ADULT & COMMUNITY MUSIC EDUCATION

Cohen, Mary L. University of Iowa, Iowa City. An Exploration of Possible Influences of a Mixed Choir upon Life and Work Inside a Medium Security Adult Male Prison.

An Exploration of Possible Influences of a Mixed Choir upon Life and Work Inside a Medium Security Adult Male Prison

Research and practice indicate that singing in a prison choir with participants who are and who are not incarcerated, provides people who are incarcerated a means of connecting with the world outside of prison. Anecdotal data suggest outcomes of such a mixed choir include a deeper sense of hope for people who are incarcerated and improved relationships between correctional officers and inmates. Few studies explore this topic, so the need for more empirical and theoretical examination is warranted.

The purpose of this study is to explore possible influences of a choir comprised of men who are incarcerated and women and men who are not incarcerated upon life in the prison, specifically perceptions of men who sing in the choir and others who are not in the choir, as well as staff who work at the prison. To that end, we pose the primary research question: What are the perceived influences of a volunteer-inmate mixed choir according to men incarcerated at the prison and the people who work there?

The mixed choir meets weekly for 90 minutes inside the prison testing room. The choir seasons last four months, two times per year (September through December, and February through May). In the summer and prior to choir rehearsals, a smaller group meets for a songwriting workshop; during performances, the choir performs many of the workshop participants’ original songs. Two performances occur inside the prison gym at the end of each concert season: one for approximately 60 to 80 men in the prison, and a second for about 85 outside guests. Professionally recorded audio CDs of the concerts are sent to approved family members of the incarcerated singers.

Four measurement tools were used in this research: (a) Review of Personal Effectiveness with Locus of Control (ROPELOC), (b) an online researcher-created questionnaire for prison staff, (c) a researcher-created questionnaire specifically for men in the choir, and (d) a researcher-created questionnaire for incarcerated men who were not in the choir. The ROPELOC, created by Richards, Ellis, and Neill (2002). was originally designed to measure impacts of outdoor training programs. Its internal consistency ranges from .79 to .93. The authors report that factor structure and reliabilities are consistent over age and gender. Through 14 scales, it measures multiple constructs addressed in choral singing: active involvement, cooperative teamwork,
leadership ability, open thinking, quality seeking, self confidence, self efficacy, social effectiveness, stress management, time efficiency, coping with change, overall effectiveness, internal locus of control, and external locus of control.

Narrative data from a choir focus group, written reflections by choir participants, and field notes provided additional evidence. According to an incarcerated choir member who has participated in the group since its inception, the choir provides a sense of hope for inmates. Though one staff person described choir members as having “elitist attitudes,” and two reported security concerns, the majority of prison staff reported positive comments about the choir. One noted the choir “consciously and subconsciously” directed incarcerated choir members “toward corrective thinking and life skills.”

Fulcher, Lindsay. Ball State University, Muncie, IN. A Content Analysis of the Youth Orchestra Directors Facebook Group.

A Content Analysis of the Youth Orchestra Directors Facebook Group

In a previous project I investigated the youth orchestras that exist across the country. These youth orchestras are community-based, invitation to join is typically through audition, and they cater to K-12 students. Throughout this research project, “youth orchestra” will refer to this type of ensemble.

Through that former project, I requested lists of repertoire performed by youth orchestras across the country. Not only did I receive lists of repertoire, but I also received requests for the comprehensive list. Many directors were interested in what other youth orchestras were playing.

Given the youth orchestra directors’ interest in my comprehensive repertoire list, I wondered if this population would appreciate an online community that could serve as a forum for sharing resources and discussing relevant topics, similar to the School Orchestra and String Teachers (SOST) Facebook group. The most frequent topic of discussion on the SOST page is repertoire selection (Palmquist & Barnes, in press). Knowing that repertoire selection is a popular topic in this Facebook group, it seemed that the youth orchestra directors might appreciate a similar venue.

Further research revealed additional studies which looked carefully at online communities for music teachers. Bauer & Moehle (2008) investigated the MENC: National Association for Music Education (since rebranded: NAfME) discussion forums. Brewer & Rickels (2014) completed a content analysis of social media interactions in the Facebook Band Directors Group. And, as previously mentioned, Palmquist & Barnes (in press) analyzed the School Orchestra and String Teachers v2 Facebook group. These studies shaped the approach and methodology of my Facebook page study.
The purpose of this study was to create the Youth Orchestra Directors (YOD) Facebook page, and investigate how the directors utilized it. Additional research questions included:

- In what ways did the directors utilize the page (respond to questions from others, “like” posts from others)?
- What topics were discussed on the page (repertoire, recruitment)?

Content analysis was used to analyze the data in all three music education studies mentioned previously. It will be used in this study as well. Posts on the YOD Facebook page will be coded and responses to those posts will be treated as additional activity on the same topic.

This research is still in progress but will be ready for dissemination by the time of the conference. Results will show several months of activity on the Facebook page, summarized by common topics of conversation. It will be interesting to see if youth orchestra directors utilize the Facebook page in a similar manner to music teachers (since many people overlap those populations), or if there are distinct differences. The continued study of online resources, as used for community building and professional development, is critical to our field as budgets are cut, teachers are isolated, and the sharing of ideas increasingly moves to the digital realm.


The purpose of this poster session proposal is to present results of my research on the socio-cultural impact of participation in the New Horizons Band (NHB) program, an organization for
older adults to begin or continue their experience as performing musicians. My study focuses specifically on members of the New Horizons Band of Northern (state).

The research will seek to discover:

• demographic, historical, and qualitative information from band members about their background, level of musicianship, and motivation for beginning or continuing their musical experience

• physical, social, or mental issues that may be hindrances to their ability to pursue music with the group, and what strategies they use to mitigate these

• how they make meaning from their experiences in the band, as they interact socially and age together with other members

The method of research includes a survey of open-ended questions completed by the sixty-two members of the group, designed to elicit desired information for analysis. The two conductors of the band will also complete surveys that will be more specific to their roles in the organization.

The rationale for the study is based upon the value of three premises:

• availability of musical participation as a lifelong pursuit

• importance of maintaining strong social and emotional ties in later life, to strengthen good mental, emotional, and physical health

• the use of Paul and Margaret Baltes’ (1990) SOC (selective optimization with compensation) model to determine strategies used by band members to assure their best success in the group.

It is expected that data analysis will reveal the effect of band participation on the quality of life of older adults in the organization, and specific information about commonalities and trends within the group. The information will generalize to available research about the components of successful aging in older adults, and support extant research data about the tenets of the NHB program, confirming the purpose and value of organizations like this which support older adults as lifelong learners who are mentally, physically, and socially healthful.
Selected References:


Grover, Kent C. Brigham Young University, Provo, UT. The Life and Musical Contributions of Adolphe Sax: Understanding the Inventor’s Intentions.

The Life and Musical Contributions of Adolphe Sax: Understanding the Inventor’s Intentions

Few inventors have had as large an impact on so many instruments than that of Adolphe Sax. At a young age Sax was working in his father’s instrument shop developing the skills needed to perfect musical instruments and an attitude that matched. Many competitors stole Sax’s ideas and sabotaged his work. He found himself in and out of courts frequently and was married to his work. There are relatively few original Sax instruments around today and much is still left to be learned about inventions Sax never finished. The life and musical contributions of Adolphe Sax left a massive imprint on the musical world.
Many are familiar with Sax’s most popular invention the saxophone, but are unaware of the significant additions Sax made on other wind instruments. Sax’s ideas paved the way and gave birth to many other instruments such as modern bass clarinets, flugelhorns, euphoniums, and many other instruments. By examining why Sax altered some instruments and invented other completely new instruments sheds light to music educators on the correct role of those instruments as they ought to be correctly used today in various performance situations.

This research, as either a research presentation or poster, gives educators a deeper knowledge surrounding Sax’s intentions behind his inventions. For example, many are aware of the four most commonly used saxophones today, the Bb soprano, Eb alto, Bb tenor, and the Eb baritone saxophones. But few understand that Sax created an entirely different set of saxophones for orchestral settings: the C soprano, F alto, C tenor, and F baritone saxophone. By understanding Sax’s reasoning for using one set of instruments for a concert band situation verse another set of saxophones for an orchestra situation sheds light on how the saxophone ought to be approached in each setting. While we don’t commonly see saxophones pitched in F and C today, by understanding this historical context we can approach the Eb and Bb saxophones with greater sensibility. Exploring these topics will give educators and performers tools needed to help their students play Sax’s inventions correctly in whatever given situation they are in.

Other topics explored in this presentation and/or poster include Sax’s historical background, adaptations to his inventions and why, and applicable lessons we can take from these topics and how to apply them in the classroom. My research in this field has also produced the world’s largest reference source/annotated bibliography of Adolphe Sax and participants will gain access to this valuable resource.


The Secret Musical Life of Gabe: A Retrospective Case Study

Stories of active adult musicians who eschewed their school music programs (Clements, 2009; Lilliestam, 1996) along with the significant percentage of school music students who cease playing music in later life (Lawrence & Daching, 1967; VanWeeldens & Walters, 2004) may be a continuing cause for adaptation among music educators (Kratus, 2007; Miksza, 2013; Myers, 2008). Relevant research has focused on student retention and motivation, attraction to school music programs, adult musical activity, and factors affecting the likelihood of lifelong musical engagement (e.g. Nierman & Veak, 1997;
McPherson & O’Neill, 2010). As we strive for greater relevance, further examination of situations in which school music programs failed to attract and nurture musical students may be valuable (Jaffurs, 2004). Gabe, a musically active American adult currently in his mid-30’s who did not participate in elective school music, was purposively selected for this study (Merriam, 2008) as a representative of such a situation.

The purpose of this intrinsic case study (Merriam, 2008) was to investigate the factors affecting Gabe’s musical learning path from his elementary years singing in an extra-curricular show choir, through his secondary school years featuring minimal music-making, to his adulthood as an informally taught multi-instrumentalist and singer/songwriter. In order to build a rich understanding of the cultural context and various influences on Gabe’s musical development, ten hours of semi-structured interviews were conducted with Gabe as well as interviews with his parents and sibling. An orchestra teacher who taught in Gabe’s middle school at the time he was a student there was also interviewed concerning the music program’s size, recruitment strategies employed, resources, and support from administration and community. An analysis of the interviews triangulated with relevant documents and observations of Gabe musicking on his own, with his family, and in social settings reveals preliminary emergent themes including the role of music in his childhood home, attitudes towards authority, self-efficacy, academic achievement, characteristics of Gabe’s school music program, and perceived expectations based on gender and religion. Results will be reported with reference to research on student motivation, retention, attraction, and lifelong musical activity. Implications for practice in K-12 music education will also be discussed along with suggestions for further research.

Kladder, Jonathan R. University of South Florida, Tampa, FL. Using the iPad As An Instrument in Community Music Contexts.
Using the iPad as a Musical Instrument in Community Music Contexts

The marriage of music and technology in music education research and practice has been gaining recognition in the field of music education as a way to foster student musical creativity. Alternative performing ensembles have provided ways to practice, learn, and perform music in learner-centered contexts (Slater & Martin, 2012). Some researchers have explored the experiences of musicians performing in laptop orchestras including Princeton’s laptop orchestra (PLOrk), the Transdimensional Organization for the Purity of Live Artistic Programming (TOPLAP), and the Manchester Metropolitan University Laptop Ensemble (MMULE) (Blain, 2013; Trueman, Cook, Smallwood & Wang, 2006). Additionally, iPad ensembles have become more popular and can be found at school’s like the University of South Florida, the State University of New York at Fredonia, the Queensland Conservatorium in Griffith University and Yaoband (Martin, 2014; Randles, 2013; Williams, 2014).

The purpose of this project is to examine the experiences of participants performing in an iPad ensemble within a community music program through learner-centered pedagogy and how these might be implemented through the use of the iPad as the primary musical instrument. The five-week learner-centered pedagogical process will encourage participants to collaboratively explore and learn songs they already know, while hoping to encourage the creation of new pieces of music. The summation of their learning experiences will be represented in a brief community concert. The conceptual framework of Merriam’s (2014) phenomenological case study will be used for the study, with the theoretical framework being rooted in the theories of John Dewey (constructivist learning theory) and student-centered learning theory developed by Carl Rogers. The basis of student-centered learning theory is built from the constructivist learning theory that places the learner as the key role in constructing meaning from new information and their experiences.

This project is meant to research and better understand the changing culture of music performing and learning through the use of technology and will be one of the first of its kind to examine the use of iPad’s in a community music environment, where participants represent a wide range of ages. The project has the potential to uncover new insights as to the value of this way of being musical on the lives of this specific population, as well as revealing a wealth of practical information on how best to implement similar types of programs in real world practice.

Nichols, Bryan E. University of Akron, OH. The Engagement of Selected High School Students in a Collegiate Choir.

The Engagement of Selected High School Students in a Collegiate Choir

School and university students join choir for several reasons. As music participants, they sometimes join as hobbyists or recreationalists, and they depend on a -safe setting for music-making. Sometimes, students are motivated to join a school choir based on social aspects,
where the constructs of identity and culture play an important role in the musical experience. Music participation has been studied in educational contexts at the elementary, secondary and post-secondary levels. However, little is known about non-traditional students in post-secondary music ensembles.

The purpose of this narrative study was to explore the musical and social experiences of high school participants enrolled in an early college high school program (N = 4). A secondary research purpose was to investigate the social benefits — if any — of participation in a collegiate music ensemble by these high school students. This qualitative study design included the use of questionnaires and interviews to record the attitudes and experiences of participants. Participants completed IRB-approved consent and assent procedures, and they elected to participate in the study as students who were already enrolled in the university ensemble course. Participation in the study did not affect standing in the class, nor was it designed to affect the educational outcomes. Data was collected in ten weekly interviews in group and individual settings in addition to two online questionnaires.

The documented outcomes of the students’ participation was an increased level of confidence in musical ability and in interactions with their college peers. An additional outcome was an increased level of institutional engagement with participants gaining a sense of school pride in terms of their unique high school experience plus their unique status on campus. The results are used to recommend strategies that encourage campus engagement, student interaction, and student retention in this population. The results will be discussed in terms of the impact on the ensemble, the instructor, and the participating students.

*These results have not been previously disseminated in spoken or written formats.

References
Franklin, P. F. (1993). A status study of nonselective bands at selected colleges and universities (Doctoral dissertation). The Ohio State University, Columbus, OH.

“MUSIC EDUCATION, INC.”

THE EMERGENCE OF PRIVATE ROCK SCHOOLS IN AMERICA

Abstract. In 1838, early American musicologist Lowell Mason convinced the administrators of the Boston School Committee to make music a compulsory component of the education of the city’s youth. The “Boston Experiment,” as it was called, is now widely regarded as a turning point in the history of American music education. Specifically, it represents a shift in public opinion about
the role of arts in education, in that access to aesthetic instruction be considered a public right rather than a luxury afforded only to the cultural elite.

Music also became increasingly available to the layperson outside school walls, as innovations of the Industrial Revolution made instruments easier to manufacture and singing societies more numerous. This growing body of amateur performers spurred the development of a thriving sub-economy of instrument technicians, publishers, and private music tutors competing to meet these growing demands. Today, the mutually beneficial relationship between private and public music instruction continues: school ensemble leaders collaborate with local private teachers to provide specialized services, and private studios teach lessons in styles or on instruments that traditional school curricula do not (or can not) offer.

However, formalized instruction in rock, hip-hop, or country remains conspicuously absent from most American schools, and private enterprises that do offer contemporary lessons often lack an integrated ensemble experience. Simply put, students interested in becoming a punk rocker, DJ, or producer simply have had to do so on their own. In response, a new business model has emerged over the last decade, largely inspired by the 2003 motion picture “School of Rock.” Featuring attention-grabbing names like “Rock University,” “Electric Avenue,” or “Little Kids Rock,” these organizations offer adolescents controlled exposure to classic teenage garage band setups, complete with modern staging and equipment. Here, students of varying ability levels are able to explore and perform updated genres of music with like minded individuals, supervised by professional musicians.

While there are yet no data available on overall enrollments and profits, the phenomenon appears to be growing. There are currently multiple options available in every major American city, some offering highly structured long-range curricula, others hosting intensive day camps for novices. Outcomes and missions are similarly varied, from the positive social activism of the Girls Rock Camp Alliance to the downright predatory ARK Music Factory
responsible for Rebecca Black’s much-maligned 2011 pop hit “Friday.” Interestingly, most focus on 1980s heavy metal or 1970s country rock—quite at odds with the current adolescent soundscape of pop-electronica, indie, and hip-hop. Participants also tend to be overwhelmingly white and middle-class. Variations serving urban black or Latino youth are far rarer.

This paper will compare the philosophies and business practices of several prominent private rock schools, highlighting areas where missions align or conflict with stakeholders in conventional music education. Using data gathered from interviews with participants and leaders, the intent is to present reasons why adolescents gravitate toward these experiences, and how conventional music education can best collaborate with this emerging resource.

Professional organizations supporting the independent music teacher are numerous and vibrant, including the MTNA (Music Teachers National Association), the PTSA (Piano Teachers Society of America), or NATS (National Association of Teachers of Singing).

Surveys show most music teachers feel these populist styles are artistically inferior to traditional classical idioms; at best a frivolous diversion, and at worst harmful to ear or spirit. This opinion is not universally shared, and the tide is slowly turning toward the inclusive. Nevertheless,

This begs the question, has music education come full circle? Has the reluctance of American music educators to provide instruction in vernacular musics, however well-intentioned it may be, reestablished a culture wherein students have access to the artistic experiences they wish only if they possess the resources to obtain them? Are students without means doomed to wear the musical “hand-me-downs” of prior generations?

A Narrative Investigation of Adult Music Engagement

The purpose of the current study was to describe the musical life experiences of an active, adult community musician. Jon, aged 71, was chosen as a musically-engaged retired instrumentalist who shared a trust and respect relationship with the researcher. Through data sources of observations, interviews, emails, journals, and pictures, the story of Jon’s musical past and present was portrayed.

Jon grew up with a musical background in a house of parents who were supportive of music. He played music through junior high, and then as his career as a pilot was coming to a close, Jon approached music again. In 2000, Jon joined a big band, and after retiring in 2003, he joined a church big band, then a Dixie band, attended trombone and trumpet workshops at a local college, became a bugler for Buglers Across America, and joined a local New Horizons band on trumpet. Now, being in eight bands, Jon considers music to be “what he does”. Music has become an intense part of his life. “I got so involved in music not only because I missed it, but because I lost my identity. After being a pilot for 35 years, and it’s the source of your identity, retirement can be a problem without something else.”

Jon sees himself having different roles across the various groups in which he plays. In the jazz band, Jon serves as someone who has been the only trombonist in the group, up until recently when a new, less-experienced trombonist joined. The independence of parts and playing improvised solos and playing the principal part is different than in other groups. The mentoring of a new band member added a new role for him. In rehearsal, he would play, discuss musical decisions with the band leader, and then turn to the new member and advise him on protocols related to the rehearsal and the music. Jon documented a beginner, learner, developing side to his musicianship when he joined a local New Horizons band as a novice trumpet player. In contrast to his other musical activities, Jon sees bugling as a musical activity that acknowledges his father’s past as a bugler, but also serves as a service endeavor.

The musical identity that Jon described may transcend the current terms we have available to us for music engagement experiences and what we call musicians themselves. For Jon, music is about the joy of music making in the company of friends who are also passionate about music, sometimes for musical reasons and sometimes to serve others. Specific terms such as andragogy or lifelong learning or hobbyist or non-professional may be limiting in their unidimensional portrayal of the adult musician, if instead the musician is this multifaceted, multi-activity, diversified type of musician. Implications for community music settings and community musicians are presented.

Wehr, Erin L. University of Iowa, Iowa City. Coffman, Don D. University of Miami, Coral Gables, FL. Vision Correction Experiences of Older Adults Participating in a New Horizons Band Program.

Vision Correction Experiences of Older Adults
Participating in a New Horizons Band Program

Proposal

Musicians have unique circumstances for vision correction that include needing to see a conductor at a distance, to see their music up close, and to see the other musicians and visual cues around them (Marmor, 1986). As musicians age and develop presbyopia, their unique vision challenges are often overlooked by eye care professionals (Kadrmas, Dyer, & Bartley, 1996). Coffman (2008) found that nearly all respondents to a survey of New Horizons musicians reported some form of visual adaptation for reading music, and Rohwer (2008) reported visual issues in reading music as the top concern in a survey of adult band musicians. This survey-based study seeks the answers to the following questions: 1) What types of experiences have older adults had in working with eye care professionals to meet their specific vision needs for playing in band? 2) What vision corrections have these older adults in a New Horizons Band tried, and what has ultimately worked for these adults? 3) What steps have older adults in a New Horizons Band program taken in addition to vision correction to help them see during rehearsals? 4) Can any patterns be identified by instrument type or placement in the band as to managing vision loss? 5) Can the application of adjustable reading glasses, off-white paper, or an electronic presentation of print music improve the music reading experience for older adults? Results provide suggestions to help new band members more efficiently work with eye care professionals, utilize tools, and make adjustments to improve visual ability earlier in the band member’s first rehearsals.


Research suggests that individuals with specific personality types are more likely than other personality types to remain involved in music learning and performance throughout their lifetimes. According to research utilizing the Myers-Briggs Type Indicator (MBTI), researchers have found that individuals described as Intuitive Feeling (NF) tend to predominate among populations of aspiring musicians and music educators. These Intuitive Feeling personality types are typically attracted to careers such as teaching and prefer to focus on innovative ideas and solutions that address the needs of others. Personality-based research has often involved aspiring musicians; few studies have examined lifelong learners of music. The current study sought to fill this void by examining the personality types of individuals that have remained involved with music performance or teaching over a lifetime, namely adult musicians.

The personality type distribution and music participation preferences of adult community band members in the Southeastern United States were examined using both the MBTI and a researcher-designed instrument. Chi-squared analysis and multivariate analysis of variance were used for descriptive analyses. Statistically significant results revealed three distinct groupings of personality types within the population.

Data analysis suggests that individuals with specific personality types are more likely to remain involved in music activities and music learning over a lifetime. Analysis suggests that music teachers might consider personality type as a contributory element to the development of curricula and pedagogical techniques. This includes recognition of the teacher’s own personality type and the tendency for that personality type to influence instructional decisions. A diverse approach to curriculum design may improve student retention rates within music organizations and encourage lifelong participation in music.
**Williams, Lindsey R.** West Virginia University, Morgantown. **Belgrave, Melita J.** University of Missouri–Kansas City. **Pilot: Reconciling Cohen’s Phases of Second Half of Life and Active Senior Adult Community Music Participation.**

**Pilot: Reconciling Cohen’s Phases of Second Half of Life and Active Senior Adult Community Music Participation**

**Abstract**

The primary purpose of this study was to examine older adults’ motivation to participate in a community music program. A second purpose was to explore similarities and differences among older adults’ self-identification for Cohen’s phases of the Second Half of Life. Data will be used to formulate a larger-scale study.

**Study Description**

Thirty-four older adult musicians that participated in an intact community band (New Horizons) served as participants for the current study, (female = 16, male = 18). Participants’ ages ranged from 55-88 years old ($M = 72, SD = 8.08$). Participants completed a researcher-developed tool which consisted of open-ended questions and Likert-type responses pertaining to demographics, motivation to participate. Responses revealed that participants joined the ensemble for a variety of reasons including music enjoyment (29%), return to making music and/or playing an instrument (17%), and music making with others and/or participating in an ensemble (15%). Older adults selected social interaction, music learning, and music making with others as the top three aspects for participating in the community music program. The remainder of the research-developed tool consisted of 16 statements (4 statements related to each of the four Second Half of Life phases) rated on a 6-point Likert-type scale. Results revealed that participants rated themselves highest on Phase 2 - Liberation. Survey results facilitated a national study in currently process. Presenters will discuss ways to incorporate data into recruitment, retention, and development of life-long learning music-making opportunities.

**Cohen’s 4 Phases of the Second Half of Life**

 Phase 1: Mid-life Reevaluation (early 40s – late 50s)

  Creative expression is usually shaped by a sense of crisis or quest. People draw on experiences from the past and have a desire to create a meaning in life.

  **Descriptors:** Reevaluation, Exploration, Transition

 Phase 2: Liberation (late 50s – early 70s)

  Creative expression has added energy and newfound personal freedom that develops both from within and from external circumstances such as retirement.
Descriptors: Liberation, Experimentation, Innovation

Phase 3: Summing up (late 60s – 80s)

People want to find a larger meaning in their life and give of their acquired wisdom

Descriptors: Recapitulation, Resolution, Contribution

Phase 4: Encore Reflection (late 70s – end of life)

There is a desire to make a lasting contribution, to affirm life, to take care of anything unfinished and to celebrate personal contribution.

Descriptors: Continuation, Reflection, Celebration

Results

Figure 1. Phase Identification Tool Responses (highest rated phase)

Free Response Questions

Why did you choose to join this program?

• Music Enjoyment (29%)
• Return to making music (17%)
• Music making with others (15%)
• Music Learning (14%)
• Social Interaction (8%)
• Cognitive Benefits (6%)
• Encouraged by Friend (6%)
• Fun (4%)
• Maintenance of Musical Skills (4%)

What are the two best aspects of participating in this program?

• Social Interaction (30%)
• Music Learning (19%)
• Music making with others (19%)
• Music enjoyment (8%)
• Mastery (6%)
• Directors (6%)
• Cognitive Benefits (5%)
• Challenging music/experiences (5%)
• Distraction from other responsibilities (5%)
• Fun (3%)
• Music expression (3%)
• Acceptance (2%)

Return to Poster Categories
The Effect of Memorized Versus Non-memorized on Choral Performance Evaluation

The purpose of this study was to examine the effect of the presence of black music folders and performers’ eye contact to the conductor on adjudicators’ ratings of collegiate choral ensemble performances. Middle and (n = 14) high school choral music educators (n = 19) along with collegiate choral and music education faculty affiliated with NASM accredited institutions across the United States (n = 25) served as adjudicators (N = 58) for this investigation. Adjudicators rated choral performance recordings displayed in three audiovisual recordings (memorized with eye contact; non-memorized with eye contact; and non-memorized without eye contact) and one audio-only recording using a 6-point Likert-type scale (1 = Weak; 6 = Strong).

One collegiate choral ensemble from an Eastern region liberal arts institution consisting of 17 singers served as the performance choir for the stimulus recordings. All singers were Caucasian and no other nonmusical factors or physical attributes were considered in the selection to the auditioned ensemble. Each singer submitted a signed consent form to the researchers prior to participating in the study and was informed that the video recordings were for research purposes only and would not be made available to the general public.

The choir prepared Charles Villiers Stanford’s *The Blue Bird* at a tempo of 76 beats per minute for the stimulus recording. Three consecutive performances of the choral ensemble were recorded in a single session. Singers were instructed to sing each performance with as much musical consistency as possible. For all performances, the singers wore formal concert attire consisting of black concert gowns or tuxedos. Memorization and eye contact variables were manipulated across the three choral performances. For Excerpt ME, the choir presented the song performed from memory, without black music folders, while using maximum eye contact to the conductor. Excerpt NME displayed the choir members holding black music folders with maximum eye contact to the conductor. In Excerpt NMNE, the choir members held black music folders, yet demonstrated minimal eye contact to the conductor during the choral performance. Excerpt AO displayed a black and blank screen, with an audio-only format of the choral performance. The video recordings revealed a full front angle stage of the ensemble standing in four rows on choral risers. The conductor did not appear in the video recording in an effort to eliminate varied conducting gestures and other possible adjudicator biases.

A main effect (p < .001) for presentation condition with highest performance quality ratings assigned to NME followed by AO, ME, NMNE. Results indicated no main effects for excerpt order, adjudicator gender, highest earned music degree (Bachelor, Masters, Doctorate), or primary teaching level (middle school, high school, college). Pearson r correlations revealed little to no relationship between assigned performance quality ratings and stated beliefs on the importance of memorization, eye contact to conductor, and visual factors in performance evaluation of collegiate choral ensembles.
Return to Poster Categories
Adaptations and Modifications Used By School Orchestra Directors To Accommodate Students with Autism Spectrum Disorder in Inclusive Settings

Purpose

The purpose of this study was to investigate what adaptations and/or modifications school orchestra directors used to facilitate learning for students with Autism Spectrum Disorder (ASD) in inclusive settings. Specifically, 3 broad categories of accommodations were observed: (1) environmental adaptations/modifications, (2) instructional adaptations/modifications, and (3) behavioral adaptations/modifications.

Methodology

Participants (\(N = 26\)) for this pilot study were school orchestra directors in North Carolina, South Carolina, and Florida in both public and private school settings. Orchestra directors were invited to take a web-based survey via email. Of the original directors emailed (\(N = 45\)), 26 responded yielding a response rate of 55.77%. Participants were asked a series of demographic questions to determine if the directors taught students with ASD in inclusive settings, and were then asked to describe what adaptations and/or modifications were used in their classroom to facilitate learning for students with ASD by answering an open response question. Responses were then coded by the researcher and divided into three broad categories: (1) environmental adaptations/modifications, (2) instructional adaptations/modifications, and (3) behavioral adaptations/modifications.

To ensure consistent data collection, an operational definition was set a priori to identify students with ASD, inclusion settings, and each of the three accommodation categories. In this circumstance, a student with ASD included any student who had a medical diagnosis of ASD from a doctor as documented by an existing Individualized Education Plan (IEP) or 504 Plan. An inclusive classroom was defined as a setting where the student with ASD was among typically developing peers. Environmental adaptations and/or modifications were defined as any change a teacher made to the physical environment of the classroom, such as preferential seating or allowing the student with ASD to have his or her own music stand. Instructional adaptations and/or modifications were defined as any change a teacher made to the instructional content of the course, such as part modification, instrument modification, or changes in content delivery. Behavioral adaptations and/or modifications were defined as any changes made by the teacher to achieve desired classroom behaviors. For example, behavior contracts, peer helpers, and consistent feedback and monitoring.
Select Results

Data for this study was nominal, consisting of tally marks denoting which type of accommodations each teacher provided for his or her student(s) with ASD. Of the orchestra directors who responded to the survey \((N = 26)\), 57\% \((n = 15)\) reported teaching students with ASD in inclusion settings. Answers to the open response question were coded and divided into three categories. 31.25\% \((n = 10)\) of the accommodations described by teachers were behavioral, 12.5\% were environmental \((n = 4)\), and 56.25\% \((n = 18)\) were instructional. Further results will be included on the poster.


Learning Together and Helping Each Other: Observations of First-Grade Inclusive Music Classrooms Following Peer Interaction Instruction and Activities

Most children with disabilities in the United States are now educated in schools with typically developing peers. Many of these students likely also participate in inclusive music classrooms; however, there is little empirical research that informs music education practices for students with disabilities in inclusive music settings.

In a large survey of music educators, teachers reported they were not as effective at including students with severe disabilities (deaf-blindness, multiple disabilities, developmental and intellectual disabilities) in their classes (VanWeelden & Whipple, 2014). It is likely that teachers may need additional support and strategies to increase student success and teacher effectiveness.

Children with intellectual disabilities and autism most often are the participants in music research with children with disabilities (Brown & Jellison, 2012) and in inclusive music education research (Jellison & Draper, 2015). Variables examined most frequently relate to social skills, including daily living skills, classroom routines, and less frequently, social interactions between students with and without disabilities (Brown & Jellison, 2012; Jellison & Draper, 2015).

Structured social interactions, including peer tutoring, collaborative reasoning, and peer assisted learning (PAL), are examined frequently in special and general education research literature and show academic and social benefits for students with and without disabilities who participate in these types of interactions in classrooms (Ginsburg-Block, Rohrbeck, & Fantuzzo,
2006; Rohrbeck, Ginsburg-Block, Fantuzzo, & Miller, 2003). Only one experimental study to date has examined structured social interactions in inclusive music classrooms (Jellison, Brooks, & Huck, 1984).

The purpose of this study was to describe peer interactions among first-grade students with and without disabilities in inclusive music classrooms during and following peer interaction interventions. Two inclusive first-grade music classes were filmed for six-weeks of instruction and activities related to three types of interactions with peers (helping a peer, working with a partner, working in a small group). Six students with moderate to severe disabilities were included in the classes. All of the students with disabilities were in special education classrooms for the majority of their school day, and had diagnoses of one or a combination of the following disabilities: autism spectrum disorder, intellectual disabilities, orthopedic impairments, and pervasive developmental disorder. Students with disabilities and students without disabilities were assigned to pairs and small groups: The same assignments continued throughout the duration of the study. All students received instructions on working together and helping each other and watched videos of positive and negative examples. Classroom activities were designed to allow students to work with assigned partners and small groups in a variety of music activities and also to have opportunities to choose partners.

Results indicate that students learned to work together and help each other appropriately with instruction and prompts prior to activities. Students with severe disabilities received help from their typical peers but also assisted typical peers appropriately on occasion. Results also indicate that typical peers may need additional instruction to learn to provide appropriate assistance without prompting.


A Content Analysis of the Breadth of Music Literature Regarding Students with Exceptionalities

Purpose of Study

The purpose of this study was to ascertain the breadth of literature regarding music and special education in U.S. and international music education research journal articles and
practitioner journal articles from the inception of the journal, as well as dissertations/theses from 1950 to August 2015 pertaining to students with disabilities.

**Research Questions**

1. What is the breadth of music education literature in journals, dissertations, and theses regarding music and special education?
2. What music education literature using the U.S.’s descriptive categories for IDEA has been published?
3. What music education literature regarding music area has been published?
4. What music education literature regarding specific K-12 settings has been published?
5. What music education literature regarding teacher training has been published?

**Methodology**

*Content Inclusion*

Twenty-seven U.S. and international research and practitioner journals in music education, as well as music education dissertations and theses, were examined for this study. The journals were chosen as they represent (a) the premiere research journals in the field of music education worldwide, (b) they represent the field’s mainstream practitioner journals, and (c) all content could be accessed through electronic and/or hard copies.

The researchers’ criteria for selecting an article or dissertation for further analysis included the following:

1. Special needs, disabilities, handicapped, or an IDEA-designated category was in the title of an article.
2. Searches of databases with keywords, such as “music and special needs”, “music and disabilities”, “music and handicapped”, “music and students with exceptionalities”, “music and special learners”, and/or other combinations.
3. Searches of databases with keywords using each IDEA disability category (i.e., autism, deaf-blindness, deafness, emotional disturbance, hearing impairment, intellectual disability, multiple disabilities, orthopedic impairment, other health impairment, specific learning disability, speech or language impairment, traumatic brain injury, or visual impairment including blindness) and/or specific disability designations (e.g., Williams syndrome, dyslexia).
4. Further inspection of the abstract and reading of the full-text content of the article, including the assigned keywords to the article. In some cases, only the abstract was available for analysis.
5. In the absence of an abstract or keywords, the researchers based the piece of literature’s inclusion according to its title and full-text content.
6. Book reviews regarding this topic were not included in the study.

*Analysis of the Data*
Several reviews of a preceding pilot study’s keywords led the researchers to designate four broad categories, as well as the respective sub-categories, for the final analysis:

- Individual IDEA Categories
- Music Area Categories: band, choir, orchestra, etc.
- K-12 Settings Categories
- Teacher Training Categories: preservice teacher training; and in-service teacher training.

Selected summary of results

Overall, 469 journal articles and dissertations/theses met the criteria for this study. Results indicate that of these, 142 were found in music education research journals, accounting for 30% of the literature; 176 were found in practitioner articles, accounting for 38% of the literature; and 151 were dissertations/theses, accounting for 32% of the literature regarding teaching music to students with disabilities.

Paul, Jaclyn F. Texas Tech University, Lubbock. Music Programs within Schools for the Deaf: Developing a Grounded Theory for Inclusion

Music Programs within Schools for the Deaf: Developing a Grounded Theory for Inclusion

In A. A. Darrow’s prominent study in regards to music and the Deaf culture, it has been determined that “most [Deaf individuals] believe that music instruction should be optional for deaf students . . . and Deaf individuals do not participate to the degree that hearing individuals do in most common ritual uses of music” (Darrow, 1993). However, a recent investigation of the current literature and studies have revealed that there are actually a number of thriving music education programs that exist within the context of a School for the Deaf. These schools for the Deaf endeavor to incorporate music into a Deaf cultural environment. Therefore, this qualitative study will investigate the evolution and presentation of two music programs within the context of a School for the Deaf: a North-Eastern program which specializes in a band program for the Deaf, and a North-Western program which specializes in a choral program for the Deaf.

This study will consist of interviews from both teachers and students to determine the evolution and current implementation of a music education program within a Deaf cultural environment. The results of this study will be coded using Creswell’s research method. Using grounded theory research this study will compare the two music programs in their evolution and current practices to determine how a music program can be promoted within a Deaf cultural environment. As well, this research can assist music educators as we develop a theory of inclusion to break down barriers between Deaf culture and the music community.
The goal of this study is to understand how this information will provide current music teachers with the necessary elements to promote and support music instruction in a Deaf cultural environment. As well, by understanding how music can be relevant within the Deaf community, the results of this study can be used to help music become culturally appropriate and relevant for Deaf students. By understanding how music can be historically relevant within a Deaf community, it is believed that music may also hold the key to promoting inclusion within the mainstreamed music classroom in which there are Deaf and hearing students.

VanWeelden, Kimberly. *Florida State University, Tallahassee.* Dunbar, Laura L. *University of Wisconsin–Eau Claire.* The Level of Involvement of Students with Disabilities in Middle and High School Band and Choir: A Pilot Study.

**The Level of Involvement of Students with Disabilities in Middle and High School Band and Choir: A Pilot Study**

The purpose of this research was to ascertain the current inclusion status of students with disabilities in secondary school music ensembles in Florida. Specifically, the follow research questions were addressed:

1. How many students with disabilities are enrolled in secondary school music ensembles?
2. What is the proportion of students with disabilities enrolled in music ensembles compared to the overall student enrollment in the school?
3. What is the proportion of students with disabilities enrolled in music ensembles compared to the overall student enrollment in the music program?
4. Does the proportion of students with disabilities enrolled in ensembles differ between rural, suburban, and urban schools?
5. Does the proportion of students with disabilities enrolled in ensembles differ between choral and band?
6. What types of challenges in general do the students with disabilities display?
7. What are the most prevalent challenges within ensembles overall?
8. What are the most prevalent challenges within choral and band ensembles?
9. Does the proportion of specific types of challenges differ between choral and band ensembles?

The participants \((N = 1,165)\) for this study were Florida music educators who taught band, choir, or both band and choir in a middle and/or high school. To find the participants, the researchers: (a) compiled a list of counties within the state of Florida, (b) compiled a list of the schools in each county, (c) compiled a list of school websites within each county, and (d)
searched each school website to obtain the email addresses of the band and choir teachers. Only music educators who were listed as teaching band and/or choir as of April 2015 with valid email addresses available to the public were asked to participate in this study.

The dependent measure was an online survey developed by the researchers. The survey contained a small demographic section and four survey questions: number of students enrolled in their music program, number of students with disabilities in their program, types of challenges displayed by ensemble members with disabilities, and how many students with disabilities per each type of challenge are enrolled in their program.

The results included information provided by 277 educators, which equated to 300 bands ($n = 202$) and choirs ($n = 98$) taught by participants at the middle school level ($n = 158$), high school level ($n = 126$), and both the middle and high school level ($n = 16$). These ensembles were located in rural ($n = 58$), suburban ($n = 172$), and urban ($n = 70$) settings in Florida in schools with various enrollments. Of 40,376 students within the ensembles, participants reported 11.5% ($n = 4,645$) of the students being identified as having a disability. Most reported diagnoses included attention (18.11%) and behavioral (12.68%) disabilities. Further results and discussion will be included on the poster.


Web-Based Accessibility Information:
An Examination of University Concert Venue Websites

The purpose of this study was to investigate what information regarding accessibility accommodations were available on university concert venue websites. Specifically, 13 items under three broader categories were examined: (1) purchasing tickets, (2) accessibility accommodations available outside the venue, and (3) accessibility accommodations available within the venue.

The participants ($N = 223$) for this study were National Association of Schools of Music (NASM) accredited Division I universities. Each institution’s website was examined to find the concert venue(s) used for music performances. No other types of performing arts venues (i.e., dance, theater) were used for this study unless listed as a multipurpose venue that contained greater than 50 percent of its performances by musicians. If more than one music concert venue and/or website was listed, data were collected using the venue with the greatest number of seats.

Once the venues were identified, each venue’s webpage was thoroughly investigated to find information about 13 items under the categories of purchasing tickets, accessibility accommodations available outside the venue, and accessibility accommodations available inside the venue. To help ensure consistent data collection, an operational definition for each of the 13 items was set a priori. Within the first category, purchasing tickets, four items were
investigated: a seating chart of the concert venue that designated disability seating, designated ticket(s) for persons with disabilities, designated tickets for companion(s), and designated tickets near electrical outlets. Data collected within the second category, accessibility accommodations available outside the venue, included: location(s) of accessible parking spaces, provision of car to door assistance, and location(s) of accessible entrances. The final category collected data regarding the accessibility accommodations inside the venue that would be available at the patrons’ request, which included: door to seat assistance, listening devices, American Sign Language (ASL) services, large print concert programs, braille concert programs, and audio concert programs. Two independent observers provided reliability for this study, of which each examined 25 randomly chosen venue websites to find the information. Inter-rater reliability for these was 96 and 100 percent respectively.

Data for this study was nominal – consisting of tally marks denoting whether the university websites included the information sought. Of the 223 concert venue websites investigated, no university website contained all 13 items, and 139 concert venue websites (62.3%) contained no information regarding any available accessibility accommodations provided to persons with disabilities. When the 13 accessibility items were examined individually, those listed most frequently on venue websites were: information about designated tickets for persons with disabilities (n = 67 or 30%), a seating chart with designated disability seating denoted (n = 57 or 25.5%), information about designated tickets for companions (37 or 16.5%), and provision of listening devices (n = 36 or 16.1%). Further results and discussion will be located on the poster.

Return to Poster Categories
Culturally Relevant Attitudes and Expectations of Urban, Rural, & Suburban Teachers

The purpose of this study was to compare the culturally relevant attitudes and expectations of urban, rural, and suburban music educators. The present study was meant to examine, in detail, the makeup of music educator dispositions in order to help identify whether current educators representing a variety of urbanicities hold culturally relevant beliefs that can translate into practices that will help them meaningfully connect with their students. Additionally, the present study was meant to uncover possible unintentionally biased teacher attitudes toward students in order to help the profession examine and interrogate possible deficit-model beliefs.

Previous studies have indicated that educator attitudes and expectations affect students’ achievement and music participation. Further investigation, however, is warranted to authentically explore individual teachers’ beliefs regarding their music students. The present study is the final stage of a three part large-scale quantitative study of the dispositions of music educators representing urban, rural, and suburban areas across the United States. The data presented in this study combines previous information from urban and rural music educators (2013) with responses from suburban music educators (2015).

The same culturally relevant teacher questionnaire was used to collect data from teachers representing all three urbanicity types. Items examined educators’ culturally relevant attitudes toward and expectations of students as well as their perceptions regarding school support and college preparation. Insights gathered from the participants will be used to make recommendations regarding culturally relevant instruction for preservice music teachers in order to improve the attitudes and expectations of future music teachers.
A Comparison of Expert and Novice Task Persistence within Instrumental Music Rehearsal Frames

Purpose:

- To examine teachers’ error correction task persistence using the “rehearsal frame” (Duke, 1994) as a unit of analysis to elucidate positive change in rehearsals.
- Rehearsal frames were defined as the segments of rehearsal activity devoted to the accomplishment of specific instructional goals.
- This research attempted to describe the teacher task persistence behavior and student performance activities that followed the detection and identification of errors in the context of instrumental music rehearsals.

Task persistence was described in terms of:

1. frequency of performance trials and repetitions towards the goal within rehearsal frames,
2. mean percentages of total time directed towards rehearsal frame goal, and

Method:

Participants: Ten experienced band directors and ten novice student teachers participated in the study.

The Bands: Bands whose rehearsals were recorded for this investigation represented select ensembles in large-classification schools (middle schools of more than 250 seventh and eighth graders and high schools of more than 700 students in grades 9 through 12) and ranged in size from 35 to 85 band members in each ensemble.

Observations:

- Twenty video examples of ten expert instrumental teachers’ rehearsals and ten student teachers (all of whom had previously been recorded) were analyzed to demonstrate
how persistence, repetition, and remediation function within concert band rehearsal frames.

- In the present study, only rehearsal frames that included two or more performance trials directed toward the same target(s) were included in the analysis.
- After noting the beginning and ending times using a video recorder and identifying the target type for each rehearsal frame, I returned to each frame to record the teacher and student behaviors selected for study using a computerized observation program, Scribe: Simple Computer Recording Interface for Behavioral Evaluation (Duke, 2004).
- Rates per minute for combined performance categories were calculated by dividing the total number of occurrences of performance trials by the duration of the rehearsal frame in which it appeared, expressed in minutes.
- Persistence was measured using rates of performance trials per minute within the context of each rehearsal frame.

Results:

- While attempting to correct errors, expert teachers asked students to perform at almost twice the mean rate per minute as novice teachers. Students performed a little over 4 times per minute while in rehearsal with experts and only 2 times per minute with novice teachers.
- Expert teachers’ targeted goals were more well-defined than novices. Forty-six percent of novice teachers’ rehearsal frames targeted “Multiple Targets” where they refined an excerpt of music rather than targeting fundamental skills (such as rhythm, pitch accuracy, articulation, or intonation).
- Expert teachers spent a greater proportion of time rehearsing intonation, articulation, rhythm, and dynamics and seem to have more varied methods of correcting and persisting.
- Both groups of teachers persisted towards goals and rehearsed most frequently in sections when correcting errors. However, because novices’ goals were less well defined, students improved more under the baton of the experts.

Fuelberth, Rhonda J., Nierman, Glenn E., Fraser, Amy, Nannen, Briana E., Parker, George, Rom, Brittany, and Yukevich, Polly. University of Nebraska–Lincoln. The Description and Practice of Inclusive Education in Nebraska Secondary Music Education Classrooms.

The Description and Practice of Inclusive Education in Nebraska Secondary Music Education Classrooms
Abstract: The purpose of this study was to describe the amount and kind of inclusive education occurring in Nebraska secondary music education classrooms and to determine what inclusive education best practices are utilized by music educators in these settings.

Gfeller (1992), in her review of the research of students with disabilities, observed that while there have been some studies regarding the inclusion of individuals with special educational needs in general education and general music education, there has been little formal research regarding the inclusion of individuals with special educational needs in ensembles through which most of the secondary school music curriculum is delivered. Sadly, a little more than two decades later, that scenario remains relatively unchanged. The purpose of this study was to describe the amount and kind of inclusive education occurring in Nebraska secondary music education classrooms and to determine what inclusive education best practices are utilized by music educators in these settings.

For purposes of this study, inclusive education “. . . means that students with disabilities are supported in chronologically age-appropriate general education classes in their home schools and receive the specialized instruction delineated by their individualized education programs (IEP’s) within the context of the core curriculum and general class activities” (Florida State University Center for Prevention and Early Intervention Policy, 2002, p. 1). The research questions that guided the study were:

1. To what extent are students who receive special education services enrolled in music classes as compared to the percentage of the total number of students enrolled in music classes?

2. What kinds of inclusive education programs and teaching arrangements are utilized in Nebraska schools?

3. Do students who receive special education services have access to the full range of learning experiences and environments offered to students without disabilities in high school music classrooms?

4. How are inclusive practices used and implemented in Nebraska secondary music classrooms?

5. What kinds of support for inclusive practices are present in Nebraska secondary music classrooms?

6. What beliefs about inclusive practices are held by high school music educators in Nebraska?

The study was delimited to survey music educators teaching students in bands, choruses, orchestra, jazz, guitar or non-traditional ensembles in grades nine through twelve or ten through twelve high school settings in low, middle and high socio-economic communities across Nebraska. An online survey, consisting of a demographic section and subscales about (1) teaching arrangements, (2) support for inclusive practices, (3) use of inclusive practices, (4) implementation of inclusive practices and (5) beliefs about inclusive practices was sent to all
high school music educators who were members of the Nebraska Music Educators Association in the public and parochial of Nebraska. Additional data about the number of students who receive special education services in particular schools and the kinds of inclusive education programs that are utilized in Nebraska schools were obtained from the Nebraska Department of Education. The survey was mounted on a Qualtrics platform with direct export to the Statistical Package for the Social Sciences software package, which was used for some of the statistical analyses. The study was completed in the 2015-16 academic year.

References

Florida State University Center for Prevention and Early Intervention Policy. (2002). What is inclusion? Including school-age students with developmental disabilities in the regular education setting. Tallahassee, FL: Florida State University Center for Prevention and Early Intervention Policy.


Gavin, Russell B. Baylor University, Waco, Texas. Belfast, Mark A. Southeastern University, Lakeland, FL. No Degree... No Problem? Alternative Certification in Music Education.

No Degree...No Problem? Alternative Certification in Music Education

The emergence of alternative teacher certification programs over the last three decades has provided the profession with over 500,000 educators. A number of studies have investigated the impact of this certification option on the individuals pursuing alternative certification, as well the students and schools they influence. According to Lindeman (2004), “even if every single music education graduate [from traditional certification programs] immediately entered the teaching arena, that still leaves a deficit of five to six thousand music teachers” (p. 66). These data support Asmus’ (2003) assertion that alternative routes to music teacher certification may be beneficial for the profession. Henry (2005) found that the majority of states provided an alternate route to certification for individuals without education degrees. Given the abundance of alternative certification options in the profession, the purpose of this study was to explore the experiences and opinions of practicing music teachers who received certification through alternate routes.

Experiences and opinions of practicing music teachers (N = 14) holding alternative certification were explored in this study. Multiple data collection methods were used to gather information about the teachers’ experiences in music and teaching, with a specific focus on the individual undergraduate experiences and eventual journey to the music classroom. These methods included semi-structured interviews, written questionnaires, and researcher journals. Data were analyzed and coded, generating a number of categories for discussion and analysis.
The following themes emerged: (a) in hindsight, participants were comfortable with their decisions to not pursue undergraduate music education degrees; (b) participants believed their alternative certification did not negatively impact their prospects of employment; (c) participants pursued alternative certification based on a need for more teaching and employment options; and (d) participants did not find the actual certification process especially helpful or insightful, with multiple individuals seeing it as nothing more than paperwork.

Han, Yo-Jung, and Culp, Mara E. Pennsylvania State University, University Park. Building Preservice Elementary Classroom Teachers’ Self-Efficacy to Use Music.

Building Preservice Elementary Classroom Teachers’ Self-Efficacy to Use Music

Research has shown the number and types of musical experiences classroom teachers provide ultimately rests on their confidence utilizing music in the classroom (Auh, 2004; Barry, 1992; Giles & Frego, 2004; Jeanneret, 1997). Experiences that provide musical training for classroom teachers build their confidence incorporating music (Auh, 2004; Berke & Colwell, 2004; Jeanneret, 1997). Self-efficacy plays a substantial role in confidence and refers to “people’s beliefs in their capability to produce given attainments” (Bandura, 2006, p. 307). Self-efficacy functions as a predictor for future achievement (Bandura, 1977, 1997). The purpose of this study was to determine which aspects of a “Music for Classroom Teachers” course had the greatest influence on preservice elementary classroom teachers’ self-efficacy to use music in their future classrooms. Specifically,

1. To what extent to course experiences affect self-efficacy to use music in classrooms?
2. Which aspects of the course significantly affect self-efficacy to use music in classrooms?

In 1977, Bandura proposed a theoretical framework for how experiences influence self-efficacy, known as sources of self-efficacy. Sources of self-efficacy were categorized into Mastery Experiences (e.g., participant modeling), Vicarious Experiences (e.g., symbolic modeling), Social Persuasion (e.g., coaching), and Emotional State (e.g., symbolic exposure). In experiments, mastery experiences in which participants modeled the desired behaviors exerted the most influence on perceived self-efficacy and execution of tasks. In the present study, course aspects were categorized in a similar fashion in order to allow examination through the lens of sources of self-efficacy. Based on previous research, the investigators hypothesized the activities in the “Music for Classroom Teachers” course would positively influence participants’ self-efficacy to use music in their future classrooms. Further, mastery experiences would exert the most influence on participants’ self-efficacy to use music in their future classrooms.
The study utilized a quasi-experimental, one-group pretest-posttest design. Sixty-three students in the four sections of the “Music for Classroom Teachers” course were invited to participate in the study. Based on Bandura’s (1977, 1997, 2006) self-efficacy theory, two online questionnaires were developed utilizing a 101 point sliding scale to examine participants’ self-efficacy and determine the course aspects that affected self-efficacy judgements. The first questionnaire examined self-efficacy and was completed by participants after the first class meeting. The second questionnaire, given at the end of the semester, examined self-efficacy and course aspects.

Data will be analyzed using descriptive and predictive statistical models to determine pre- and posttest self-efficacy differences and relationships between self-efficacy and course aspects. Understanding which course aspects exert the greatest influence on students’ self-efficacy to use music may help inform course design for such classes.

References


Secondary Students’ Perceptions of their Student Teacher in Music
It is important to investigate the teacher-student relationship in the early stages of teacher development, during student teaching (internship) experiences. As the first formalized and intensive pre-service teaching experience, the student teaching internship is vital in the identity development of young teachers.

Hamann, Baker, McAllister, and Bauer (2000) examined the characteristics of effective teachers from university students’ perspectives. Those students preferred lessons with good delivery. Madsen and Geringer (1989) found teacher intensity to be a significant factor in these relationships (pedagogical and personal relationships). Madsen (2003) found that music students who perceived teaching behaviors to be off task rated those teachers lower for effectiveness. Secondary school students (Madsen, 2003) rated teachers highly if they observed good delivery and attentive students in videotaped lessons, but experienced teachers preferred to see delivery of accurate information. Johnston (2005) found that gender (of students and teachers) affects how students perceive teachers. Whitney, Leonard, Leonard, Camelo, and Camelo (2006) asked 271 high school students to describe qualities of their teachers. Researchers discovered three categories: personal connections, balance, and universality. Davis (2010) designed a 20-item survey based on these three categories and Hamann et al. (2000) to examine secondary music students’ perceptions of their student teachers. I designed the present study to replicate Davis (2010) with one amended question.

The purpose of this study was to examine the perceptions secondary music students have of their student teacher’s warmth/enthusiasm/fairness, preparation/delivery, classroom management, and musicianship. Secondary students (N=501) in choral and instrumental music classes participated, representing 9 music student teachers. Participants completed a 20-question survey, designed after Davis (2010). I will present the results of the study, examining the students’ perceptions and any correlations between their perceptions, age, sex, grade level, instrument/sung part, private lesson participation, years in school music groups, number of student teachers, and gender and instrument of student teacher.

Hedden, Debra G. University of Kansas, Lawrence. Rauduvaite, Asta. Lithuanian University of Educational Sciences, Vilnius. Literature Selection Practices for Teaching Children to Sing.

Literature Selection Practices for Teaching Children to Sing

Selection of literature for teaching children to sing is an important task, yet there is scant research devoted to it. Instead, tradition has guided teachers in that selection in tandem with recommendations from successful teachers/conductors. While guidelines are available in music journals and textbooks, the lack of research on selection is concerning. In this study, the purpose was to investigate how music teachers in Lithuania selected literature for teaching children to sing. That Lithuania produces exceptional singing among its population is notable. Teachers are rigorously trained and expectations are evident for teaching children to sing well at an early age. A qualitative case study was chosen for this investigation because of the
necessity of participants’ explications (Merriam, 2001) to provide both context and examples with their responses. Participants ($N = 5$) were purposively selected (Patton, 1990) in Lithuania who were successful teachers, who taught elementary-aged children to sing, and who represented teaching in both public schools and singing schools, the latter being community-based choirs in which instruction in singing and solfege occurred two to five days a week following the normal school day. Each participant had extensive experience and success in teaching children to sing, with three participants ($n = 3$) teaching children in the public school setting and two ($n = 2$) teaching singing within singing schools. Interviews were conducted in person and in a location chosen by the participants over the span of two weeks’ time. The participants were posed a set of pre-determined questions, with each interview requiring approximately an hour. Interviews were recorded and transcribed. All data were then entered into an Excel database for coding that identified the major themes and patterns (Creswell, 2009). The themes that emerged demonstrated that participants (a) first selected short pieces that were used only for musical exercises that preceded learning performance literature; (b) focused on using a variety of short pieces in teaching children to match pitch, shape vowels, and work on precision for rhythm and tempo; (c) noted that the literature selections were based on the participants’ knowledge of the children’s voice capabilities; (d) later selected performance literature according to strict expectations that indigenous music be explored and learned well before other music; (e) chose music literature that highlighted the capabilities of the singers; (f) particularly chose motivating music in the public school setting to capture the interest of the singers; (g) sequenced the literature selections so that a piece or two in a foreign language was presented followed by both original and transcriptions of masterworks; and (h) emphasized that the most important goal was to successfully teach children to sing well. These results suggested that the participants concertedly selected literature very similarly with definitive objectives and outcomes in mind. Performance of quality literature appeared to be the most predominant factor in literature selection. Implications for teachers are that successful teaching of singing is dependent on knowing the children’s voices as well as focusing on short-term and long-range goals to achieve success.

Hepworth, Elise M. Missouri Western State University, Saint Joseph. Homburg, Andrew. Missouri State University, Springfield. Self-Efficacy and Content Assessment in Beginning Music Educators.

Self-Efficacy and Content Assessment in Beginning Music Educators.

Creating competent and confident teachers is the ultimate goal of education preparation providers. Many music education preparation programs share this vision, yet few actively
measure their success post student teaching due to the complexity of the task, lack of access to their teachers past graduation, and multiple definitions of competence and confidence.

The purpose of this study is to examine the efficacy and competence of beginning music teachers. As stakeholders in a mid-western state, music education faculty from two university music education programs designed a self-efficacy survey to be used in conjunction with a content assessment. For the purposes of comparison, subjects were asked to rate their confidence level as effective teachers (efficacy), and then be assessed on those abilities (competence). Questions on the efficacy and content assessment addressed the implementation of learning strategies and theories in the choral classroom, understanding vocal anatomy and physiology, and vocal development for both genders. These faculty then collaborated with other music education faculty and the state’s American Choral Director’s Association (ACDA) Mentorship program to distribute the instrument to choral music teachers in their first 3 years of teaching and candidates entering the field following their internships (student-teaching).

The self-efficacy case study consists of 30 questions addressing the following which address identifying basic anatomy of the vocal mechanism, correcting common vocal faults according to gender, using accurate terminology to describe complex vocal physiology, using varied learning strategies to meet the needs of differentiated learners, understanding and implementing learning theories (i.e. Bruner and Bloom), and understanding the progression of the developing voice. Participants are identified by gender, experience (years taught or pre-service), education (completed a vocal or choral pedagogy course or courses) and self-assessment of effective instruction (efficacy). The survey instrument used has been rigorously tested for clarity, reliability, structure, and content through a peer-reviewed process.

Additional collaboration with area tertiary institutions accredited through the National Association for Schools of Music (NASM) to distribute the survey to pre-service teachers will provide additional insight to differentiate between those with experience and those with little to no classroom experience.

The second element of this study will be to collectively develop solutions to gaps in the scope and sequence of curriculum development in music teacher education programs. These solutions will result in pedagogical strategies from both the male and female instructional perspectives to correct vocal faults, address gaps in music pedagogy, and a better understanding of how to communicate complex terminology to differentiated learners, which meet the needs of our professionals in their early years of teaching. Long–term benefits include increased teacher retention and additional collaboration between tertiary institutions and professionals in the K-12 classroom.
RESTORATIVE JUSTICE IN MUSIC PROGRAMS

Abstract

This study will explore and document what effect restorative justice practices play in the creation and maintenance of music programs. Examining the role of restorative practices in Canadian schools; defining roles for of actors in programs and identifying culture concepts, and; describing how restorative justice principles contribute to communal relationships.

Perspectives and Theoretical Framework

As described by Costello, Wachtel and Wachtel (2009), restorative justice has been in existence for two decades. The essence of this practice is to create safe and caring environments that extol the need for leadership change, dealing with discipline issues, and making everyone accountable. As described by Katz and Kahn (1978), who explain that forming a group is the epitome of the purpose of its designers, music teachers have traditionally held the ultimate vision of how their classes and programs will function. They function as the authoritative keeper of the institutional memory (Hanson, 2001) of their program, one which contributes to the overall structure, and prescribes what happens, and when. They are solely in charge of which direction music programs go. Managing a music program is a considerable endeavour, according to Harvey and Beauchamp (2005). They surmise that it is important to have dedicated specialists in their subject instead of ‘middle level leaders’ who are generalists with no specific skills to teach music. This traditionalist view (Leithwood & Duke, 1999) of administrating music programs is antiquated and should be reviewed and redesigned to keep some elements of tradition while integrating newer, more modern program options such as restorative justice.

Much like any organization, students follow their teacher leaders. This forms the basis for modern leader-follower relationships (Gronn, 1996). Gronn continues by asserting that in every leader-follower relationship, leaders are always superior. However, when followers, in this case music students, are not content with the progression of events, according to McGill and Slowcum (1998) “...the most common response is to stay and do nothing, because that is the one thing we all can do” (p.42). Music students in music programs suffer from a lack of influence (Miller & Hanson, 1992) over teacher leaders because their lack of knowledge about the subject matter and greater needs of music programs have prevented them from contributing in a meaningful way. To better conform to educational change, one that takes into account all facets of influence, music teachers must cede centralized power and influence to the program participants through restorative practices.

Methods and Techniques
In addition to a review of current relevant literature, the author will examine his own experience as a both a high school music teacher as well as PhD student through an autoethnographic approach. Through sharing of personal experiences intertwined with pertinent writings, it is hoped that this will make the personal political in order to move the writers, readers and listeners into a space of dialogue, debate and change (Holman Jones, 2005).

**Results, Conclusions and/or Interpretations**

While the focus of this paper is methodological in nature, preliminary results of the autoethnographic study will be presented not only to reflect my personal experiences, but to raise awareness and encourage a dialogue around restorative justice practices and music classrooms. It will bring awareness and visibility about the intricate relationship music educators and students have within the secondary school system, and how restorative justice practices may be initiated within music programs.

**References**


Perceived Preparedness for Urban, Suburban, and Rural Teaching by Connecticut Music Educators.

Abstract

The purpose of this research was to build on previous studies regarding teaching preparation for urban, suburban, and rural settings. Leonhard (2003) identifies problems with pre-service music education producing ineffective and ill-prepared teachers. While Parr (1999) and Smith and Smith (2008) agree that teacher preparation should take place in a variety of school settings in order to address the needs of an increasingly diverse student population. Research questions were (a) How did your undergraduate music education program/master’s certificate program prepare you for your first job in Connecticut? (b) What do you think was missing from your pre-service education?

Participants: Participants were forty-nine Connecticut music educators who were directed to respond to survey questions pertaining to their pre-service education, perceived preparedness when entering the field, and current teaching situation. Sixteen male and thirty-three female educators, with teaching experience ranging from one year to sixteen or more years, responded.

Methodology: An online survey was designed to collect the following information from each music educator: school setting (urban, suburban, or rural) attended as a student, school settings for fieldwork opportunities and student teaching experiences, and school setting in which they currently teach. The survey included thirty-one multiple-choice questions and one open ended question.
Analysis: Final results will be discussed in the following terms: (a) School setting attended as a student in relation to the school settings of field experience, student teaching, and first job (b) ranking of perceived preparedness for dealing with behavior, classroom management, and daily logistics (c) coding for trends from the open ended question about what was missing from the respondents pre-service education.

Findings/Results: Preliminary results indicate that even though the majority of respondents had the opportunity for field experiences in multiple settings and settings different from those that they attended as a student; these educators did most of their field experiences and student teaching in a setting similar to where they attended as a student. Ultimately, the majority of the respondents were currently teaching in a setting where they had neither field experiences nor experience as a student. Additionally, trends are emerging that their pre-service education lacked the inclusion of special education training, classroom management training, and the day-to-day logistics of working in a school.

Implications: Some implications for future practice may include additional discussions and coursework to be included in pre-service music education and adjustments to field experience and student teaching requirements.

References:


Mason, Emily J. California State University Fresno. Preservice Teachers’ Repertoire Choices for the Elementary General Music Classroom.
Preservice Teachers’ Repertoire Choices for the Elementary General Music Classroom.

Abstract

The purpose of this research was to build on previous studies regarding teaching preparation for urban, suburban, and rural settings. Leonhard (2003) identifies problems with pre-service music education producing ineffective and ill-prepared teachers. While Parr (1999) and Smith and Smith (2008) agree that teacher preparation should take place in a variety of school settings in order to address the needs of an increasingly diverse student population. Research questions were (a) How did your undergraduate music education program/master’s certificate program prepare you for your first job in Connecticut? (b) What do you think was missing from your pre-service education?

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Implications: Some implications for future practice may include additional discussions and coursework to be included in pre-service music education and adjustments to field experience and student teaching requirements.

References:


Meyers, Liza. Arizona State University, Tempe. Female Doctoral Students in Music Education: The Lived Experiences of Teachers Turned Doctoral Students

In music and in other fields, research on doctoral students focuses on incentives and barriers to doctoral study (Teachout, 2004, 2008), socialization (Bieber & Worley, 2006; Austin, 2012), developing as a teacher of teachers (Bond & Koops, 2014; Male & Murray, 2005; Pellegrino et al., 2014; Zeichner, 2005), developing as a researcher (Dorfman & Lipscomb, 2005; Gardner, 2008; Lovitts, 2008), mentoring (Burg, 2010; Garrett, 2012; Froelich, 2012), isolation (Ali & Kohun, 2006, 2007), support (Dharmananda & Kahl, 2012; Lovitts, 2000), and ethnicity (Felder et al., 2014; McCall, 2015) among others and what their effects are on doctoral student experiences. Female doctoral students are unique in that they must navigate both cultural constructions for their female gender and male institutional norms of academia, as well as the perceived female gendered subject of both music and education. To explore this uniqueness, research literature dedicated to the experiences of female graduate students across several fields exists (Barata et al., 2005; Engstrom, 1999; Fordon, 1996: Franko-Zamudio, 2009; McClintock-Comeaux, 2006; M. McCoy-Higgins, 2007; Skorobohacz, 2008) however, in the field of music education, research concerning female doctoral students specifically is almost nonexistent.

Gender is one lens through which the world is viewed and meanings are constructed from experience. In this study, I examined the experiences of ten female doctoral students in music education. Three questions guided this study including: How do female doctoral students in music education describe their experiences in graduate school? What are the commonalities and differences in the experiences of these women? What are the incentives and barriers for women to pursue a doctorate in music education and a career in academia as expressed by the
women in the study and what factors affect persistence to degree completion? A multiple case study methodology was employed and included an initial survey with sixty-six female doctoral students from institutions across the United States and four lengthy interviews as well as an alternative data collection method of photo voice with the final ten participants. Participants were chosen for maximum variation in teaching experience, teaching specialty, type of doctoral institution, current phase of doctoral study, ethnicity, family and relationship status, sexual orientation, and other demographics.

Participants often spoke of their teaching and learning experiences in terms of relationship, community, belonging, and conversation. For many of the women, the circumstances surrounding their previous teaching experiences, whether positive or negative, was the impetus for pursuing their doctoral degrees. With the exception of one participant who clearly identified as a researcher, many of the women indicated a bias toward teaching over research when speaking of future career aspirations. Four would return to K-12 teaching after degree completion, four procured university positions in which teaching is a primary responsibility or expressed that as their ideal in the future, while two desired a balance between teaching and research in future positions. Many participants when speaking of their life stories indicated that gender issues impacted their teaching careers, doctoral experiences, and future career aspirations in unique ways.

Paparone, Stacy A. Grove City College, Grove City, PA. A Collective Case Study of the Perceptions of Intentional Reflective Dialogue by Music Student Teachers, Cooperating Teachers, and a Supervisor during the Student Teaching Experience

A Collective Case Study of the Perceptions of Intentional Reflective Dialogue by Music Student Teachers, Cooperating Teachers, and a Supervisor during the Student Teaching Experience

This poster will display the findings described in this short abstract. The purpose of this collective case study was to examine the perceptions of reflective dialogue by members of two student teaching triads. The triads each consisted of a music student teacher, cooperating teacher, and college supervisor. The data was gathered over fourteen weeks through recorded reflective sessions, participant journals, and a group interview session. The theoretical framework that shaped this study was Mezirow’s Transformative Learning Theory. The research questions were: What are the student teaching triad members’ perceptions of the nature and use of intentional reflective dialogue during the music student teaching experience? What are each of the student teaching triad members’ perceptions of his or her role in engaging in intentional reflective dialogue? Five themes emerged after an analysis of the data: conversations, feedback, relationships, self-realization and mentoring. The use of intentional reflective dialogue within the student teaching triad aids in the professional and personal growth of the pre-service music teacher by providing a vehicle through which the student teacher can explore her feelings about her teaching experiences. The conclusions suggest that student teachers place great value on the reflective conversations and that growth in the
student teachers occurs as a result of consistent intentional reflective dialogue. Practical applications of this research reach beyond the student teaching triad: reflective practice is a skill that when practiced by the preservice teacher may lead in-service teachers to intentionally examine their teaching practices.


**Proficiency Title: The String Band Project: Using Vernacular Music to Drive Secondary Instrument**

Instrumental instruction has been under great scrutiny in the primary and secondary levels of education. As public school music programs suffer from budget cuts and high stakes testing requirements, current music teachers are asked to take on teaching responsibilities outside their own primary focus. To prepare pre-service teachers for these ever-increasing situations, techniques classes must not simply provide students with a notation based understanding of the instrument. These classes should, and can, include informal modes of music transmission, collection of culturally diverse music with specific pedagogic and cultural information, and high levels of executive skill achievement.

This workshop will address the need for culturally specific and community driven learning in the pre-service training of current and future music education students. By applying informal music learning practices to the formal instrumental techniques course, the participants will gain the same technical ability on the instrument while achieving additional benefits produced in authentic music making environments. As a way to introduce these ideas in action, the presenter will discuss the “String Band Project”, a culminating set of activities in which students apply their technical knowledge in creative and meaningful ways through participation in string techniques class.

How many of your current instrumental techniques students would be able to perform on a secondary instrument if given a week’s notice? How about a day?

If we are promoting aural/oral and experiential/paraxial pedagogy in methods courses, then why are we “going back to the stone-age” and teaching techniques classes with a very traditional, note based methodology?

By introducing the “String Band Project”, the presenter has been able to teach a wide variety of music while also introducing students to informal music transmission techniques, aural/oral approaches to instrumental instruction, and modern venues for extending their teaching beyond the classroom through the use of technology.

Cost Objections?
There is no additional cost for any of the activities in the project as the end results are completely student produced. Technology needs are all open source, though students can opt to go beyond the acceptable level of completion by finding resources in any music school technology department.

Time Objections?

The “String Band Project” takes as little as 5 weeks at the end of the one semester instrumental techniques course. More time can be taken if the teacher wishes to provide the students with more song material or instruction in music and video production techniques.

The proposed presentation will consist of 3 parts. First, recent literature describing informal music learning and transmission, aural/oral music pedagogy, and perceptions of secondary instrument instruction will be discussed and relevant information will be highlighted. Second, the presenter will introduce the “String Band Project” curriculum activity to the audience. Research based support and a project map will be discussed and distributed. Finally, the audience will have a chance to see student created content and ask any questions about the process and experiences.

Reese, Jill A. State University of New York at Fredonia. An Exploration of Interactions between Virtual Mentors and Mentees.

An Exploration of Interactions between Virtual Mentors and Mentees

Teacher educators use virtual conferencing technology to facilitate field experiences and mentoring experiences (Israel, Knowlton, Griswold, & Rowland, 2009; Kent & Simpson, 2010, Reese, 2015). Little is known about the content and quality of interactions during virtual mentoring experiences. The purpose of this study was to describe interactions that occur among preservice music teachers and their mentors during virtual mentoring experiences. Research questions were (a) what are the types and frequencies of interactions among preservice teachers and mentor teachers, and (b) what content emerges during interactions among preservice teachers and mentor teachers during virtual mentoring experiences?

Mentees were preservice music teachers enrolled in general music methods and mentors were elementary general music teachers from across the United States. This study is based on analysis of six videos (approximately 40 minutes each) capturing meetings of three sets of mentors/mentees via Skype: two videos of mentor Nick and mentees Gary and Beth; two of mentor Kathy and mentees Olivia, Jenny, and Christine; and two of mentor Josh and mentees Darren, Kerry, and Samuel. After teaching collaboratively in an elementary general music setting, each mentee group shared a 30-minute video of their teaching with their virtual mentor. After the mentors watched their group’s video, they conferenced with their group via Skype. A week later, mentees and mentors repeated the process.

Videos were transcribed and excerpted then analyzed using techniques based on Bales’ (1950) Interaction Process Analysis (IPA) Model. Bales’ IPA model is recognized as one of the
most reliable and valid measures to codify socio-emotional content and exchange of input during face-to-face interactions (Keyton, 2003). It has also been used successfully to examine virtual interactions (Fahy, 2005). For the current study, codes were a priori and deductive: interaction codes were based on IPA process codes; content codes were based on a review of previous literature (e.g., Killian, Dye, & Wayman, 2013; Miksza & Berg, 2013; Stegman, 2007). To represent the complexity of interactions, multiple codes were permitted per excerpt where appropriate.

Because this study is exploratory and limited, generalizations should be undertaken with caution. Findings suggest the virtual interactions were overall positive in nature. The most common interaction processes demonstrated by mentors was giving suggestions/opinions (31%), and showing solidarity (29%). The most common interaction processes demonstrated by mentees were passive agreement (28%) and tension release (26%). Mentors and mentees interactions processes rarely included questions (17% and 4% respectively) and did not include any instances of disagreement. The most common content codes related to general pedagogy (36%), followed by subject-specific pedagogy (26%), and classroom management (19%). When mentors provided suggestions and opinions, they often related to general pedagogy (30%) and subject-specific pedagogy (30%), followed by classroom management (13%) and student impact concerns (13%). When mentees asked questions, they often related to subject-specific pedagogy (50%) and classroom management (33%). Implications for future research and suggestions for practice include virtual and face-to-face mentoring opportunities for preservice teachers, mentor preparation and support, and strategies for encouraging mentor/mentee interactions that encourage collaborative critical reflection.


Successful Mentoring Practices in Undergraduate Research: A Case Study of Faculty Mentors and Music Majors at the University of Wisconsin-Whitewater

Abstract:

Undergraduate research projects can positively effect music majors – their musical and scholarly development as well as the products they contribute to the profession. The purpose of this case study was to find common strategies that were helpful for faculty mentors and student researchers who successfully complete their projects.

Research is often the driving force behind innovations in education and instructional practices. Undergraduate music education majors, however, are often so consumed with classes, rehearsals, performances, and jobs that they find little or no time to learn how to conduct valid, reliable, and useful research.

The University of Wisconsin-Whitewater has a flourishing undergraduate research program. The music department has been actively involved in two basic tracks of
undergraduate research. One track is typically a performance-driven track in which student researchers actively study a particular genre of music, create a presentation/performance, and create some sort of comprehensive document/CD that is helpful to their own development and/or others in the profession. The other track tends to be associated with music education questions, conducted using quantitative and qualitative methods.

In this case study strategies, processes, and products utilized by faculty mentors and student researchers in the two research tracks were examined to determine whether there were common strategies employed by mentors in each track, common characteristics of the student researchers in each track, types of processes and products commonly utilized or created in each track, and the mentors’ and student researchers’ perspectives of their projects and its success. Participants were selected through purposeful sampling (Creswell, 2007) including faculty mentors and student researchers in both tracks. Data was collected through interviews, documents, direct observation, and artifacts. Strategies for analysis includes case descriptions, open and axial coding according to recurring themes specific to either or both tracks. The questions that guided this study are: What strategies do music faculty mentors employ to guide student researchers in undergraduate research? What common characteristics do students who successfully completed an undergraduate research project exhibit? How do undergraduate research projects effect music education majors in terms of future research and teaching skills?

The study is still in progress, however, preliminary analyses indicate there are more commonalities between the two tracks than differences. For instance, all faculty mentors clearly indicated they worked with student researchers to develop a timeline with deadlines. The mentors all noted they often had to remind student researchers of deadlines and/or hold them accountable to the deadlines.

Conversely, a difference between the strategies of faculty members in the two tracks appears to be in the manner in which students and projects are selected. The faculty mentors working with the performance-based student researchers indicated that they did not seek individuals to do undergraduate research projects. Instead, they worked with student researchers who approached them with project proposals. The faculty mentors of the music education track typically recruited specific students with a research idea that the mentor believed would be beneficial for the student researcher. Researchers’ perceptions of the benefits of their undergraduate research projects in relation to their future in research and teaching were similar and very positive. All student researchers indicated they had learned valuable skills to positively impact their teaching, future research projects, or both.


VanDeusen, Andrea J. Michigan State University, East Lansing. Experiences of Music Teachers in International School Settings.
Experiences of Music Teachers in International School Settings

Keywords: international teachers, international schools, professional identity, cross-cultural understanding

Abstract:

With growing globalization, the number of teachers in international schools is increasing. Limited research has examined international school music teachers. This study explores lived experiences of two music teachers in international school settings. Possible implications might inform music teacher preparation for cross-cultural understanding and teaching music from a global perspective.

Proposal:

The growth of globalization has prompted an increase in global mobility and of cross-cultural connections between people around the world. While historically, international schools have catered to a traveling diplomatic or entrepreneurial population, growing globalization is causing an increase in the demand for international schools (Hayden et al., 2000). As the number of international schools around the globe increases, so too does the demand for teachers in those schools. Though limited, existing research on international schools has focused primarily on their history, curriculum, and educational philosophies (Hayden & Thompson, 1995). In addition, a small amount of literature examined the experiences of teachers in international schools. Some studies identified teachers in international schools as being tolerant of, understanding of, and interested in learning about other cultures, and suggest that teachers develop greater cross-cultural understanding as a result of their international teaching experience (Hayden et al., 2000; Hayden & Thompson, 1998). While some research on the experiences of teachers in international schools exists (Bailey, 2015; Joslin, 2002; Roskell, 2013; Savva, 2013), there is little examining the lived experiences and personal and professional identities of teachers in international schools. There is even less pertaining to the lived experiences of music teachers in international school settings.

The purpose of this study is to explore the lived experiences of music teachers in international school settings. The research questions guiding this study are as follows: 1) What is the nature and extent of the impact of an international teaching experience on music teachers who are new to the international school teaching environment? 2) How, if at all, do music teachers’ personal and professional identities change as a result of such an experience?

Drawing on my own experience as a music teacher in an international school, this study focuses on the lived experiences of two music teachers in international schools. I employed intensity sampling in identifying participants for this narrative multiple case study (Patton, 2002). One
participant is American, teaching in Europe after having previously taught in the United States. The other is myself, also American, with experience teaching in Europe after having previously taught in the United States. Using ethnographic and autoethnographic research approaches, semi-structured interviews via Skype, as well as journal and blog entries will be used for data collection, which is in progress. Results and conclusions will be discussed at the conference. Possible implications from this study might help inform music teacher preparation in developing cross-cultural understanding and teaching music from a global perspective.

References:


**Williams, Sarin C. University of Rio Grande, Rio Grande, OH. Teaching Beginning Jazz Improvisation.**

“Teaching Beginning Jazz Improvisation”

Jazz is one of the few genres unique to the cultural mix that is the United States, and while research shows that music teachers at all levels believe jazz should be a part of the curriculum, many feel unprepared to teach this genre [West, C. (2014). Preparing Middle School Teachers to Teach Jazz. *Journal of Music Teacher Education, 23*(2), 64 – 78.]. Jazz improvisation,
however, can be easily applied to classroom teaching from elementary to collegiate choral and instrumental programs and does not need to be daunting for educators. This workshop will present a relatively easy method with proven success for teaching improvisation which centers on the blues harmonic progression and the blues scale. Once the simple, seven-note blues scale is learned, it can be performed anywhere in the blues progression as “correct” pitches, giving both the teacher and students an anchor for more comfortable improvisation. The improvisational skills learned and practiced in this demonstration can lead to increased musicianship and foster improved leadership skills in the instructor and the students themselves.

Zaffini, Erin Dineen. State College, Keene, NH. Communities of Practice in Music Education: A Self-Study.

Communities of Practice in Music Education: A Self-Study.

Purpose

The purpose of this self-study of teacher education was to learn how four music teacher educators negotiated a joint enterprise of music teacher preparation. Because it was a self-study, I intended to learn how I, as an adjunct clinical faculty member, navigated from periphery to center of this community of practice (CoP).

Conceptual Framework

This study employed concepts from Lave and Wenger’s (1991) legitimate peripheral participation and Wenger’s (1998) communities of practice frameworks. By legitimate participation, Lave and Wenger meant that newcomers belonged—their participation was a “constitutive element” of a community (Lave & Wenger, 1991, p. 35). From the periphery, one might move towards more intense participation in a community of practice, which is an empowering position, or one might be “kept from participating more fully—often legitimately” (p. 36). Wenger also suggested that members of a community of practice are committed to pursuing a shared domain of interest, develop a shared repertoire that includes tools, language, and ways of pursuing the interest on a daily basis, and that members have mutual accountability with each other as they work together to pursue the joint enterprise.

Methodology

Pinnegar and Hamilton (2009) contended that “it is not the self but the self and the other in practice that is of most interest” (p. 12), so this self-study aligned well with the communities of practice framework. In this study, I was the self who is part of a community of practice engaged in music teacher education. Data included meeting transcripts from community of practice meetings, student teacher field notes, email correspondence between members, and members’ job descriptions.
Tentative Results

Data analysis demonstrates that members of the community of practice negotiate the joint enterprise through the use of shared repertoire, shared ideals and beliefs about music teacher preparation, and a range of activities and responsibilities that can be characterized as central or more peripheral within the community. Shared beliefs included the desire to ensure a high level of musicianship in student teachers, the need to lead by example through our own professional roles in various music organizations, the value of lifelong learning for our student teachers, and the need to maintain strong professional connections with our student teachers after they graduate. Shared repertoire included student teachers’ digital portfolio to earn in-service employment or admission into graduate school, two student teaching placements to satisfy the state’s K-12 licensure, participation in state and national music organizations, including NAfME, ACDA, and MTNA, and preservice music teachers’ piano and aural skills barrier exams and disposition reviews prior to formal acceptance as declared music education majors. Findings demonstrate that members with the most history within the practice are the most central participants.

References


Return to Poster Categories
The purpose of this study was to document the music education developments and achievements Wells. Wells is one of the foremost music education innovators in the college marching band field in the latter half of the twentieth century. Findings from the interviews included establishment of the West Chester Marching Band Conference and Workshop hundreds of band directors to improve their skills in the rapidly growing field of competitive marching band. The marching band conference is still very popular today as well as other educational programs the George N. Parks Drum Major Academy, which involves over 2000 students each summer, and Band Leadership Training which over 1500 students. Upon earning his Doctorate in Music Education from Columbia University in 1974, Wells developed instructional marching band films as well as a textbook entitled *The Marching Band in Contemporary Music Education*. His doctoral dissertation a his book w perhaps the first evidence of the use of comprehensive musicianship in the marching band setting. Knowledge gained from this oral history will not only provide additional insight to the origin and purpose of these important music education innovations and programs but also serve as an inspiration to future music educators as they continue to improve and create new experiences and opportunities for students.
Seeds of change: Tracing Multiculturalism in Music Education through the lens of Ethnomusicology

On New Year’s Eve 1952, a meeting of four of the greatest minds in ethnomusicology took place in a small New York apartment. Out of this meeting was born the Society of Ethnomusicology. Though this seminal event took place prior to the civil rights movement and the subsequent movement for increased multiculturalism in education, the seeds for such cultural shifts were already germinating at this intimate gathering. Charles Seeger, a well-known American musicologist and the elder statesman of the group; Willard Rhodes, a consummate musician and scholar who went on to become the first president of SEM; David McAllester, the unpretentious, smiling, positive and generous founder of the ethnomusicology program at Wesleyan University who maintained a successful program there for decades by finding new ways to integrate world and popular musics; and Alan Merriam, a scholar with a background in anthropology who had just finished his degree and would become perhaps the most influential figure in American ethnomusicology in the 1950’s and beyond, are the four key figures we would like to examine more closely. Can the ideas, values, and rationales of the modern multicultural movement in education be traced back to the scholarship, work, and ideas of these four men, particularly through the Society of Ethnomusicology that they founded? The primary method employed to answer this research question was historical/biographical. Discrete analyses of the scholarly works of these four founding fathers has revealed some of their earliest pronouncements relevant to teaching, learning, education, enculturation, formal-informal schooling, and their perspectives on music teachers and teaching in schools.

Keywords: Multicultural Education, Cultural Diversity, Ethnomusicology

A Comparison of Florida High School Band Participation and Ratings during Segregation.

In the late 1920s when bands were established in the public high schools of Florida, all 67 school districts operated on a dual (segregated) system. The Florida Bandmasters Association (FBA) was established in the late 1930s by white band directors. In 1941 a group of band directors from Florida Agricultural and Mechanical College established a similar organization to establish bands in black schools, the Florida Association of Band Directors (FABD). Band programs developed in similar ways between schools for black students and schools for white students, though segregated schools throughout the United States were clearly separate and
unequal. Research on segregated schools revealed underfunding, lack of resources, lower academic achievement, teachers with fewer advanced degrees, and overcrowded classes in black schools. Desegregation efforts often bused black students into white schools, while black schools were closed or converted to middle schools. This had the effect of taking away black high schools, which were often central to the community. In the fall of 1966, the FABD merged with the FBA, enabling bands from still-segregated schools to perform side-by-side in stadiums across the state.

This research investigates differences between the bands at white and black high schools in terms of marching band ratings, concert band ratings, sight reading ratings, inspection ratings, band enrollment, and the percentage of school population participating in the band program.

I examined data from all public school bands performing at FBA district concert and marching band festivals in the 1966-1967 school year. I calculated descriptive statistics for marching band ratings, concert band ratings, sight-reading ratings, marching inspection ratings, the number of students in the marching band (listed as band size), and what percent of the school population participated in band. I then performed an ANOVA to determine if the differences between the groups were significant.

Data were available for 229 public schools (196 white, 36 black). The data analysis reveals significant differences between black schools and white schools in marching band ratings, marching inspections, concert band ratings, and sight-reading ratings, with the white high school ratings higher for all four variables. Data on student participation in bands were somewhat different. Bands at white high schools ($M = 78.77$) contained more students on average than bands at black high schools ($M = 71.50$), though this difference was non-significant. The mean percentage of the school population participating in band at white high schools ($M = 12.41\%$) was statistically significantly lower than at black high schools ($M = 21.02\%$).

The disparity in ratings between black and white high schools is consistent with the general findings in the literature that white schools often outperformed black schools and received more plentiful resources. The finding that black high schools had a greater percentage of its student population participating in their bands contributes to our understanding of the central role of the high school in many black communities.


THE LIFE AND CAREER OF WILLIAM F. CRAMER: PEDAGOGUE, PERFORMER, AND SCHOLAR

The purpose of this study was to present a historical investigation of the life and career of distinguished Florida State University music educator and trombone professor, William F. Cramer. A graduate of Ohio State and Florida State Universities, Cramer began his teaching career as an instrumental music educator in the public schools of Westerville, Ohio. During the height of the US involvement in WWII, Cramer joined the US Navy where he served as a submarine officer. After his discharge from the service in 1950, Cramer and his family moved to Tallahassee, Florida where he pursued a doctorate in music education at Florida State.
University. In 1952, he was appointed to the FSU faculty as professor of trombone and in 1958 completed the Ed.D in music education under the direction of Wiley L. Housewright. He would remain as professor of trombone at FSU until his retirement in 1987.

Over the course of his 35-year career, Cramer maintained a rigorous schedule of teaching, performing, and scholarly activity. As a music educator, he was known for his concise and sequential pedagogical approach to teaching and performing. Cramer was highly regarded as an outstanding music educator among his students, many of whom credit his teaching techniques to their success as music educators and performers. Three research questions that guided this investigation were (1) Who was William F. Cramer? (2) What were William F. Cramer’s pedagogical techniques? and (3) What was the significance of William F. Cramer’s contributions to his students’ music education, lives, and careers?

Information for this study was obtained through standard lines of inquiry. Interviews with Cramer’s former colleagues, students, friends, and family members were conducted and transcribed for this investigation. The findings of this historical investigation are that William F. Cramer was a devoted father and music educator who transformed the lives of his students through his constant attention to musical detail, task analysis centered instruction, and high standards to which he held himself and his students.


Hungarian Music Education 1806-1945

Abstract

This paper aims to discover why Kodály felt the need to develop a new approach to music education in the mid-20th century. The study presents a history of Hungarian school music education 1800-1945 by examining laws, archival and secondary sources on schools, approaches and textbooks, and articles.

Introduction

The modern history of Hungarian music education began in 1806, when Lutheran schools made singing a mandatory subject in elementary schools. Catholic elementary schools followed in 1845, with secondary schools naming singing an elective subject in 1850. Prior to this, singing was part of the subject of “religion” in all schools.

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1 The Lutheran Systema Scholarum of 1806 was followed by the Calvinist Ratio Institutionis in 1807.

Purpose

Which forces shaped school music education in Hungary in the 19th century? What was music education like during this time? Why did Kodály feel compelled to develop a new approach to teaching music? By answering these questions, this inquiry aims to place Kodály’s approach in a historically informed context.

Methods

This large-scale study explores its theme through laws, archival and secondary sources on schools, and textbooks. The data is presented in a narrative style.

The 19th and Early 20th Centuries

Surviving primary sources paint the picture of an active musical life in Hungarian schools from the late 18th century on that included the singing of religious and secular songs in classes, instrumental lessons, and choral activities. Once singing became its own subject, textbooks began to emerge for it. The repertoire included harmonized psalms, German children’s songs, and music notation exercises. Despite these developments, witnesses reported the low quality of singing in Protestant congregations.

The Ministry of Education enacted the 1868 Elementary Education Act and the 1883 Secondary School Act. The former made singing a mandatory subject. In secondary schools, religion was a mandatory subject, which included the singing of religious songs. Singing became mandatory in secondary schools in 1934.

The Ministry defined the goals of singing as the development of emotions, taste, and morality as well as musicality, music literacy and the attainment of song repertoire. The Ministry prescribed repertoire and textbooks, which included patriotic and predominantly German songs, and arrangements of melodies from western art music. Books included music notation and music theory using mainly German methods.

Existing school reports 1850-1949 indicate that singing class was held once or twice a week. Many schools suffered from teacher shortages, the inadequate musical training of teachers, and the financial difficulties of families. Elementary schools often reported not using any books at all. Secondary schools reported having elective student choirs and orchestras, which required a fee.

Kodály’s Observations

Zoltán Kodály (1882-1967) attended singing class in elementary school, where he learned very different songs from what he had heard at home. As an adult, Kodály examined the most widely used textbooks and methods and found them “deplorable.” He found that the repertoire in

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3 These sources include elementary school supervisors’ notes, school and city yearbooks, textbooks, and other archival materials.
5 "1000 Ev Torvenyei Internetes Adatbazis” [Internet Database of 1000 Years’ of Hungarian Laws”].
6 1000 Ev.
7 These findings are the result of a comprehensive overview of hundreds of school reports found at the National Educational Library and Museum in Budapest, Hungary.
school singing books were often too difficult for children due to their ranges, or the melodies were “Germanic.”\textsuperscript{8} Kodály also observed that most schools did not reach the goals set forth by the Ministry.\textsuperscript{9}

**Conclusions**

Kodály’s discoveries motivated him to develop a new approach to music teaching, which became known as the *Kodály Concept*.\textsuperscript{10} By examining the school music education environment in which Kodály grew up and worked as a young adult, we may be able to situate his approach in a broader historical context.

**Lewis, Barbara E.** *University of North Dakota, Grand Forks*. Schwenkfelder Education and Music Instruction in Eighteenth-Century Southeastern Pennsylvania.

**Schwenkfelder Education and Music Instruction in Eighteenth Century Southeastern Pennsylvania**

**Background**

A number of German-speaking immigrant groups such as the Protestant Mennonites, Schwenkfelders, Moravians, Lutherans, and Reformed settled in Pennsylvania during Colonial times. The Schwenkfelders were a small sect of followers of Caspar Schwenckfeld (1489-1561), a reformer from Silesia with Pietist leanings. When they came to Pennsylvania around 1734 in response to William Penn’s promise of freedom of religion, some stayed in Philadelphia but most Schwenkfelders moved to the counties north of Philadelphia (presently Lehigh, Montgomery, Berks, and Bucks counties) in search of land for farming.

**Purpose**

During the eighteenth century there was no public school system in Pennsylvania. Education, therefore, was mostly denominational. The purposes of this study were to document the musical and educational activity of the Schwenkfelders in southeastern Pennsylvania in the eighteenth century and to determine if their religious beliefs impacted their educational practice. The following questions guided my research.


\textsuperscript{10} Kodály hoped that this open-endedness would lead to flexibility in the concept, allowing for renewal and further development.
1) To what extent was music education informally provided by children’s participation in Schwenkfelder worship experiences?

2) What were the methods and materials used in the formal music instruction provided to Schwenkfelder children?

3) What was the organizational structure of the school system?

Method

Sources about early Schwenkfelder education and music are limited. In addition to secondary sources, I also examined primary sources such as letters, diaries, hymnals, school records, fractur, and tunebooks available at the Schwenkfelder Library in Pennsburg, Pennsylvania.

Results and Conclusions

During their first 30 years in Pennsylvania, Schwenkfelder children received a rudimentary education in reading and possibly arithmetic by means of home schooling and self-teaching. The method for teaching the singing of hymns was by rote rather than note. The Schwenkfelders, like some of the other Protestant groups, eschewed choral singing as well as instrumental and popular music. Children learned music informally by participating in home devotions and services at the meetinghouse.

By 1764 Christopher Schultz had organized a Schwenkfelder school system which offered an expanded curriculum consisting of elementary instruction in German, English, reading, arithmetic, writing, religion, and singing. The Goshenhoppen Schul-buch provides the school records for the Upper District and a similar set of records still exists for the Lower District of this school system.

School religious instruction was Christian but non-denominational. Although singing was initially taught by rote, toward the end of the century students were making manuscript tune books by compiling hymns they had copied. These tune books were often decorated with a type of German script known as fractur.

After the Revolutionary War, the Schwenkfelders established Hosensack Academy to provide students with the option of an advanced curriculum of mathematics, geography, German, English, Latin, Greek, Hebrew, and singing. The singing was still a capella, devotional, and sacred but some students were learning to read music. More printed music books were now
available and the advent of shape notes and singing schools at the end of the century were significant innovations that offered the Schwenkfelders the opportunity to participate in music outside of the meetinghouse and school.

Munroe, Angela M. University of Colorado Boulder. The Generative Approach to Musical Learning and the Holt Music Textbooks

The Generative Approach to Musical Learning and the Holt Music Textbooks

Many general music teachers use a variety of approaches in their classrooms. Some of these approaches include Orff, Kodaly, Gordon, and Dalcroze. The Generative Approach to Musical Learning can serve as a basis for a variety of general music methodologies. The Generative Approach to Music Learning was authored by Eunice Boardman and it influenced six editions of general music textbooks from 1966-1988 and continues to influence music educators today (Boardman, Landis, & Andress, 1975; Boardman & Landis, 1966; Meske, E. B., Andress, B., Pautz, M. P., & Willman, 1988). The purpose of this historical study is to examine how this approach influenced the six editions of the Holt music textbook series and determine how its ideas have continued to be disseminated since the final edition of the Holt series. The following research questions will be addressed: 1. In what ways did the generative approach influence each of the six editions of the Holt series from Exploring Music in 1966 to the Holt Music Series in 1988? 2. What happened to the ideas behind the Generative Approach following the conclusion of the Holt Series of textbooks? 3. Why weren’t more materials related to the Generative Approach to Musical Learning published? 4. How has it influenced educators over the years?

Data was collected through examination of a variety of primary and secondary sources, including the Holt Series Textbooks, published and unpublished writings from Eunice Boardman, and interviews with co-authors of the series. The study traces the development of the ideas behind the Generative Approach, its influence on the Holt Music Series from 1966-1988, and the dissemination of the ideas following the conclusion of the series.

Key themes which emerged from the study included the following:

1. The Generative Approach to Musical Learning
   - Eunice Boardman was the author of the approach and the driving force behind its influence on the series
   - The ideas behind the approach were evolving and growing throughout her career
The approach has been disseminated over the years through the textbooks, publications, and Eunice Boardman’s colleagues and students.

2. Consistency
   - Eunice Boardman was the primary author for all six editions of the Holt Music Series. Her philosophy and ideas remain consistent throughout every edition.
   - Every team of authors and editors met regularly and worked closely to achieve a cohesiveness throughout the series.

3. Timeliness
   - When first developed, many of Boardman’s ideas were ahead of her time.
   - Her approach fit into current constructivist trends as opposed to the behaviorist ideas of forty years ago.
   - The ideas behind her approach continues to influence current curricular materials.


**Mason, Nicola F. Eastern Kentucky University, Richmond. A Comparative Content Analysis of The Orff Echo and Kodály Envoy, 1975–2015.**

**A Comparative Content Analysis of The Orff Echo and Kodály Envoy, 1975-2015**

As two of the leading elementary general music education approaches in North America, the Orff Schulwerk and Kodály Method have had a strong presence in the teaching of young children and the preparation of music teachers. Since their initial introduction both approaches have expanded their application to a variety of settings in a plethora of professional fields. The purpose of this study was to report content trends of feature article categories (1975-2015) in *The Orff Echo (OE)* and *Kodály Envoy (KE)*, the representative journals of the Orff Schulwerk and Kodály approaches to music education.

Analysis of professional literature is a well-documented approach for reporting changing trends and developments within a field of study. Prior to this study an individual content analysis of *OE* (1968-2014) and *KE* (1974-2014) was completed separately to document trends in feature article categories across time. In order to identify and compare trends in feature article categories between the two journals, sixteen categories were created from the combined categorization of feature articles of both journals. Each feature article from both
journals was categorized into one category; Advocacy, Assessment, Biographical/Historical, Creativity, Curriculum, Instruments, Integration, International/World, Movement, Research, Settings, Singing, Special/GT, Teacher preparation, Technology, Other. Categories were established through three mediums; pre-established journal article categories, representative themes from existing pedagogical texts (Houlahan & Tacka, 2008; Choksy, 1999; Keetman, 1974; Steen, 1993; Frazee, 1987), extensive content comparative analysis and refinement that included interjudge reliability. Issues were then divided into eight five-year increments (1975-1979, 1980-1984, 1985-1989, 1990-1994, 1995-1999, 2000-2004, 2005-2009, 2010-2015). Each category was then ranked according to the percentage of frequency of publication within each five-year increment.

The OE published its first four-page bulletin in 1968, four years prior to the KE’s first publication in 1974. For this reason, comparative content analysis of feature articles between both journals began in 1975. Also, an additional year was included in the analysis of the last five years (2010-2015) as the researcher felt that analysis of the most recent feature articles was pertinent to the documentation of trends over time.

A brief summary of results from the comparative content analysis of feature article categories follows. The OE ranked Curriculum first (N=17.4%) whiles the KE ranked Curriculum second (N=20.4%) and Biographical/Historical, first (N=22.8%). The frequency amongst both journals of Curriculum feature articles was most prominent during and after pinnacle times in education reform such as the adoption of the 1994 National Standards for Music Education and 2014 Core Music Standards. Both journals ranked Advocacy, Assessment, Settings, Singing, Special Learners, and Movement within two points of each other and consistently published these feature articles at similar times across each five-year increment. Although the OE showed an increase in Creativity (2010-2015), both journals focused the least on this category across time.

An inquiry into the emerging trends of certain article categories is plausible as OE and KE celebrate fifty- and forty-years of publication respectively. The full analysis of results can be extrapolated as both approaches continue to assert their place in classrooms throughout North America.


Kernaa D. McFarlin and the Fighting Blue Devil Band of New Stanton:
A Review of His Tenure

The role of band director had a special degree of weight and depth in Black American communities in Jacksonville, Florida during the time of racial segregation and changes through integration. From the 1950’s through the 1970’s and amidst riots, protest, demonstrations, and social outcries, a sense of normalcy and pride resonated from the band programs that often demonstrated social justice through exceptional musical pageantry. The directors of these programs during this period boasted superior bands, both concert and marching, in the predominately Black American communities of Northwest Jacksonville, East Jacksonville, and the New Town district. One of the most prolific band programs to flourish during these times in Jacksonville was the New Stanton High School Band under Mr. Kernaa D. McFarlin. Along with being the first Black American inducted into the Florida Bandmaster’s Association Hall of Fame, McFarlin was considered to be an outstanding musician, educator, and prominent member of the Myrtle Avenue and Durkeeville communities as well as throughout Jacksonville. Under his baton, the Fighting Blue Devil Band received numerous superior ratings, requests to perform at parades and performances that include the World’s Fair, and many appearances at the University of Florida’s Gator Growl.

The purpose of this historical study was to examine McFarlin’s impact on the school and surrounding area through his musicality, tutelage, and reputation. Through interviews of those who knew McFarlin and relevant documents, his contributions to music education, his students, and his community are documented. Through the evidence collected, McFarlin’s impact on the musical and moral shaping of the efficacy of his students and those within the community he served is seen.

Pinar, Colleen. Texas Tech University, Lubbock. 1895-1916 New School of Methods - Institute Note-Book.

1895-1916 New School of Methods - Institute Note-Book

Objectives

The purpose of this study is to discuss the contents of the Institute Note-Books that were provided by the American Book Company for the School of Methods textbook institute participants. It is estimated that the institute was held between the years 1895 through 1916.

Theoretical Framework

The training of music teachers through summer schools evolved from the Boston Academy of Music to the Normal Musical Institutes; bridging its way to the publisher’s sponsored textbook institutes. Publishers of music books recognize the need for music education training. During this time period there were only a few places where aspiring supervisors of
music could get training in music education. Textbook Institutes provided an opportunity for grade teachers and other persons desiring to investigate and gain knowledge in a particular method.

**Methodology and Data Sources**

This researcher analyzed period materials such as early educational journals, magazines, and textbooks written by or about the New School of Methods and the individuals involved in the textbook institute.

**Results**

During the months of July and August 1900 about seven hundred teachers of public school music attended textbook institutes in which they learned practical handling of music in the school room is explained according to the demands of the system published by the promoters of the course. The New School of Methods was held both in Chicago and in eastern cities in Massachusetts. Many leading music educators taught at the New School of Methods. Fredric, H. Ripley and Thomas Tapper were in charge of the institute as well as the author of the Natural Music Course (1895), Harmonic Music Course (1902, 1904), and the Melodic Music Course (1906).

Each person who attended the school received a copy of the Institute Note-Book from the American Book Company. The notebook was a softcover pamphlet. Earlier notebooks, c1895 and 1898 measured 4 3/8 inches by 6 7/8 inches and contained 40-48 pages. Later notebooks, c1903-1916, were slightly bigger and contained 48 pages. Each year the cover of the notebooks changed paper and ink color. Earlier notebooks covers used various art novae designs; whereas later notebooks displayed the American Book Company trademark seal. Edward B. Edwards designed the American Book Company trademark seal in the early 1890s. The version illustrated on the notebooks illustrates a flaming torch rising from an open book. This symbolizes the diffusion of light of knowledge by means of the printed book. The eagle wings spreading from the open book symbolizes the power of the book in molding the characters and enriching the lives of those who come under its influence. Below the trademark seal, are seven smaller emblems similar to the American Book Company trademark seal, however without the stylized wings. Each notebook included sample publications, price lists, as well as other propaganda, messages and maxims, responsive bible readings, suggestive school programs, selected songs and poems, open or blank pages to write notes, and later notebooks provided information for the next year’s school. Further details contained in the institute notebooks will be discussed.
Sanders, Paul D. *Ohio State University at Newark*. Temperance Songs in American School Songbooks, 1865-1899.

**Temperance Songs in American School Songbooks, 1865-1899**

Following the turbulent years of the Civil War, the remainder of the 19th century proved to be a period of tremendous growth and development for music education in the United States. Baldwin notes that music instruction spread from a few isolated cities to nearly all the cities in “the New England, North Atlantic, Middle West and Coast states” along with some Southern states. Single-volume songbooks continued to appear in great number throughout the remainder of the century. These school songbooks were often prepared by music supervisors and designed for use by classroom teachers. Many consisted of carefully planned exercises and songs “designed to impart secularized lessons drawn from Christian morality.”

Several sources note the presence of temperance songs along with other moral themes contained in these songbooks. Temperance organizations established children’s auxiliaries, and temperance education was compulsory in most states by 1890. By conveying the temperance message to school children, reformers both indoctrinated those children to temperance ideology and used them as intermediaries to convey the message of temperance to their parents and other adults.

Throughout the history of the temperance movement, two types of reform dominated temperance activism. *Suasion*, also known as “moral suasion” and “assimilative reform,” appealed to the emotion and intellect of the drinker when arguing the case for abstinence. *Coercion*, also known as “coercive reform” and “legal suasion,” focused instead on laws and force to eliminate the alcohol problem. Gusfield argues that the temperance movement progressed from a suasive approach earlier in the nineteenth century to one that was increasingly coercive, culminating in the formation of the Anti-Saloon League and the passage of National Prohibition. In contrast, Blocker maintains that temperance history in the U.S. consisted of several movements, each having periods more suasive or coercive in approach.

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Previous studies explore the use of coercive and suasive themes in various periods and contexts. This study extends that work to 103 school songbooks from the thirty-five year period following the Civil War. Several research questions were considered:

1. Were temperance songs commonly included in school songbooks from 1865 to 1899?
2. If so, what are the dominant themes of those temperance songs, and are there variations in dominant themes across this 35-year span?
3. Do the themes support Gusfield’s or Blocker’s assertions regarding the evolution of suasive and coercive reform tactics?

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**Sheridan, Megan M. University of Florida, Gainesville. The Implementation and Development of the Kodály Concept in the United States of America.**

**The Implementation and Development of the Kodály Concept in the United States of America**

Zoltán Kodály initially developed his approach to music teaching as a way to preserve Hungarian music culture through music education in the primary schools and over time encouraged the adaptation of his approach to meet the musical needs of children in countries outside of Hungary (Choksy, 1999; Richards, 1963). The Kodály concept was first introduced in the United States of America during the mid-1960’s as a child-centered philosophical and pedagogical approach to music teaching (Bacon, 1993; Richards, 1963). Over the next fifty years the Kodály concept spread across the United States with the founding of the Organization of American Kodály Educators and the initiation of summer professional development programs where music educators can become certified in the concept.

The purpose of this historical paper is to examine the implementation and development of the Kodály concept in the United States of America from the mid-1960’s to present day. Therefore, I ask the following questions: 1) Who was Zoltán Kodály and what was his philosophy of music education? 2) Who were the pioneers who brought the Kodály concept to the United
States and how did they initiate the spread of the concept? 3) How has the Kodály concept evolved in the United States to meet the needs of American music educators and students?

In this paper, I present an examination of the implementation and development of the Kodály concept in the United States of America through the discussion of the career and philosophy of Zoltán Kodály, the identification of American music educators who made a significant impact on the implementation of the Kodály concept in the United States, and the tracing of the evolution of the Kodály concept in the United States. I use a combination of primary and secondary sources to examine the career and philosophy of Zoltán Kodály, and use predominantly primary sources to present and discuss the contributions of Mary Helen Richards, Denise Bacon, Lois Choksy, and Sr. Lorna Zemke, among others, during the early years of the Kodály concept in the United States. I discuss the evolution of the Kodály concept in relation to the continued work of Lois Choksy, Ann Eisen and Lamar Robertson, and Micheál Houlahan and Philip Tacka. My conclusion includes suggestions for continuing the development of the Kodály concept as an approach to teaching music in the United States of America, including the need for empirical research on the techniques frequently used in the implementation of the concept.


**Stover, Pamela J. University of Toledo, OH. The Irving Wolfe Collection and the Publication of "Voices of the World"**

**The Irving Wolfe Collection and the Publication of “Voices of the World”**

The Irving Wolfe International Songbook Collection housed in the Vanderbilt University Special Collections holds the clues to the process of collecting international folksongs found in the Follett company’s “Voices of the World.” “Voices of the World”, the 6th grade textbook in Follett’s “Together We Sing/Discovering Music Together” series was one of the earliest basal series music textbooks published consisting of world music. This unprocessed collection contains six boxes of international songbooks and many folders of songs and translations from the mid-twentieth century.

This collection of international songs was the result of an international teaching conference hosted by Irving Wolfe in Nashville, Tennessee. The participants of this conference were asked to bring a children’s songbook, with the most popular or well-known songs marked. It was
requested that the two or three most popular songs be translated into English. The participants from all over the world complied, and the collected songs were the materials used in the Follett music series, especially for the sixth grade book, “Voices of the World”.

As one of the earliest textbooks to feature multi-cultural or world music, it is very interesting to see the sources and translations for the songs selected. There are specific folders of music from Australia, Denmark, Austria, Belgium, North India, Brazil, Bolivia and Ecuador, China, Hawaii, Czechoslovakia, and the “Near East”. There are also intact children’s songbooks from most countries in the world, all published between 1920-1957. Wolfe found musicians from each country to verify the authenticity and translations of the folk songs. “Voice of the World” was published with English translations of most of the children’s songs from around the world.


HISTORICAL IMAGES OF FEMALE SCHOOL BANDS: APPLICATIONS OF ICONOGRAPHY IN GENDERED-PERFORMANCE ANALYSIS

ABSTRACT

Historic visual images serve as research data in a variety of fields, and iconography is a branch of history that studies photographs to interpret and describe their factual and expressional meanings (Margolis & Pauwels, 2011; Panofsky, 1939). The current study used photographs from fifty years (1906–1956) of women forming school bands—high school, normal school, and university—to move from a metaphysical possibility of women forming school bands to reality. To provoke discourse regarding the symbolic interpretation associated with these photographs, consideration of gender roles through the lens of Judith Butler's theory of gender performativity (Butler, 1990) was used as the lens for iconography interpretation. Examination of the photographs lead the authors to conclude that forming all-female bands allowed women to depart from a societal-sex dichotomy and enjoy a non-essentialist conception of gender. For example, women experimented with blending gender roles by choosing feminine uniforms while playing "masculine" instruments, performing military music, and marching for football game half-time shows. The researchers concluded that the historical images of women forming school bands represents educational collaborative music making, which promoted a supportive environment to perform a variety of gender roles while empowering self-expression and self-confidence through artistic collaboration.


The purpose of this historical study was to explore the influence of Jacquelyn Dillon on string music education in the United States, and more specifically, her role in the development and promotion of heterogeneous string classroom teaching methods. The researcher used oral and archival materials, including correspondence and interviews, pedagogical articles and texts, and personal and institutional documents to answer the following research questions: 1) What early career events led Jacquelyn Dillon to become a proponent of heterogeneous classroom teaching? 2) What were the pivotal events in Jacquelyn Dillon’s career that allowed her to develop and promote heterogeneous string classroom teaching methods on a regional and national level? 3) What was the overall impact and lasting influence of these events on string music education in the United States?

Early in her teaching career, Jacquelyn Dillon started public school orchestra programs in Derby, Kansas and Norman, Oklahoma. In both programs, Dillon had to develop and refine her techniques in heterogeneous classroom teaching out of the necessity to grow healthy orchestra programs with limited resources. Her success in building these programs, using heterogeneous teaching techniques that were not yet widely accepted in the field, allowed for Jacquelyn Dillon to quickly transition from being an influential teacher, to a nationally known clinician for Scherl & Roth. It was as a clinician that Dillon had the opportunity to promote heterogeneous classroom teaching across the United States.

Through her early teaching experiences and her work at Scherl & Roth, Dillon was able to turn the organization and development of a public school string and orchestra program, centered around a heterogeneous method of teaching, into a process that anyone could replicate. With this process, Dillon was the first to provide teachers with a highly detailed, step-by-step approach to developing and teaching string and orchestra programs at all levels in her book, How to Design and Teach a Successful School String and Orchestra Program.

She then carried the process one step further in offering the Strictly Strings method book series, which contained a sequential approach to teaching beginning-level strings in a heterogeneous classroom setting. This method book series added one more resource for teachers that could be used in conjunction with the step-by-step process produced by Dillon for creating successful string and orchestra programs.
Finally, through her work at Wichita State University, Jacquelyn Dillon provided her students with the guidance, resources, and experiences to become proficient in teaching large heterogeneous classes. It was through her work that Wichita State University became known as one of a few select institutions during this time, which were producing quality string music educators capable of fostering strong string and orchestra programs throughout the United States.

One of the most important contributions of Jacquelyn Dillon’s career involves her development, usage, and promotion heterogeneous string classroom teaching methods. In many ways, teaching large heterogeneous string classes is the standard today because of the work of Jacquelyn Dillon throughout her career.

Tuohey, Terese M. *Wayne State University, Detroit, MI. The Friday Morning Musicale of Tampa, FL: 1902–1927.*

**The Friday Morning Musicale, Tampa, FL: 1902-1927**

Around the turn of the 20th Century, as the city of Tampa was growing and finding its place in Central Florida, the women of Tampa began to envision “an awakening of Tampans’ interest in classical music, fine art, and literary masterpieces.”\(^\text{14}\) It is in this atmosphere that the Friday Morning Musicale (FMM) was founded to “study of music in all its forms.”\(^\text{15}\)

This research focuses on the period from the group’s founding in 1902 to the move to its current clubhouse building in 1927. What was the mission of the FMM? How did the organization fulfill this during the first quarter of the 20th Century? In what ways are they continuing today? This research investigates the ways in which the FMM carried out their mission to learn about music, and shared it with others. Primary sources include the FMM Special Collection at the University of South Florida Library and email correspondence with a current FMM member.

In keeping with the FMM’s purpose, each meeting had a particular topic for investigation, a research paper presentation on the topic, and musical illustrations of the topic. As their numbers grew, they added a chorus and orchestra to allow performance of larger works.

\(^{14}\) Nancy A. Hewitt, *Southern Discomfort: Women’s Activism in Tampa, Florida, 1880-1920s*, (Urbana, IL: University of Illinois Press, 2001), 174. To this end the Students’ Art Club and Our Book Club were founded in 1902, as well as the Friday Morning Musicale.

\(^{15}\) “Friday Morning Musicale Constitution, By-Laws: Object,” *Year Book of the Friday Morning Musicale, Tampa, Florida 1905-06*. Friday Morning Musicale, University of South Florida Library, Special Collections.
Always interested in music education for children, they lobbied the state to include music education in the state curriculum. In addition the FMM developed a Junior Department to assist young people with programs of their own, a place for recitals, and scholarships for continued music study. In the 1920s they ran Music Memory Contests for the city students.

Over the years, the Musicale developed a full concert season, hosted innumerable guest artists in recital, and brought their chorus and orchestra to many churches for sacred music concerts. They also sponsored Music Week in the community, and provided small ensembles at many civic functions.

Today the Musicale is still fully functioning. They continue to have self-education at their meetings, provide scholarships for music students, and run a concert season for the general public. Since 1902 the Musicale has made vital contributions to community music education in Tampa.


The Early History of the Heterogeneous String Class: Exploring the Merle Isaac String Class Method Book.

The Merle Isaac String Class Method Book was written in 1938 to answer the demands of teaching heterogeneous beginning string students in a school setting. Prior to the 1930’s, there were few string classes for beginning students in schools. Most string players were taught privately and either had no school orchestra program or had orchestra programs only in the high schools. However, the progressive movement in education (which swept the country from the late 19th century into the first half of the twentieth century) led to more ensembles being incorporated into schools to facilitate greater variety of choice in course studies and more hands-on educational experiences. This and the need for managing ensemble instrumentation led to the incorporation of beginning methods classes on all band and string orchestra instruments.

Both homogeneous and heterogeneous method books, designed to teach multiple instruments in a single class, were written for use in schools. More than 60 class method books for strings were published during the 1920’s (Gokturk, 2009). However, many of the methods available for use in the classroom either lacked critical pedagogical information for performer development or were structured like private instruction method books. Of the string class methods written before Isaac’s book, most did a poor job of addressing the specific idiosyncrasies of the individual string instruments, and many advanced through skills at an extremely accelerated pace.
Convinced of the efficacy of teaching beginning strings in schools, Isaac wrote, "Personally, I am sure that many things can be taught just as well or better in class...and that more of the things that we now teach privately could be taught in class, if only we knew how” (1950). Unfortunately, there were very few published pieces available in school music libraries suitable for high school orchestras, and the available string method books were ill-suited to beginning and intermediate string players of any age. Much of the available music was poorly scored and educationally inadequate. Isaac realized that he would be required to compose and arrange much of the music his students would need for repertoire and technical development. The creation of The Merle Isaac String Class Method (1938) was Isaac’s response to the need for a pedagogically sound method for teaching beginning string players in a heterogeneous class, independent of band instruments. Isaac’s book was written to aid the development of viola, cello and bass students, keeping them on pace with violinists, and to provide beginning students with age appropriate music literature (Tsugawa, 2010).

The purpose of this study is an in depth investigation of the Isaac method book and its connection to the two preceding, predominant class method books, Albert G. Mitchell’s The Class Method for the Violin (1912) and The Universal Teacher (Maddy and Giddings, 1923). An exploration of the Isaac book will show that his methods were not only novel for the time, but were also critical in the development of beginning string class pedagogy.

Return to Poster Categories
MUSIC TEACHER SOCIALIZATION


**Disruptions and Transformations: The Influences of Culture and Community on Pre-Service Music Educators’ Occupational Identities**

Upon entering music teacher preparation programs, students bring with them a set of perceptions and beliefs about music teaching and learning that they have developed as a result of their own past interactions and experiences within school music programs (Woodford, 2002). Interactions with other persons, both prior to and after matriculation into a teacher education program, also constantly influence the teacher identity construction of those wishing to be music teachers (Blumer, 1969; Bouij, 2004; Roberts, 2003). Additionally, the high school director’s influence on the decision to become a music teacher is so strong that pre-service music education students typically desire to resemble their director (Fredrickson & Williams, 2009) and, perhaps, teach as they were taught (Campbell, 1999). As a result, the music education profession has had difficulty adapting to cultural changes (Kratus, 2007).

Sociological theory literature also has suggested that interactions within communities and cultures influence the formation of knowledge and occupational identities (Turino, 2008; Wenger, 1998). Therefore, the purpose of this study was to examine the interactions between cultural cohort members of a music teacher education program in communities embedded within the culture of a school of music and the role that these interactions played in “disrupting,” or challenging, pre-service educators’ occupational identities, including occupational identities already formed when they begin music teacher preparation studies and throughout the music teacher preparation program. The guiding research questions for this explanatory mixed methods design mixed methods study were as follows:

1. Which structural components of the music teacher education program (e.g., course curricula, university/school of education/school of music/music education program requirements, music education program sequence), if any, assisted with “disrupting” pre-service music educators’ occupational identities and how?
2. Which communities, interactions, and persons within the cultural cohort and the culture were the most significant “disruptive” influences on pre-service music educators’ occupational identities and why? How were those “disruptions” created, how did they manifest themselves in pre-service music educators’ occupational identities, and how did these “disruptions” manifest themselves in pre-service music educators’ conceptions of and beliefs and attitudes about music education?

Data sources included a survey to determine which classes in the music teacher education program were the most impactful in “disrupting” their self-identities, focus group discussions with cohort groups, and selected individuals within cohort groups to gather data.
that further illuminated the phenomenon of interest. Results suggested that interactions with peers, graduate students, and professors, participation in introductory music education courses taken during the first and second year of the degree program, and participation in music education associations (e.g., NAFME, ACDA) were among the most “disruptive” forces for pre-service music educators’ identities. Implications for practice include the establishment of a supportive and caring culture within the music education program and the creation of multiple introductory courses that critically examine sociological issues in teaching and expose students to non-performance based methods of music teaching. Suggestions for future research include a longitudinal study of these cohort groups to determine if their pre-service “disrupted” identities influence what and how they teach as in-service educators.

References

Gibbs, Beth E. *Grand Valley State University, Allendale, MI*. Evolving Music Teacher Concerns and Professional Identity: Phase II of a Longitudinal Study.

**Evolving Music Teacher Concerns and Professional Identity:**

**Phase II of a Longitudinal Study**

The purpose of this study was to investigate possible shifts in the teacher concerns of early career music educators. Participants in the study were eight second year music teachers who
had previously participated in a study on developing a teacher identity as undergraduate student teachers. As part of a longitudinal effort to track the evolution of professional identity and teacher concerns, the participants agreed to participate in this second phase of the study. Participants’ responses from their student teaching experience in phase one of the study were used to generate a list of reflection prompts. The reflection prompts were emailed to the participating music teachers throughout the school year to which they responded in writing. Reflection prompts included the following:

- In your first year of teaching, what aspects of the job did you feel the most prepared for?
- In your first year of teaching, what aspects of the job did you feel the least prepared for?
- In what ways do you interact with your school community and the community at large?
- Please describe the type of support network you found or developed to help you through your first years of teaching.
- What types of assessment methods have you implemented in your classes and/or ensembles? What have you been able to learn about your students’ achievements and what have you learned about your own teaching as a result of those assessments?
- What student accomplishment are you most proud of? What teaching accomplishment are you most proud of?
- Consider the following teaching dispositions: tact, compassion, patience, enthusiasm, integrity (Jorgensen, 2008). These are dispositions that we as teachers work to maintain in our interactions with students. Which of these dispositions come easily to you? Which of these do you work harder to maintain?
- What are your professional goals for the future?

Responses to the reflection prompts were analyzed by the researcher and a research assistant and were coded for level of teacher concern (Fuller and Brown, 1975) as well as emerging themes. Results indicated a shift from self-survival concerns toward more teaching task and student impact related concerns. Emerging themes included: references to training and education, interactions with others, planning and instruction, motivation, and growth. Furthermore, participant reflections revealed a sense of growing confidence as professionals settling into their early careers as music educators.

Works Cited in Proposal

**Hibbard, Shannan L. University of Michigan, Ann Arbor.** “Mystery”: Contextualizing Autobiography and Music Teaching Vision Through Arts-based Inquiry

The purpose of this session is to describe the “Mystery” project which may be used as a curricular assignment for preservice music teachers to explore expressions of autobiography and future music teaching vision. The project is based on the Mystery approach (Ulmer, 1989; Finley, 2005), an arts-based form of inquiry. The assignment challenges students to contextualize moments from their past, present, and future by creatively editing previously recorded music for presentation. The session will include examples of Mystery projects and a detailed account of the implementation of Mystery in an introduction to music education course.

The Mystery project uses autobiography as a point of departure in the search for preservice music teacher identity. Autobiography is a powerful reflective tool for teachers (Cole & Knowles, 2000; Dolloff, 1999b; Graham, 1991; Goodson, 1992; Holt-Reynolds, 1992; Jalongo & Isenberg, 1995; Mitchell & Weber, 1998; Olson, 1997; Solas, 1992). It takes a holistic, unfragmented approach of the past and is seen as a non-linear, non-compartmental narrative of recalling and thinking. While a historian can only capture a moment of external appearance, the autobiographer can rearrange the scattered elements of life and regroup them into a comprehensive picture (Holt-Reynolds, 1992, p. 29). Autobiography is seen as an effective tool in reflection, professional development and research, with potential to invoke change and personal growth (Jalongo & Isenberg, 1995; Mitchell & Weber, 1998). Within autobiography, the search for identity is not a goal, but a point of departure (Mitchell & Weber, 1998, p. 231).

Research in music teacher education suggests a link from identity construction to personal music teaching philosophy. This research suggests that beliefs and attitudes about music teaching can emerge through the study of self (Barrett et al., 2010; Campbell et al., 2008; Dolloff, 1999; Green, 2011; Holt-Reynolds, 1992; Jalongo & Isenberg, 1995). The past-present-future structure of the Mystery project represents this connection between identity construction and personal philosophy building. In this way, philosophy is linked to the individual, as it “cannot be separated from the idea it connotes the person who generates it; that it is embodied in and expressed by the people and events of which it is a part” (Jorgensen, 2008, p. xii).

Mystery was chosen as the framework for the project due to its perceived ability as a "contribution of personal anecdotes to problem-solving in a field of specialized knowledge" (Ulmer, 1989, p. 43). This arts-based, symbolic interactionist approach “can be a catalyst for audiences to see themselves differently, to receive messages, and to find a level of understanding about people that they would have ignored in different circumstances” (Finley,
The project was created in response to the idea that preservice identity construction practices in music teacher education should encourage students to implement reform and challenge current practice (Woodford, 2002). The aim of this project is to construct “meaning through perceptual practices that reveal what was once hidden, create what has never been known, and imagine what we hope to achieve (Irwin & Cosson, 2004, p. 10).

References


Pre-service Educator Views on At-Risk Students and Families, and Schools

Socialization of pre-service educators is an important area. Discovering their ideas and beliefs about at-risk students, their families, and at-risk schools is the first step in helping them understand their own potentially biased views. While one cannot assume students will be automatically view the term at-risk in a negative light, neither can one assume they will not have a negative connotation for at-risk.

There is no singular definition of the term at-risk. In an extensive list of potential causes for being at-risk, McWhirter et al (2013, p. 5-7) lists low or lower income as one of the potential causes for being at-risk. Sometimes it serves as a placeholder for poverty, race, or cultural groups, which tends to detach it from underlying causes that make a person at-risk (Osher, 1997). In addition, mainstream media, educational research, and governmental reports frequently use disadvantaged to define struggling minority students (Bidwell, 2013; Bromberg, M. & Theokas, 2014; Hemphill & Vanneman, 2010; Isenberg et al, 2013).

Robinson (2004a, 2004b) stated at-risk should not automatically apply to specific social or ethnic groups. Like Osher, Robinson (2004b) and McWhirter et al (2013) both suggest at-risk should refer to relationships between cause-and-effect factors that may contribute to social and/or academic challenges. Furthermore, McWhirter et al (2013) indicated there is an at-risk continuum that begins with “minimal risk” because almost all students face stressors that put them in at least “minimal risk.”

The purpose of this study was to determine pre-service teachers’ views about at-risk students and their families, and at-risk schools. After Internal Review Board approval, the researcher sent an email with the online questionnaire link to music education faculty in twelve large southern universities, asking them to encourage their music education students to it. The term at-risk was not defined for participants. The first two questions asked students to identify descriptors they thought applied to at-risk students and their families, and at-risk schools. Randomly ordered descriptors included positive and negative pairs (i.e. “poor test scores” and “high test scores”), locations (i.e. “inner city”), and ethnicity of students (i.e. “students of color”). The third question asked students about their teaching desires (where they want to teach, who they want to teach, kinds of schools in which they want to teach, etc.). The final questions requested demographic information including gender, ethnicity, school level, area of study, family financial classification, if they thought schools they attended in K-12 had sufficient funds for normal operations, and if they thought any of those schools were considered at-risk.

The pilot group (N = 32) overwhelmingly chose negative descriptors over positive descriptors, and most wanted to teach in schools like the ones they attended as K-12 students. However, one cannot generalize these results to a larger group. With a larger group of participants, Fall 2015 data may provide generalizable results, which may help in socializing future educators for a variety of teaching settings.
Reflections on Becoming Music Teachers

Every music teacher has a journey to becoming and identifying him or herself as a teacher. Although the process of becoming a music teacher has similar curricular and training requirements, the socialization process can be a complex and unique experience. Participants in research reflecting this transition have primarily been pre-service music teachers who complete interviews, surveys, or journal entries (Conkling, 2004; Froehlich & L’Roy, 1985). While pre-service teachers’ documentation of their student-to-teacher transition may seem ideal, research suggests that university students typically reflect using lower levels of reasoning (King, 1992; King & Kitchener, 1994). As a result, deep reflections considering emotional reactions and parallel or inconsistent ideas, theories, beliefs, and assumptions related to their experiences are not always achieved.

The purpose of this study was to examine the student-to-teacher transitions of experienced music teachers to gain greater insight into the process of music teacher socialization. Three primary research questions guided this study: (1) What common trends and key issues exist among experienced music teachers’ personal stories on becoming music teachers? (2) What common trends and key issues exist in music teacher identity formation within each music strand (band, choir, orchestra, and general music)? and (3) How does the reflective writing process contribute to teachers’ evaluations of their musical identity?

Participants were 16 music teachers with 5-10 years of teaching experience. Each participant was asked to write reflective narratives depicting their journey on becoming music teachers and finding their identity as a band, choir, orchestra, or general music teachers. Follow up semi-structured interviews and discussion groups were used to fill in gaps and strengthen the understanding of identity formation. Data was transcribed, analyzed, and coded in search of reoccurring issues or emerging themes.

References


Goal Setting in Music Education Methods Courses: A National Survey

Goals and goal-setting are important to planning, assessment, and reflection in teaching. Within music education, the role of reflection in music teaching and music teacher preparation has been examined in many studies over time (e.g., Barry 1996; Conkling 2003; Gromko 1995; Reynolds & Beitler 2007; Schmidt, 2010). Goals have been identified as an important part of the reflective process (Kolb, 2014), and pre-service teachers are often asked to establish goals for their teaching development, their instruction and their students’ learning. Case study research has revealed that students find value in setting goals and understand the goal-setting process, but maintaining goals through early teaching experiences can be challenging (Thornton & Gossett, 2015; Thornton & Weimer, 2015).

The purpose of the present investigation is to gain greater understanding of how goals and goal-setting are used in music teacher education courses. A stratified random sample of music teacher educators from across the United States are being surveyed for this investigation. The participants are being asked questions regarding the demographics of their institution, the extent to which they use goal-setting in their methods courses, how they use goal-setting if applicable, their perceptions of the effectiveness, challenges and benefits of goal-setting, and assignments and/or techniques similar to goal-setting used in their courses.

The results from this data will reveal a broad picture of how music teacher educators view goal setting, and the type of preparation music teachers receive regarding goal-setting in their undergraduate programs. Further, these results can help music teacher educators understand how to move our pre-service teachers toward becoming reflective practitioners, addressing one mission of the Music Teacher Socialization ASPA: “the undergraduate student’s transformation from student to teacher through program components and experiences.”

Data collection is currently in progress and initial conclusions will be available by the time of the conference.

References


Tracy, Elizabeth J. Case Western Reserve University, Cleveland, OH. Into the Spotlight: A Case Study of Music Education Students and a Children’s Musical Theater Program.

Into the Spotlight: A Case Study of Music Education Students and a Children’s Musical Theater Program

Service learning is a major component in many music teacher preparation programs (Bartolome, 2013; Burton & Reynolds, 2009; Power, 2013; Reynolds, 2004; Siebenaler, 2005; VanWeelden & Whipple 2005). Researchers have documented the benefits of service learning in community music outreach programs (Davis, 2011; Ilari, 2010). Teachout (2001) suggested that authentic-context learning affects the initial teaching performance of undergraduate music education majors.

The purpose of this research was to describe and explore the experiences of undergraduate music education majors working with a children’s musical theater program at a small, liberal arts university. The program provides community music opportunities for elementary and middle school students and utilizes in-service teachers, preservice teachers, and community volunteers as staff members. The undergraduate music education majors gain experience with children in an active and practical setting. Data was collected through interviews and fieldnotes and verified through member checks.
Preliminary results suggest that the participating elementary and middle school students are receiving an opportunity that they would not otherwise have. Further, the preservice music teachers are building their teaching and classroom management skills as well as acquiring an understanding of how musical theater productions take shape. This is not an experience offered elsewhere in their curriculum. The activities of the program are authentic for both the students and the undergraduate music education majors.

Implications from this study include the importance of including musical theater experience in music teacher preparation programs and service learning in music educator preparation programs. Further implications surrounding community music offerings and higher education institutions might be investigated. Music teacher educators may consider developing a program that serves community students outside of single-school partnerships.


“Was My Whole World About To Be Turned Upside Down?”: The Professional Socialization of Preservice Music Teachers into Elementary General Music Education

Preservice music teacher socialization is an important and well-documented topic in music teacher education research, but challenges to successful preservice music teacher socialization persist—preservice music teachers’ past experiences may fixate their beliefs about teaching, schools of music in the United States place a higher priority on musician role-identity than teacher role-identity, and a gap exists between theory and practice in music education. Further investigation of how undergraduates are socialized into the field of music education can benefit music teacher education programs (Woodford, 2002), particularly their early field experiences such as practicum placements (Conkling, 2003).

The purpose of this study was to investigate how four preservice music teachers’ past experiences, role-identities, beliefs about music teaching and learning, and participation in an elementary general methods course and practicum shaped their socialization into elementary general music education. The research questions for this study were: (1) what are preservice music teachers’ past experiences with elementary general music teaching and learning?; (2) what are preservice music teachers’ role-identities?; (3) what are preservice music teachers’ beliefs about music teaching and learning?; (4) how do preservice music teachers’ past experiences, role-identities, and beliefs influence their socialization into elementary general music education?; and (5) how do preservice music teachers’ participation in an elementary general methods course and practicum affect their socialization into elementary general music education?
Preservice music teachers’ past experiences, role-identities, and beliefs influenced their perceptions of elementary general music teaching and learning. Participants had revelations about music teaching and student learning that were linked to their experiences in the elementary general methods course and practicum. Their participation in an elementary general music practicum revealed common concerns about teaching elementary general music. Preservice music teachers in this study did not find a gap between theory and practice when it came to the traditional approaches to elementary general music teaching: Dalcroze, Kodály, and Orff. Participants recognized aspects of their music teacher education program that needed to change. They suggested more time for reflection and more face-to-face interaction with inservice music teachers. Challenges to successful socialization may be shifting, as only a few of the problems identified in the literature were found to be true with the participants of this study. Overall, this study supports the need to respond to preservice music teachers’ individual socialization needs in methods courses and practicums (Campbell, 1999; Robbins, 1993).

References


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Learning experiences become increasingly meaningful if the music studied in school can be connected to music that is part of children’s daily lives (Griffin, 2010). Although it seems evident that popular music genres should be incorporated into the school curriculum, preparing future music educators to do this poses challenges to classically focused university programs.

This paper provides a close examination into a two year old juxtapositional student-teaching experience incorporating both traditional violin and popular guitar instruction to classes of 30-40 fourth/fifth grade students for 10 weeks. The pre-requisite method courses included juxtaposed experiences in music of diverse styles as well as formal and informal learning pedagogies. In Year One, 4 novices taught just violin and 3 taught guitar. In Year Two, four novices taught in both settings. The violin curriculum employed was carefully sequenced with clearly defined instructional objectives. The structure helped student-teachers focus on basic playing skills. In contrast, novices teaching popular guitar in Year One were given freedom to construct a creative curriculum using teaching materials of an established popular music program. Although hoping to teach in an informal manner, the large size (up to 40) of these classes required the student-teachers to adopt a structured approach to instruction. Basic playing techniques through direct instruction and fundamental drills following the type of protocols in the violin class were employed when the relatively freer learning environment of the guitar class resulted in noise and management issues. In Year Two, student-teachers received additional support through a sequential guitar instructional guide that provided curricular structure. Once the guitar-teaching is on track, the next step would be to transfer the popular music pedagogies (e.g. aural learning, rhythmic movement, improvisation) to violin teaching. By moving beyond the comfort zone of their classically focused training, these “cross-fertilization” field experiences provide important insights that transform both novices and teacher-educators alike into well-versed music educators.

It became evident that beginning teachers may require more in-depth preparation to effectively teach popular music in schools. They need to question their understanding of what music teaching and learning are. Classical and popular music are not just distinct musical styles, but also different musical experiences requiring musicianship of a different nature. Classical music training stresses accuracy and prescribed techniques. Popular music allows more
freedom and promotes aural learning. Experiencing music, particularly rhythm, through the ear and body, expressing musical understanding through the freedom to move and improvise, are the essence of popular music experience. Although Green (2006) advocates informal learning practices in the music classroom, it appears that adding some formalized procedures is essential for beginning teachers in classroom with large numbers of students even when teaching popular music. This is especially important for new teachers who still need to acquire a wide range of instructional and management skills. Helping novice educators learn how to balance between popular methodologies and traditional classroom protocols in popular music teaching, and understand how to transition between these different approaches are an essential part of preparing future music educators.


Body Posture Effects on Preservice Music Educators’ Professional Presence and Students’ Evaluation of Teacher Attributes

Background

Numerous researchers have examined the mind-body relationship and its effect on physiological measures and/or behaviors (Brinol, Petty, & Wagner, 2009; Carney, Cuddy, & Yap, 2010; Cuddy, Wilmuth, & Carney 2012). The researchers concluded that a confident posture gives a good impression to others; but it can also affect how individuals think about themselves. Carney, Cuddy, and Yap (2010) and Cuddy, Wilmuth, and Carney (2012) found that specific body postures called ‘power poses’ influenced participants’ hormonal levels, and consequently, how they thought about themselves. ‘Power posing’ is a broad term for using specific, scientifically studied poses and postures to influence one’s psychological state. In their first study, Carney, Cuddy and Yap (2010) found that power posing, even for as little as two minutes, reduced participants’ levels of cortisol (the stress hormone) and increased their levels of testosterone (the dominance hormone). In a follow-up study, Cuddy, Wilmuth, and Carney (2012), examined whether adopting high- vs. low-power poses for two minutes before a high-stakes social evaluation improved participants’ performance on the evaluated task—a speech detailing their strengths, qualifications, and why they should be chosen for a job. Results indicated high power posers performed better and were more likely to be chosen for hire, and
evaluators’ ratings indicated this finding was influenced only by the quality of the presentation, not the quality of the speech. The findings of the two studies led the researchers to conclude that our body influences our mind, and in turn, our mind influences our behaviors, and thus our outcomes.

Method

Stimulus participants adopted either a high-power pose (wide and expansive), or a low-power pose (contractive and restricted) for two minutes. Poses and pose length or duration were based on procedures used in Cuddy, Wilmuth, and Carney (2012). After posing, stimulus participants were videotaped reading a self-evaluative statement regarding their competence as a music educator:

“I believe I am deserving of this teaching position because
I am musically competent. I connect well with students.
I am enthusiastic, confident, and I truly want to be a music educator.”

Stimulus participants were then rated on: (1) posture and poise by a panel of professional music educators, and then on (2) dimensions of competence and desirability as a music educator by middle and high school band members enrolled in a summer music camp.

Results

Results indicated that professional music educators rated high-power posers significantly higher than low-power posers on professional presence and poise; however, no significant difference was found in students’ evaluations of teacher attributes based on low- and high-power postures. The findings led the researchers to conclude that preparatory nonverbal postures may influence preservice teachers’ professional presentation; however, students may view prospective teachers differently than do potential professional colleagues or those serving in supervisory roles. Because student evaluators’ rated higher power posers highest on the attributes ‘confidence’ and ‘secure,’ it may be that students initially see these attributes indicative of persons who are less accessible.
Royston, Natalie Steele. *Iowa State University, Ames*. Technology based Observation/Supervision for Music Student Teaching.

**Technology based Observation/Supervision for Music Student Teaching**

Research has shown that effective feedback to pre-service teachers should be systematic, corrective, positive, and immediate. This type of feedback has been shown to result in faster acquisition of effective teaching behaviors than delayed feedback (O’Reilly, 1992; Coulter & Grossen, 1997). It is, however, difficult to provide this immediate feedback to students while teaching in the classroom with children, or conducting an ensemble. One method that has been implemented to provide immediate feedback with pre-service teachers is the big-in-the-ear (BIE) technology (Barron, 2012). Consisting of a portable two-way communication device with earpiece and microphone, bug-in-ear devices allow instructors to give students private feedback in real-time while the student is teaching or conducting without interrupting or previewing what is coming next. In addition, this connection allows the student to ask questions or ask for assistance from the instructor. Through the use of Skype, or similar application, the sessions can be recorded and archived so that the student and/or teacher can also review the recorded session at a later time.

This study examines the use of the bug-in-the-ear technology within the student teaching segment of the music teacher preparation program at one university. Research questions that were examined included 1) What was the reliability and technological limitations in using the BIE system in the school setting? 2) What were the reactions of the faculty using the BIE? 3) What were the reactions of the pre-service teachers using the BIE? 4) Did the utilization of the BIE seem to impact the effectiveness of the pre-service teachers’ instructional behaviors? 5) Were there differences between in-person observation feedback and distance observation feedback?

Approval from the Institutional Review Board has been obtained. Data collection is underway and will be completed fall and winter 2015-2016. Results and implications will be provided.

Weimer, Kristina R. *Pennsylvania State University, State College*. Models of Professional Development: A Literature Review.

**Models of Professional Development: A Literature Review**
Even the most prepared novice teachers still have a great deal to learn when they begin teaching, yet they often do not receive the necessary support in their first years. Organized professional development can assist novice teachers with the transition from pre-service to in-service teaching. Effective professional development helps teachers continue advancing knowledge and skills, and is essential to the goal of high standards for student learning (Cano, 2006). The purpose of this paper was to review literature related to professional development in all academic subjects, to describe models of professional development, and discuss essential components and limitations of professional development programs.

The literature is abundant with various models of professional development, from broader cross-curriculum programs to content-specific (e.g. Bickmore, 2013; Howe & Stubbs, 1996; Koch & Appleton, 2007; Walpole & Blaney, 2008). While the models described in the selected literature are just a sample, they represented a variety of ways to support novice teachers. The programs were designed to support changes based on the needs of teachers, to develop an inquiry-based approach to teaching, develop reflective practitioners, increase instructional strategies, foster collaboration, and influence pedagogical changes. While they differed in ways, they demonstrated that a one-size-fits-all approach to professional development may not be the most appropriate means to meet the needs of novice teachers.

Essential components of professional development consistently identified in the literature included considering the needs of novice teachers when designing and implementing programs (Chubbuck, Clift, Allard, & Quinlan, 2001). Further, programs should be on-going rather than a “one-and-done” event in the summer or fall to allow for teachers to continuously grow (Arbaugh, 2003). They also need to be well designed to fit the needs of the participants, based on research, and able to be carried out as planned (Ediger, 2011). Mentors need to be properly trained to effectively perform the role of mentor, learning how to communicate, build trusting relationships and foster collaboration (Conway & Holcombe, 2008; McCann, 2013).

Variations in quality, content, and format do exist among programs. While these variations can often enhance and individualize the program to fit the needs of the novice teachers, that is not always the case. Variations also mean lack of support and inconsistencies within programs. Novice teachers have good ideas about what types of support they find most and least helpful (DeLorenzo, 1992); their needs should be considered in the design process.

The goal for professional development needs to be effective and initial with long-term support (Rhine, 1998). Designers of professional development programs should examine various models and decide which will best fit individual teacher needs and school context (Wallace, Nesbit & Miller, 1999). This research addresses one action item of the Supporting Beginning Teachers ASPA: “developing a set of ‘best practices’ as models for state Music Education Associations when designing music mentor, induction, and professional development programs.”

Resources


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Advancing the Profession: Current Status and Requirements of Teacher Leader Programs

Music Teachers can provide leadership in an era of school reform. While the profession has concentrated its efforts on music advocacy, there is disconnect between advocacy and music’s inclusion on school improvement plans. This disconnect may be due, in part, to music teachers not viewing themselves as academic leaders. Further evidence of music teachers not viewing themselves as academic leaders may be seen in the continued emphasis on performance achievement and the lack of clearly defined music curriculum plans within many school districts. A few states such as Ohio, Kansas, Missouri, Kentucky, and Georgia, offer endorsements as teacher leaders which can be useful for mentoring and coaching teachers, providing staff development, and assisting the building principal in developing and supporting a shared vision and clear goals for the school. In addition, the National Teacher Leader Model Standards were released in 2012 and provide further guidance on teacher leadership. These leadership standards serve to illustrate how educators’ knowledge and skills mature and strengthen throughout their career.

Teacher leadership may also promote one’s identity as a teacher. Teacher leaders actively engage in, contribute to, take responsibility for and become accountable for what is happening in their schools (York-Barr & Duke, 2004). Through promoting collaboration, support, and teamwork among teachers, a culture where all members share a strong sense of community and collective responsibility for student success may be created. Furthermore, success in improving student learning may contribute to a teachers’ sense of accomplishment and professional satisfaction (Teacher Leadership Exploratory Consortium, 2012). Teacher Leadership may also reduce attrition from the teaching profession.

This presentation study will examine the current status of teacher leader standards for experienced teachers across the United States. Specifically, how do different states identify teacher leaders? To what extent are the National Teacher Leader Model Standards incorporated within the state’s standards for teacher leaders?

References


Online Master’s Capstones: A Model for Advising

**Introduction:** With the proliferation of online master’s degree programs in music education, music teacher educators are learning to advise capstone projects through email, online websites of universities, Skype, and cell phones, including both text and voice. The master’s students—practicing teachers with at least some experience—need various levels (amounts) of advice on project content and structure as well as direct instruction on APA (or other) formats, revision processes and word usage and grammar.

**Purpose:** The purpose of this presentation/poster is to put forth a model for advising online master’s capstones, based on the proposer’s experiences as a full-time music teacher educator and part-time online instructor. **The main question becomes:** “Considering the usual content, structure, and physical distance in an online music education master’s capstone project, what must the advisor know, require, and transmit to the student to ensure successful completion?”

**Justification/Rationale:** This model may be important not only for teacher educators new to higher education but also for those coming to online teaching (as adjuncts or through reassignment) for the first time. It is based on instructors’ practical need to quickly “find their footing” in the online world, as well as to know what to say (and how, why and when) to motivate their graduate students (busy professional teachers!) to create and recreate, structure and restructure, and organize and reorganize a project’s content—and to do all of this within a required format and time frame. There is little literature on capstone projects in either education or music education beyond online sites that outline what they are and how they work, so this model may invite discussion and, importantly, further investigation into the capstone writing process. Such research would improve the quality of capstones, and the grad student’s instruction of his or her students.

**Context:** The broad context for this P P & I presentation is online master’s programs in music education, specifically the final project, most often called a “Capstone.” In even finer focus, the
advising model will include these contextual factors: (1) **type of capstone project** (when/if there is a choice); (2) **sections required** in the project (e.g., title page, abstract, purpose/questions, rationale, research review/connections, final “product”—depending on project type, summary/conclusions/implications, and references.); (3) **timelines and formatting requirements** to be followed per the capstone course syllabus; and (4) **factors peculiar** to the personal and work lives of a the student, the capstone advisor, and within the online program at any given time.

**Presentation/poster visuals:** A presentation or poster will focus upon the model, currently a grid format in draft, with a complete explanation given using examples, research citations, and connected to other models of the writing process. The presenter will underline and explain factors listed in “context” above and show how these connect to the model.


Music Teachers’ Work Engagement and Psychological Needs as Predictors of Their Well-Being

Music Teachers’ Work Engagement and Psychological Needs as Predictors of Their Well-Being

Most people seek optimal life conditions from a physical, mental, psychological, or economic standpoints, and according to Ryan and Deci (2001), this optimal condition is referred to “well-being” (p. 142). Self-determination theory (SDT) proposes that the degree to which three basic psychological needs are satisfied will have a positive impact on one’s well-being (Deci & Ryan, 1985; Ryan & Deci, 2000). SDT includes the following three psychological needs: autonomy (to experience oneself as the originator of one’s behavior), competence (to feel that one can master challenges), and relatedness (to feel a sense of meaningful connected within one’s social condition) (Ryan & Deci, 2000). The relationship between psychological needs and well-being has been known as universal and cross-cultural, and one’s psychological needs are positively correlated with work engagement (Deci, Ryan, Gagne, Leone, Usunov, and Kornazheva, 2001). In educational research, teachers’ and students’ well-being have been studied based on the self-determination theory.

However, there is little extant research on the well-being of musicians in music education. Teachers’ well-being and its related variables have been examined for general preschool teachers (Hall-Kenyon, Bullough, MacKay, & Marshall, 2013), for retired teachers (Sharma, 2011), and for physical education teachers (Ciyin & Erturan-Ilker, 2014). Learners’ various characteristics have also been reflected in well-being studies, including elementary aged children’s and undergraduate students’ developmental stages (Liddle & Carter, 2015; Cardak, 2013). Many of these studies are found in physical education, exploring if athletes’ psychological satisfaction and well-being motivate their practice. However, SDT has yet to be applied in the study of music teachers’, students’, and performers’ well-being.

In this study, we investigate music teachers’ work engagement and psychological needs as predictors of their well-being. Above 150 in-service music teachers will be invited to participate in the survey. After providing informed consent, participants will complete a survey that consists of demographic information, the Music Teacher Engagement Scale (MTES, modified from Schaufeli, Bakker, & Salanova, 2003; 9 items on a 7-point scale), the Music
Teachers’ Psychological Need Measure (MTPNM, modified from Johnston & Finney, 2010; 16 items on a 7-point scale), the Subjective Well-Being Inventory (Sell & Nagpal, 1992; 40 items on a 3- or 4-point scale), and the UCLA Loneliness Scale (Hughes, Waite, Hawkley, Cacioppo, 2004; 3 items on a 3 point scale). The Music Teacher Engagement Scale is comprised of three sub-factors: vigor, dedication, and absorption. The Music Teachers’ Psychological Need Measure consists of three sub-factors: autonomy, competence, and relatedness. When analyzing data, these six sub-factors will serve as independent variables to see if sub-factors independently predict music teachers’ well-being. The Subjective Well-Being Inventory and the UCLA Loneliness Scale will serve as outcome variables to indicate music teachers’ well-being.

We hypothesize that there are positive relationships between the six sub-factors and well-being as well as negative relationships between the sub-factors and loneliness. The six sub-factors might be differently weighted based on music teachers’ years of experience. The data will be collected and analyzed by next February. Then, we will discuss the results at the conference.

Kobialka, Gayla Dale. *Northwest Missouri State University, Maryville*. Professional Development in Leadership for Music Educators.

The purpose of this study was to evaluate the effectiveness of the Kennedy Center’s Changing Education Through the Arts (CETA) arts integration professional development course for arts specialists. Guiding questions included: (a) What specific beliefs and attitudes of CETA music teachers were influenced by the CETA professional development course for arts specialists? (b) What specific behaviors of CETA music teachers were influenced by the CETA professional development course for arts specialists? (c) Did the CETA professional development course for arts specialists achieve its goal of encouraging arts specialists as leaders?

Results of the study included more specific influences on the belief and attitudes of the participant who was new to CETA over the veteran participant. This result confirmed the need for differentiation in professional development found in the research based framework for successful school-wide implementation of an arts integration program. Results of the study for both participants were two-fold. Both participants believed that participation in the CETA arts specialists course provided them with the opportunity to learn new things that they could use in their classrooms and share with their colleagues. And both participants displayed leadership behaviors. A consideration of subjective norms and centrally held beliefs was used to explain engagement in behaviors when beliefs and attitudes did not align with behaviors.

Music teachers, and especially itinerant music teachers, face unique obstacles. Professional development in teacher leadership must include helping teachers to discover creative ways to overcome their feelings of isolation and the obstacles that they will face daily.

Singletary, Laura. *Florida State University, Tallahassee*. Instructional Content and Frequency in the Beginning Band Setting: Defining the Fundamentals.
Instructional Content and Frequency in the Beginning Band Setting: Defining the Fundamentals

The purpose of this study to determine which skills and concepts directors consider to be worthy of primary instructional focus in teaching beginning band, and further what skills and concepts they define as fundamental. Research questions included: (1) Which skills/concepts do teachers feel deserve daily, weekly, monthly, or only occasional reinforcement in the beginning band setting? (2) Which skills/concepts do directors feel deserve to be included as fundamentals in the instrumental experience? (3) Are there differences in the skills and concepts teachers prioritize for most frequent inclusion in the curriculum in beginning band and those skills and concepts they consider fundamental? (4) What are the primary skills or concepts selected by teachers as most important for instructional focus in the beginning band setting?

The participants in this study were band directors (N) who had taught one complete year (or more) of beginning band in the classroom setting at the time of the study. The dependent measure was a survey instrument created by the researcher. The first section of the survey included a list of 26 skills/concepts, and teachers were asked to describe the frequency (on average) for the inclusion each of these skills/concepts in the beginning band setting in their teaching by selecting a response from the following choices: never, once or twice during the year, monthly, weekly, daily. Prior research was used to create the skill/activity list for the survey. Skills of rhythm literacy and note literacy were added to reflect the literacy emphasis evident in beginning band method books. The second section of the survey included the same 26 skills/concepts in a list, and were asked to select all the items they considered to be fundamentals for instrumental instruction in the beginning band setting. For the third section of the survey, were asked to select the five items they felt represented the most important or key fundamentals for emphasis beginning band students from their previously selected list.


Music Moves Me: A Content Analysis of the Orff-Schulwerk Professional Development Courses given by Movement Educator Nancy Miller.

Nancy Miller taught music, dance and theatre for more than 45 years in the St. Louis area and was one of the authors of the Share the Music and Spotlight on Music textbook series published by Macmillan/McGraw Hill. Besides her success in teaching children and textbook writing, she was one of the earliest American-trained Orff-Schulwerk educators. Nancy was well-known as an Orff-Schulwerk Levels instructor, where she taught movement and Orff-Schulwerk pedagogy at six different Orff Courses.
The Orff-Schulwerk Levels are established professional development courses for practicing music teachers. They consist of a series of three levels including many areas of the Orff-Schulwerk as sanctioned by the American Orff-Schulwerk Association. Areas of the Schulwerk that are included in a typical Levels course include: Pedagogy, Movement, Recorder, Improvisation and Composition, and Instrumental techniques. Nancy taught movement and Orff-Schulwerk Pedagogy for Levels I, II and III at various times and places.

She donated her collection of books to Illinois State University in 2009. Upon her death, what was left in her estate were notebooks of course notes and teaching materials for many of the Orff-Schulwerk Levels courses that she taught throughout her life. The St. Louis Chapter of AOSA was given these notebooks and other miscellaneous teaching materials by Nancy’s family. This researcher contacted the past-president of the chapter to request access to these notebooks prior to archiving them at Illinois State University in order to conduct this content analysis of Orff Levels professional development courses.

This paper consists of a content analysis of the materials, skills and concepts, and teaching processes taught by Nancy Miller and some of her co-teachers as a part of movement and basic Orff Levels courses. The notebooks and course notes in possession of the author span 21 years and 6 universities including: Hamline University 1990 and 1991; the University of Kentucky 1992; the University of St. Thomas 1995 and 1996; Webster University 1995-96, 1999-2002 and 2006, University of Florida, 2001 and Illinois State University 2006-09 and 2011.

Nancy Miller was awarded the American Orff-Schulwerk Association Distinguished Service Award in 2012. She died of cancer on August 30, 2013 at the age of 78. Throughout over 25 years of teaching professional development Orff-Schulwerk courses and other workshops, she taught hundreds and hundreds of teachers throughout the United States.

Vanderwerff, Marsha M. Arizona State University, Phoenix. Supporting Music Mentors: Conversations within a Collaborative Mentor Group.

Supporting Music Mentors: conversations within a collaborative inquiry group

The cooperating mentor teacher is one of the most important influences in a student teacher’s development (Conway & Holcomb, 2008; Davis, 2009, Draves, 2009, 2013; Hobson, Ashby, Maiderez & Tomlinson, 2009, Kilian & Wilkins, 2009; Zemek, 2008). Much research has focused on the cooperating teacher mentoring in the general education realm (Clark, 2001; Hobson, et al., 2009; Kilian & Wilkins, 2009; Koerner, Rust, & Baumgartner, 2002; Sudzina,
Giebelhaus, & Coolican, 1997; Woods, 2003). The preparation, selection, and support of cooperating music mentors has only recently been the focus of research (Benson, 2008; Conway & Holcomb, 2008; Davis, 2009; Draves, 2009, 2013; Jacobs, 2008; Zemek, 2006, 2008), and very few studies have focused on collaborative mentor music teacher groups in music education (Montgomery, de Frece & Robinson, 2007). Despite numerous state, district, and university professional development programs that cater to the preparation and training of cooperating mentor teachers, there is a call for differentiated and discipline-specific preparation and different ways to support music teachers who mentor student teachers (Conway & Holcomb, 2008; Zemek, 2008). As Conway and Holcomb’s (2008) research concluded: mentors need mentors.

This qualitative study explores the mentoring practices of music teachers in a collaborative mentoring group. The following questions guided this inquiry:

1. How do music mentors describe their mentoring experiences with a student teacher?
2. What types of support (if any) do music mentors seek in the mentoring experience?
3. How does participation in a collaborative mentor group provide support or contribute to the mentoring experience?

This qualitative study explores the “essence” of the mentoring experience through the supportive format of a collaborative group comprised of four music educator mentors working with student teachers in their classrooms. Collaborative inquiry (CI), whose basic tenants include “planning, action, and reflection” (Palisano, 2013), was employed within the group discussions and allowed the group to identify questions for consideration and discussion, to develop plans of action and mentoring strategies, and to reflect on their current and future mentoring practices (Bray, Lee, Smith, & Yorks, 2000). Collected data included three individual participant interviews, weekly emails, journal notes and field notes, and no fewer than four video-recorded discussion semi-structured sessions of the collaborative mentor group meetings.

The researcher assumed a dual role by acting as an ethnographer: observing, experiencing and discussing participant’s lived experiences as music teachers and mentors of student teachers; and as a participant-researcher who guide group discussions, conduct one-on-one interviews, correspond via email with participants, observe, participate, and reflect upon group discussions.

The analyzed data collected from these informative sessions can help in understanding (1) how mentors utilize other mentors for support; (2) the type of support, help, and guidance music mentors need at certain times in their mentoring; and (3) whether this collaborative group changed or enhanced their mentoring practice during the eight weeks of working with a student teacher. Preliminary data analysis will be shared at the time of the conference.
Anderson, Steven Armon. *Georgia State University, Atlanta*. “Look at the white girl on the drum line!” An Ethnoperformance of the Majority as the Minority.

“Look at the white girl on the drum line!”

An *ethnoperformance of the majority as the minority*

**Abstract**

Show-style bands employ culturally relevant pedagogy appropriate for black students, situating non-black students as physical and cultural minorities. This creative nonfictional ethnodrama presents data from phenomenological interviews on how race and culture influenced the experiences of white students participating in show-style bands. Participants reported overcoming stereotypes as motivating experiences.

In the southeastern United States, there is a clear divide in the performance styles of marching bands. Most predominately white high schools and colleges employ corp-style marching concepts, while most predominately black schools use show-style (high-stepping) performance techniques. Using black popular music repertoire has been posited as a popular and successful pedagogical practice for African American music students (Kinney, 2009; Fitzpatrick, 2011; Hoffman & Carter, 2013; Martignetti, Talbot & Hawkins, 2013; Anderson & Denson, 2015), specifically in marching band.

Despite the research on the positive affects this pedagogical practice may have for African American music students participating in show-style bands, little is known about the experiences of white students participating in these same ensembles. In my teaching experience as a high school band director of a show-style band, I was always concerned with how my white students navigated the cultural borders of show-style band participation and their perceptions of the culturally relevant pedagogy (e.g., teaching techniques, repertoire selection, performing techniques, etc.) common to African American’s music and cultural traditions.

The purpose of this study was to examine the experiences of white students who participated in show-style bands in high school. Specifically, I sought to uncover: (1) how white students related to the culture of the music and dances performed, (2) their relationships with peers in and out of band, (3) their experiences with racial stereotyping, and (4) the influence others’ perceptions of show-style bands may have had on their participation. I also hoped to uncover links between the participants’ identity formation (specifically racial and cultural) and their participation in show-style marching band. Phenomenological interviews were conducted to gauge how race and culture influenced the participant’s experiences.
The representation of the data is grounded in creative nonfiction and presented as an ethnodrama or ethnoperformance (Denzin, 1997; Saldaña, 2005; Knowles & Cole, 2008). For this presentation, I will present a narrative of one of my participants through a performance of writing a diary entry. The performance is grounded in data she shared about her experiences in marching band. I chose to use narratives from this participant because of the strong intersections between race and gender stereotypes and participation in show-style marching band. Additionally, her stories of dismantling stereotypes as the only white female on the drum line encompassed multiple cross-case themes among all participants, including: positive relationships with peers, love of music, enjoyment of performing techniques, overcoming challenges with performance, stereotyping and support from directors and parents.

References


**Berglin, Jacob A.** Northwestern University, Evanston, IL. Democratic Action in Contemporary Collegiate a Cappella.

**Democratic Action in Contemporary Collegiate a Cappella.**

In recent years, there has been interest within the music education field in understanding the role of democracy in a variety of musical settings. However, empirical research seeking to
understand the application of democracy to the everyday practice of music ensembles is relatively sparse. The purpose of this study was to add to this body of research, using ethnographic methods to understand the experiences of members of an all-female contemporary a cappella ensemble, using Tan's (2014) five qualities of a democratic music ensemble as a framework. Themes emergent through observation and individual interviews included “stepping up,” vulnerability, and transmission. Findings indicate that these qualities may need to be reconceptualized in order to apply to a peer-led ensemble working democratically, with equality of opportunity as the primary characteristic. Suggestions for further research and implications for teaching are provided.

Clements, Ann C. Pennsylvania State University, University Park. Reclaiming Our Voice: How Music is Re-writing and Re-righting the Narrative of Indigenous Peoples (this one did not come up at all)

Reclaiming Our Voice:

How Music is Re-writing and Re-righting the Narrative of Indigenous Peoples

Abstract

For indigenous peoples, imperialism frames the indigenous experience; it is part of their narrative and part of their modernity. This research presentation will provide examples from multiple cultures, including Maori, Native America, Hawaiian, and Indigenous Australian, to demonstrate how music has become a primary tool for cultural constructivism and activism.

Description

Humans use music to define, represent, symbolize, and unify, or disrupt community or dialogue. Music is an expression of a human’s social, political, spiritual, and self and group identity. It connects individuals to their humanity, to others, to the natural world, and to the supernatural world.

This session will present research and musical examples organized around indigenous terminology developed by Dr. Linda Tuhialwai Smith in her landmark text Decolonizing Methodologies: Research and Indigenous Peoples (1999). This framework was selected as it places the indigenous experience, including stories, lessons, teachings, and visions for the future, above imperialism-based western paradigms. Musical examples will be provided around the themes of: 1) Celebrating Survival, 2) Claiming, 3) Remembering, 4) Reframing, and
5) Envisioning. The genres of musical selections cover traditional songs and chants and modern musical forms such as hip hop, rap, and rock.

For many indigenous peoples, imperialism frames the indigenous experience; it is part of their narrative and of their modernity. Indiginious language, knowledge, and culture were interrupted, silenced, misrepresented, ridiculed (even condemned), and radically reformulated by it. Indigenous peoples have had to develop the language, literature, and arts to negotiate this altered existence. “Imperialism still hurts, still destroys, and is reforming itself constantly. Indigenous peoples as an international group have had to challenge, understand, and have a shared language for talking about the history, the sociology, the psychology and the politics of imperialism and colonization as an epic story telling of huge devastation, painful struggle and persistent survival” (Smith, 1999, 19). This common language often used by indigenous peoples revolves around the concepts of self-determination and sovereignty, however neither term fully considers the unending reign of imperialism, nor do they consider that decolonization is a process that must engage consistently with imperialism and colonization.

For generations, indigenous assentation of humanity has been a consistent struggle and is widely apparent in anti-colonial dialogue and practice. Imperialism a brought turmoil and disarray to indigenous cultures, disconnecting them from their histories, landscapes, languages, social relations and ecology, and their own ways of thinking, feeling, and interacting with the world. This deconstruction makes it impossible to fully reclaim what once was and it requires creative combinations of the past and the present to envision their collective future.

Within many indigenous culture groups, music is filling the vital role of defining indigenous-ness in the modern age. The cultural resurgence of today is being constructed through the creation of new music and the restructuring and reuse of older musics. Music and arts are the basis of humanity, and thus are among the best tools for recalling and maintaining collective history, teaching future generations cultural knowledge, developing pride and collective identity, propelling advocacy and awareness, fighting against unjust practices, and for envisioning the future. For indigenous peoples music and dance are parts of their everyday life and are their way of advancing their culture into the future. For many indigenous populations, musical practice has two primary intentions: re-writing and re-righting the indigenous story.

Burning at Both Ends: Perspectives of the Mid-Career Music Researcher.

For individuals that work in higher education, juggling the roles of teaching professor, researcher, and committee member can be a daunting task. Add to that mix the demands of one’s personal life, particularly one with a life partner and/or children, and the juggling act becomes quite the feat indeed.

Previously it has been noted that music education researchers in general are intrinsically motivated to produce research (LeBlanc and McCrary, 1990). Though researchers of all career levels face challenges, it was found that mid-career researchers – those of Associate Professor rank and those who had published between 6-9 original research studies – were struggling more than their peers. Mid-career researchers were significantly less likely to agree that they enjoyed doing research, find it personally satisfying, appreciate the mental challenge or enjoy learning new things, and were less interested in contributing to the knowledge base in the field (Davis, 2013).

The purpose of this study, then, was to examine the experiences and challenges of the mid-career music researcher. The research questions to be addressed were:

1. What are the experiences of mid-career researchers with regards to motivation, support, and work/life balance?
2. What challenges do mid-career music researchers face in these three areas?
3. What, if any, differences exist in the perspectives of mid-career music researchers by gender, age, primary scholarly area, or race?
4. What, if any, differences exist between mid-career music researchers with regard to family situation, workload, and activities outside of the work day?

In order to explore these research questions, a survey was constructed. In it, participants were asked a variety of questions addressing research motivation, challenges to research, support and mentoring, and work/life balance. Participants were instructed to respond using a 5-point Likert-type scale running from 1 (strongly disagree) to 5 (strongly agree). Participants were invited to participate in the survey by email, using a link to the online survey instrument Qualtrics.

Participants in the study were recruited using emails sent to current College Music Society subscribers in the fields of music education, music theory, music history, and music therapy. In addition, invitation emails were also sent to first authors of articles published in the last 2 years of the top American journals in music education, music history, music theory, and music therapy. International researchers were not actively recruited, due to possible differences in the University structure and workload expectations. For each of 32 statements, responses were recorded and the means for each statement were calculated. Results were then analyzed using the independent variables of gender, age, primary scholarly area, and race, as well as for family situation, workload, and activities outside of the
work day, using the means for each item as the dependent variable. In order to determine if
differences exist on any items with regard to the independent variables, the questions were
 grouped into four categories: research motivation, challenges to research, support and
 mentoring, and work/life balance. For each category, Multiple Analyses of Variance (MANOVAs)
 were calculated for each of the independent variables.

Dillon, Christen M. *University of Kentucky, Lexington*. Implicit Theories of Intelligence as a Correlate for Pre-service Elementary Education Majors’ Change of Musical Self-Efficacy.

Implicit Theories of Intelligence as a Correlate for Pre-service Elementary Education Majors’ Change of Musical Self-Efficacy.

Self-efficacy (personal capability beliefs) and implicit theories of intelligence (entity vs. incremental) have been examined in a variety of musical contexts; however, the relationship between these two constructs has yet to be explored in the field of music. The purpose of this study was to investigate elementary education majors’ (*N* = 44) musical self-efficacy in relation with their implicit theory of intelligence and to examine whether differences existed in these constructs for musicians and non-musicians. Elementary education majors enrolled in a music methods course at a southern university were surveyed using a Musical Background Survey (MBS), a Music Teaching Self-Efficacy Questionnaire (MTSEQ), and Carol Dweck’s (1999) Implicit Theory of Learning Survey (ITLS). The MBS was used to determine musician status. Pretest and posttest data was collected using the MTSEQ, which measured students’ musical self-efficacy across a variety of musical domains at the beginning and end of a music methods course. The ITLS was administered at the beginning of the semester to measure students’ global views of intelligence. Independent t-tests revealed that musician status had no significant effect on either the pretest or the posttest musical self-efficacy scores; however, paired sample t-tests showed significant differences in pretest and posttest gain scores, regardless of prior musical experience. Results of the ITLS showed that many students enrolled in this course had a malleable (changeable) sense of their own intelligence. Pearson *r* correlations between students’ gain scores on the MTSEQ and their ITLS scores was determined to be a non-significant correlation. Dweck’s ITLS is a global measure of intelligence—not music specific. Because music is personal, and musical ability is highly correlated to attributions of success or failure in a musical context, the low correlation could be the result of the survey instrument not measuring musical ability/intelligence in this specific domain. Conclusions of this study indicate that the development of domain-specific measures of musical ability/intelligence would be helpful in investigating possible correlations with growth of musical self-efficacy.

Grise, Adam Twain. *University of Maryland, College Park*. A Comprehensive Profile of Scholastic Steel Bands in the United States.

A Comprehensive Profile of Scholastic Steel Bands in the United States.
Since the instrument’s arrival in the United States in the early 1950’s (Nurse, 2007), the Caribbean steel pan (or “steel drum”) and steel bands have propagated across the national musical landscape. Twenty years ago, in an article in *Music Educators Journal*, music educator Marc Svaline posed the question, “Why not start a steel band?” At that time there were an estimated 300 steel bands in the United States (Svaline, 1995). In the last 20 years, that number has doubled. Based on 2012 survey data, there are currently over 600 scholastic steel bands in the United States, with the vast majority in K-12 settings (Haskett).

To date, there exists very little information on what the scholastic steel band looks like in this country in terms of size, format, instrumentation, race, ethnicity, and socioeconomic demographics. This paper will uncover and examine the makeup, structure, and practices of these ensembles. Using a publicly available online database of scholastic steel band directors in the United States (Haskett, 2012), 552 K-12 and collegiate steel band directors will be surveyed in order to compile a comprehensive data set. Select follow-up interviews with steel band directors will shed additional light on this population. Through information gathered from director surveys and interviews, this study will construct a profile of scholastic steel bands in the United States. By emphasizing the common characteristics and drawing attention to distinct program idiosyncrasies, this study will paint a diverse portrait of the current scholastic steel ensemble.

This profile draws together three layers of data, as reported by ensemble directors: director data, student data, and ensemble data. Director data will encompass demographics, professional experience, musical and academic lineage, and multicultural music education philosophies. Director reported student data will show the broad diversity found within and between steel band populations and juxtapose the ensemble with the more common large ensemble formats: band, orchestra, and chorus. Ensemble data will reflect academic situation, curriculum and repertoire choices, performance opportunities, instrumentation, instrument sourcing, rehearsal structure, and rehearsal strategies.

Data collected from this study may be used to direct future research into multicultural music education, ensemble diversity, curriculum development, and general scholastic steel band trends and practices.

References:


The Use of Technology and Social Media as Tools for Communication with Students and Parents in K-12 Music Programs: A Pilot Study

Over the past twenty years, the technological platforms that we use to communicate with each other has changed dramatically and is ever-evolving (DuBravac, 2015). With the advent of the smartphone, numerous software applications through which we can communicate with the world have been introduced through a competitive technological market driven by social media. How we communicate and why we communicate has changed substantially in a small amount of time. The purpose of this pilot study was to explore music teacher behavior and preference in using technology to communicate with students and parents. This investigation was guided by four specific research questions: (1) How do K–12 music educators disseminate information that pertains specifically to their school music programs to students and parents?, (2) What technology or social media platform(s) do K–12 music educators use to communicate with students and parents?, (3) What are the differences in how K–12 music educators communicate with students and parents based on grade level?, and (4) What are the reasons K–12 music educators communicate with students and parents in their preferred way(s)? In addition to the aforementioned research questions, participant demographic information was collected.

Participants were K–12 music educators in the public schools of a southern state with a medium-sized population. For this investigation, K–12 music educators are defined as state-certified practitioners who teach general music, band, chorus, and orchestra. A researcher-designed survey was administered to K–12 music educators who are members of the state music educators association listserv. At the time of submission, data was still being collected. Preliminary results show that in addition to email and website information, social media platforms are used as a vehicle for communication and information dissemination among K–12 music educators. A complete and thorough presentation of data will be available at the time of presentation.
NEED FOR STUDY:

The field of music education may benefit from understanding more about the mentoring practices of Dorothy DeLay, a remarkable string pedagogue, who embodies a mentoring exemplar. In addition, examining ways in which her mentoring processes were passed on might encourage closer synergy between music and other disciplines that offer great promise for the field of mentoring.

This exploratory qualitative study seeks answers to these questions:

1. What mentoring practices did DeLay use to support her mentees' psychosocial development?
2. What mentoring practices did DeLay use to support her mentees' career development?
3. What mentoring practices do DeLay's mentees use with their own students?

METHOD:
This study is qualitative and draws on two data sources: a) a structured analysis of the archival records and interviews about DeLay’s teaching and mentoring practices, and b) interviews with three violinists from her Julliard School of Music studio. Archival records are analyzed according to a coding sheet that was based on Kram’s (1985) theory of career and psychosocial mentoring functions. Interview questions were informed by Erickson’s (1959) theory of psychosocial development as well as “meme” theory (Dawkins, 1976) and were analyzed by inductive qualitative method.

FINDINGS

Preliminary analysis of archival records reveals that DeLay’s approach to her Julliard mentees aligned with both career and psychosocial support. She acted as a student’s coach and career manager and she counseled on private matters and engaged in friendship. Interviews are in progress and will be completed and analyzed in time for the conference.

CONCLUSION

This study advances our knowledge about exemplary mentoring in music by identifying building blocks of mentoring practices of DeLay. In addition, the study will provide insights in transmission of mentoring practices in music, which opens the way for further exploration of sociological heredity in the field.

References


Introduction

In the field of social psychology, self-compassion is an emerging construct of how an individual views himself or herself when encountering failure or obstacles (Neff & Vonk, 2006). Previous research has shown a significant relationship between self-compassion and anxiety levels, where individuals with high levels of self-compassion show fewer detrimental symptoms of anxiety. Musicians tend to possess more anxious traits than non-musicians (Kemp, 1996); this exploratory study seeks to identify a possible difference in levels of self-compassion between musicians and non-musicians.

Method

Participants (N = 101) were comprised of undergraduates and graduate students at a large university in the United States. An equal representation of music and non-music majors was evaluated to compare self-compassion levels between the two groups. Participants were given the long version of the Self-Compassion Scale (Neff, 2003). This 26-item questionnaire
evaluated how participants typically act toward themselves in difficult times with a Likert-type response. Participants were also asked to fill out a brief demographic questionnaire related to age, gender, major, ensemble participation (if music major), classification (UG/Grad) and country of birth.

Results

A composite self-compassion score was calculated for each participant. Music majors ($n = 49$) reported a lower overall mean composite self-compassion score ($72.76, SD = 16.22$) as compared to non-music majors ($n = 52; 78.82, SD = 17.56$). However, these results failed to reject the null hypothesis ($t (99) = 1.80, p = .074$). Using the number of participants for each group, a post-hoc power analysis estimated that the current study had a power level of .70 which falls below the standard threshold of .80.

Discussion

Although the current results fail to reject the null hypothesis, the authors are interested in the emergence of at least an anecdotal difference in scores between the music and non-music major groups. Previous research in personality differences between musicians and non-musicians support the moderate differences found in the self-kindness and self-judgment categories (Kemp, 1996; Willis & Cooper, 1998; Kenney, et al., 2004). Furthermore, while the current study cannot claim significant differences in self-compassion between groups, the results are inconclusive as this study may be susceptible to a Type-2 error.

Currently the authors are working to expand and replicate this study to include three additional universities within the United States in the fall of 2015. By expanding the study, the authors will look to increase the power to safeguard against a Type-2 error. Additional items, specifically for music majors, will be included in future data collections. It is our intention to examine if musicians who report lower self-compassion scores have a higher incidence of performance anxiety. A possible outcome from future study in this line of inquiry is establishing a relationship between self-compassion and performance anxiety. If a relationship is identified, techniques that develop self-compassion could lead to possible interventions for musicians plagued by performance anxiety. Results from new data collections this fall will be presented in March.

Lalama, Susana M. Converse College, Spartanburg, SC. Caring Climates in High School Bands.

Caring Climates in High School Bands
Caring in education involves the valuing of the students, their capabilities, interests, and learning styles and also involves the caring attitudes of the teachers and the overall school environment (Noddings, 2005). Noddings believes that caring is needed in education in order to guide the moral and social development of students. Caring climates that foster positive behaviors are necessary for building positive adolescent social behaviors. High school bands can foster a caring community with the group-oriented goals, shared interests, multiple-year nature of the course, and time to build family-like connections. The more students are able to empathize, the greater the chance of diminishing negative social behaviors and increasing positive social behaviors. Positive caring relationships are necessary for a more peaceful society, and high school bands are groups in which students can learn and develop caring and prosocial behaviors.

The purpose of this study was to explore connections among perceived caring climate, empathy, and student social behaviors in high school bands. Nine high school band directors, along with their students, from Miami-Dade County Public Schools voluntarily participated in the study (\(N = 203\) students, \(N = 9\) schools). Participants completed an electronic questionnaire for variables of caring climate, cognitive empathy, affective empathy, social behaviors, and victimization. Demographic information for both students and teachers were also collected, along with school and band information. A multiple linear regression was performed and results showed that cognitive empathy predicted positive social behavior. Caring climate also influenced student social behavior; students with higher perceptions of caring climate were less likely to engage in negative social behavior. T-tests and ANOVA results showed that student perceptions of caring climate differed according to (a) the number of years their teachers have taught at current school, (b) band size, (c) school socioeconomic status, and (d) whether the students held a leadership position in band. Students had higher perceptions of band caring climate when (a) teachers remained at the school for more than five years, (b) bands had smaller enrollments, (c) schools were Title One schools, and (d) when students did not hold leadership positions in band. Although victimization did not seem to be problematic for high school bands, some students did report varying levels of victimization, mostly psychological and social bullying. Students who reported victimization in band perceived caring climate lower than students who did not report any victimization.

Reference


Palmer, Elizabeth S. *University of Southern California, Los Angeles*. Social Capital within a Title I Band Program.
Students from low socio-economic environments are often defined by their needs versus the resources they possess. Using Pierre Bourdieu’s (1979) definitions of capital as the accumulation of resources that allow individuals to move freely in the world. Using Bourdieu’s definition, this study explores the indicators of social capital within a secondary school band program in a Title 1 school. Investigating social capital in a secondary music performance ensemble would allow researchers and practitioners to understand how social networks are formed and sustained within a bounded system, and how those networks extend outward to other groups (e.g. non-music peer groups, school administration, etc.). Investigating social capital in a Title I school illuminates indicators of cultural and economic capitals, as social, cultural, and economic capitals are inextricably linked.

Qualitative methods were used to gain the thoughts, feelings, and perspectives from the band director, a veteran teacher with more than 20 years at the school site. Data collection included observations, field notes, and interviews. Finding revealed indicators of social capital (e.g. reciprocity, trust, and cooperation) and their links to cultural and economic capitals. Implications for music teaching and learning relating to social mobility, social learning theory and by extension motivation, retention, and attrition are offered.

Rawlings, Jared R. Stetson University, DeLand, FL. The Effect of the Middle School Band Classroom on the Relationship between Self-reported Bullying and Perceptions of Connectedness

The Effect of the Middle School Band Classroom on the Relationship between Self-reported Bullying and Perceptions of Connectedness

Abstract
This study explored middle school band students’ perceptions of bullying behavior and connectedness inside and outside of the band classroom. The results of this study suggest that the space of a band classroom affects the relationship between perceptions of connectedness and self-reported bullying perpetration and peer victimization.

Rationale and Purpose of the Study
The purpose of this study was to explore middle school band students’ perceptions of bullying behaviors and connectedness inside and outside of the band classroom. Research questions were designed to generate data regarding the frequency of bullying behaviors and connectedness self-reported by middle school students enrolled in the band class, while in the band classroom and band-related activities as well as within the school setting.

Method
Participants\(^16\)\( (N = 317)\) were band students from two middle schools within one suburban school district. This sample of adolescents indicated a lower mobility rate of band students than overall school building percentages (range of 4.1 to 6.6 percent)\(^17\). Data were

\(^{16}\) A table including the demographic data of the participants exists in the final paper.

\(^{17}\) School building mobility data were reported from the State Department of Education’s 2012-2013 Report.
generated from participant responses to pre-existing measures of school and peer connectedness, bullying behaviors, and peer victimization. As per IRB and school district approval, I administered the pencil-paper survey during band classes on a day at the discretion of the band director. Participation in the study was voluntary.

Results

Structural equation modeling analyses were conducted (response rate of 88%) and suggest that the overall aggression and victimization rates for adolescents enrolled in band are relatively low. Despite the relatively low levels of aggression and victimization inside and outside the band classroom, the results indicate that this population reported experiencing peer victimization more frequently outside of the band classroom that inside the band classroom. Results of this study also demonstrate strong levels of connectedness to band peers and school. Taken altogether, results from these analyses indicate that the level of associations between school connectedness and bully perpetration/victimization did significantly differ for adolescents inside the band classroom; however, these associations were not found to be significant for outside of the band classroom. More specifically, perceptions of school connectedness matter more inside than they do outside the band classroom.

Discussion and Expected Contribution to NAfME

The aim of this study was to investigate levels of connectedness and bullying behavior with middle school band students. This presentation would contribute to the 2016 NAfME Biennial Research Conference in several aspects. First, this topic may be useful to several NAfME SRIGs including the assessment, learning and development, music teacher education, and social science committees. Second, given scholarship from adolescent development, researchers in education know that behavior in early adolescence (middle school) predicts behavior in late adolescence (post-secondary) (Bandura, 1973). If these results are transferrable to later adolescence, then perhaps displays of youth aggression are few and not chronic problems as recently portrayed in the national media (Allan & Madden, 2012). Finally, this study can illuminate procedures for assessing music classroom culture or climate. The instruments used in this study are reliable and valid for assessing the constructs of bullying, more specifically aggression, victimization, and perceptions of connectedness.

Word count (excluding title): 498

References


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18 This is a synthesized results section. A complete results section exists in the final paper.
Robinson, Nicole R. *University of Utah, Salt Lake City*. The Expectancy Theory: Music Teachers’ Perceptions and Attitudes About Physical, Social, and Academic Risk Factors that Influence School Failure.

**The Expectancy Theory: Music Teachers’ Perceptions and Attitudes About Physical, Social, and Academic Risk Factors that Influence School Failure**

**Abstract**

This study investigated music teachers’ (N = 227) perceptions of risk factors that may influence school failure based on teachers’ race, teaching grade level, years of experience, and school environment. Results indicated significant findings among race, grade level, and school environment. There were no significant findings in the teaching experience category.

**Proposal**

The cultural context of United States public schools has dramatically shifted over the past two decades. Demographers predict that by the year 2050, more than 57% of the total student population will comprise of African American, Asian American, and Latino students. Nonetheless, similar demographic shifts are not occurring in the teaching population as the teaching profession remains 85% White (Dekaney & Robinson, 2014). This demographic “gap” between teachers and students suggest that a majority of teachers teach students who culturally, ethnically, linguistically, racially, and economically dissimilar from their own background. Many scholars purport that such a “divide” is one of the fundamental reasons for the unprecedented underachievement of historically underserved student groups, the disproportionate representation of such students in special needs programs, and the continuous expansion of the achievement gap between White and non-White students in the public school education system.

White teachers typically enter the profession with very little cross-cultural background knowledge, and limited direct interracial and intercultural experiences. The average [White] teacher generally has vastly different life experiences and a limited understanding on the perspectives and life circumstances of low-income and/or ethnic minority students and their caregivers.

Several studies have analyzed teachers’ perceptions and attitudes towards culturally diverse students. Results indicate that, in general, teachers have limited view of diversity, culture, and multiculturalism. Also, teachers often interpret diversity as a “problem to be dealt with, or a condition to be fixed, rather than as a resource” (Amatea, Cholewa & Mixon, 2012). As a result of such ideologies, teachers oftentimes revert to stereotypical beliefs, negative attitudes, and misconceptions about children from cultural, ethnic, or socioeconomic minority groups different from their own.

Through such deficit lenses, teachers base their expectations of students’ intelligence, knowledge, capacity, and future achievement. Such persuasions are known as the expectancy
theory or self-fulfilling prophecy theory. When self-fulfilling prophecy occurs, “it is not the students’ characteristics or behavior that leads to success or failure; it is the expectations that teachers have for students’ behavior that shapes these academic outcomes” (Mehan, Hertweck & Meihls, as cited in Lowenstein, 2009, p. 168).

This study investigated music teachers’ (N=227) perceptions and attitudes of specific physical, social, and academic risk factors that may influence school failure. Also, this study investigated relationships between such perceptions and teachers’ race, teaching grade level, years of experience, and school environment. Finding included the following: race and gender, frequent transfer student, socioeconomic status, early/unplanned pregnancy, gang/group association, lack of parental support and drug abuse; teaching grade level and behavior problems, limited educational opportunities/incentives, sexual orientation; and teaching environment and gang/groups association. There were no significant relationships findings in the category of teacher experience.

References:


Sanchez, Sandra M. University of Miami, Coral Gables, FL. Navigating Identities: The Musical Lives of Second Generation Youth in Miami, FL.

Navigating Identities: The Musical Lives of Second Generation Youth in Miami, FL

Middle childhood is a developmental period, between the ages of six and twelve, where children experience a number of transitions and changes – transitions to new schools, increased responsibilities, puberty, peer pressure, and changes in musical preference and behavior, among other things (Erikson, 1968; Harter & Bukowski, 2012). Although they may continue to preserve many qualities developed in early childhood, it is in this stage when children mature visibly, psychologically, cognitively, and socially while gradually moving towards early adolescence (Kenny, 2012; Piaget, 1962). With one foot in childhood and the other in adolescence, those in middle childhood experience challenges associated not only with new social and academic demands, but also those that contribute to constructing a sense of identity (Erikson, 1968).
The expanding social worlds of middle childhood prompt children to evaluate and experiment with different behaviors and lifestyle choices to better understand who they are and where they fit in (Erikson, 1968; Josselson & Harway, 2012). They begin to recognize similarities and differences between themselves and others (Lamont, 2002), which, in turn, helps them realize how aspects of their personalities, characteristics, and behaviors contribute to their sense of self (Erikson, 1968; Ritivoi, 2002; Schwartz et al., 2006; Soenens, 2006). With additional challenges such as acceptance among peers, pleasing family members, and attempting to fuse multiple cultures, identity evaluation and exploration during this period becomes even more complex for children of foreign-born parents, otherwise known as the second generation (Hernández, Nguyen, Saetermoe, & Suárez-Orozco, 2013; Sebastian, 2008).

Second-generation children use many aspects of their daily lifestyles to evaluate and explore their identities (Chaney 1996). Referred to as Music in Identities, this concept views music as a means for developing non-musical aspects of one’s identity (Hargreaves, Miell, & MacDonald, 2002). With music being especially powerful through the transition into adolescence, second-generation children’s musical experiences can illuminate the ways they construct and reconstruct their personal and social identities (Frith, 1996; Hargreaves et al., 2002; Tarrant et al., 2002). This study focuses on the musical lives of second-generation youth to gain insight into music’s meaning in their lives and the role it plays in the development of their identities and the process of living between their home culture and the greater culture surrounding them.

This collective case study examines the musical lives of four second-generation children in Miami, FL through observations and semi-structured interviews in participants’ homes and communities. Additionally, digital iPad artifacts created by participants served as both a second-hand observational technique and stimulated-recall prompt (Flick, 1998; Fox-Turnbull, 2009). The constant comparative method of analysis was used throughout data collection to inform emerging categories and help guide shifts in interviews and observations (Glaser, 1965). A final report of the data first presents each case within its own contexts and provides interpretations, key issues, and emergent themes at the individual level. Cases are then in a final cross-case analysis, which analyzes and interprets themes across all four cases (Creswell, 2012).

This study originated from a concern that the increasing focus on state and federal mandates, such as No Child Left Behind, has resulted in the implementation of educational policies that discount administrative consideration of student interest and experience when scheduling classes. The purpose of the research was to investigate how students perceived the impact of participation in school music classes on their comprehensive school experiences during secondary school.

All students enrolled in the choral program ($N = 160$) at a large university in the Southeastern United States were presented with the opportunity to participate in an initial screening questionnaire, with 135 students returning completed surveys. The researcher designed the screening questionnaire utilizing both open and closed-ended questions (Creswell, 2012; Markus & Nurius, 1986). Questionnaire results informed the purposeful sampling of 16 students in six focus groups. Focus-group responses resulted in the selection of six students who participated in individual interviews with the researcher. Each interview lasted approximately 30-45 minutes. The interview instruments offered guiding questions based on the phenomenological recommendations of Moustakas (1994). The foundational research methodology is narrative inquiry.

Analysis began with the data generated by the questionnaire and continued throughout the study. Hallam’s (2002) motivational model positing the malleable aspects of the personality such as self-esteem, self-efficacy, possible selves, and the ideal self anchored the final analysis. Students reflected on the overarching question, “Did involvement or lack of involvement in school music affect students’ perceptions of the overall school experience and extra-musical success?”

The findings of the study support the premise that participation in school music has a positive effect on students’ comprehensive school experience. Participation provides several benefits for the student: a greater sense of belonging; increased self-confidence and leadership potential; enhanced learning in non-music classes; and relief from the stress of one’s academic course-load. At-risk students described the ameliorating effects of music participation on their challenging life situations.

An ancillary finding revealed several students who were advised by high school counselors to discontinue their music classes in order to take advanced academic classes, rather than for remediation. These students described unrelenting pressure to substitute advanced classes for music classes.

The results of this study may provide a useful tool for advocacy, foregrounding what is best for students and supporting their right to a well-rounded education that includes music. Future researchers could investigate whether participation in music classes promotes learning and memory consolidation of academic knowledge by providing divergent learning tasks that stimulate new modes of thinking.
Whitaker, Jennifer A. UNC Charlotte, Charlotte, NC. Concert Band Literature on YouTube.

**Concert Band Literature on YouTube**

This content analysis examined concert band literature related videos posted on YouTube to determine general characteristics of postings, prevalence of meritorious literature, and listening preferences of viewers and playlist creators. I completed a search on YouTube using the keywords “concert band literature,” “concert band music,” and “concert band performance.” Results of each phrase search were sorted by relevance, rating, upload date, and view count and subsequently saved in a portable document format (pdf).

Information collected from the pdfs included the video title, partial description, upload duration, number of views, upload username, video length, and playlist creator (if applicable). Information transferred from each video’s webpage included the remaining description, and number of likes and dislikes. Playlist and channel results were viewed on their respective webpages and data from each individual posting entered into the database. Duplicate and irrelevant records were deleted. A total of 4,322 records (1,284 postings from 55 playlists and 3,038 isolated postings) remained. Records selected by playlist creators and records of isolated postings were not mutually exclusive. Therefore, each video selected for playlist appeared as an individual record within the isolated posting portion of the database.

Literature categories included the title of the composition(s), composer or arranger crediting, and meritorious compositions. For the latter category, I compared compositions that could be identified from uploaded videos to literature lists compiled by Stevenson (2003) and Towner (2011). Posted compositions found on either list were considered to be meritorious literature. Ensemble categories included how the performance was presented, crediting, the type of ensemble, and the country where the ensemble resided.

I analyzed each record for general, literature, and ensemble related information; and calculated the most viewed uploads, number of views by composer/arranger, number of postings of compositions by composer/arranger, and compositions posted most frequently. Analysis of playlist data included how frequently each composition was selected and the frequency of selected compositions by composer/arranger.

Individuals (61%) posted the majority of videos followed by music publishers (10%), community bands (9%), YouTube (auto-generated topics, 8%), K-12 schools or related organizations (5%), universities or colleges (3%), individuals promoting and selling their own works (3%), and military bands (1%). Videos had been available from 12 hours to 8 years with most being available for one year (30%, \( n = 907 \)). Sixty-six percent (\( n = 2,013 \)) were available for one year or more. Presentation formats were predominantly audio only recordings (54%, \( n = 1,643 \)) and video of concert performances (44%, \( n = 1,337 \)).

Nineteen percent of videos contained at least one meritorious composition. The most viewed post was a performance of Wasson’s arrangement of Klaus Badelt’s *Pirates of the Caribbean*. The most posted composition in its entirety was Alfred Reed’s *Russian Christmas Music* while Grainger’s *Lincolnshire Posy* was the most posted composition when considering posts of any part of the work. Compositions by Frank Ticheli, Percy Grainger, and Gustav Holst were among the most viewed, posted and playlisted compositions. Data suggest that listeners
on YouTube value meritorious and core repertoire along with compositions related to popular culture.


A Motivational Sequence Model of Students’ Intentions to Continue Participating in Music and Performing Ensembles

Many music educators are concerned about issues related to student motivation, recruitment, and retention. Several studies have examined how various factors influence student retention rates in instrumental and choral music programs, but few offer psychological or motivational explanations. Drawing on self-determined theory (Deci & Ryan, 1985, 1991), Vallernand (1997, 2001) has proposed the following motivational sequence: “Social Factor → Psychological Mediators → Types of Motivation → Consequences.” According to Vallernand’s model, social conditions (social factors) that support psychological need satisfaction can enhance students’ perceptions of their own fundamental needs for autonomy, competence, and relatedness (psychological mediators). Psychological need satisfaction then determines students’ motivation to learn, which, in turn, has several cognitive, affective, and behavioral consequences.

In this study, the researcher expands Vallernand’s model by adding a variable, “intention to persist,” to the end of the model as the last step to explain the conditions under which high school ensemble students (e.g., instrumental or choir) formulate their intentions to continue participating in music. Based on previous studies, the researcher adopts five specific aspects of the social contexts related to motivation: (a) teacher’s involvement (e.g., made me feel like I matter); (b) autonomy support (e.g., considered my individual needs); (c) regulation (e.g., made it clear what I need to do to get results); (d) mastery motivational climate (e.g., environments wherein teachers emphasize individual criteria for student improvement), and (e) performance motivational climate (e.g., environments wherein teachers reward superior performances).

The study’s participants are 500 high school ensemble students in the southeastern United States. After providing informed consent, participants complete a four part questionnaire that includes: The Perceived Environmental Supportiveness Scale (Tor Stornes, et al, 2008), Psychological Needs Scale (Paul Evans, et al, 2013) & Learning Self-Regulation Questionnaire (Deci and Ryan, 1985b), Consequences (cognitive: Ntoumanis, 2003; affective: Ebbeck & Weiss, 1988; behavior: Ames & Archer, 1998), and Music Intentions (Sichivitsa, 2003). These questionnaires rely on a 7-point scale (1 = strongly disagree, 7 = strongly agree).

Based on Vallernand’s motivational sequence, I hypothesize that students who perceive their teachers to be more supportive of their decisions, provide them with clear feedback and rules, engage with them in an empathic manner, and emphasize individual student
improvement experience greater need satisfaction. Need satisfaction enhances intrinsic motivation, which leads to ensemble-related outcomes for students, such as more concentration, positive affect, and preference for challenging tasks. Then, these outcomes positively predict students’ intentions to continue participating in music and ensembles. The five social factors measured, however, might be weighted differently based on participants’ gender, years of ensemble experience, and type of ensemble (e.g., instrumental or choir).

The study’s findings will lead to a better understanding of the psychological process involved in high school ensemble students’ motivations and intentions to continue participating in music. If motivation has a causal influence on persistence, then it should be possible to encourage students’ motivations towards music and their persistence toward ensemble participation. The data will be analyzed using a structural equation model and the results will be presented at the conference.