacher, and the cooperating teacher.

Among the members of the supervision triad, the cooperating teacher has been the least studied. This is ironic, given that the cooperating teacher is considered one of the most influential people in a preservice teacher’s development serving as the principal guide and mentor on a daily basis. The type of relationship existent between the student teacher and cooperating teacher has a significant impact on what the former learns during the practicum.

Exploring the perceptions of veteran teachers in their roles as cooperating teachers will add to the understanding of teacher preparation, development, and mentorship during the student teaching experience. This study is needed in view of the relatively meager literature base, particularly in music education, regarding the role and influence of the cooperating teacher in fostering growth and development.

Purpose

The purpose of this study is to examine the perceptions of cooperating P-12 music teachers concerning their role in the student teaching experience.

Research Questions:

1. What is the perceived value of hosting a student teacher?
2. How do cooperating teachers characterize the relationships they have with their student teachers and how does this affect the student teaching experience?
3. Do cooperating teachers view hosting a student teacher as a form of professional development? (Are they interested in new techniques, strategies and approaches for their classroom and/or developing their mentorship skills?) If so, how?
4. How do cooperating teachers view their relationship with cooperating universities?

Method

Researchers are using a qualitative method for conducting research, involving interviews, observations, and collection of artifacts. Two interviews will be conducted with each participant. Observations during the time of the interviews for the duration of a typical class period will be conducted of the participants' teaching, while artifacts showing correspondence
and/or informal/formal evaluations of student teachers will be collected for analysis. The use of observations will help to clarify the teaching style of the cooperating teacher, as well as serve as a form of data triangulation with the interviews and artifact analysis.

**Results**

Preliminary study results will be shared in the poster session, providing a description of participants and their music programs, while outlining major themes that emerge from data analysis.

_Sanderson, Shelley Maree_. *Young Harris College, Young Harris, GA. Choral Music Educators and High School Musical Theater Programs: A Collective Case Study.*

**Choral Music Educators and High School Musical Theater Programs: A Collective Case Study.**

The purpose of this study was to describe the knowledge, skills, and dispositions of choral music educators who teach high school musical theater programs. Using a collective case study design, three participants were purposefully selected to represent low, moderate, and high resource high school musical theater programs. Data sources included interviews, participant journals, field notes from observations, and documents relevant to the musical production. Data analysis, which involved transcription of interviews, jotting, analytic memos, and coding, was ongoing and continued throughout the study. Both within-case and cross-case analyses were conducted.

Findings were described in relation to each research question. Each teacher agreed that participating in their schools’ musical theater productions could be highly rewarding but also very stressful. The teachers held similar responsibilities during the rehearsal process of their productions. It was common that the choral teachers ran all music rehearsals and worked with principal soloists. All participants emphasized the need for strong piano skills when teaching and rehearsing the music with students. Teachers with weaker piano skills used pre-recorded accompaniment tracks, which were both beneficial and constraining. The ability to remain organized throughout rehearsals was also deemed vital. Some musical content and pedagogical knowledge (general musicianship and teaching knowledge) acquired as an undergraduate transferred to teaching high school musicals. Many aspects of pedagogical content knowledge about musical theater specifically were not learned in the pre-service choral music education curriculum. In general, teachers emerged from their undergraduate music education programs skilled in teaching choral style music, but were not as comfortable with the variety of styles found in musicals, vocal pedagogy specific to musicals, or with processes such as blocking and choreography. Drama teachers provided the participants with substantial support when preparing musicals. Implications include the need to provide opportunities in the pre-service choral music education curriculum to develop musical theater education pedagogical content knowledge and to provide professional development opportunities focused on musical theater to in-service teachers. In addition, assistance for choral music educators who are teaching
musical theater needs to be increased and the inclusion of a musical theater centered high school course may be beneficial.

Todd, E. Danielle. *The University of Alabama, Tuscaloosa. Do You See What I See?*

*Do You See What I See?*

The purpose of this study is to examine preservice music educators’ eye gaze when observing middle school band rehearsals. Eye tracking techniques have been used in a variety of industries, such as, aviation (Sarter, Arbor, Mumaw & Wickens, 2015), sports (Afonson, Mcrobert, Williams & Mesquita (2012), and medicine (O’Meara, Williams, Cooper, Bogossian, Ross, Sparkes, & McConan, 2015) to determine where people look when performing specific tasks. However, application of this technique in the preparation of preservice teachers for classroom observation has yet to be attempted and holds considerable promise for developing situational awareness in the classroom. It could also be used to differentiate expert observers.

Music teacher preparation programs have widely employed observations to advance preservice teachers’ skills. For example, classroom and video observations have served as a tool for individual improvement (Madsen, Standley, Byo, & Cassidy, 1992), a source to implement self-assessment (Napoles & Vazques-Ramos, 2013), and as a guide to learn new techniques (Price, 1992). Observation methods have also aided researchers in identifying differences in teaching practices at various career levels (Goolsby, 1996; Bergee, 2005) and provided insight about the skills preservice teachers need (Hamann, Baker, McAllister, & Bauer, 2000, Hancock, 2003; Hewitt, 2001; Montemoyer & Moss, 2009; Juchniewicz, 2010). As such, the act of observation is a very valuable tool in music education.

Standley and Madsen (2001) investigated the observations of preservice, experienced, and expert teachers by analyzing written comments to differentiate expertise and experience. They found differences for years of experience, but expertise was also a contributing factor. Unfortunately, precisely determining expertise is extremely difficult (Berliner, 2004). Perhaps modern measurement technologies, such as eye gaze analysis, can provide a way to reveal the similarities and differences between expert and non-expert perspectives.

In the present study, 41 preservice teachers observed 20 brief rehearsal videos of middle school bands and a summer music camp band hosted by a university. Preservice teachers’ eye gaze was collected using the SMI RED250 eye tracking system and a descriptive analysis was completed by studying eye-gaze heat maps and area of interest grids for three time intervals: exact moment, five second interval, and entire video.

Preliminary results suggest that eye gaze patterns are quite different when considering exact moments, and increase as observation durations increase. An area of interest grid
showed that on average some areas received more attention than others from all participants, but not necessarily simultaneously. This evidence suggests that when observing middle school band rehearsals, preservice teachers’ eye gaze tendencies vary individually from moment to moment, but cumulative gaze is similar. This study does not address the significance of the eye gaze location.

Van Weelden, Kimberly, Veronee, Kenna, and Singletary, Laura. Florida State University, Tallahassee. Lesson Planning Strategies to Improve Teaching: Preservice Teachers’ Perceptions.

Lesson Planning Strategies to Improve Teaching: Preservice Teachers’ Perceptions

The purpose of this study was to determine preservice teachers’ perceptions of usefulness regarding different lesson planning strategies. These strategies included creating a lesson plan, scripting a lesson plan, creating an audio recording of the lesson script prior to a teach, practicing the lesson script in front of a peer prior to a teach, peer evaluation of practice before a teach, professor and teaching assistants written evaluation of teach, watching a video recording of teach, completing a self-evaluation following a teach, meeting with teaching assistants to discuss evaluation as a group, meeting with the professor during an individual appointment to discuss the teach, comparing written self-evaluation with professor’s written evaluation, and creating teaching behavioral goals with the professor for future teaches.

Participants (N = 31) were undergraduate music education majors enrolled in a methods-based course during two semesters: semester one (n = 16) and semester two (n = 15). All students were in their last year of undergraduate music education training before their student teaching, and represented choral, instrumental, and general music emphases. There were no further stipulations to participate in this study.

The dependent measure was a survey created by the researchers. Students were asked to rate the degree to which they believed the above strategies would be useful to gain the skills needed to become a better teacher. For each strategy, a five-point Likert-type scale anchored by the descriptors not at all and extremely was used. The students were asked to complete the survey prior to any in-class instruction/discussion, in-class peer teaching, or field-based teaching. At the conclusion of the semester, students were asked to complete the same survey after using these strategies five times. This created a pretest-posttest design.

The students were introduced to the lesson planning strategies through a series of lectures and articles then taught how to implement each strategy through discussion, examples, and modeling by the professor and teaching assistants. Students were required to implement these strategies within two in-class microteaches and three field-based teaches. For each specific practice teach, both the in-class microteaching and the field-based teaching, detailed written instructions and directions about how to implement each strategy were provided to the students.

Results indicated music education students had definitive perceptions about what strategies would be useful to them when planning their lessons, and these perceptions only
strengthened over the course of the semester. While most of these differences were not significant at the .05 level, one strategy was found to be significantly different from pre- to posttest: practice script with a peer, \( t(30) = 2.32, p < .05, d = 1.02 \). Further results and discussion will be included.

Veronee, Kenna Elizabeth. Florida State University, Tallahassee. Perceptions of Taught Behaviors by Methods Course Professors and Their Students.

Perceptions of Taught Behaviors by Methods Course Professors and Their Students.

The purpose of this study was to investigate the perceptions of effective skills and behaviors music education professors taught in their classes and those their students perceived to have been taught. Participants were undergraduate music education majors (\( N = 125 \)), and their respective professors (\( N = 13 \)), enrolled in music education methods courses, which included Choral Methods, Elementary General Music Methods, Secondary General Music Methods, and Instrumental Methods during the Spring 2014 semester. All participants were presented a survey listing 40 effective teaching behaviors, music skills, and personal skills/behaviors, outlined by Teachout (1997). Methods course professors and their students were asked to rate, using a three-point rating scale, which skills and behaviors had been taught during the specific methods course.

Overall, the results of this study indicated that general methods course professors rated Teaching Behaviors and Personal Skills/Behaviors higher than ensemble methods course professors. Conversely, ensemble methods course professors rated Music Skills higher than general methods course professors. In addition, for each of the three categories, Teaching Behaviors, Music Skills, and Personal Skills/Behaviors, methods course professors and their students did not agree upon the skills and behaviors that were taught. Implications for these results include the suggestion for methods course professors to specifically address the skills and behaviors they perceive are important for their students to learn.


Programming Trends of Southeastern Conference Wind Ensembles (2009-2014)

Programming Trends of Southeastern Conference Wind Ensembles (2009-2014) is an extension of previous surveys by Powell (2009), Paul (2011, 2012), and Wiltshire, Paul, Paul, & Rudnicki (2010) which examined the university conferences programming practices. We examined recent programming trends of the premiere wind ensembles in the Southeastern Conference (SEC). The results of this study provides (a) insight into what types of music collegiate band directors program with their premiere wind ensembles and (b) an additional
resource of high-quality wind ensemble music that could be used by directors when selecting music for their high school and collegiate ensembles.

Method

Through the use of a survey, we gathered programming information from all SEC institutions. The purpose of this study was to examine recent wind ensemble programming trends in the SEC. Specific areas that were categorized included (a) title of composition, (b) composer, (c) if it was an arrangement or transcription, and (d) date of composition. A secondary purpose of this study was to compare the collections of performed works in the SEC with the lists from previous studies by Paul (2012), Powell (2009), and Wiltshire et al. (2010).

Director of Bands at SEC institutions were contacted for potential participation in this study. We sent an email to 14 Director of Bands requesting all wind ensemble concert programs from fall 2009 through spring 2014. Potential participants were given the option of scanning or copying their programs; they sent their programs to us via email or postal mail. Two weeks after sending the initial email inviting band directors to participate, a second reminder email was sent. If we did not receive any correspondence from the Director of Bands within two weeks after the follow-up message was sent, we then made phone calls to those who had not yet responded. Fourteen SEC Director of Bands replied to our messages, resulting in a 100% response rate. A total of 1,917 individual performances were entered into a database.

Results

During the five-year period analyzed, a total of 1,917 individual performances were given over the 2009-2014 time span of this study. *First Suite in E-Flat for Military Band* by Gustav Holst, with 13 performances, was the most frequently played composition. Percy Grainger, with 83 performances of 20 different pieces, was the most frequently programmed composer. SEC ensembles premiered 13 new works. Of the 1,917 pieces, 70.6% were original band works and 29.39% were arrangements or transcriptions. When combined with previous studies surveying other conferences, Percy Grainger appeared as the most performed composer in the Pac-Ten, Big Twelve, Big Ten, and Atlantic Coast conferences. His *Lincolnshire Posy* was the most frequently performed composition (51 performances).

Implications

Our findings provide a diverse and robust repertoire list for advanced high school and collegiate bands, and inform all instrumental teachers of the repertoire being currently performed at the university level. These results could also be beneficial to public school teachers and their selection of repertoire.

References

Wuttke, Brian C., and Woods, Margaret, George Mason University, Fairfax, VA. Assessing the Value of Student-Led Laboratory Ensembles.

Assessing the Value of Student-Led Laboratory Ensembles

Music teacher educators recognize the value of providing opportunities for their students prior to internship. Since the traditional music education curricular framework doesn’t always provide sufficient opportunities for authentic teaching experiences, faculty often create creating student-led ensembles comprised of music education majors on secondary voices and/or instruments. In theory, live-on-the-podium experiences prior to student teaching will reinforce pedagogical skills and shape teacher identities for pre-service teachers in an environment that is both safe and structured. While creating these kind of laboratory ensembles is supported in theory and through research (Decarbo, 1982; Rideout & Feldman, 2002), it is not entirely clear how music teachers value this experience in preparing for a teaching career. This study seeks to answer questions pertaining to music teacher attitudes towards these experiences vary by different career stages. Participants in this ongoing study (N = 130) include: 1) music education majors in year one and two, 2) music education majors assigned to teach laboratory ensembles prior to student teaching, 3) music education majors engaged in student teaching, and 4) music teachers who are in their first and second year of teaching. All participants will be drawn from the same institution in order to preserve continuity in regard to laboratory ensemble teaching experiences. In order to answer the research questions, differences between groups, as categorized by career stage (year 1 & 2, teaching lab ensemble, student teaching, 1st & 2nd year music teachers), and endorsement area (general music, band, chorus, orchestra) will be estimated using an Analysis of Variance.

References


Yi, Mildred H. Columbia University Teachers College, NY/Vanguard University of Southern California, Costa Mesa. Practice Teacher Performance Assessment for Preservice Music Teachers.

**Practice Teacher Performance Assessment for Preservice Music Teachers**

**Rationale**

As state teacher performance assessments become less subject specific, and more global in its scope, it is essential that preservice music teachers have the opportunity to synthesize music specific skills along with general teaching skills in the early stages of teacher preparation. In response to the variations in the types of learning to teach models in college music education programs, Conway states, “there is a delicate balance between fieldwork that provides good first teaching experiences and fieldwork that is a trial by fire approach to the profession” (2010, p. 265). Evaluation tools for preservice music teachers can serve as effective sources of instruction through feedback and reflection (Wiggins 1998). The purpose of this study was to examined the inter-judge reliability of a practice teacher performance assessment tool designed to prepare undergraduate music for state certification.

**Procedures**

The method for this study consisted of developing an assessment rubric based on the edTPA, which three music education faculty at different institutions utilized to evaluate teaching videos of three undergraduate music education students. The evaluators were informed of the purpose of the modified assessment rubric as a vehicle for the preparation for the edTPA Instruction component. Among the three assessment categories of edTPA this study focused on “Instructing and Engaging Students in Learning,” which consists of the following categories:

- Promoting a Positive Learning Environment
- Engaging Students in Learning
- Deepening Student Learning During Instruction
- Subject-Specific Pedagogy
- Analyzing Teaching Effectiveness

The practice edTPA Instruction Assessment Rubric for includes all categories except for “Deepening Student Learning During Instruction.” Two additional categories including “Communication Skills” and “Music Leadership” were added to address skills specific to teaching music.

**Analysis**
The rubric and its use resulted in a high level inter-judge reliability of 1.0, according to the calculation provided by the Spearman Rho Model. The rankings of students were equal among the three judges. The overall consistency of results may have attributed to having three student samples, and where the levels of proficiency were apparent. In addition, the category of “Engaging Students in Learning” was omitted in the sum of scores due to Judge 1 leaving it blank stating that its evaluation should be accompanied by a lesson plan where the instructional objectives would be indicated.

Despite the small numbers of sample and categories, it is also plausible that the rubric described observable skills and behaviors at varying levels of achievement.

**Conclusions and Implications**

While it is early to determine the benefits of such edPTA preparation models at the undergraduate level, students with prior classroom experiences and instructive feedback are more prepared to enter formal student teaching and transition well in the profession. The results of the assessment tool indicate that early teaching skills are observable in a modified continuum of achievement, where students have the tools to self-assess and receive guidance for progress. After this study was conducted, the two additional categories were adapted and administered to students with the incorporation of a self-reflection and informal feedback component.


Incorporating Technology to Enhance a World Music Pedagogy Unit

Make it a Double Play!: Incorporating Technology to Enhance a World Music Pedagogy Unit

In response to a more diverse school population, as well as to adhering to state standards of music education and National Core Arts Standards, undergraduate music education curriculum in the United States has begun to include the study of a variety of musical genres from around the world. The Tanglewood I Declaration of 1967 and Declaration II of 2007 both advocated for the inclusion of various world music cultures in the curriculum and the use of technology in the delivery of this curriculum. In order to be successful in today’s modern age, pre-service teachers must have an understanding of and be able to execute lessons that incorporate technology.

Even though there has been a push to require music education majors to take courses in world music or in music technology, these courses comprise a small percentage of their overall training within the undergraduate curriculum (Williams, 2014). Music education graduates most often feel ill prepared to teach music of diverse cultures because of lack of training, resources, and time (Campbell, 2011). They also find it difficult to incorporate technology into their lessons as opposed to its use in administrative tasks (Barry, 2004; Dorfman 2008; Webster 2011). Furthermore, music teachers are reluctant to teach “world” music using the traditional elementary classroom instruments such as xylophones, hand percussion, and recorders because of issues of authenticity and misrepresentation.

This best practice session will chronicle the effort of one professor to make a “double play” as she created a three-week unit titled “Teaching World Music Through Technology” in an elementary music methods course in an effort to expose students to these diverse musical genres while they interacted with technology. Students were led through several world music experiences and explored print, audio, video, and human resources that they could utilize when creating their world music lesson plans. Students downloaded several apps on their iPad, smartphone, and/or tablet that allowed them to interact with the world music lessons conducted in class. Students utilized this technology to play along with world music recordings, to perform simple compositions with traditional playing techniques, and to participate in a world music ensemble. The use of technology allowed students to create and deliver world music lessons with more substance because students could incorporate performance of the music in addition to the more traditional passive listening experience of a musical culture.

Students who completed the world music unit reported that they thoroughly enjoyed the lessons and felt that the they were more “authentic” because of the real timbres and playing techniques utilized. Many mentioned that the lessons were more meaningful and impactful because they learned how to play along with the music instead of just listening,
watching a video, or singing along with the music. Issues pertaining to access, selection and evaluation of the apps, and technicalities of the use of the applications in class or in a performance will be addressed.

RETURN TO POSTER CATEGORIES
GPS for Music Educators: Tracking the Development of Future Teachers

Abstract: The current study provides the results from the first year in a five-year longitudinal cohort study of program-entry students at a Midwestern University. All dimensions of the program-entry experience were examined including curriculum, course structure, course documents, students, and faculty reflections.

Proposal: A conceptual shift from student to teacher is a critical transition for music education students. In music training, students are guided to specialize at an early age by developing and refining knowledge and skills. Then upon entering the music education curriculum are expected to develop dispositions as a music teacher, which in many ways if very different than the identify developed as a student. The current study is the first of a five-year longitudinal cohort examination of the transition of music education candidates’ identify from student to music teacher. Relationships that interact with this transition to be explored include: 1) the curricular structure, 2) instructional delivery, 3) student intellectual development, and 4) student discovery of learning resulting from assessments over the course of matriculation.

Participants are 2015 program-entry music education students at a Midwestern University currently enrolled in the Introduction to Music Education course. Course documents, meeting times, assignments, assessments, student interviews, teaching videos, and faculty reflections will be examined to provide a rich description of the first year experience and provide a foundation that is followed for the consecutive years. Findings will provide a narrative picture of the student identify through their first year of development.
In Their Own Words: Marching Band Students’ Definition of Hazing

The purpose of this study was to present unreported free response data provided by participants from a previous study on Hazing in the College Marching Band. Specifically, the researchers were interested in marching band students’ personal definitions of hazing behaviors. Using a multistage cluster sampling approach, the researchers distributed an online questionnaire to college marching band members attending NCAA Division I schools. Participants (N = 1,215) were representative of 30 different states and included college freshmen, sophomores, juniors, seniors, and graduate students. Free response data from this survey were coded by the researchers into eight major themes representing the participants’ personal definition of hazing. The eight themes identified by the researchers were – (1) Acceptance, (2) Alienation/Bullying (3) Embarrassment/Humiliation, (4) Force, (5) Hurt/Harm/Abuse/Dangerous, (6) Initiation/Ritual/Tradition, (7) Other and, (8) Power/Status/Control.

Analysis of the qualitative data showed that the themes Initiation/Ritual/Tradition, Power/Status/Control, Force, Acceptance, and Embarrassment/Humiliation were the most common in the participants’ definition of hazing. Implications for the need for further investigation are discussed.

A Content Analysis of Responses to Music Teaching and Performance Videos Posted on YouTube

The purpose of this study was to determine the general characteristics and musical content of unsolicited comments and replies to comments for YouTube music teaching and performance videos. YouTube videos categorized as teaching and performance from a previous study were used to identify viewer comments. We searched YouTube for each music teaching (n = 381) and performance video (n = 483) identified previously. Of the 864 videos, 205 teaching videos and 226 performance videos were still available and contained viewer comments.

We conducted a pilot study to determine the effectiveness of applying a coding system used in previous research (Lewis, Heath, Sornberger, & Arbuthnott, 2012) to responses to music
teaching and performance videos. We applied the coding system and developed a list of musical topics discussed within responses using an inductive approach. Results indicated a modified version of the coding rubric developed by Lewis et al. (2012) was appropriate.

A total of 7,332 teaching and 4,874 performance comments were saved and transferred to a database for analysis. Both general and musical coding rubrics were applied to each comment as a whole and were not mutually exclusive. Frequency counts were calculated and converted to percentages. Inter-coder reliability for 20% of the videos equaled 93% overall.

At the time of data collection, the number of total views for both teaching and performance videos equaled 22,905,040; ranged from 50 to 9,171,043; and averaged 52,780.87 (SD = 447,567.65). Number of Likes totaled 23,734, ranged from 0 to 4,362, and averaged 54.69 (SD = 275.98) per video. Dislikes totaled 3,899, ranged from 0 to 874, and averaged 8.98 (SD = 45.78).

Results for relevant comments posted to music teaching videos (n = 6,873) revealed the largest number of comments were personal experiences related to video content (33%); followed by hostile, angry, insulting, or negative feedback (29%); and expressing personal validation, acceptance, or admiration toward the video uploader or another commenter (26%). Fifty-one percent of comments were about music related topics. Results showed an interest in discussing instruments or equipment (15%), music pedagogy (6%), music literature (4%), technique (4%), and tone quality (4%).

Results for relevant comments posted to performance videos (n = 4,782) showed the largest number of comments expressed personal validation, acceptance, or admiration toward the video uploader or commenter (55%); followed by sharing personal experiences related to the video content (23%); and giving hostile, angry, insulting, or negative feedback (15%). Comments containing musical topics were related to literature (9%), voice (5%), expression/dynamics (2%), instruments/equipment (2%), technique (2%), tempo (2%), and range (1%).

Music educators who choose to incorporate YouTube videos in their instruction should select videos carefully, keeping in mind that students may be exposed to negative comments. Much of the negative feedback in this study was so hostile, offensive, profane, and in many instances vulgar that it seemed to dominate. Another concern was the lack of oversight by some of the uploaders relating to incorrect and correct information. More feedback from the uploader could enhance learning by correcting misinformation.