
The Psychometric Evaluation of a Wind Band Performance Rating Scale using the Multifaceted Rasch Partial Credit Measurement Model.

The evaluation of large ensemble performances is one of the most discussed topics among music educators due to the data driven nature of our modern educational climate (author, 2014, 2015). If these performances were to be judged on a rating scale that was valid and reliable from performance to performance and/or year to year, then the educator would be able to carefully analyze their own results and identify areas for growth. The purpose of this study was to develop a valid and reliable rating scale for the evaluation of large ensemble wind band performances using psychometric principles of invariant measurement. This study was guided by the following research questions:

1. What are the psychometric qualities (i.e., reliability and validity) of the scale developed to assess wind band ensemble performance at the high school level?
2. How do the items fit the model and vary in difficulty?
3. How does the structure of the rating scale vary across individual items?

Colwell (1970) states that the evaluation of ensemble performances “can be the most meaningful evaluation of performance the student receives” (p. 105). The results of these evaluations have the power to motivate students (Austin, 1988; Banister, 1992; Franklin, 1979; K. K. Howard, 1994; Hurst, 1994; Sweeney, 1998), shape community opinion and support, underscore administrators’ evaluation of teacher effectiveness (Boyle, 1992; Burnsed, Hinkle, & King, 1985; Kirchhoff, 1988), and shape the yearly curricular planning choices made by the teacher; specifically, daily classroom objectives, concert repertoire choices, long-term program goals, and curricular reform. (Abeles, Hoffer, & Klottman, 1994; R. L. Howard, 2002)

This study used the original item pool from DeCamp’s (1980) development of a rating scale for high school band music performance. DeCamp’s factor analytic approach resulted in a 30-item rating scale. DeCamp’s study was limited in its function due to the lack of fundamental measurement. This study used the Multifaceted Rasch Partial Credit Measurement Model (Linacre, 1989/1994) to evaluate the psychometric quality of the DCamp’s original item pool. The partial credit version of the model (Masters, 1982) adds an interaction parameter, allowing for the investigation of rating scale structure for each item. The benefit of the Rasch model is when model fit occurs, invariant measurement is achieved (Engelhard, 2013). More specifically, the model allows for simultaneous and independent calibrations of performance ability, item difficulty, and rater severity while also allowing for the examination of rating scale categories across each item.
Twenty instrumental music education experts evaluated 80 performances of high school bands from state evaluation performances in 2013. An incomplete rater assessment structure was used to limit unnecessary strain on evaluators while still providing rater connectivity (Linacre & Wright, 2004). Each evaluator rated four performances using a four point Likert-type scale.

The results of this study indicated good data-model fit. Implications of the calibrations of item, person, and rater as well as rating scale structure analysis will be discussed along with suggestions for the improvements of reliability, validity, fairness in evaluations, and implications for practitioners.

References


Evaluation of a String Performance Rating Scale using the Multifaceted Rasch Partial Credit Measurement Model.

Abstract

A significant limitation of performance assessments is measurement variance attributed to raters. Rater scores less associated with the performances themselves and more associated with cognitive and perceptive lens of the rater (Brunswik, 1952; Engelhard, 2002). Traditional methods of evaluating rater behavior in music include consistency and consensus estimates. These methods do not adequately estimate true scores of performances (author, 2015). More specifically, raters can consistently over- or underestimate true scores but demonstrate high consistency and consensus estimates. Inferences drawn from such instances can therefore be misleading. In order for rater-mediated assessment processes to be more equitable, rater severity needs to be investigated as part of the measurement process.

The purpose of this study was to evaluate the psychometric quality (e.g., validity and reliability) of rating scale for string ensemble evaluation. This study was guided by the following research questions:
4. What are the validity and reliability qualities of the scale developed to assess string ensemble performance at the middle and high school levels?

5. What items fit the model, and how do they vary in difficulty?

6. How does the structure of the rating scale vary across individual items?

The Multifaceted Rasch Partial Credit Measurement Model (Linacre, 1989/1994) was used in this study. Rasch measurement models utilize invariant measurement whereby item, person, and rater true scores are simultaneously and independently estimated. The Partial Credit version of the model (Masters, 1982) adds an additional interaction parameter to the model that allows for the investigation of rater scale structure by item. This parameter provides construct evidence in that investigations of the rating scale structure will provide verification of an increasingly monotonic relationship. Logit transformation processes allowed for the calibrations of persons (i.e., performance achievement), raters (i.e., severity), and items (i.e., difficulty) to be mapped onto the same latent continuum, in the same metric, thus allowing for direct comparisons.

Twenty-five content experts were solicited to each evaluate four string performances. An incomplete assessment network was used where a total of fifty-two performances were evaluated. A four Likert-type scale (e.g., Strongly Agree, Agree, Disagree, and Strongly Disagree) was used to rate performance aspects that were drawn from a validated item pool developed originally by Zdzinski and Barnes (2002). Rating data was collected using an online response system and analyzed using FACETS software (Linacre, 2014).

The results of this study revealed good data model fit. Item, performance, rater severity, and scale structure will be discussed in addition to implications for rater training and practitioner use. Specifically, the validity evidence gleaned from this study can provide more meaningful assessment practice with improved reliability and fairness.

References


The purpose of this study was to investigate the influence of the newly mandated teacher evaluation instruments in the state of Washington on classroom assessment procedures in secondary music classrooms. In 2010, the Washington state legislature passed SB 6696 which essentially overhauled the system of how principals evaluate teachers in the state. The bill did away with the old satisfactory or unsatisfactory evaluation and used a multi-tier model with a long list of specific criteria that teachers must now meet. The new law ultimately allowed each school district to select among three state approved evaluation models and unions were allowed to bargain with school districts about the way student performance would be used. The three evaluation models approved include the Danielson Model, Marzano Model, and CEL 5D+ Model. In 2014–15, school districts may consider transitioning some or all of their certificated classroom teachers, principals and assistant principals to the revised evaluation system. Beginning with the 2015–16 school year, all certificated classroom teachers, principals, and assistant principals must be on the revised system.

Legislation ESSB 5895 states: “Student growth data must be a substantial factor in evaluating the summative performance of certificated classroom teachers for at least three of the evaluation criteria. Student growth data that is relevant to the teacher and subject matter must be a factor in the evaluation process and must be based on multiple measures that can include classroom-based, school-based, district-based, and state-based tools. Student growth data elements may include the teacher's performance as a member of a grade-level, subject matter, or other instructional team within a school when the use of this data is relevant and appropriate. Student growth data elements may also include the teacher's performance as a member of the overall instructional team of a school when use of this data is relevant and appropriate. As used in this subsection, "student growth" means the change in student achievement between two points in time.” Embedded in the instructional frameworks are five components designated as student growth components. These components are the same in all three instructional frameworks. The components will be in criteria 3, 6, and 8. Adding up the raw score on these 5 components produces a raw score. That score is placed in another score band divided into three categories (low, average, high). As a result, the evaluatees receive two scores . . . an instructional framework score and a student growth score.

Given the inclusion of classroom-based assessments as data collection tools in the measurement of student growth, this study attempts to investigate how assessment procedures used by secondary music teachers have been influenced by the implementation of
the new teacher evaluation model in the state of Washington. Attitudes held by music teachers
toward student assessment and the new teacher evaluation model will also be investigated in
this study.

Henry, Michele L. Baylor University, Waco, TX. The Prioritization of Pitch, Rhythm, and
Expression in Vocal Sight-Reading.

The Prioritization of Pitch, Rhythm, and Expression in Vocal Sight-Reading

The holistic skill of music reading involves mastery of a variety of sub-tasks. Music
notation consists of graphic indicators for pitch, rhythm, and expression, along with devices
signifying form (e.g. repeat signs). Accurate and musical performances from the written score
necessitate execution of all of these facets simultaneously.

Music-reading skill is often measured through sight-reading, the ability to perform from
written notation without previous rehearsal. In the realm of vocal sight-reading, Henry
identified composite pitch skills representing the universe of tonal pitch pattern options (2001),
and composite rhythm skills that account for multi-beat and subdivided beat patterns (2009). A
subsequent study (Henry, 2011) investigated the interaction between pitch and rhythm skills of
varying degrees of difficulty. Results indicated that rhythmic success was a significant predictor
of pitch success. Those who executed rhythm accurately were significantly more likely to also
perform the pitch correctly. In every iteration of pitch and rhythm difficulty combinations,
singers clearly prioritized pitch over rhythm. None of these studies included the measurement
of the execution of any expressive markings.

For decades, the predominant vehicle for assessing instrumental sight-reading ability
has been the Watkins-Farnum Performance Scale (1962). Uniquely, the Watkins-Farnum
Performance Scale (WFPS) is the only tool widely used for sight-reading that assesses the
execution of expressive markings. Just as with pitch or rhythm on the WFPS, failure to perform
an expressive marking constitutes an error in performance. No such tool for assessing
performance of expressive markings exists for vocalists. Therefore no information on the ability
of vocalists to include expression during sight-reading is available.

The purpose of this study was to determine the accuracy of vocalists sight-reading
melodies containing expressive markings; to establish the prioritization of pitch, rhythm, and
expression for vocal sight-reading; and to determine any relationship between
keyboard/instrumental study and the accurate performance of expressive markings.

High school vocalists attending a summer choir camp (N=547) participated in a sight-
reading screening as a part of their camp experience. During the camp registration process,
singers completed a survey requesting information about their previous vocal and instrumental
experience. After completing the survey, singers entered one of four randomly-assigned rooms
to complete an individual sight-reading screening. Each room used one of two parallel forms of
the test. Additionally, while giving instructions to the singers, test administrators in two rooms specifically prompted singers to attend to the expressive markings, while the other two did not.

Results will include descriptive information on the sample, parallel-forms reliability, a reporting of the relative success of pitch, rhythm, and expressive components of the sight-reading process including a linear regression model to determine the predictive ability of each component, and tests of significance to determine any relationship with keyboard or instrumental study. Subsequent discussion will include the efficacy of evaluating expression during sight-reading, any needed adjustments to the assessment process, and recommendations for instruction in music reading for vocalists.

Howard, Sandra A. Keene State College, Keene, NH. Current Audition Formats for Honors Choral Ensembles: A National Survey.

Current Audition Formats for Honors Choral Ensembles: A National Survey

Performance evaluation has been a focus in music education research for the past fifty years and continues to be a topic of conversations throughout the state music education associations (MEAs) and other sponsoring organizations as they structure audition procedures for honors ensembles. For all-state level ensembles, there are two prevailing modes of presentation used for auditions involving blind and non-blind formats. In blind formats, the adjudicators do not see the singer during the audition. These auditions can be presented in a live setting where the adjudicators face away from the singer for instance, or in some states, applicants submit mp3 audio recordings to adjudicators for evaluation. In the non-blind format, adjudicators can listen and view the singers during the audition.

When used consistently throughout an audition process, each of these formats can yield positive results. Previous research has indicated varying ratings when multiple formats are implemented, thus making the audition process less equitable for applicants. Auditions structured with a blind format allow adjudicators to focus solely on the overall performance quality without interruption of visual distractors or potential biases. Adjudicator biases can impact the objectivity of audition ratings assigned during performance evaluation. Many nonmusical factors can influence adjudicators’ perceptions of performance quality including initial impression, performer attractiveness, age, and race. Researchers have also examined other social aspects of performance evaluation, performance attire, stage deportment, memorization, and performer movement.

While the possibility of visual biases may exist, other adjudicators prefer the non-blind audition format as it offers valuable and needed information when assessing solo vocal performances with regard to proper alignment or presence of physical tension, facial expression, and eye contact. With this multi-sensory information, adjudicators may be able to make more definitive responses while assessing performance quality. The purpose of this study was to identify current audition formats and sponsoring organizations for all-state and district honors choral ensembles throughout each music education association.

The purpose of this study was to update previous work by examining the most recent 21 years of first tier publications, determine if publication patterns had changed, and determine the most productive institutions of music education and therapy research, as well as identify music scholars’ productivity as determined by publication rate.

Method

The scope of this investigation was from 1993-2013. Data were tabulated from the Journal of Research in Music Education, the Bulletin for the Council of Research in Music Education, and the Journal of Music Therapy. The International Journal of Music Education: Research was added to this listing beginning to year it became a systematic blind reviewed refereed journal – 2000 and was eventually ranked as the premier A* journal by the Australian Research Council.

Authors’ names and institutional affiliations were recorded for every databased article published in each journal issue. Anything published that was not considered new data (book reviews, rebuttals, editorials, etc.) were not recorded. Articles with multiple authors were equally and fully credited to each of the respective authors. Two independent researchers quantified all data for this investigation for the purposes of reliability.

Results

The manner used to examine patterns of author population has been to examine the author pool. JRME and CRME have had their mean number of authors increased to just over 22 per year. JMT has remained slightly lower at 20.5 per year. IJME is substantially lower than the other three with just over 18 authors per year.

An examination of individual researcher productivity showed that only five individuals appear on this list that were also on the previous list reported by Brittin and Standley (1997): Madsen, Geringer, Darrow, Duke, and Price. The other 16 researchers on this list are new.

An examination of institutional productivity was much more consistent than the individual list. Twelve of the schools from the previous investigation were also on this list. The three highest ranked schools in the 1992 study remain the three top ranked schools in this study as well: FSU, KU, and UT Austin, respectively. The school that moved up the largest number of ranks was LSU, moving from 15th to 4th. Washington went from not being on the list at all to 5th.

Certainly the methods of this report reflect methodological choices. Further examination is warranted.
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Table 5
The Top 21 Institutions in Music Research Productivity

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Robison, Tiger. The Hartt School, University of Hartford, West Hartford, CT. Funny Tests: Elementary Students’ Performance and Outlook on a Music Test Employing Humor.

Funny Tests: Elementary Students’ Performance and Outlook on a Music Test Employing Humor

Researchers are beginning to investigate the effect of humor on testing (Berk & Nanda, 2006). The purpose of this study was to determine if humorous pictures affected first and second grade students’ (N = 128) tonal PMMA scores and outlook towards music testing. Participants completed an identical pre-test and post-test survey about their outlook towards music tests. Treatment group participants (n = 71) viewed a humorous picture for ten seconds after test items 10, 20, 30, and 40 of the tonal portion of the PMMA while control group participants (n = 57) did not. To examine if any differences existed, I conducted two independent sample t-tests using group membership as the independent variable for each and change in outlook and PMMA scores as the dependent variables.

The treatment group students scored significantly lower than the control group students, and I found no statistically significant difference between their outlooks on testing. To examine humor’s effects throughout the test, I analyzed the PMMA raw scores of test items 1-10, 11-20, 21-30, and 31-40, as observations one, two, three, and four respectively by using a mixed repeated measures ANOVA. I found statistically significant differences between the means of each observation except two and four in both groups, but no significant difference between treatment and control groups observations.

Students’ standard deviations increased in both groups throughout the test. This increase indicates less agreement about the correct answers as the students progressed through the test. One explanation for this finding may be distraction. In a similar effect to fatigue, distraction in this study may have caused students to lose their full attention while testing. These results contradict earlier studies (Berk, 2000; Perlini, Nenonen, & Lind, 1999) but corroborate others (Terry & Woods, 1975).

In the current study, treatment group students laughed a great deal at each picture. The results may have been different if pictures were only moderately humorous to students. To control for this variable of humor intensity, future researchers may wish to conduct a study in which participants rate potential humorous pictures on a Likert type scale. Subsequently, the researcher could use pictures or other humorous items that participants in similar populations thought were moderately humorous and not extremely humorous.

As an implication for practice, employing humor during testing may affect student performance, particularly if students find items very humorous. Students may not be able to refocus their attention once they begin laughing. Furthermore, changing the contents of a standardized test, by definition, will no longer make it standardized and practitioners may not be able to compare their data accurately with published norms.

Similarly, employing humor may not increase students’ outlook on testing. One may not wish to create a room full of laughter during test taking unless one allows time for the laughter
to subside and time for students to refocus their attention on the test. From the students’ perspective, the work it takes refocus after laughter may not be worth the initial laughter.


An Exploration of Recent Approaches to Research in Music Education

Approaches music education researchers employ to frame their investigations have evolved and expanded in the past 20 years (Phillips, 2008). A wide variety of philosophical premises, traditions, designs and frameworks are being employed by the profession and represented as research published in refereed journals (Burnard, 2006; Price, 2004). The purpose of this project was to explore and categorize research approaches that have been employed in studies in Music Education since 2010. While others have performed content analyses of journals (Lane, 2011; Rutkowski, Thompson, & Huang, 2011; Schmidt & Zdzinski, 1993; Yarbrough, 2002) and some explored research approaches (e.g. Miksza & Johnson, 2012), none of these studies has been conducted in the last five years or they have been limited to one journal (Jorgensen & Ward-Steinman, 2015).

The research team discussed what dissemination venues best represented the research designs in the field. We limited our investigation to refereed journals for several reasons. Scholars across the field have good access to these publications; the refereed procedures for journals seem more consistent than for other dissemination venues; it is difficult to obtain full papers from conferences and symposia. Therefore, the specific problem of this study was to identify research approaches used in studies published in refereed journals since 2010. To identify the journals, each team member emailed two established senior researchers, asking, “What do you consider to be the top tier journals that best represent current music education research practices?” Journal names were compiled and tallied and the journals ranked. A clear split in number of recommendations occurred between the 5th and 6th ranked journals; we decided to include five journals in our investigation. These are, in rank order: The Journal of Research in Music Education (JRME), The Bulletin of the Council for Research in Music Education (CRME), Music Education Research (MER), Research Studies in Music Education (RSME), and the Journal of Music Teacher Education (JMTE).

The research team listed all articles published in the journals from 2010 through the first issue in 2015. Individual team members reviewed articles and labeled research approaches found. The team aimed to put aside preconceived notions of what defines a research design; all decisions have emerged from reviewing the published studies. If the team member was unsure how to label the research design, small teams reviewed the article together. Only one design
was indicated for each article. If the author(s) stated a research design, that was the label we used. As a reliability check, five articles were randomly identified for each journal and two members of the research team independently reviewed them to identify the research approach. The team is currently reviewing the designs indicated. Team conversations are currently focused on what constitutes an approach to research as opposed to what labels for designs are really focused more on means of collecting and analyzing data. Data analysis will be complete prior to the conference. Preliminary results indicate studies reported in non-American journals use less specific research methodologies.


Effect of Self-Listening on Self-Evaluation Accuracy

Self-evaluation is the process by which students gauge their success by comparing their progress to a set objective and then decide whether a particular tactic is working or if a different approach should be used. Researchers have examined the impact of self-evaluation on the music education process and the research on improving music students’ self-evaluation accuracy has yielded contradictory results. Hewitt (2011) found that teaching junior high instrumental students self-evaluation methods did not result in increased self-evaluation accuracy. Practice in self-assessment does not seem to increase accuracy (Hewitt, 2002). Use of a positive recorded model does not seem to encourage an increase in self-evaluation accuracy for junior high soloists (Hewitt, 2002). However, the use of a recorded model did improve self-evaluation accuracy for students evaluating their performance within an ensemble (Morrison, Montemayor, & Wiltshire, 2004). Discussing a performance with peers seemed to improve self-evaluation accuracy, but then a follow-up study conducted that same year found that discussing performances with peers decreased students’ self-evaluation accuracy (Bergee, 2002). While many studies have looked at means of increasing self-evaluation accuracy, very few studies have been conducted on the effect of self-listening on self-evaluation accuracy. Therefore, the purpose of the present study was to determine whether listening to self-recorded performances increases self-evaluation accuracy. Participants (N = 26) were recruited in a convenience sample selected from an undergraduate music program in a medium-sized southern university. Undergraduate music students were chosen as the sample population because research indicates that members of that population do not possess reliable accurate self-evaluation skills. Participants were randomly assigned to either the control group (n = 14) or the experimental group (n = 12). Members of the control group recorded a performance of a musical etude and evaluated that performance using the WBSEF (Woodwind Brass Solo Evaluation Form). Members of the experimental group recorded their performance of an etude and listened to the recording before self-evaluating with the WBSEF. Prior to data collection, an etude selected from the Watkins-Farnum Performance Scale was passed out to participants. Participants were told to practice the etude enough to feel comfortable performing it. Wenger™ SoundLok Sound Isolation practice rooms were used for recording the performances because they are sound proof and have glass doors so the researcher was able to monitor the performances and self-evaluation process. A panel of three expert judges comprised of experienced music educators evaluated the recordings of participants’ performances using the WBSEF (Woodwind Brass Solo Evaluation Form). Self-evaluation scores for all the criteria on the WBSEF were summed, while the expert evaluators’ scores were summed and then averaged. Self-evaluation accuracy was calculated using the absolute value of the difference between student self-evaluation scores and the average score of the judges’ panel. Results for total scores were analyzed using a one-way, between subjects ANOVA. Results showed no statistically significant difference in students’ self-evaluation accuracy scores between the self-listening and non-listening conditions.
The Roles of Teacher and Paraeducator in the Music Classroom

The purpose of this study was to examine the effect of serving in the role of teacher and paraeducator on preservice music educators’ perception of responsibilities for classroom tasks. Specifically, the preservice music educators’ perceptions regarding four broad categories were investigated: (1) student interaction with peers, (2) classroom behavior expectations, (3) logistics, and (4) academic accommodations and modifications.

The participants ($N = 32$) were undergraduate music education majors at a large university enrolled during the fall ($n = 16$) or spring ($n = 16$) semester in a secondary general music education method course. The class consisted of 10 weeks of in-class instruction and 5 weeks of field-based secondary general music lab experience, which took place on Mondays, Wednesdays, and Fridays each semester. The field-based secondary general music lab experience consisted of working with students with disabilities at a local middle school in a self-contained classroom.

The preservice teachers were divided into four-person groups, who alternately served as teachers or assistants to the students, with the assistants taking on the role of a paraeducator. There were two groups of preservice teachers in the special needs classroom for each lesson; one group solely served as assistants/paraeducators, and the other group was responsible for instruction. When teaching, the preservice music educators divided the instructional time between the members of the group, with each member teaching a 7-8 minute portion of the lesson. When not teaching their portion of the lesson, the teaching group members also served as assistants/paraeducators to the students. Over the five weeks of the field experience, the four groups rotated through the classroom, and each preservice music educator served as the teacher during three lessons and as an assistant/paraeducator during six lessons.

The dependent measure was a survey that contained 25 tasks that could help a student with disabilities be more successful in a music classroom. Participants were asked to rate the degree to which they felt each task was the teacher’s job and/or the paraeducator’s job. For all tasks, a 10-point Likert-type scale, anchored by the descriptors never responsible and total responsibility, were used – one for their opinions regarding the teacher’s job, and one for their opinions regarding the paraeducator’s job. Prior to any in-class instruction/discussion or lab experience, each participant was asked to complete the survey. At the conclusion of the field experience students were asked to complete the same survey, creating a pretest-posttest design.

Results indicated most preservice music educators had definitive perceptions about what tasks the teacher or the paraeducator should be responsible, and these perceptions were
only strengthened over the course of the lab experience. While most of these differences were not significant at the .05 level, four items were found to be significantly different: Teacher - modeling each class activity and initiating communication about progress; Paraeducator – prepping materials before class and prepping the environment before class. Further results and discussion will be included.

RETURN TO POSTER CATEGORIES
The positive academic and social impact of involvement in music among impoverished children has been substantiated by the success of the *El Sistema* programs and similar initiatives undertaken worldwide. Since the inception of *El Sistema* in 1975, over two million Venezuelan children, ages two and above, have been impacted by this unique program bridging music education and social progress. The transformative power of music has been demonstrated in social learning, emotional awareness and intelligence, affective memory, cognitive enhancement, and development of motor skills. The universality of the language of music transcends cultural and social barriers (Maino, 2012).

Pre-service music teachers are traditionally trained to teach students that attend school in the state in which they receive their certification. However, as we become a more global society and as programs based on the *El Sistema* model become more universal, the likelihood increases that pre-service teachers will choose to teach outside the U.S. Thus, it would be useful to develop a program of study addressing the unique challenges posed by teaching in a foreign country.

Having to prepare a pre-service music educator, Blessed Onaiwu, to teach in Nigeria was the impetus behind this case study. Onaiwu was born in Nigeria, but moved to the U.S. when she was nine years of age. She planned to return to her native country to teach music to the impoverished students at Owina Primary School in Benin City, Nigeria and asked for my guidance. Onaiwu believed that one way to improve the quality of life for the students was the inclusion of music education. Her philosophy is supported by a study that indicated that economically disadvantaged South African students’ participation in music results in higher levels of optimism, self-esteem, perseverance, and happiness (Roy, Devroop, & Getz, 2015).

Equipped with classroom instruments and lesson plans, Onaiwu traveled to Nigeria in the Summer of 2015 and taught music to the students at Owina Primary School. This study outlines the planning process involved, including donations of musical instruments and books, communications with Nigerian officials, and planning and preparation of music lesson plans. Results incorporate excerpts from Onaiwu’s journal, pictures of the students, teachers, and school, and videos of the students making music. The success of the initial project resulted in Onaiwu’s second trip to Nigeria, where she will teach music during the first three weeks of November. This project, Operation Owina, has the involvement of the entire music department and organizations throughout the university. Onaiwu is featured on the university’s homepage, along with requests for donations of school supplies, backpacks, and musical instruments.


**Bowers, Jason P. Louisiana State University, Baton Rouge. The Perceived Values and Benefits of Choir Participation for African American Students.**

**THE PERCEIVED VALUES AND BENEFITS OF CHOIR PARTICIPATION FOR AFRICAN AMERICAN STUDENTS**

The values and benefits for students involved in arts programs has been investigated in a variety of different settings. Holloway and LeCompte (2001) found that middle school girls were able to develop the tools of centering, open-mindedness, and self-expression while participating in theatre arts classes. They argue that this provides the students a positive method to cope with their negative surroundings. Through Bartolome (2012), Kennedy (2002), Hylton (1981), and Kennedy (2009), the perceived values and benefits of a community girls’ choir, a junior high boys’ choir, a mixed high school choir, and a mixed adult community choir, respectively, were explored. Many common themes emerged in the research including the enjoyment of singing, the appreciation of and respect for the leader of the ensemble, and the interest in the literature choice. Interestingly, there was a strong emphasis from all participant groups on the idea of community and relationship development, suggesting that participation in a choral ensemble provides a larger non-musical benefit than musical. This ethnographic study extends the research of previous studies that focus on perceived values and benefits of choir participation to specifically look at how it pertains to African American students participating in a weekly after-school music program. The benefits of membership in the non-profit organization, which uses music as a vehicle to effect social change (based on El Sistema), were explored focusing on two separate ensembles: one with students in kindergarten through second grade (N=30) and the other choir comprised of third through fifth grade students (N=20). Observation with field notes of weekly and/or bi-weekly rehearsals including three performances were completed. Semi-structured interviews with choir members, faculty members, staff members, and parents were used to form a holistic perspective of the perceived values and benefits of participation for African American students. Emergent themes included musical benefits, personal benefits, and social benefits. Throughout the process, a variety of organization/ensemble goals and challenges also surfaced. These were included to communicate an accurate account of overall student experience. Findings are discussed in terms of ideas for future lines of research that could help to positively inform and increase beneficial choral experiences available to children.
In times past, cultural deprivation theorists determined that students’ learning abilities were a direct result of their home cultures, and schools were responsible for compensating for the deficit (Banks, 1995). Essentially, educators would assimilate students because the students were inadequate. The twenty-first century has given rise to a pluralistic United States with many represented nationalities, ethnicities, and religions. However, some educators continue to perceive a student’s culture as an obstacle to overcome when teaching instead of celebrating and affirming the differences presented in their classroom. In an attempt to rectify this problem, Gloria Ladson-Billings studied the effectiveness of exemplary teachers of African American students, specifically, to determine strategies that would help students achieve in an environment that is encouraging (2001, 2009). She developed the theory of culturally relevant pedagogy (CRP) in which students achieve academically, are culturally competent, and develop sociopolitical consciousness. The aforementioned issues are present in music classrooms as well as general education settings. The styles of music we teach and the pedagogical strategies we use are typically part of the Western canon, while the students of our classroom represent a different culture and era entirely. A marrying of culturally relevant pedagogy and music content knowledge and pedagogy would bridge the gap between home and school cultures creating more meaningful music-making opportunities for students.

Butler, Lind, and McKoy (2007) have also concluded that culture can be a barrier in music education settings. Their conceptual model visually represents the aspects of teacher and student culture that mediate content, instruction, and context to influence learning. Julia Shaw’s (2012) culturally responsive curriculum continuum and multiyear spiral curriculum illustrate how teachers can move from validating student culture through music choice and rehearsal strategies toward a goal of expanding the musical repertoire to other cultures. Ladson-Billings’s tenets of CRP are not thoroughly represented in this concept. Students are not led to analyze and critique the norms, values, and institutions that create the inequities present in our society, sociopolitical consciousness.

While there is no “how-to” for CRP, demonstrations and discussions can help educators better understand ways to incorporate student culture into the music classroom. Youth culture in the United States has created a common thread across ethnicities that are especially present in media and music. The hip-hop music genre is pervasive and has followers all over the world. To demonstrate these concepts, music standards and benchmarks are used to develop a unit on hip-hop music and culture. This model can be adapted to other contexts for music educators to use in their classrooms. Background information is provided of the art form to help guide understanding and explore its application to music education to suggest further research on this topic. Hopefully, educators can use this application to a music classroom as a starting point for creating culturally competent classrooms that inspire students to create a more equitable society and celebrate differences.

ABORIGINAL VOICES: REALIGNING INCLUSIVITY AND INFORMAL MUSIC LEARNING

Former Canadian Prime Minister Paul Martin wrote, “Indigenous thought is not a subset of Eurocentric thought, but a body of knowledge with very different origins that are every bit as rich and profound” (2015). Despite the development of many inclusive music education programs in recent years, such as Musical Futures, these cannot be delivered to Aboriginal students without regard for their traditional ways of learning. As with any educational paradigm, teachers must critically examine new approaches to music education in order to interrogate and negotiate their inherent power structures to determine whose voices are represented, and whose are left out.

My contribution seeks to problematize the Musical Futures approach as it intersects with Aboriginal education (Curwin & Lynda, 2003) and then propose considerations for future implementation. This is a conceptual work that explores pre-research questions regarding the representation of Aboriginal culture in current inclusive educational methods and programs, and how we may engage with and realign programs that already exist to better serve Aboriginal
students. This work is aligned within a culturally responsive teaching paradigm (Castagno & Brayboy, 2008; Gay, 2010).

Musical Futures has taken many steps to negate exclusive methods within traditional music education by encouraging the informal music learning practices of popular music that most students encounter in their lives outside the classroom (Wright & Kanellopoulos, 2010). However, I contend that these inclusive practices can also reflect western ways of thinking, and thus serve to further marginalize Aboriginal and other non-western learners. Though developed with the best intentions, informal music learning practices such as Musical Futures that do not specifically consider Aboriginal perspectives can reify exclusion and marginalization. Learning informally does not guarantee the inclusion of all from a cultural perspective, nor does it negate the colonizing attitudes that remain in the foundations of many western institutions.

I offer a brief comparison of Musical Futures and an Ontario-born program for teaching Aboriginal culture and history called Walking the Path. I argue that Musical Futures, while it reflects a philosophy that values social justice, it also contributes to an imbalance of power through its conception and implementation in Aboriginal communities. Importing programs like Musical Futures to Aboriginal communities from an educator outside the community reflects a lack of consideration and respect for the unique traditions and ways of thought that live in these communities. Introducing these programs while disregarding indigenous thought is essentially a contemporary form of colonialism in which educators from outside the culture determine the needs of those inside it. Walking the Path on the other hand highlights the importance of facilitators building and maintaining relationships with these communities, and involving community members in the co-creation of educational methods.

This presentation suggests the need to negotiate power structures inherent within all western music education initiatives in order to better serve Aboriginal students. This cognizance and resulting realignment will better serve the goal of social justice in music education.

References


**Multicultural Music Education: A Critical Review of Terminology**

Multicultural Music Education (MME) is an elusive term. Because of the lack of a standard definition, music teachers often adopt, sometimes uncritically, definitions from a variety of sources such as journal articles, their own teachers, and other peers. The word multiculturalism is then invoked, for instance, when referring to ethnical or national descriptors (e.g. Jordan, 1992; Kang, 2015; Volk, 1993, 1994, 2002; see Miralis, 2006) as well as when describing complex and multidimensional groups defined by a variety of descriptors such as age, gender, religion, disability issues, socio-economical segments, and geography as well (See Kelly and Van Weelden, 2004; Koza, 2001; Miralis, 2006; Morton, 2001; Stephens, 2002). Moreover, in any of the cases above, the term can imply different philosophical approaches, such as those of assimilation, amalgamation, or pluralism (See Elliot, 1989, and Pratte as cited in Volk, 2008), which are not always explicit in the discourses within MME literature.

Since the term is used in so many ways, researchers need to examine a large amount of literature in a variety of fields just to understand their own position regarding the multiculturalism. As a consequence, some scholars may use the term uncritically and attach
specific meanings that, implicitly or explicitly, might be rather arbitrary. Critical Pedagogy (an application of Critical Theory to Education) asserts that “education is not neutral” and that “it is impossible to separate what we do in the classroom from the economic and political conditions that shape our work” (Giroux, 2007, pp. 2–3). Under that logic, what and how teachers teach, as well as the use of specific terminology in educational discourses, must have political implications. The theoretical concepts of conservative, liberal, pluralist, and critical multiculturalism (Kincheloe and Steinberg, 1997) provide a framework to better understand specific terminology as associated with specific ideological discourses.

In addition, concepts generally associated to MME, such as authenticity (Palmer, 1992) and the very idea of multiculturalism as something peripheral to a centralized Western culture are discussed under a critical perspective (Hess, 2013). Authenticity, which is often perceived as something to look for when addressing multiculturalism (Kang, 2014; MENC, 2002; Palmer, 1992), can be problematic when it essentializes culture as something static (Hess, 2013). On the other hand, the use of the terms MME, World Musics (WM) and Multiethnic Music Education (MEM) can be questionable if one considers that Western music is part of the world, and therefore cultural and ethnic as well (Koza, 2001; Hess, 2013; Miralis, 2006). Under this logic, the depiction of the multicultural as an alien and essentialized other becomes problematic as it reaffirms not only Eurocentrism (Hess, 2013) but also an essentialized vision of it (Kincheloe and Steinberg, 1997).


WHERE PREFERENCE MEETS PRAXIS: EXPLORING THE CHORAL MUSIC PREFERENCES OF URBAN HIGH SCHOOL STUDENTS AND THEIR TEACHERS

The purposes of this study were to describe the choral music preferences of choral directors and choir students, to evaluate whether student preferences and choral director preferences are similar, and to determine if musical preferences vary for students and teachers of different races. Further, the researcher hoped to find consistencies among musical preferences based on other demographic data, such as type of music teacher education of the instructor as well as several student-related variables.

The researcher created the Choral Music Preference Inventory to evaluate the research questions. Choral students (n = 214) and choral directors (n = 7) from six selected secondary schools made up the sample. Five one-way, between subjects ANOVAs were computed to determine whether there was a difference in subtest scores for students of different races. Results revealed that there is a significant difference in the musical preferences of student-participants by race for Spirituals, F(4, 209) = 5.13, p = .00, and Black Gospel, F(4, 209) = 24.69, p = .00. Post hoc analyses revealed that Black participants preferred Spirituals more than White participants, and that Black participants preferred Black Gospel more than White, Hispanic, and
Asian participants. Pearson’s Product-Moment correlations were computed to determine whether there was a relationship between student preference and perceived teacher preference for each subtest. There was a strong positive correlation between student-participants’ scores and their perceived preference scores of their teacher for the World Music and Spirituals subtests, and a moderately positive correlation between student-participants’ scores and the student-participants’ perceived score of their teacher in the Popular, Western Choral, and Black Gospel subtests. Descriptive statistics also revealed a marked difference between student preference and perceived teacher preference for all subtests. For Black teachers, preference scores were highest for Spirituals and Western Choral and lowest for World Music and Black Gospel. For White teachers, preference scores were highest for Spirituals and Western Choral, and lowest for Popular and Black Gospel. For Black students, the highest rated categories were Black Gospel and Spirituals and the lowest was World Music. For White students, the mean scores for all subtests were relatively close, with World Music receiving the lowest rating.

Soto, Amanda C. Texas State University, San Marcos. Being Bimusical: Experiences of Mexican American Students and Music Faculty Functioning in Multiple Musical Genres.

Being Bimusical: Experiences of Mexican American Students and Music Faculty Functioning in Multiple Musical Genres

As the largest minority population in the United States, Mexican Americans navigate between musical and cultural spheres that are present within their daily lives. Thus they develop bicultural, bilingual, and bimusical competencies in order to participate successfully in these different spheres. Hood (1960) noted the possibilities of acquiring musicianship of multiple (at least two) cultures and coined the term “bi-musicality,” to refer to the capacity by some to be technically proficient in two musical systems. Becoming bimusical may go beyond learning to sing or perform another style of music previously unfamiliar to the individual. Definitions of bimusicality have varied with scholars, musicians, and music educators. G.L. Clements (2008) claimed that bimusicality occurs on a continuum, involves performance in two cultures, and includes an understanding of the music in its original context.

Music educators are recognizing that students may arrive to school with home musical cultures intact and are likely to be developing a bimusical or multi-musical expertise that are a balancing of home and school musical sensibilities with the education they receive in the Western art or mainstream musical system (Soto, 2012). This bi- or multi-musical education can be extended and fostered at the undergraduate university level when students are taught and able to interact with multiple musical genres taught by bimusical faculty members.

This purpose of this case study with embedded units is to examine three undergraduate university music education majors and two Latin Music faculty members who are Mexican American and consider themselves to be musically proficient in one or more of the following
musical traditions: Western Art Music, Mariachi, Salsa, and Conjunto. The guiding questions are as follows: What musical genres are you proficient in and what has been your involvement with each throughout your life?; What issues and/or obstacles have you encountered as you move between the different musical genres?; What kind of support have you received either from your school or home community that has assisted you?; What types of learning and performance strategies do you utilize when functioning in each musical genre you are proficient in?. Participants were interviewed twice for approximately an hour each and material culture related to schoolwork, performance advertisements, and articles of students or ensembles was examined. Participant observations through an entire year were conducted of student involvement in an elementary music class spanning two semesters, ensemble performances, and rehearsals. This paper will discuss the various ways in which these students and faculty interacted within the different musical spheres and explores the ways in which they came to be proficient in the bi- or multi-musical genres. It will explain the issues and complications that arose as they worked within a Western music system at the public school and university level. In addition, keys to success in the different musical cultures will be explored. Suggestions for acknowledging, supporting, and encouraging these bimusical or multi-musical sensibilities at the K-12 and university level will be discussed.

Stephens, Gaile. Emporia State University, Emporia, KS. The Significance of Place: Perspectives of Rural Music Educators. (This came up under a different author name—Jennifer Doyle)

The Significance of Place: Perspectives of Rural Music Educators

The purpose of this study is to explore the importance of place in association with the perceptions of rural music educators regarding their role in the lives of their students, school(s), and the rural community. This study will use a conceptual framework of place-based identity to investigate the perceptions of two music educators teaching in rural schools.

Due to the variety of names assigned to communities found in rural areas such as towns, cities, and villages that may be incorporated or unincorporated, the Census Board refers to these communities as “places.” The term place is also referenced in many rural educational studies to recognize the importance of location-based or place-based cultures to the identity of students, teachers, and community members.

Previous studies indicate schools in rural areas may have a different significance to community identity when compared to schools in some urban areas. Studies also indicate many rural educators and community members believe educational and political views are oriented toward an urban centric ideal. Policies based on urban centric values often promote school consolidation, which can be seen as a threat to the identity of rural communities or places.
Contributing to the issue of place identity is a shift in population recorded by the United States Census data indicating an increasing loss of rural population to urban areas. Research on rural education reveals teachers and schools can play a significant part in the struggle of communities or places to retain their identity. Further investigation is needed to better understand the unique role of music educators in place-based identities.

The purpose of this study is to explore the importance of place to rural music educators when considering their role in the lives of students and the community. A conceptual framework of place-based identity will be the basis to investigate the views of two music educators teaching in rural schools.


Chinese Ethnic Cultural Expression In National Music Textbooks

The People’s Republic of China (PRC) is comprised of fifty-six ethnic groups. The largest of these ethnic groups is the Han; the remaining fifty-five ethnic groups are given the name shaoshu minzu (ethnic minorities). The Communist government describes China as a unified multinational country. On the one hand, Chinese scholars and national policies advocate representation of ethnic minorities’ cultures in the education system. On the other hand, they claim that education should strengthen the political ideology of duoyuan yiti (diversity in unity), meaning that ethnic minorities contribute to a single united zhonghua minzu (Chinese nationality) as a whole.

In a multicultural society, the representation of different cultures in music curriculum worth investigating and the case of ethnic minorities’ cultural traditions warrants particular attention in the field of music education. This presentation aims to discover how China’s government and scholars disseminate Chinese ethnic musical traditions by national music textbooks. In mainland China, several different series of music textbooks designed by various publishers are approved by the Ministry of Education to be published nationally. By using the methodology of document analysis, the presenter examines the K1–9 textbooks titled Music and published by the People’s Education Press in 2012, the only publisher that directly belongs to the Ministry of Education of the PRC. In order to provide a holistic understanding of the main research issue, the presenter consults China’s most relevant and significant national art education standardizations, as well as ethnic policies issued by the Communist government. In analyzing the research findings, theories of authenticity in music in coordination with liberal theories in cultural diversity are employed to penetrate those complex issues embedded in ethnic cultural representation in Chinese national music textbooks.
The presentation reveals a deep conflict between the educational claim of ethnic cultural diversity and the political ideology of nationalist China. The Communist government is highly concerned about ethnic separatism, therefore the unity of the country is strongly enforced in educational policies. Due to a nationalist orientation, the government-designed music textbooks emphasize national integrity and ethnic unity at the expense of authentically diversified ethnic cultures. Authorities disseminate ethnic music and cultures in accordance with the hegemonic Communist and Han ideologies. They stereotypically present ethnic cultures by emphasizing their exotic features, and they invent traditions to imply that patriotism had been a topic in ethnic musical culture in the past. The ethnic cultural accuracy and musical authenticity represented in the textbooks remain limited in scope. The selected ethnic music materials in the textbooks instill in students’ belief in ethnic people’s happiness, as well as their allegiance to the Chinese Communist Party and the central government. This kind of music education diminishes students’ access to China’s diverse cultural guises and their individual rights to perceive reality from their own perspectives. Instead, the textbooks mostly reflect the core values of China’s moral view and socialist education. Both aim to strengthen the political agenda of promoting patriotism and unity of Chinese nationality as a whole.
Sexual Orientation and Diversity Topics in Preservice Music Teacher Education

Due to the volume of content that music teacher education must cover before a preservice teacher is qualified and/or certified to teach, the topic of sexual orientation diversity and information on the state of inclusion of queer persons and issues in music education are often left out of the curriculum. The purpose of this ongoing research project is to profile the status and presence of sexual orientation diversity topics in post-secondary preservice music education courses and to quantify the extent to which instructors of music education feel that it is appropriate and/or necessary to include these topics in music education curriculum.

The method of data collection used for this cross-sectional research design consists of two components, an online questionnaire created and disseminated to music education faculty from 30% of colleges and universities holding current NASM accreditation (n=195) using the web-based software, Qualtrics, and a series of follow up questions sent to ten respondents who volunteer their contact information to provide further information.

A questionnaire consisting of both quantitative and qualitative, open-ended questions was developed for this research design as a means of gathering information on the inclusion of diversity topics in pre-service music education programs. The questions and scales used were adapted from prior research on sexual diversity content in pre-service teacher training (Jennings, 2007; Jennings, 2010; Jennings, 2012; Murray, 2011; Riggs et al., 2011) to be compatible with the field of music education and to accommodate for recent developments in research on sexual minorities and queer youth.

The instrument designed for this project includes three sections—the demographics of the respondents, a survey of diversity topics included in pre-service teacher education, and a section on the inclusion of sexual orientation diversity in specific in pre-service teacher education. Next, respondents are asked to name specifically what diversity curriculum and/or content is covered under the larger category of sexual orientation diversity based on categorizations used in prior research (Jennings, 2007, 2010, 2012). Finally, a rating of the relative challenge that various community and institutional factors presented to the inclusion of sexual orientation diversity topics in the music education curriculum follows, using a 4-point likert-type scale anchored by 1 (represents no challenge) and 4 (represents an insurmountable challenge).

This research is ongoing, with data collection ending in the beginning of November, 2015, and analysis beginning thereafter.
Musical and Sociological Perceptions of Collegiate Male Choral Singers

There is a developing body of research concerning the sociology of male singers as they mature from the elementary years into middle and high school choral experiences. Much of the current research focuses on the attrition of boys from school choral music education during the middle and high school years. One purpose of this study was to extend the population to collegiate-aged male singers. The data consisted of textual and visual narratives of undergraduate males about their past and present experiences in choral music education. The narratives were analyzed to explore these students’, a) reasons for participation (or lack thereof) in middle and high school choral music, b) self-perceptions as singers, c) self-perceptions of their vocal maturation process, and d) perceptions of the experience of singing in choral ensembles. The data were examined to uncover similarities and/or differences between these perceptions and existing research pertaining to males in adolescence and young adulthood.

A total of 33 male undergraduate students participated; this population represented the total enrollment of undergraduates in the Men’s Chorus of a university in the southeastern United States. All participants contributed two written questionnaires, and twelve subjects were selected to participate in two 30-minute individual interviews. The first questionnaire was oriented toward participant self-perceptions of singing and choral music from past, present and future perspectives. The final item was a request for each participant to draw a picture of himself as a younger singer and then to explain the drawing through words. The second questionnaire continued the visual/textual pairing with similar prompts about the present situation. Interview questions concerned the experience of these participants with singing, both in school choirs and in other contexts. HyperTRANSCRIBE™ and HyperRESEARCH™ software facilitated data transcription and coding.

Analysis of visual data followed a social semiotic method (Kress & van Leeuwen, 2006) while narrative data were analyzed according to the Possible Selves construct (Markus & Nurius, 1986). The overall analysis utilized a Grounded Theory approach (Charmaz, 2006; Glaser, 2002), with visual analysis that revealed six thematic categories concerning the role of peers, masculinity, standards of musical excellence, singing versus choral music, perceptions of the voice change, and the longitudinal singing experience of individual boys throughout the span of adolescence into young adulthood. Three factors emerged as determinants in these participant’s attitudes: the teacher (personality and interest in male singers, appropriate pedagogical techniques, and educational philosophy); the level of musicianship (overall attention to craft, standards, and detail that results in aesthetic satisfaction and pride); and the social component (determined by the strength of peer support for singing and the positive
influence of male singing role models).

**Kelley, Jamey. Florida International University, Miami.** The Effect of Gender Salience on Interest in Music Activities.

**The Effect of Gender Salience on Interest in Music Activities**

**Background and Purpose**

Researchers in music education have noted wide gender disparities in the participation of various music activities (Abeles, 2009; Elpus, 2015; Hallam, Rogers, & Creech, 2008). While cultural gender norms have been offered as explanations for gender disparities in music activities (Freer, 2012; Harrison, 2008), there is no empirical evidence of how stereotypes of music activities may influence students’ participation decisions.

The purpose of this study is to empirically test the influence of cultural gender norms on adolescents’ interest in specific music activities. Findings from previous studies in social psychology suggest that salience of one’s gender identity could affect adolescents’ attitudes toward various music activities. The specific research question this project intends to explore:

Will adolescents’ interest in various music activities be influenced by gender salience or thinking about one’s gender?

**Method**

Using an experimental design, middle school participants ($N=246$) volunteered to take part of this study. Each participant completed two instruments: the Gendered Activity Survey and the Collective Self-Esteem Scale: Gender Version. On the author-created Gender Activity Scale, participants rated their interest in six masculine and six feminine music activities; activities were validated as being perceived as masculine or feminine in a pilot study. All participants also completed the Collective Self-Esteem Scale, which was taken from previous studies (Luhtanen & Crocker, 1992; Tobin et al, 2010). This instrument is a 16-question survey that asks the participant to evaluate his or her relationship to his or her gender group.

Each participant was randomly assigned to either an experimental or control condition. Participants in the experimental condition took the Collective Self-Esteem Scale first as a prime, asking students to think about their relationship to their gender group prior to reporting their interest in various music activities. Participants that were in the control group took the Gendered Activity Scale first.

**Results**
A 2 x 2 x 2 ANOVA (condition x gender x music status) was employed to analyze the results. Adolescents who had been primed to think about their gender identity (experimental condition) rated music activities, including stereotypically masculine and feminine activities, significantly more positively than the control group. The results from this experiment suggest that merely activating gender can influence a students’ interest in the activity.

Music students were also identified as rating music activities significantly higher than their non-music peers. Gender was only a significant factor for interest in feminine music activities, where girls were significantly more interested in “feminine” activities than boys. For “masculine” music activities, boys and girls had similar interest levels.

Discussion

While the results strongly indicate that priming one’s gender identity will influence a person’s interest in music activities, the author is cautious about implications for music educators. While participants who were primed to think about their gender viewed music activities more positively overall, future research will examine if gender-primed participants will choose music activities aligned with their gender group if they are given a forced-choice task.
The ability to sight-read is an indispensable part of training for musicians (Lehmann & McArthur, 2002). Good sight-readers perceive rhythm and pitch patterns instead of individual notes (Gromko, 2004) and can perceive more of this information, at a faster rate, than less successful sight-readers (Smith, 1989), while poor sight-readers tend to focus on single notes and rests, not patterns (Goolsby, 1994). In string literature, these patterns are manifested as rhythmic bowing patterns.

Previous research on string sight-reading has identified difficulty levels for pitch and rhythm skills both individually and in combination. In addition, much has been written regarding the teaching of bowing styles (legato, staccato, loure’, spiccato, etc.). However, according to Cooper and Hamann (2010), pedagogues are in disagreement as to the sequential order in which to present bowing articulations. A search of the literature found no empirical study which addressed the relative difficulty levels of basic rhythmic bowing patterns (down-bow, up-bow, slurred, linked, and hooked bowing). The purpose of the current study was to determine a) the level of accuracy in string sight-reading when basic rhythmic bowing patterns are present; and b) if there is a significant difference in rhythmic bowing pattern accuracy for those with and without private lessons or piano experience.

Eighteen rhythmic bowing patterns were selected from extant first- and second-year method books which used separate, slurred, linked, and hooked bowing to perform rhythm patterns containing eighth notes, quarter notes, and dotted-quarter notes. These were embedded across four step-wise melodies in versions starting both down-bow and up-bow. Participants (N = 68) were high school string players participating in a summer orchestra camp program. Each participant filled out a short questionnaire and was randomly assigned to one of two rooms. Scorers were undergraduate string majors trained in the scoring methodology by the researcher.

To date, literature review and data collection have been completed with preliminary analysis underway. Complete review of literature, methodology, results, discussion, and recommendations will be presented at the poster session in the form of poster, abstract, and final document.

References:


**Effect of Varying Conducting Gestures on Ensemble Performance Quality**

Abstract

The purpose of this study is to investigate whether intense or relaxed conducting gestures lead to better ensemble performance quality. Undergraduate music majors ($N = 72$) at a large college of music in the southeastern United States responded to a perception of conducting survey designed by the researcher. Results indicated that intense conducting gestures contributed to better perception of ensemble performance quality. This research investigation is important because physical appearance seems to influence human perception. On the contrary, survey results also indicate that there was no significant difference in gestures contributing to participants excerpt rating.

Effect of Varying Conducting Gestures on Ensemble Performance Quality

The effects of conducting gestures on ensemble performance quality have encouraged numerous research studies. Traditionally, conductors are taught that body language and expression has an enormous effect on ensemble performance. Wollner and Auhagen (2008) examined the perceptions of expressive gestures from different visual angles. Musically trained adults observed video recordings of conductors. Results indicated the recorded players in the front and on the left side of the ensemble received more information than right and back positions. Moreover, the video indicated a lag in response between the conductor’s movements and response time of the observers. This study shows the player’s perception of intensity can affect performance.

An additional study focused on relationships between the kinematics of conductors’ expressive gestures and ratings of perceived expression Luck et al. (2010). Participants viewed two conductors on a light gestural display for ten minutes and ranked the valence, activity,
power, and overall expression of the conductors. After watching the ten-point display, participants rated the relationship between expression and movement of the conductor’s body. This study showed that increased levels of amplitude from gestures were equated with high scores of expressiveness. For this reason, the greater intensity of gestures equates with greater perception of expressiveness.

To apply the theory of perception of conducting expressiveness to a classroom setting, Kelly (2006) examined the effects of conducting instruction on beginning band students. After a ten-week period of ten minute conducting lessons, the students were evaluated on group performance of rhythm, legato, staccato, phrasing and dynamics. The results demonstrate that conducting instruction improved the student’s rhythm and phrasing and that even beginners can be taught to comprehend the intensity of gestures and effect on performance.

Similarly, Cofer’s (1998) study researching the effects of conducting gestures on the responses of seventh-grade band students. In Cofer’s study, 60 graders were split equally into control and experimental groups. The experimental group received instruction on recognition of responses to gestures. The control group did not. Results indicated that short instruction of recognizing conducting gestures improved performance response of seventh graders. This study reinforced the idea that brief instruction on the intensity of gesture can increase the expressivity of ensemble. Moreover, if students are knowledgeable about conductor gestures, enhancing the music becomes a collective effort, which improves the musical experience.

Equally important to teaching students conducting, Byo (1998) examined whether undergraduate conductors could demonstrate contrasts of high and low levels of intensity and discriminate between those contrasts. Undergraduate conductors conducted for one-minute intervals demonstrating varying intensities. Afterward, high school, undergraduate, and graduate music students viewed the video. The results indicate novice conductors can demonstrate varying degrees of intensity to performance.

Similarly, Kelly (2006) and Byo’s (1998) research indicated that understanding of gestures is part of the performer as opposed to the communicative ability of a highly trained conductor. Using an expert conductor, Morrison et al. (2009) examined whether a conductor with high or low expressive conducting affected evaluations of ensemble performance. Two highly trained conductors conducted two one-minute excerpts of Percy Grainger “Walking Tune.” One conducted using high expressivity and the other low expressivity techniques. Both participants evaluated a video using a 10-point Likert scale. The results showed that high expressivity conductors were rated significantly more preferable. Interestingly, a moderate correlation existed between conductor and ensemble ratings. What’s more, the investigation shows that conducting gestures are communicable not just to ensemble but also to the audience.

To expand on communicating to the audience, Price and Chang (2005) examined the relationship between conducting gestures and judge’s evaluation of band’s state festival performance. In their study, participants rated videos showing the expressivity of the conductor and audio excerpt. Again, no relationship was found between expressive conducting and state festival score. Price (2006) performed a similar study that examined the relationship among conducting quality, ensemble quality, and state festival ratings. Fifty-one participants scored a video with audio excerpts of the performance of conducting. Again, no significant differences in
scores were given to conductors and ensemble performance quality. The prior studies further establish that the intensity of gestures can communicate, but calls into question the effect conducting gestures on ensemble performance quality.

The purpose of this study is to show the relationship between conducting and performance quality of the ensemble. The review of literature studies indicate conducting gestures effect the listener and performer in various ways. To answer this question, this study will recreate a variation of these studies on a more highly trained though still non-expert population. Most importantly, results can lead to better conductor training, improved ensemble quality, and enhance the audience experience. The research survey questions for this study are:

1. Which excerpt did the ensemble play better?
2. Which excerpt did you prefer?
3. How much did conducting gestures contribute to your rating?

Method

Participants

Participants for this study were undergraduates ($N = 72$) at a large college of music in the southeastern United States. Students represented band, orchestra, and choir ensembles. Prior to the survey, a pilot test was administrated to graduate students (pilot test $N = 11$) to determine if the video recorded conductor displayed intense and relaxed conducting gestures. This data was not used in the undergraduate survey.

Materials and Procedure

The dependent measure was a video and survey designed by the researcher, which included a three question multiple-choice survey taken during a two-week period. Two thirty-second video clips showed the researcher conducting the A section of “The Big Four March” by Karl King. The first clip shows the researcher conducting the A section with an intense style, whereas the second clip shows the researcher conducting with a relaxed style. The survey questions were the following: (1) Which excerpt did the ensemble play better? (2) Which excerpt did you prefer? (3) How much did conducting gestures contribute to your rating? Additionally, a one question demographic was included asking primary instrument. For Question 1, the survey provided the names of marches performed. Question 2 and 5, listed relaxed/intense answer choices. Question 3, listed 1st/2nd performance choices and Question 4 provided yes/no responses. Lastly, the music selection used was “The Big Four March” composed by Karl L. King and arranged by James Swearingen. Additionally, the March represents grade level 2 music, with similar styles, and ABA ternary form.

Procedure

Undergraduate music educators representing band, chorus, and orchestra participated in the study. Before passing out the survey, the researcher explained the study’s purpose and
procedure. Furthermore, each student gave consent to participate. Immediately following the survey, the researcher collected all completed forms.

**Results**

All 72 students who participated in the study completed all portions of the survey. The first survey question asked, “Which excerpt did the ensemble play better?” Most respondents (86%) reported that they preferred excerpt B, which showed the intense style conducting. Preference for excerpt A was only (14%) (See Table 1). The second question asked, “Which excerpt did you prefer?” Again, the respondents selected Excerpt B (93%), which was the preferred style of music. Preference for excerpt A was only (7%) (See Table 2). These results seem to indicate that high energy conducting contributes to excerpt preference. The last question used a dependent t-test to analyze, “How much did conducting gestures contribute to their rating?” No significant difference were found in conducting gestures and ratings.(Excerpt A: $M = 3.55$, $SD = 1.27$; Excerpt B: $M = 4.18$, $SD = 0.90$) (See Table 3).

**Discussion**

The purpose of this study was to investigate whether intense or relaxed conducting gestures lead to better ensemble performance quality. The results show participants significantly preferred excerpt B, which indicated high intensity conducting. This implies that high-energy conducting gestures matched the style of march better than the relaxed excerpt. Moreover, the note articulations from Excerpt B were performed with more energy and style. This may be because the air from the wind instruments was articulated on the front parts of the notes as opposed to behind the notes. Consequetly, this lead to a decrease tempo in Excerpt A and phrasing between woodwind and brass sections.

Conversely, the results also indicate that there is not a significant difference in whether conducting gestures contributed to their rating. These results correlate to Price (2006), who conducted a similar study that examined the relationship among conducting quality, ensemble quality, and state festival ratings. No significant differences in conducting gestures contributed to participants rating which, implies that perception in conductor quality is good with high-energy gestures. However, high energy does not necessarily correlate to high-performance quality.

There were several limitations within this study. First, only undergraduate music majors participated in the survey. Results could vary by using a wider demographic such as graduates, high school, and non-music majors. Second, selecting a contrasting style of music with varying intensities could offer different results. Third, conducting gestures perception from different demographics would offer interesting results, for instance, men vs. women, band vs. orchestra/choir, and music majors vs. non-music majors.

The present study examined whether intense or relaxed conducting gestures lead to better ensemble performance quality. Results indicate that the audience prefers the more expressive conductor and ensemble performance is mildly correlated with conductor expression. These results align with previous studies by Price and Chang (2005), Price (2006) and Morrison et al (2009). Moreover, positive evaluation of conductor expression is stronger than positive evaluation of ensemble performance based on that conductor’s intensity.

**References**


Figure 1 “Which excerpt did the ensemble play better?”

Excerpt B: 14%
Excerpt A: 86%

Figure 2 “Which excerpt did you prefer?”
Table 1
*Means and Standard Deviations for Effect of Intense versus Relaxed Conducting Gestures*

<table>
<thead>
<tr>
<th>Excerpts</th>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gestures contribute to your ratings</td>
<td>3.55  1.27</td>
<td>4.18  0.90</td>
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Effects of Interventions on Beginning Band Students’ Range, Embouchure Development, Breath Support, and Articulation: A Multiple Baseline Study

As part of an honors project, four undergraduate music education students interned in a local middle school, assisting with 6th-grade a beginning band class over several weeks. Under the direction of an experienced researcher, each of the four interns carried out a true experiment employing a multiple baseline design among a small number of students.

Students in different sections of the band participated, working with the interns on the music being played in their beginning band class. The internships took place in the fall. The interns first identified certain performance challenges that several of the students seemed to share. One of the four interns worked with flutists’ accuracy on notes at or above F5. She developed an intervention that focused on proper embouchure and use of air. The multiple baseline graph demonstrated a marked improvement in Flutists 1 and 2; Flutist 3, however, had an unstable baseline, and her improvement during intervention was no so clear. A second intern focused on range in young trumpeters, some of whom struggled to reach G’s and A’s in the staff. She composed a 3-line etude that encouraged embouchure development and a controlled expansion of range. Two of her participants showed a marked improvement in consistency. A third trumpeter improved, too, but showed evidence of improvement during the baseline phase as well. Another intern worked with low brass players, teaching them exercises intended to improve breath support and tone production. All of his students improved; two of the three, however, had begun to improve while still in baseline. The fourth intern helped three alto saxophonists to improve their performance of common articulation patterns. He composed an etude incorporating distinct patterns of tongued and slurred notes. All three of his participants improved clearly and immediately upon introduction of the treatment.

We concluded that the one-on-one treatment interventions generally were successful. But we also noted that some of the participants had begun to demonstrate a pattern of improvement before the treatment was introduced.

Bowers, Judy. Florida State University, Tallahassee. Geringer, John. Florida State University, Tallahassee. Mann, Lesley, Belmont University, Nashville, TN. Bridges, Chandler. Florida State University, Tallahassee. Effects of Women’s Choir Voicing on Listener Judgments of Blend and Tone.

Effects of Women’s Choir Voicing on Listener Judgments of Blend and Tone.

Voicing a choir involves conductor listening to small group/individuals and moving each singer into a optimum singing formation to support effective blend and tone production, hopefully
creating *the chorusing effect* (Ternstrum, 1998). The purpose of this study was to examine any perceived effects on choral blend and tone preferences resulting from voicing a non-auditioned university women’s choir. Of primary importance was determining if undergraduate and graduate choral listeners could identify voiced/unvoiced choral formations by listening to short audio excerpts reflecting both formations. Also of interest was the role performance space might play in listener preference of choral blend/tone.

Participants were women enrolled in a non-auditioned university women’s choir (*n*=72) and graduate students enrolled in a choral techniques class (*n*=10). All choir members were undergraduates except for three masters students. Approximately half the choir was composed of majors from varying music programs, and others were non-majors. Five male and five female graduate students had from one to 25 years experience (*M*= 9.6 years) as conductors.

The unvoiced singing formation assigned sections (S1, S2, A1, A2), though students were allowed to select any seat within each section. The voiced standing arrangement was created after implementing a voice matching process in which singers within each section were heard together in small groups and moved to a new standing position based on the conductor’s perception of good tone and blend. The entire process was videotaped and within the unvoiced arrangement, graduate teaching assistants noted any small groups creating an especially non-desired tone, to ensure these same groups were recreated each time the unvoiced order was used during rehearsal or taping.

Two choral selections (a school hymn and a concert piece, *Cradle Hymn*) were recorded in various formations during the second week of class in the choir rehearsal room (immediately after the choir had been reseated on the basis of voicing), and for the hymn, consisted of a voiced version (B-flat), an unvoiced version originally sung in B, and the same unvoiced version later electronically processed to be in same key as the voiced version (B-flat). The voiced and non-voiced formation recordings were made of *Cradle Hymn* early in the semester and in week 12 of the semester in the recital hall. After voiced/unvoiced formations were established and recording was completed at the beginning of the semester, care was taken to rehearse *Cradle Hymn* using alternating standing arrangements (unvoiced/voiced) for equal amounts of time throughout the semester.

Ten paired audio excerpts from *Cradle Hymn* served as a stimulus tape and allowed women’s choir students to rate blend and tone, and provide comments (one hearing and paper response). Graduate students heard the same stimulus tape but responded electronically (Geringer and Bridges, 2015) and were provided repeated hearings to form each preference response.

Though significant differences were reported in three comparisons, these findings were not indicative of the overall results: voiced and unvoiced formations were reported almost equally and no trend or commonality was apparent among ratings and comments by listeners and singers.
Brunkan, Melissa C. *Louisiana State University, Baton Rouge.* Computer Simulated or Traditional Laboratory Dissection: A Comparison of Experiences on Student Knowledge of and Perceptions Toward Dissection in a Vocal Pedagogy Course for Pre-Service Music Educators.

Computer simulated or traditional laboratory dissection: A comparison of experiences on student knowledge of and perceptions toward dissection in a vocal pedagogy course for pre-service music educators

Science-education literature is replete with studies examining how students learn anatomy most effectively and efficiently. Some studies show that students learn best through hands-on learning in comparison with digital/media learning such as website tutorials and educational software programs. Other investigations have concluded students rate both computer and hands-on learning as effective and enjoyable (Youngblut, 2001). Kopec (2002) found both experiences were viable options and found no significant difference in test scores of students following the different dissection experiences (Kopec, 2002). Interestingly, in other studies, students have shown greater retention of information with live specimen dissection (Michel-Clark, 2003; Taeger, 2006).

No studies to date have examined anatomical learning of pre-service music education students. Therefore, the purpose of this investigation was to examine the effectiveness of computer-simulated dissection versus hands-on dissection in a laboratory setting in learning anatomy of the laryngeal structure for pre-service music educators in a vocal pedagogy course. University students \((N = 30)\) enrolled in undergraduate vocal pedagogy courses for pre-service vocal music educators were presented with vocal anatomy and physiology instruction. All participants were prepared for the dissection experience with basic information on anatomy and physiology of the larynx in print form. Both groups were then given a pretest on laryngeal physiology and anatomy. Thereafter, the first group \((n = 15)\) attended five, one-hour sessions of hands-on, human laryngeal dissection experience in a cadaver lab. The second group \((n = 15)\) attended five, one-hour sessions in a computer lab equipped with *Physiology and Anatomy Revealed, version 3.0* (McGraw Hill) a computer software program designed to simulate the dissection experience. Two days after finishing the in-person or simulated dissection learning experience, each group was given the anatomy and physiology test again. Student perceptions of the dissection process and mode of learning were gathered through a short questionnaire.

Results indicated that student knowledge and perceptions varied widely. Perceived and measured learning of the participants showed differences in student learning. Student perception of learning and perception of overall understanding of human anatomy was varied. Results are discussed in terms of feasibility and importance of dissection experiences in understanding human anatomy as well as how this learning may impact future educators’ teaching practices.
Culp, Mara E. *The Pennsylvania State University, University Park.* A Longitudinal Investigation of Phonological Awareness and Music Aptitude.

**A Longitudinal Investigation of Phonological Awareness and Music Aptitude**

**Abstract:**

Phonological awareness and music aptitude are two constructs that can be systematically measured. Phonological awareness is a person’s ability to analyze and manipulate language, including individual sound units within a word and/or an entire word (Dege & Schwarzer, 2011). Phonological awareness is determined by a person’s ability to rhyme, segment, isolate, delete, substitute, and blend speech sounds (Robertson & Salter, 2007). Musical aptitude is “one’s potential to learn music” (Gordon, 2012, p. 44). Musical aptitude is determined by a person’s ability to recognize patterns in and discriminate between tonal and rhythmic musical events (Gordon, 2012).

Previously, researchers have indicated positive relationships between phonological awareness and musical aptitude using deletion tasks. Peynircioğ˘lu, Durgunog˘lu, and Úney-Küsefog˘lu (2002) reported a positive relationship among preschool-aged children by comparing scores on researcher-designed phoneme deletion and musical tone deletion tasks. Forgeard et al. (2008) reported a positive relationship among students approximately seven years of age. In this study, the Test of Auditory Analysis Skill (TAAS) (Rosner & Simon, 1971), which utilizes phoneme deletion, measured phonemic awareness; and the Primary Measures of Music Audiation (PMMA) (Gordon, 1986) measured musical aptitude. Participants were tested again 31 months later at approximately age 9, when music aptitude is said to stabilize. Improvement in phonemic awareness was predicted by improvement in PMMA tonal subtest scores, but not by improvement in rhythm subtest scores.

The purpose of the present study is to investigate the longitudinal relationship between phonological awareness and music aptitude. To examine this relationship more deeply, the Phonological Awareness Test 2 (PAT-2) (Robertson & Salter, 2007) and the Intermediate Measure of Music Audiation (IMMA) (Gordon, 1986) were administered to students in a rural elementary school in Pennsylvania in second grade and third grade. In addition to deletion, the PAT-2 provides subtests in five other domains (i.e., rhyming, segmentation, isolation, substitution, and blending). Further, the IMMA provides more variance among scores for students this age. Speech-language specialists administered a hearing screening and the PAT-2 individually to participants and scored the measures. The primary researcher administered the IMMA to participants in groups and scored the measure.

Findings from the first investigation, phase one, indicated a positive relationship between PAT-2 standardized composite scores and IMMA raw composite scores \( (r = .541, p = .025) \) as well as IMMA raw tonal scores \( (r = .526, p = .03) \). IMMA raw composite scores were reasonable predictors of PAT-2 standardized composite scores \( R^2 = .293, F(1,15) = 6.207, p = \).
and slightly better predictors than IMMA raw tonal scores for PAT-2 scores \( R^2 = .277, F(1, 15) = 5.742, p = .03 \).

During the in-progress portion, phase two, the same procedure will be used to test participants. The observed predictive potential of IMMA scores for PAT-2 scores in phase one may indicate improving music aptitude improves phonological awareness naturally. Results from this study may serve as further evidence of the relationship between musicality and phonological awareness. A future investigation will use the same measures to re-test participants one final time.

References


As a population, musicians seem to be particularly vulnerable to performance anxiety (Fehm & Schmidt, 2006). Specifically, research indicates that individuals with tendencies towards socially-prescribed perfectionism (SPP) are more likely to experience both depression and anxiety disorders (O’Connor, Rasmussen, & Hawton, 2010). In many college and university music programs, musicians are regularly expected to perform at exceptionally high levels of artistic proficiency, usually before a panel of experts and/or peers, and/or on recordings. These demands may lead musicians to develop untenable expectations about their skills in respect to these demands. Recent research suggests that a disposition towards mindfulness, described as being attentive to one’s present moment experience in a non-judgmental way, may serve to reduce symptoms of performance anxiety. In addition, there is some evidence suggesting that mindfulness is a trait that can be acquired through training, making it a potentially efficacious strategy for increasing psychological wellbeing. Through exploring relationships between mindfulness, perfectionism, and performance anxiety, it may be possible to establish what role if any mindfulness might have in mediating the effects of performance anxiety due to maladaptive forms of perfectionism.

This study examined the relationship between mindfulness disposition, performance anxiety, and perfectionism among collegiate level musicians. Data for this study was collected via questionnaire. The questionnaire included demographic questions regarding academic major, academic enrollment status, and participants’ use of meditation-based techniques. The survey also included questions from three standard and previously validated measures, the 15-item Mindful Attention Awareness Scale (MAAS) (Brown & Ryan, 2003), the 22-item Performance Anxiety Inventory (PAI) (Nagel, Himle, & Papsdorf, 1981), and the 45-item Multidimensional Perfectionism Scale of Hewitt and Flett (1990).

Music faculty and department heads from 30 colleges and universities were contacted and asked to distribute an e-mail that included a recruitment script, along with a link to an anonymous online survey, to students with at least two years of music performance experience currently enrolled in at least one music class at their respective institutions. 340 participants attempted the survey, but only 77% (N = 263) completed the survey in its entirety.

Results from regression analyses indicated a significant negative relationship between mindfulness and performance anxiety ($\beta = -.21, p < .05$) and between mindfulness and socially related perfectionism ($\beta = -.245, p < .001$). All other analyses were not statistically significant. Most surprisingly, there appeared to be no relationship between length and frequency of self-reported meditation practice and MAAS scores among this population, contradicting findings from similar studies investigating other populations. While the relationship between
dispositional mindfulness and reductions in performance anxiety and socially related perfectionism are promising, the results of the current study suggest that further research should be conducted to ascertain why meditative training does not appear to relate to dispositional mindfulness in the current study. As training in wellness modalities such as mindfulness become more prevalent among teaching populations, more work should be done to design, implement, and assess the efficacy of these efforts.

Dunstan, Cathy J. *Shenandoah Conservatory of Shenandoah University, Winchester, VA.* Factors Contributing to the Development of Vocal Self-Concept in Adolescent Females Experiencing Vocal Expansion: A Comparative Case Study of Four Choral Students

**Factors Contributing to the Development of Vocal Self-Concept in Adolescent Females Experiencing Vocal Expansion: A Comparative Case Study of Four Choral Students**

The purpose of this research was to identify factors contributing to the development of vocal self-concept in adolescent females who are experiencing vocal expansion, previously called vocal mutation. The central question for this study was:

What are the factors contributing to the development of musical self-concept in adolescent females experiencing vocal expansion?

The guiding questions sought to find the rehearsal practices, rehearsal experiences, and outside influences that have an effect, either positive or negative, on vocal self-concept (VSC).

Case study method was used so that information to answer these questions could come directly from individuals whose VSCs were currently developing. Four adolescent females experiencing vocal expansion served as participants for this study. All four females participated in the chorus of a racially diverse middle class suburban middle school.

Data were the statements from the participants, statements from the choral director, and observations of the researcher. Each participant was a bounded case. The researcher coded the data, analyzed each case according to the research questions, and performed cross case analysis to derive meanings from the data.

Fourteen themes emerged from the analysis. Participants stated that the following affected their vocal self concept: vocal technique instruction, education about vocal expansion, confidence, the disposition of the teacher, sight singing instruction, hard work, experiencing vocal expansion, and comments from others. The voice part to which they are assigned and literature choice only affected their vocal self concept as it applied to keeping them in a range in which they could sing. The following experiences did not affect the VSC of these participants: the inclusion of non-singing state standards, changes in instruction, the attitudes of others toward rehearsal, and the attitudes of others outside of chorus.

Two rehearsal practices that affected VSC relate directly to vocal expansion, vocal technique instruction and education about vocal expansion. Vocal technique instruction, breath management and vocal focus, was the only rehearsal practice that improved vocal
expansion characteristics. Education about vocal expansion and the characteristics also raised VSC. These females needed to know that vocal disturbances they were experiencing were normal and most importantly would go away with growth and development.

There are several implications to education include education and vocal technique instruction. Education about the characteristics of vocal expansion must occur before students experience it and to continue throughout expansion to assure them that this temporary phase of development will pass and an improved, mature voice will emerge. Textbook companies need to facilitate this by including information about male and female vocal expansion and include recordings of the characteristics that expanding voices exhibit, such as cracks and blackout areas. Since participants indicated that learning to read music, using proper breath support, and approaching difficult sections of their range from above were most helpful in maintaining a high vocal self-concept, teachers should include such instruction in the daily rehearsal or class.

**Gavin, Russell B. Baylor University, Waco, TX. Silveira, Jason M. Ithaca College, Ithaca, NY.**

Optimism vs. Pessimism: An Analysis of Explanatory Style and Undergraduate Music Student Achievement.

**Optimism vs. Pessimism: An Analysis of Explanatory Style and Undergraduate Music Student Achievement**

The term “explanatory style” was first used by Peterman & Seligman (1984) to address the ways in which individuals cognitively rationalize the events of their lives. The fundamental principles of this psychological construct are: 1) Do individuals view events on being caused by themselves or an outside agent; 2) Do individuals view events as permanent or temporary; and, 3) Do individuals view events as limited to the specific event or believe events globally impact life.

Studies examining the explanatory style of non-depressed individuals found that the explanatory styles of “happy” people were opposite of those most commonly found among individuals suffering from depression. Positive events in their lives were seen as caused by themselves, existed in a permanent condition, and would be pervasive across their life. Simultaneously, negative events were viewed as caused by an external agent, temporary in nature, and limited to the exact moment they occurred. The contrasting explanatory styles found in individuals explaining the events of their lives led to the psychological principles of “Learned Helplessness” and “Learned Optimism”. These ideas suggest that both helplessness/pessimism and optimism are states of existence that can be nurtured and guided.

The emergence of the principle of explanatory style led researchers to examine a number of populations for relationships between explanatory style and other outcomes in life. Early studies focused on success in the business world, with the most famous works examining the fields of business and sales. These studies found explanatory style to be a better predictor of
success among salesmen than any other measured factors, including education and experience (Seligman, 1998).

The predictive nature of explanatory style in the business world encouraged further research examining relationships between the principle and other groups. College students quickly surfaced as an intriguing population. Multiple studies examining entire general populations of students were performed, with most results indicating a correlation between students identified as optimistic and college success. Subgroups of college students were also examined, with similar findings. The most notable anomaly in the research was the finding that success in law school correlates to pessimism (Satterfield, Monahan, & Seligman, 1998). Though many subgroups of college students have been examined, no study exploring the relationship between explanatory style and music students exists.

This study examined student explanatory style (commonly referred to as optimism and pessimism) among college music students. Data were collected from multiple years of incoming freshmen classes ($N = 190$) at a large southwestern university. Data gathered included scores on the Attributional Style Questionnaire (Peterson, Semmel, von Baeyer, Abramson, Metalsky, & Seligman, 1982), instrument/voice area of study, college major, high school GPA, first-year college GPA, standardized test scores, and other demographic information. Findings of this study were analyzed and presented using both descriptive and statistical methods.


DESCRIPTION: Since 1953, the Journal of Research in Music Education (JRME) has served as a forum for music education researchers to disseminate their scholarship to the larger community of scholars. Indeed, the journal has repeatedly been identified as the foremost or flagship journal of the profession with numerous research studies lending evidence to the claim. At the same time, the succession of studies of the journal suggests it also serves as a “proxy” for research activity in the profession with studies of specific research areas, measurements, author eminence, research subjects, article influence, theoretical frameworks, dissemination speed, editorial boards, and even statistical practices being derived from the scholarship published with its covers. Considering the widespread influence of the journal in the field of music and the international importance of its work to international scholars, it is difficult to imagine that the origins of the journal initially encountered resistance due to the
primacy of the *Music Educators Journal*, especially since the early success of the JRME inspired other groups to develop new journals (e.g., *Psychology of Music*).

Since the articles in the JRME are arguably exemplars and the journal is the longest running publication dedicated to music education research, it seems important to identify citation trends over the 60+ years of the journal as a means to understand the progression of music education research. As noted by Kratus (1993), “As a profession grows and matures, it becomes necessary to take stock periodically of the persons, journals, and books that have helped shape the current state of the field” (p. 22).

The purpose of our study was to examine the reference lists for every article published in the JRME from 1953 to 2015 to identify the citation trends of researchers since the inception of the journal. We conducted a trend analysis of (a) cited reference types (e.g., books, tests, articles, recordings, dissertations), (b) referenced journal subject areas (e.g., music, psychology, arts, sociology, business), (c) reference age (year difference from JRME article year), (d) referenced scholars, (e) referenced journals, and (f) referenced articles and identified prominent changes in the distributions that were related to variables for the article, journal, and profession (e.g., article length, publication era, publications outlets).

Two preliminary results are 1) a host of non-music journals were frequently cited with most in the area of general education and psychology, which suggests music education scholars as a group demonstrate a penchant for interdisciplinary citing and 2) less than 50% of the references were to journals, which supports the notion that scholars in the humanities and arts tend to cite sources that have a longer “shelf-life” when compared with researchers in the sciences and other disciplines.

Knowing the citation trends for the profession offers considerable promise. As the profession continues to determine the best means for preparing future researchers and teachers, it seems important to identify those frequently referenced sources that exert a strong influence on the field.


**Napoles, Jessica.** *University of Utah, Salt Lake City.* **Babb, Sandra L.** *Oregon State University, Corvallis.* **Zrust, Adam.** *Florida State University, Tallahassee.* **Bowers, Judy K.** *Florida State University, Tallahassee.* **Hankle, Steven.** *Penn State University, University Park, PA.* The Effect of Piano Playing on Preservice Teachers’ Ability to Detect Errors in a Choral Score.
The Effect of Piano Playing on Preservice Teachers’ Ability to Detect Errors in a Choral Score.

The purpose of this study was to examine the pedagogical claim that playing the piano while listening to a choir has a deleterious effect on error detection. Specifically, we wished to determine whether there would be a significant difference in errors detected under two conditions: (a) when playing a single vocal line at a time (soprano or bass) on the piano while listening to excerpts, and (b) when listening to excerpts without playing the piano.

We used four hymn tunes and hired professional singers to sing them with purposefully inserted errors in the soprano and bass parts. Each excerpt contained two errors, one of pitch and one of rhythm. Each of the four excerpts contained two different sets of errors, incorrect versions a and b, such that the first time the participants listened to the excerpt, there was one set of errors, and the second time they listened to the excerpt, there was a different set of errors.

There were 55 total participants, from three large state universities. Participants were randomly assigned to one of two groups. One group listened to the excerpts first then played a single part (soprano then bass) on the piano while listening to the excerpts. The other group played piano first then listened to the excerpts.

In the listening condition, participants were asked to listen to the excerpts and circle and label perceived errors. In the piano playing condition, participants were given two minutes to practice the soprano part on the piano for the first excerpt. Then, they played that one part while listening to a recording of the excerpt. We asked them to practice the bass part next for the same excerpt, and continue in the same fashion for all excerpts. They were asked to identify errors after listening in both conditions.

There were eight excerpts, four under the playing condition, and the same four (with different errors) under the listening condition.

Results

Participant total accuracy scores ranged from 5 to 30 ($M = 15.71$, $SD = 6.58$), out of a possible 32 points. We combined (added) scores across excerpts to create four distinct categories of error detection conditions: soprano errors in the piano playing condition (SopPiano), soprano errors in the listening condition (SopListen), bass errors in the piano playing condition (BassPiano), and bass errors in the listening condition (BassListen).

There were significant main effects for voicing and condition. There were more errors detected in the SopListen condition ($M = 6.09$, $SD = 1.79$) than in any other condition. Participants had the most difficulty in the BassPiano condition ($M = 1.74$, $SD = 1.74$). As a whole, there were more errors detected in the soprano voicing ($M = 5.47$, $SD = 1.27$) than in the bass voicing ($M = 2.94$, $SD = 1.55$), and more errors detected in the listening condition ($M = 5.09$, $SD = 1.54$) than in the playing condition ($M = 3.32$, $SD = 1.33$).
The Effect of Program Participation on Students’ Musical Self-Efficacy

I. Background:

The research is part of a larger program evaluation that is being conducted for a non-profit organization that provides comprehensive and sequentially-based music instruction to thousands of school children in partnering elementary and middle schools within an urban environment.

The program seeks to build students’ musical comprehension with a focus on strengthening critical thinking skills that support academic performance. The program also aims to enhance students’ general development, including self-esteem and confidence.

Over the 2014-2015 school year, students in selected partner schools completed a pre- and post-survey that measured their self-efficacy in music, or their perceived ability to complete certain musical tasks (i.e., musical independence, composition, timbre recognition, and musical literacy). The survey provided a deeper understanding of students’ self-esteem and confidence, as it related specifically to their beliefs of accomplishing music tasks.

II. Purpose (questions):

Does the program increase students’ self-efficacy in music? Does self-efficacy in music differ by grade level?

III. Method:

Approximately 98 students completed the survey at the beginning and end of the year (41 students in 3rd - 5th grades; 57 students in 6th - 8th grades). Approximately 158 and 106 students in 3rd – 5th grades and 6th – 8th grades, respectively, completed the survey at the end of the year. Students rated themselves on a four-point scale, ranging from needing help to being excellent at the following survey items:

- I can sing or play my own part while hearing others sing or play something different.
- I can compose a simple piece of music using notes and rhythms.
- I can listen to a recording and identify each instrument being played.
- I can read and play a simple song on an instrument.
- I can describe a piece of music using musical terms.

The survey was created by the organization’s staff.

IV. Results:
The results are analyzed according to grade level (3rd - 5th grades; 6th - 8th grades).

Over the year, students in 6th - 8th grades felt better able to complete the tasks “listen to a recording and identify each instrument being played,” “sing or play my own part while hearing others sing or play something different,” and “compose a simple piece of music using notes and rhythms.” Results show a statistically significant increase in student ratings on these survey items. Students in 3rd - 5th grades did not show a statistical increase in ratings on the items.

In comparison, students in 3rd - 5th grades felt better able than students in 6th - 8th grades to complete the tasks “sing or play my own part while hearing others sing or play something different” and “compose a simple piece of music using notes and rhythms.” Results show statistically higher ratings on these items among students in 3rd – 5th grades.

V. Conclusions:

At the end of the year, middle school students increased their self-efficacy in musical independence, timbre recognition, and composition. However, elementary school students still had higher overall self-efficacy than middle school students, in musical independence and composition.


Many researchers in a variety of fields have reported on disconnect between researcher and practitioner (Barry, Taylor, & Hair, 2001; Buysse, Sparkman, & Wesley, 2003; Fox, 1992; Fuchs et. al., 1996; Graham et. al., 2006; Hattie & Marsh, 1996; Lang, Wyer, & Haynes, 2007; Rynes, Bartunek, & Daft, 2001). In music education, this topic is frequently discussed (Brand, 1984, 2006; Byo, 1991; Flowers, Gallant, & Single, 1995; Hedden, 1979; Miller, 1980; Nelson, 2011; Paney, 2004; Radocy, 1983) but evidence is primarily anecdotal (Nelson, 2011). The purpose of this quantitative study was to assess the relationship between K-12 music educators and their collegiate counterparts to determine to what extent disconnect exists between research and practice. This study contributes empirical data to a narrative within the field of music education that is predominantly limited to anecdote.
Research questions focused on access to and utilization of both scholarly publications and trade journals/magazines, perception of the relationship between practitioners and researchers, and ratings of philosophical statements. Data were collected using the Research to Practice Gap Analysis Instrument (RPGAI), an original questionnaire distributed via e-mail to approximately 10,000 members of a national music education association in the United States. Participants were chosen from a random sample of that membership who identified as current, full-time, pre-K – 12, college, or university level music educators. The association provided state-by-state distribution numbers for the random sample. A response rate of 8.35% \((N = 868)\) included complete questionnaires from 752 K-12 music educators, 86 college/university music educators and music education researchers, and 30 participants who identified as current teachers of both K-12 and collegiate level music courses. Participants were organized into three groups: K-12 music educators (Group 1), collegiate music educators (Group 2), and participants identifying as both K-12 and collegiate level music educators (Group 3).

Statistical analyses of Likert questions included Cronbach’s Alpha, Multiple Analysis of Variance, and Kruskal-Wallis One-Way Analysis of Variance with a Mann-Whitney U post hoc. Select-all questions were analyzed using a Kruskal-Wallis One-Way Analysis of Variance with a Mann-Whitney U post hoc. A multiple regression was run to determine if other independent variables significantly affected the dependent variables.

Findings show participants from Group 1 accessed music education research journals at a significantly different rate than participants in Group 2 or 3. Group 1 rated statements about access to and use of music education research significantly different from Groups 2 or 3. Analyses also showed statistical significance when comparing Group 1 and 2 responses to Likert items related to music education philosophy and the relationship between researchers and practitioners. While results are not generalizable due to the use of an original instrument, findings show that within this population, K-12 music educators accessed and utilized research, responded to philosophical statements, and considered their relationships with researchers differently than do their collegiate counterparts, suggesting a disconnect between the two groups.
Effects of Stimulus Octave and Timbre on the Tuning Accuracy of Advanced College Instrumentalists

Previous research findings are at odds with the widespread use of the tuba as a stimulus for tuning the concert band. The purpose of the present study was to test the effects of octave and timbre on advanced college wind musicians’ ability to tune their instruments. We asked: Are there differences in tuning accuracy due to octave (B-flat 2, B-flat 4) and stimulus timbre (oboe, clarinet, electronic tuner, tuba)?

Participants were organized according to octave played in the tuning process, thus forming bass, tenor, and soprano groups. Results showed no significant effect due to group and no significant differences due to stimulus. Tuning responses were similar across octaves and timbres. Cent deviation means ranged from a scant 4.31 to 5.15—extending just above the ±5 cents just noticeable difference adopted for this study. This was not the case in a previous study of high school wind players for whom the tuba’s octave or timbre or both seemed to be an impediment to tuning. The evidence presented here and in previous research should sound a cautionary note relative to a bottom-up tuning strategy: (a) for high school players the tuba stimulus may not be optimal and (b) for advanced university players, other stimuli (oboe, clarinet, and electronic tuner) appear to be as effective as tuba.

Participants’ verbal responses to post-tuning questions brought to the foreground observations of conceptual importance. Tuning appears to be an experience that advanced college musicians “personalize” in different and sometimes overlapping ways—the beat experience, the timbre experience, the visceral experience, and the feel experience. About tuning strategies, participants recognize beats as a way of knowing pitch discrepancy and fixing it. Also, common among many participants was a self-imposed comparative strategy—one that helped make apparent the direction and magnitude of discrepancy. One possible hindrance to an “open-eared” attitude about tuning is the prior knowledge and pre-conceived notions that some players bring to the task. They admit to being “conditioned” by past experience; they assume ease of tuning when they are accustomed to the stimulus.
An Exploration of the Use of and the Attitudes Toward Technology in First-Year Instrumental Music

The purpose of this study was to determine what technologies are used in first-year instrumental music and to examine factors that influence the attitudes of teachers, students, and parents toward the use of those technologies. Many devices, software, and applications have been developed to aid instrumental students in their learning. However, because of the unique format of most beginning programs, it is unclear what types of technology are actually being used and what attitudes prevail for those involved in using technology. Two researcher-designed questionnaires, the Technology in Music Usage Questionnaire (TMUQ) and the Technology in Music Attitude Questionnaire (TMAQ), were administered to a sample of teachers, students, and parents associated with first-year elementary instrumental music in a large, Midwestern urban school district. Results indicated that while most teachers use technology in class (87.0%), it is generally only used up to a third of the class period (75.0%). Supplemental materials found within traditional method books account for the majority of technologies used in class (82.6%) and assigned for practice (39.1%), though a considerable portion of teachers (69.6%) does not assign technology for practice. Multilevel linear modeling revealed that effort expectancies, facilitating conditions, and the teacher’s technological experience significantly contributed to teacher attitudes toward technology. It was also discovered that performance expectancies and effort expectancies significantly contributed to student and parent attitudes. Although all participants were found to have positive attitudes toward using technology, results of a one-way ANOVA revealed a significant difference between the attitude scores of teachers and students. Finally, bivariate correlations revealed no statistically significant relationships between the attitudes of participants and the time spent using technology either in class or in practice. Based on the results of the study, recommendations include the need for teacher selection of technologies to be individualized and voluntary. Professional development is necessary for teachers to become familiar with available resources and best practices for implementation. Future studies are needed to investigate whether the use of technology influences student achievement or motivation for participation in elementary instrumental music.

Feel the Beat: Synchronization and Rhythmic Entrainment in Group Exercise Classes

The rhythm of music and movement are intimately related. They have been an integral part of the experiences of education, enculturation, socialization, teaching, and learning throughout human history. Although music has long been a staple of various movement and dance experiences, little research has been done to examine music’s role in enhancing the experience of exercise in different types of group
fitness classes. Specifically relevant to the present inquiry is research that illuminates occurrences observed in other group musicking experiences (Small, 1998), such as synchronous movement and rhythmic entrainment. Both Kirschner and Tomasello (2009) and Kirschner and Ilari (2013) found that social context facilitates synchronization in their studies on joint drumming with preschool children in Germany and Brazil. Kirschner and Ilari (2013) defined rhythmic entrainment as a behavior by which humans engage in synchronous movement to the pulse of a shared acoustic pattern. The purpose of this study is to explore the function of music and synchronous movement in the exercise experiences of members in a group fitness class. Specifically, the researcher seeks to corroborate existing research by looking at the phenomena of synchronous movement and rhythmic entrainment in various group fitness settings. The information yielded from this study adds to the extant research by establishing a positive correlational relationship between group synchronous movement/rhythmic entrainment and positive evaluation of the exercise experience by the group participants. The hypothesis is that there will be a direct positive correlation between level of synchronous movement and participant satisfaction/enjoyment within these classes. To address the research questions, an explanatory correlational research design has been utilized. Through behavioral observation, data was collected to determine the presence or absence of synchronization and rhythmic entrainment in each of the three classes. Participants were given a short questionnaire asking them for their responses related to level of synchronization and enjoyment. Their free responses were coded to produce objective data for analysis, which determined the degree of association between the two variables, synchronous movement/rhythmic entrainment and satisfaction/enjoyment. The data indicate that there is indeed a positive correlational relationship between the two variables, and further analysis indicates that this correlation is stronger in certain types of group exercise classes than in others. The results of this study are relevant to any field in which synchronous movement, entrainment, and music may be found to intersect, such as music education, dance education, community music, and music therapy, to name a few. It is notable that some of these fields (e.g., music therapy) have a specific focus on physical outcomes, much as with fitness classes.

Keywords: synchronous movement, rhythmic entrainment, dance, music therapy, group exercise

Han, Yo-Jung. Penn State, University Park, PA. The Effect of Visually Presented Lyrics on Song Recall.

The Effect of Visually Presented Lyrics on Song Recall

Since music is an aural art, music educators fundamentally want to improve learner’s auditory information processing capacity. In order to enhance the capacity of the aural channel, teaching songs by imitation without using visual materials has been recommended, particularly for younger students (Gordon, 2012; Klinger, Campbell, & Goolsby, 1998). When learning a song aurally, verbal information (i.e., text) and musical information (e.g., pitch and rhythm) are perceived through the aural channel. However, if a song is difficult and has much verbal and/or musical information, only using the aural channel might hinder one’s ability to learn the song.
When incoming information exceeds the learner’s working memory capacity to process information, learners will experience cognitive overload. However, since humans have separate and partly independent processors for auditory and visual information, employing two sensory modalities – auditory and visual - rather than one could reduce cognitive overload (Mayer & Moreno, 1998; Mousavi, Low, & Sweller, 1995). While learning a song, if the lyrics are visually presented it is assumed that the aural channel load might be reduced because the verbal information would be processed in two channels. This reduction of cognitive load imposed on the aural channel might provide more capacity to process musical information, leading to better recall of the learned song. Another consideration is a working memory model. According to Baddeley’s (1992) model, musical and verbal information is processed in the phonological working memory. If someone demonstrates high phonological working memory capacity, presentation/absence of visually presented lyrics might not matter, because s/he has enough capacity to process information without experiencing cognitive overload in the aural channel. The opposite may be true for someone with lower phonological working memory capacity. In addition, perceived task difficulty could function as an indicator of cognitive load (Brünken, Plass, & Leutner, 2003). Individual’s preference for learning modality might also play a role. The purpose of this study was to investigate the effect of visually presented lyrics on song recall. Specifically,

1. Does the recall accuracy of the learned songs differ between groups who learn songs with or without visually presented lyrics?
2. How do phonological working memory, perceived task difficulty, and preferred learning styles interact with the recall accuracy?

In this quasi-experimental posttest only study, members of three auditioned choirs at a Mid-Atlantic University were invited to participate. The study volunteers were randomly assigned to one of two groups. While aurally learning an unfamiliar song, one group saw the lyrics and another group did not. After one instructional session, each participant sang the learned song individually. The recall accuracy of their singing will be measured in terms of melody, rhythm, and lyrics. Additionally, participants took a phonological working memory test, a perceived task difficulty report, and a learning styles inventory to explore any role these variables might play in song recall. MANCOVA will be run to explore any group differences and interactions among variables. Data are currently being gathered and the study will be complete prior to the conference in March.

References


**Hoch, Matthew. Auburn University, Auburn, AL.** Gap Detection and Musical Aptitude/Experience: Pedagogical Implications for Music Educators.

**Gap Detection and Musical Aptitude/Experience: Pedagogical Implications for Music Educators**

Abstract (50 words):

The present study examines the correlation between musical aptitude (as measured by the Advanced Measures of Music Audiation Test) and temporal resolution: the perceptual ability to discriminate between signals that vary over time. The results indicate a significant correlation between musical aptitude and temporal resolution. These findings have important implications for research in music education.

Proposal (500 words):

**Introduction:**

The present study relates musical aptitude—as measured by the Advanced Measures of Music Audiation Test (AMMAT)—and also reported musical experience to a specific ability: the ability to discriminate between signals that vary over time. This perceptual ability, known as temporal resolution, is thought to play an important role in music perception. Temporal resolution can be measured in different ways. In the present study, it was assessed through measurement of gap detection thresholds, specifically measurement of the shortest silent gap length between two acoustic signals that was of a sufficient size for a participant to detect a gap.

**Method:**
Participants: Participants were 50 adults (40 females and 10 males: age range 19–47 years; mean = 22 years). All participants had normal hearing and no reported history of neurological problems. Reported history of musical experience ranged from 0 to 28 years (mean = 5.97 years).

Gap Detection Measurement: The Adaptive Tests of Temporal Resolution (ATTR) (Lister et. al., 2006) software was used to measure gap detection thresholds under two different stimulus conditions: the within-channel (WC) condition and the across-channel (AC) condition. When the WC condition is used, the sound that precedes the gap is spectrally identical to the sound following the gap. When the AC condition is used, the pre-gap and post-gap sounds are spectrally different.

Music Aptitude Measurement: The Advanced Measures of Music Audiation Test (AMMAT) was used to measure music aptitude.

Results:
Participant total scores on the AMMAT were statistically significantly correlated with AC gap detection thresholds but were not significantly correlated with WC gap detection thresholds. Reported length of musical experience was also statistically significantly correlated with AC gap detection thresholds but not with the WC thresholds.

Discussion:
The correlations observed in the present study between (1) measured music aptitude and AC gap detection, and (2) reported music experience and AC gap detection are consistent with previous research concerning neural mechanisms of gap detection (e.g. Phillips, 1997). Specifically, this work suggests that AC gap detection requires comparison of different perceptual channels in the nervous system. In contrast, WC gap detection, which was not correlated with the music measures, is thought to require only detection of discontinuity within a single perceptual channel. Thus, measurement of AC gap detection has the potential to provide a rapid, objective measurement in music education research.

References:


Holmes-Davis, Tina M. *Georgia College, Milledgeville*. Self- Reported Versus Observed Self-Regulated Practice Behaviors in Middle and High School Band Students.

**Self-Reported Versus Observed Self-Regulated Practice Behaviors in Middle and High School Band Students**

A popular belief among musicians is that practice is essential to performance achievement, but little is known about how improvement occurs. An explanation of learning processes begins with a tenet of Bandura’s Social Cognitive Theory (SCT): people are capable of self-regulation. This means that learners are active builders rather than passive receptacles of knowledge. McPherson and Zimmerman expanded the explanation by developing a six-dimensional model of musical learning. In it they attended to learners’ motive (self-efficacy, self-determination, and goal-setting), method (strategy selection and usage), behavior (choosing and monitoring outcome behaviors), time usage, social factors (help-seeking behaviors), and physical environment. Their model provided a framework for the multifaceted concept of musical learning, but descriptions of how behaviors developed in each dimension were still needed.

The purpose of my study was to examine the interactions between self-reported and observed self-regulated practice behaviors in the dimensions method, time usage, and behavior. The contrast between learners’ perceptions of their activities (self-report) and the observations of veteran music teachers could reveal much about how self-regulated musical learning develops during musical practice. **Data were collected to answer the question:** What are the relationships between self-reported and observed variables and moderating variables: demographics (grade, gender, instrument, secondary instrument, and private lessons); practice habits; and the self-regulated musical learning dimensions of motive and social factors?

Two sets of data were collected for my study: video recordings of the practice sessions of 45 Georgia middle school and high school band students and surveys concerning demographic information and self-regulated practice behaviors. **Using MANOVA and Tukey HSD testing, I found statistically significant differences** \((p < .05)\) **in participants’ self-regulated learning behaviors by grade levels, private lessons, and instrument families.** First, high school students demonstrated more self-regulated learning behaviors, but reported less motive than middle school students. A potential explanation for this conflict is that students develop more sophisticated self-regulated learning skills as they age. They may also learn these skills during instruction, which is supported by a second finding that students with private lesson demonstrated more self-regulated learning behaviors than those without private lessons.
regardless of grade level. These findings indicate that young musicians may benefit from the overt modeling of practice strategy selection and usage.

A third finding was that percussionists reported lower motive and behavior than woodwind and brass musicians, but demonstrated more self-regulated method, time usage, and behavior. This may stem from the early requirement of autonomy in the percussion section as compared to the typically group settings of wind instruments. If so, young musicians may need differentiated instruction by instrument family to facilitate the various functions within an ensemble.

Finally, the differences between self-reported and observed data in my study reveal that young musicians and veteran musicians may perceive practice efforts differently. Modeling appropriate strategies or specifically questioning students about practice behaviors may promote a common understanding of practice expectations. Future research is needed to more fully describe these findings, but music teachers may find some of these results useful when teaching and evaluating students’ practice.


Acculturation and Perceptions of Children’s Participation in Extracurricular Musical Activities by Immigrant Parents

With a significant increase in the influx of immigrants in the past decades, classrooms in the United States are ever more diverse than before. The enrollment of Hispanic and Asian students rose from 15 to 29 percent between 1991 and 2011 (National Center for Education Statistics, 2013), suggesting that nearly one out of every three students in a classroom comes from an immigrant family. Because parental perceptions and parenting practices significantly affect children’s academic achievement and engagement in school (Spera, 2005), it is necessary for educators to understand how immigrant parents perceive and support their children’s learning.

With a focus on parental perceptions of children’s music learning, this ongoing study examines how cultural and contextual spheres affect immigrant parents’ perceptions, practices, and attitudes toward children’s participation in musical activities. Specifically, this study looks into how acculturation affects children’s participation in extracurricular musical activities.

In-depth interviews of fifteen Korean immigrant parents who grew up in South Korea, but are raising their children in the United States revealed that acculturation has strong impacts on immigrant parents’ perceptions of and their decision to enroll their children in musical programs. Contrary to the Korean nationals studied by Cho (2015), Korean immigrant parents in this study
valued the lifelong enjoyment of music, being less concerned about their children’s collegiate futures. In fact, interviewed mothers supported their children’s participation in extracurricular musical activities more actively than other academic activities. Findings from this study will provide valuable insights into how immigrant parents perceive and support their children’s musical activities. A full analysis of data will be presented at the conference along with implications for music teaching and learning.

Keywords: Acculturation, Musical Parenting, Parental Perception, Immigrated Parents, Extracurricular Activities, Lifelong Learning

Madsen, Clifford K., and Bridges, Jr., Chandler R. Florida State University, Tallahassee. “Multitasking” and Competition for Focus of Attention: A 20- & 30-Year Replication.

2016 Music Research and Teacher Education National Conference

SRME- Poster Only Proposal

“Multitasking” and competition for focus of attention: A 20 & 30 year replication.

ABSTRACT

The entire area of “multitasking” has received continuing emphasis since the inception of modern devices which can be used “at the same time.” The thrust of the current research is to test listeners in regard to their attentive music listening versus their attention to a GRE Reading Test when both are presented simultaneously. The current study constituted two replications of a study done over 30 years ago. The current investigation used exactly the same materials as the original study and replicated the three main groups from the original work. That is, while there were six separate groups in the original study three of these groups were intended as “control” groups for the main variable of experimental interest which was testing the ability to multitask. Thereafter in the current investigations only three groups were replicated: (1) students took the GRE-type Reading test only, during a 40 minute time limit, 2) students took the music test only, within the 40 minute time limit 3) students attempted to combine these two tests simultaneously during the same 40 minute time span. Results from the post hoc two investigations replicate almost exactly the same scores found 20 and even 30 years ago. Even though many students believe that they efficiently multitask, these studies demonstrate again that there is no such thing as multitasking. Whenever students attempt to accomplish two tasks during the same time period both of the tasks are diminished.

Keywords: multitasking, distraction, focus of attention, education, concentration
Matthews, Wendy K. Wayne State University, Detroit, MI. A Mixed-Methods Study of a Collegiate Marching Band Members’ Group Beliefs throughout a Performance Season.

A Mixed-Methods Study of a Collegiate Marching Band Members’ Group Beliefs throughout a Performance Season.

Abstract

Collegiate marching bands serve many functions on campus, contribute to both the musical and social life of the student body, and can aide in recruitment and promotion of their universities (College Band Directors National Association, 2015). Participation can afford a place for musical expression and the development of self-confidence, leadership skills, and engagement with a supportive network of peers (Dagaz, 2012). However, this group setting encompasses many challenges that can be influenced by interpersonal and contextual factors. Therefore, it is important to understand members’ perceptions regarding their participation and experiences during the season.

Specifically, group cohesion, the tendency for group members to unite in the mission of the group and/or for social needs (Carron, Brawley, & Widmeyer, 2002), and collective efficacy, an indicator of the group’s judgment of their combined capabilities to accomplish a task (Bandura, 1986), provide ways to examine the inner workings of groups. These constructs have been shown impact a team’s performance outcomes (Silver & Bufanio, 1996), sense of affiliation (Jowett, Shanmugam, & Caccoulis, 2012), and future participation (Spink, 1995).

There has been very little research into the group beliefs of musical ensembles and even fewer studies examining Division II marching bands. Additionally, scant attention has been paid to the influence of time on group beliefs as well as groups that engage in multiple performance situations. The marching band setting provides an opportunity to examine changes over time as well as the influence of multiple performances.

A parallel convergent mixed methods design was selected to provide a richer understanding of multidimensionality of group beliefs (Creswell & Plano Clark, 2011). The study employs quantitative methodology by utilizing the lenses of group cohesion and collective efficacy at three points in the American collegiate football season (beginning, middle, and end) and hypothesizes that students would report high group cohesion and collective efficacy beliefs, and that these beliefs would display a downward concavity across the season. Concurrently, through qualitative focus groups at the same three points, the study explores the research question “What are Division II collegiate marching band member’s perceptions of the group during a football marching season?”

Fifty-three undergraduates from a Midwestern, urban university elected one of two options: (1) focus group and surveys or (1) focus group. For the quantitative inquiry, a repeated
measures multivariate analysis of variance (MANOVA) found Group Integration-Task (one of the four group cohesions characteristics), and collective efficacy dipped at the midpoint of the season; however, beliefs regarding the other three characteristics, Attraction to the Group-Task, Attraction to the Group-Social, and Group Integration-Social, remained consistently high. Focus groups data analysis revealed five broad themes: (1) connections, their pride in the band and its connectedness to their school and beyond, (2) family, how the band represents a family environment, (3) acceptance, belonging to the group, (4) music, the role of music in their lives, and (5) time, the temporal beliefs of the group throughout the season. These findings will be discussed in terms of theoretical importance, musical ensemble applications, and directions for future research.

49 word short abstract: Fifty-three undergraduates from a Midwestern, urban university participated in a mixed method study investigating inter- and intragroup beliefs regarding participation in a Division II marching band. Quantitative and qualitative results highlight members' group beliefs regarding the role of the ensemble and their relationships to each other throughout the season.

References


Effects of Blocked and Random Practice Schedules on Pitch and Interval Accuracy Among Skilled Singers.

**Effects of blocked and random practice schedules on pitch and interval accuracy among skilled singers**

Recently, vocal performance skills have been investigated as motor behaviors, with findings demonstrating that singers’ focus-of-attention affects quality of tone production (Atkins, 2013; Atkins & Duke, 2013). Skilled motion is also affected by practice schedules, as demonstrated in research with clarinet players (Stambaugh, 2011) and in numerous non-music investigations. The purpose of the current study (now in progress) is to extend this inquiry to matters of pitch accuracy in singing, with the broader purpose of investigating to what extent intonation skills function as motor skills.

College music majors (*N* = 40) sang three, 8-measure (about 30 seconds in duration), semi-tonal melodies on a neutral syllable /la/, each of moderate-to-high difficulty levels as determined by prior pilot studies. Participants were randomly assigned to one of two researcher-assisted experimental groups, during which time these three melodies were practiced as a group in either blocked or random conditions over the course of three days. Each practice session lasted 15 minutes and was offered at a consistent time of day throughout the training period. In the blocked condition, only one melody was practiced on each day in order to minimize contextual interference; individuals were tested three times during each practice session (once every five minutes) as acquisition measures. In the random condition, all three melodies were practiced on each day (five minutes for each melody), with individuals tested after each melody. All participants met again on a fourth day, where they were tested individually on each melody to assess retention, and on a similar, novel melody to assess transfer.

All tests were recorded and analyzed with Praat, an audio analysis software package. Dependent measures included the mean size of two selected sung intervals for each melody, and the mean pitch level of two repeated tones (as averaged among trial blocks for all measures). Repeated-measures analysis of variance procedures will determine differences in pitch accuracy over time and differences between experimental groups on retention and transfer tasks. Results will offer implications for instruction in singing and for our understanding of singing accuracy as a motor behavior.

**References**


Short Abstract:

The purpose of this study is to explore perceptual difficulty in the aural recognition of melodic intervals under isolated and contextual discrimination conditions. Implications for the field of psychology and music education will be considered, with suggestions to improve the practices of interval training and dictation within the music classroom.

Abstract

Sensory dimensions of musical sound are processed cognitively through a conceptual integration network consisting of the recognition, discrimination, and categorization of sound events (Bey & McAdams, 2002). Interval and pitch class perception is a passive, bottom-up cognitive process that depends critically on expectations of the musical listener (Baldwin, 2012). Investigation into such processes is often presented through two tasks: (a) identification (i.e., the recognition of isolated melodic and harmonic interval classes); and (b) discrimination (i.e., exploring the perceptual boundaries through just noticeable difference).

Musicians tend to recognize patterns that form melodies through the identification of musical intervals between successive notes (Oxenham, 2013). Sequences of such intervals give important structural, emotional, and aesthetic meaning to melodies in Western and non-Western music (Crowder, 1984; Narmour, 1983; Thompson, 2009). Dowling (1978) emphasizes the idea that unfamiliar melodies are encoded by melodic contour attributed to an underlying scale as opposed to a sequence of intervals. However, Deutsch (2013a) notes, “... if all low-level elements were indiscriminately linked together, auditory shape recognition operations could not be performed. There must, therefore, be a set of mechanisms that enable us to form linkages between some low-level elements” (p. 183).

Intervals are perceived as either simultaneous or sequential (Thompson, 2013). More specifically, sequential pitches are coded according to the distance between the two pitches,
and the direction of the interval (e.g. ascending or descending) (Thompson, 2013). Interval discrimination and melodic dictation involve significantly different cognitive processes; in fact, melodic dictation could be easier for some students despite involving more musical activities (Thompson, 2013).

The purpose of this study is to explore perceptual difficulty in the aural recognition of melodic intervals under isolated and contextual discrimination conditions. The study will be guided by the following research questions:

1. Can a hierarchy of interval detection difficulty be formed?
2. What is the strength of the relationship between isolated interval recognition and contextual interval recognition?
3. Do patterns of difficulty emerge based upon sequential interval ordering?

A total of 46 undergraduate music students participated in this study. Each subject participated in two discrimination tasks: (a) identification of an interval played sequentially; and (b) dictation of a melody. Student answers were coded dichotomously (i.e., right, wrong). A total of 98 items were collected: 20 for identification and 78 for dictation.

The Many Facet Rasch (MFR) Rating Scale Model (Linacre, 1994) was used to evaluate the psychometric quality of items and persons. Similar methodology was used as a method for examining short-term memory in pattern-based discrimination IQ exercises in the Knox Cube Test (Wright & Stone, 1979).

Results indicated good-model data fit to the MFR model. Calibrations of persons (i.e., achievement) and items (i.e., difficulty) will be discussed. Implications for the field of psychology and music education will be considered along with suggestions to improve the practice of interval training and dictation practices within the music classroom.

References


The Nature vs. Nurture Debate on the Role of Pitch Perception in Language Development

In recent years there has been much debate in the research community regarding the respective roles that genetic ability (nature) and learned behavior (nurture) may play in the development of pitch perception. Additionally, there has been considerable discussion regarding how early pitch development may partially explain differences in language acquisition. New revelations in this area may give new impetus to ensure that younger children are exposed to a variety of musical stimuli.

In 1999, a team of researchers (Deutsch, Henthorn & Dolson) made an observation that Vietnamese and Chinese speakers enunciate words at precise pitches. This led them to hypothesize that Perfect, or Absolute Pitch (AP) would be more prevalent in speakers in these languages than other non-tonal languages. One Definition of Absolute Pitch is “the capacity to recognize and name the pitch of a musical note or ambient sound without the use of a reference pitch and with a minimum of deliberation” (Gregersen, Kowalsky, Kohn, & Marvin, 1999).

Even though languages that are considered to be non-tonal, like English, use some pitch inflection (for example, to indicate sarcasm, or to imply a question), in Chinese the same combination of consonants and vowels can have different meanings just by the pitch at which they are spoken.

The Nature Debate
During the same year as Deutsch and her colleagues’ initial study (Deutsch, et al., 1999), Gregerson (1999) revealed his previously unpublished research that found that AP was more prevalent in university-level music students in the United States who were of Asian ethnicity than of non-Asian background. Since many of the students of Asian ancestry undoubtedly spoke English as their first language, the author suspected that the AP trait had a genetic, rather than acquired link.

**The Nurture Debate**

In a more recent study (Deutsch et al., 2004), Deutsch and her team found that the trait of AP was nine times as frequent in Mandarin Chinese and Vietnamese speakers than in English speakers. They believed that this was due to the fact that the tonal language speakers developed this trait as they learned to speak their respective languages.

**Nature Revisited**

A team of researchers (Hove, Sutherland & Krumhansl, 2010) discovered that AP was more prevalent in East Asian students than other ethnic groups. This held true even if the students had no musical background or even if the students did not speak a tonal language at all.

**Nurture Revisited**

Deutsch, Dooley, Henthorn, and Head (2009) tested the genetic Asian ancestry possibility in a study among university music students. They found a positive and significant correlation between tone language fluency and AP.

**Studies Involving Pitch In the Acquisition of Non-Tonal Languages**

In languages like English and Spanish that were previously viewed as non-tonal, pitch perception may be more important to language development than previously thought as fundamental frequencies may play a role in communication even in these languages (Altenberg & Ferrand, 2006; Busà & Urbani, 2011; Cox, 2010).


**Goal Orientation in Music, Music Activities, and Music Education Literature: A Meta-Analysis**

**Objectives**

Organizational psychology achievement goals selections are important consequences that influence music participation, intrinsic motivation in music, and future task selection in music. The purpose of this study was to perform a quantitative review of goal orientation in
music, music activity, and music education literature. Goal orientation is attributed to Elliot’s (1997) Hierarchical Model of Approach and Avoidance Motivation.

Theoretical Framework

Approach-avoidance goals stem from the dichotomous achievement goal framework (Elliot, 1997). In Elliot’s dichotomous framework, there are two goal orientations by personal competency is judged. Individuals that endorse a task orientation, are largely motivated by personal improvement through mastery. In contrast, individuals that endorse an ego orientation tend to judge their success and failure on other-referenced standards. Dichotomous task and ego distinction relates to how competence is motivationally defined. The approach-avoidance dimension relates to how goal orientations are valenced.

Methodology/Data Sources

Meta-analysis procedures using Hedges’ $g$ as the effect size metric to calculate the effect size. Fixed effects model was used based on the assumption that all of the studies used in this meta-analysis shared the same true effect size, thus the summary effect is the estimate of this common effect size.

Borenstein, Hedges, and Rothstein (2007) assert that the Cochran’s $Q$ and tau-square statistics are only reported on the fixed effect model. Therefore, only the fixed effect model will discuss the heterogeneity of variance for the meta-analysis. The fixed effect model assumes that all studies estimate the same effect size (Borenstein, Hedges, & Rothstein, 2007). For this meta-analysis, two indicators will illustrate the heterogeneity of variance. These include Cochran’s $Q$ and the total variance explained by moderators. Cochran’s $Q$ test is a non-parametric statistical test, which verifies if $k$ treatments have effects that are identical (Conover, 1999).

Tau-square was used to report the between studies variance that was used in computing weights (Borenstein, Hedges, & Rothstein, 2007). Tau-square is an estimate of the between-study variance. It has advantage in that it is not dependent on sample size (Rucker, Schwarzer, Carpenter, & Schumacher, 2004). Tau-Square is used to quantify the variance of true effect sizes. The larger the absolute amount of variance the larger the estimated reported Tau-square (Ruiz-Veguilla & Callado, 2012).

Results

Cognitive anxiety results based on a fixed effect model ($k=78$) indicated that the relationship of CA and competitive sport performance was $g=.148$. The effect size was $r=.022$. With a confidence interval of 95%, the CI was .104 for the lower limit and .191 for the upper limit. To test the null hypothesis, $z=6.619$. The heterogeneity of variance results indicate that the Cochran’s $Q$ was $Q=403.46$. When compared with the expected value of 77, the $p$-value was zero. Borenstein, Hedges, and Rothstein (2007) assert that when using a fixed effect model with a large enough sample size, the error will tend toward zero. The total variance explained by
moderators was $\hat{\rho}^2=80.915$. This means that 81% of the observed variance between studies is due to real differences in effect size. Further results will be discussed.

**Sogin, David W. University of Kentucky, Lexington.** Non-Musicians’ Preferences for Different Variants of Bow Skew in a Violin Performance. Not listed.

**Abstract**

The present study is a follow up of an earlier investigation by S____, (2012), to better understand non-musicians’ aural perceptions of violin performances in a musical context with three different variants of bow skew. Non-music majors (N= 53) from a large southern university participated in the study. Listeners heard the same music excerpt performed by a professional violinist with varying degrees of bow skew. The excerpt was performed three times: 1) normal performance, 2) in constant contact, with the bow placed at a fixed point between the bridge and fingerboard with skew to the bow added by the swing of the arm, and 3) with a straight bow, bowing as perpendicular to the strings as possible. Asked to rank order the three excerpts according to their preference for the most musical performance. The overall results of the study were found to be statistically significantly different, demonstrating similar results to the earlier study.

Non-Musicians' Preferences for Different Variants of Bow Skew in a Violin Performance

Perceived changes in emotional expression as a function of different musical performances have also been investigated (e.g., Kendall & Carterette, 1990; Gabrielson. & Justlin, 1996; Senju & Ohgushi, 1987). Kendall and Carterette (1990) had five musicians perform the beginning of “Thy hand Belinda” from Prucell’s Dido and Aeneas with appropriate expression, exaggerated expression, and without any expression. The two expressive performances were played slower, used more amplitude vibrato, and more variation in timing than the performance without any expression. In Senju and Ohgushi (1987), violinist Senju played ten different versions of the beginning of the Mendelssohn violin concerto with various expressions such as bright, dreamy, beautiful, and so on. There were only very limited correlations between the intent of the performer and listeners’ perceptions.

Extensive research has been done between musicians and non-musicians. Some of these areas include music and language, memory, pitch processing and mental abilities. In an article by Fredrickson (2000) he looked at a series of studies using various musical stimuli comparing responses of musicians and non-musicians to perceived “musical tension.” The Results indicated that group perceptions were remarkably similar between musicians and non-musicians.

Learning to play a string instrument artistically with a beautiful sound often involves listening to many different performances of the same musical composition and deciding which one might be the most expressive performance and more importantly determining why. To explore the characteristic sounds of a violin there are three important factors that have been studied: the speed at which the bow moves or accelerates across the strings, the weight (pressure) or force that the performer exerts with the bow, and finally the placement of the bow between the bridge and the fingerboard of the instrument (Askenfelt, 1986, 1989; Nichols, 2002; Raman, 1918; Schelleng, 1973; Young, 2007). The early investigations by Raman (1918) and Schelleng (1973) were more theoretical, investigating the steady state constraints of bow force or pressure, while Askenfelt (1986, 1989) was the first to use real
violins in studies calibrating the measurement of bow speed, weight and placement. These three variables speed, weight or pressure, and bow placement have been the most widely studied (Askenfelt, 1986, 1989; Nichols, 2002; Young, 2007).

However, the subtleties of an actual performance by a professional string player, taking into account the human body and the arm as a system of levers, include the following three sub attributes of bowing as well: skew, inclination, and tilt (Hodgson, 1934; Schoonderwaldt & Demoucron, 2009). Skew of the bow is identified as the perpendicularity or orthogonal position of the bow as it relates to the fingerboard and bridge. This bowing parameter is usually indicated as degrees plus and minus from perpendicular, relative to the strings. Inclination is defined as the angle associated with playing on the different strings and tilt of the bow is the relationship of the amount of bow hair on the string. Schoonderwaldt and Demoucron (2009) in their study of bowing parameters using optical motion capture systems, found that these sub variants of skew, inclination, and tilt exert “a limited [but] direct influence on the generated sound …” (p. 2707).

Hodgson in his 1934 treatise titled “Motion Study and Violin Bowing” hypothesized that bowing gestures were movements that are rounded and form continuity in the bow stroke to make certain that the sound would be uninterrupted. By using cyclographs, a photographic record that tracks a moving object, Hodgson was able to demonstrate that these were “elliptical” movements made by the performer and that skewing the bow is almost always considered more of natural limb swing motion rather than following a perfectly straight path to control the bow. In addition, “crooked bowings” according to Hodgson, can be commonly observed in string performances at all levels. In addition, Hodgson suggested that in learning to use a legato bow stroke, this action can be enhanced by keeping a constant distance from the bridge with an arm swing away from the body. Kjelland (2003) added that most cello and bass players are aware of the skew or oblique movement of their bows and that bow changes close to the tip of the bow can give a clear illustration of this phenomenon. In a study by Schoonderwaldt (2009), it was found that bow-bridge distance only had a minor influence on the sound spectrum of the instrument. This seems to challenge a more common belief held among string players and string pedagogues that strategically bringing the bow closer to the bridge would in itself cause an increase in the brightness of the sound. S_____ (2012) found differences in the musical perception of trained musicians between the same musical excerpt performed using a normal bow stroke, constant contact stroke, with the bow placed at a fixed point between the bridge and fingerboard with skew to the bow added by the swing of the arm, and with a straight bow, bowing as perpendicular to the strings as possible. Specifically, differences were found between the conditions of normal and constant contact and normal and straight versions. The straight bow condition was judged to be the least musical.

The aim of the present study was to follow up on the earlier investigation by S_____ (2012) and to better understand non-musicians’ perceptions of violin performances within a musical context under three distinct conditions of bow skew: normal, constant contact and straight.

**Method**

**Participants**

Participants for this study were (N = 53) undergraduate non-music majors from a large southern university in the southeastern United States. Participants were mostly juniors (66%) and included
elementary education majors seeking degrees in special education and elementary education with an average age of 20 years.

Stimuli Preparation

A graduate violinist from a major mid-southeastern University was recorded using a Zoom H2 Digital Audio Recorder. Three recordings were made of an excerpt from Faure's Elegy Op. 24, originally written for cello but transcribed for the violin. The performed excerpts (measures 2-5) averaged approximately 20 seconds in length. This piece was unfamiliar to the performer: she had never studied or performed it. The excerpt was technically accessible, allowing the player to perform the work without a previously developed strategy for bow placement. The work is in c-minor and the violinist was asked to play each trial with no open strings, using vibrato while following both the bowings as well as dynamic markings given in the score. The note values were quarter notes, eighth notes, and a half note performed at a slow even tempo (see Figure 1). The tempo of the work is notated as Molto Adagio (approximately a tempo of quarter note = 60). The violinist was encouraged to play with legato bowing and a full rich sound.

The violinist was asked to perform the first complete phrase of the work three separate times without practice, although she was given one and a half minutes to tune and to warm up and to look over the piece. The first time through the excerpt she was asked to play the piece as she normally would play the work. For the second performance, the violinist was asked to play the piece with a consistent contact point between the bridge and fingerboard, as suggested by Hodgson (1934), but was encouraged to pivot or skew the bow stick as she needed to, so that she could maintain her contact point with the string. For the third condition, the violinist was asked to not skew the bow at all but keep the stick as absolutely straight as possible and as perpendicular to the strings as she could. She was told to employ any strategy that would facilitate maintaining a straight bow while performing the excerpt.

In order to establish that the three performance conditions were actually implemented, high definition digital video recordings of each excerpt were made along with the audio recordings. A cardboard gauge demarcated in half-inch markings was attached to the top of the violin by a rubber band. This procedure was used to ensure that the violinist followed the performance directions accurately for all three of the excerpts (see Figure 2). The video excerpts were then imported to the program mochaPro stand-alone tracking software (v. 1.0.0, 2012) used to track the skew of the bow. The videos allowed examination of bow skew and the relationship of the bow to the bridge throughout the duration of each of the examples. The audio recordings were then inspected using Praat (Boersma & Weenink, 2009), to see if there were any spectral anomalies present in the recordings that might have gone aurally undetected. No anomalies were found when comparing all three of the excerpts simultaneously and all three were determined as being approximately the same with respect to amplitude and spectrum. A panel of three professional musician judges (two with completed doctoral degrees and one advanced graduate student in string music education) independently agreed that both audio and video recordings demonstrated consistent and accurate implementation of the desired experimental conditions.

Procedure

The three audio stimuli were copied to two separate compact discs in different orders with three seconds of silence between each. Participants from two intact music classes for non-majors listened to the excerpts in large groups in a classroom equipped with built-in audio system and speakers. The two presentation orders of the excerpts used were: constant contact point, normal, straight and the
other normal, straight and constant contact point. Participants listened only once to each of the examples. Participants were instructed to listen very carefully to all three of the excerpts first and then rank order them according to their judged musicality. A rank of (1) indicated that the excerpt was perceived to be the most musical while a rank of (3) indicated that the version was judged to be the least musical. In addition, once the participant was able to identify their rank 1 excerpt, they were asked to finish the following statement, *I liked this the best because:*

Results

Given the rank order data it was determined that a Friedman test would be used for analysis with an alpha level of .05. There was a statistically significant difference in the perceived musicality between the three excerpts, $\chi^2(2, N = 53) = 5.6, p < .05$. To examine where the differences occurred, subsequent Wilcoxon Signed-Rank Tests were performed comparing the following pairs: constant contact with normal, constant contact with straight, and normal with straight. This post-hoc analysis was conducted with a Bonferroni correction of $p < .016$ for multiple comparisons. No statistically significant difference in perception was found among these paired comparisons. Almost half of the listeners (45.3%) chose the normal performance condition as their most musical giving it a rank 1. For the constant contact condition, participants ranked it 2 at (49.1%). Finally, the straight bow condition was judged as the least musical, ranked 3 at (50.9%), while 28.8 percent of participants perceived this to be the most musical performance (Table 1).

Discussion

The findings from this study can again inform aspects of our teaching. Many string pedagogues support the notion that placement or sounding point, speed and weight or pressure, are all important features of understanding and producing good characteristic sounds on a string instrument. Consistent with previous results (S_____, 2012), performing with a straight bow may not be exactly what should be conveyed to students particularly when we are trying to ask for a more musical performance from them. It appears that not only do musicians perceive a difference in performance practice but also non-musicians appear to perceive these same phenomena. Table 2 is a direct comparison of rank order percentages by musicians and non-musicians. One of the most interesting results is that over half of the participants in both groups ranked the “straight bow” as the least musical. The fact that no differences were found when comparing post hoc comparisons, may be due to low sample size and low power.

The visual inspection of the three versions that were recorded of the excerpt revealed no noticeable differences in the auditory spectrum, results that are consistent with the literature and previous study (S_____, 2012). Yet participants in the non-musicians group clearly heard differences between the versions. Trained musicians have developed to hear differences in musical nuance between the normal way the excerpt is performed and the other bowing variants is obviously an important one, however non musicians appear to pick up on some of the same cues.

As part of this study, participants were asked to say why they chose their top answer. Those that chose the “normal” excerpt said “It was more calming and soothing”, “it was happy & light”, “it wasn’t so sad”, “perfect” “happy and cheery”, and “it used more variation”. The sensitivity of being able to detect variation by non-musicians as well as musicians appears to be remarkably similar. This may again better inform our performance practices as it relates to general audiences.

Clearly, much more research needs to take place, as this study is limited. Again, only one musical excerpt was used and performed by a single violinist and heard only a single time. Future studies might
include investigating both a high and a low string instrument in relation to the skew of the bow as well as bow to bridge distance. In addition to studying performance patterns, perception studies using many more musical examples and styles, at various tempo settings and studying many more performers playing on their own individual instruments would be of interest. Understanding all components of what makes an expressive performance is important for teachers, students as well as potential audiences.

References


**Torrance, Tracy A.** *University of South Florida, Tampa*. Music Ensemble Participation: Personality Traits and Musical Experience.

**Music Ensemble Participation: Personality Traits and Musical Experience**

**Abstract:**

The purpose of this study is to explore the relationships between personality type, music ensemble choice, instrument choice, and musical experience in young adults. Results contribute to our knowledge regarding ensemble participants, which may help directors and educators tailor activities/instructions for enhanced musicianship.

**Background:**

The personality of musicians, artists, and other creative persons has continually been of considerable interest to researchers and educators who seek to identify traits associated with
musical behaviors. Personality traits can influence music behaviors such as instrument choice, ensemble choice, practice habits, and musical experience, which may contribute to continued music participation. Previous studies have shown that creative people in general share unique traits (Cross, Cattell & Butcher, 1967; Csikszentmihalyi & Getzels, 1976; Drevdahl & Cattell, 1958). More recent research suggests that musicians exhibit the Intuitive/Feeling dichotomies as measured by the Myers-Briggs Temperament Inventory (Reardon- MacClellan, 2011; Steele & Young, 2011; Wubbenhorst, 1994). In addition, learning achievement and academic success are related to personality traits exhibited by musicians, such as Conscientiousness and Openness to Experience (Komarraju, Krau, Schmeck & Avick, 2011; Corrigall, Schellenberg & Misura, 2014). Carl Jung suggested that personalities may alter due to life experiences (Jung, 1923). If that is the case, musicians’ personalities may change due to musical opportunities and experience.

Theoretical:

Personality is biologically defined at birth and formed thru personal environmental experiences. Attitudes, intelligence, skills, temperament, traits and habits are influenced by a person’s internal cognitive and motivational process (Allport, 1937).

Purpose: The purpose of this study is to explore the relationships between personality type, music ensemble choice, instrument choice, and musical experience in young adults.

Method: This study answers three questions: 1) What is the relationship between personality type and ensemble choice?; 2) How do personalities differ across age and musical experience?; and, 3) What is the most frequently recurring personality within sections of musical ensembles? Participants (n=137; 68 instrumentalists, 69 vocalists) completed a demographic survey and the Big Five Personality Inventory. The survey was distributed to 158+ graduate and undergraduate students (18-40 years) enrolled in performance ensembles at a large research university in the southeastern United States to determine personality type. The survey consisted of 50 items and measured Openness to Experience, Conscientiousness, Extroversion, Agreeableness, and Neuroticism (OCEAN).

Results: Results of a one way ANOVA shows significantly higher levels of Extroversion by vocalists compared to instrumentalists, F(135) = 6.5, p = .012. In addition, there was an interaction with female vocalists scoring higher in Conscientiousness, F(134) = 4.1, p = .046. There seems to be a pattern that suggests that more extroverted individuals tend to enroll in choral ensembles when compared to instrumental ensembles.

Conclusions: Our data confirms previous findings that vocalists tend to be more extroverted than instrumentalists (Kemp, 1981; Reardon-MacClellan, 2011; Wubbenhorst, 1991). Furthermore, musicians in general exhibited similar characteristics in Conscientiousness and Neuroticism. This is partially consistent with previous data indicating Conscientiousness as an important trait for musicians (Corrigall, Schellenberg & Misula, 2013). These data can
contribute to our knowledge regarding ensemble participants. Directors and educators can more adequately tailor activities/instructions for enhanced musicianship.

Tu, Catherine Ming. *Texas A&M University–Kingsville. A Cross-Sectional Examination of Children’s Interactivities with the iPad App: Carnival of the Animals*

A Cross-sectional Examination of Children’s Interactivities with the iPad App: Carnival of the Animals

The sustained popularity of iPad in most homes and learning environments demands investigation on what young children see and hear from these devices and how they understand the visual and auditory elements. Will the electronic screen really foster cognitive learning or merely provide a motivation for the students to learn? What are the differences between children’s interactions with caregivers verses an electronic platform alone? What do these data really mean to us and how would we apply these findings into our teaching situations?

Although there have been a number of studies about innovative approaches for the use of iPads on children with disabilities (Neely, Rispoli, Camargo, Davis, & Boles, 2013; Flores et al., 2012), few researchers have examined very young children’s preference of visual and auditory elements on the app and developmental inclinations during their first few years of life. In studying how children develop, the interactions between internal and external factors are most conducive to the study of children’s perception of visual and auditory messages.

The purpose of the present investigation was to find the cross-sectional differences in preference between music and language elements when children (N=39) interacted with an iPad App *Carnival of the Animals.* The researchers conducted four weekly visits to a daycare center. Thirty-nine 2- to 9-year-old children were given 10-12 minutes free-play time with the app. Using a finger-movement tracking software, the researchers documented approximately 80,000 touch points on the iPad. Results indicated that 1) when first looking at an app page, poems and talking animal categories are the first preferred objects, followed by the improvised sounds and instrument categories. There was a tendency on percentage of poems to increase with age; 2) examining the overall data, poems and instruments were the most visited objects for all participants, particularly the younger children enjoyed the instruments far more than the older participants; 3) overall, older children paid more attention to the poems and language areas whereas the younger participants frequently visited the music related areas.

RETURN TO POSTER CATEGORIES

Musicking of any type requires a healthy self-concept in order to commit meaningfully to a performative musical experience. Curiously, the ego, which serves as a vehicle through which our self-concept is realized, often clouds our abilities to sustain the interpersonal relationships that are necessary for the broader musicking process. Inspired largely by the writings of Paulo Freire, the purpose of this theoretical research is to question the ways in which the social-musical constructs of egoism and humility govern interpersonal musical interactions within the realm of teaching and learning. In doing so, it argues for the creation of a culture of humility within the democratic music classroom, a task which ultimately relies upon the music educator to foster and develop.

A person’s self-concept exists through its relationship between the external (‘real’) and internal (‘perceived’) worlds. Leary (2004) claims that when a person’s self-image is in discord with his or her external image, either egotism or low self-esteem results. Thus, humility becomes a matter of holding oneself in appropriate perspective. Egotism manifests itself through various interactions within the musicking experience, such as teacher-student (‘I know more than you’), student-student/musician-musician (‘I’m better than you’), conductor-musician (‘I’m in charge of every musical decision’), and musician-listener relationships (‘the listener must revere my culturally superior interpretation of this work, and cannot interact with it’). The writings of Paulo Freire (2000) most directly examine the teacher-student relationship, and it is his ideas about oppression that have inspired new ways of thinking about how educators identify with their students.

Freire questioned the apparent hierarchal relationships that exist within the classroom, wherein educators unknowingly become ‘teachers-as-oppressors’. Despite positive intentions, teachers’ inadvertently autocratic actions establish vertically-oriented constructs, such as (1) teacher-student hierarchies through the assertion of superior knowledge and the offering of rewards systems, (2) student-student hierarchies through seating placements, competitions, and awards, (3) conductor-musician hierarchies through one-directional and quasi-dictatorial rehearsal strategies, and even (4) musician-listener hierarchies through performance competitions and adjudications (which suggest that there is a single quantifiably correct way of performing a piece). Freire proposed a horizontal, more egalitarian approach instead of the vertically-structured relationships of classical educational theory. “The teacher is no longer merely the one-who-teaches, but one who is himself taught in dialogue with the students” (p.80). Thus, Freire constructs a model through which music educators are expected to foster a culture of humility within the classroom.

The research also alludes to other techniques used around the world to quiet the ego, such as meditation, reflection, and the study of mindfulness. These techniques, in conjunction with Freire’s writings, can serve as introductory methods for placing one’s ego in check with reality. The pursuit of humility, and therein the rejection of egotism, should be of chief importance to any social-musical experience, especially given the highly affective and interpersonal manner of our craft as musicians and educators.
Dye, Christopher K. Middle Tennessee State University, Murfreesboro. Preparation of Licensed Arts Educators: National Trends and Data Quality.

Preparation of Licensed Arts Educators: National Trends and Data Quality

Title II of the Higher Education Opportunity Act of 2008 mandates that states annually report on the “Quality of Teacher Preparation”. Each teacher education program reports the number of program completers in each area of licensure and subject area, and these reports are aggregated at the state and federal level. The aggregate reports have led to extensive media coverage related to the state of teacher preparation (e.g., Rich, 2015; Sawchuk, 2014). However, research has indicated that the validity and reliability of the Title II data may be in doubt, with inconsistencies in the reported statistics (Steinbrecher, McKeown, & Walther-Thomas, 2013). The validity of the reported data is particularly crucial in light of recent rules proposed by the Department of Education that would create new accountability mechanisms for teacher preparation programs determined in part by their reported Title II data (Teacher Preparation Issues, 2014).

While previous research has examined music education certification policy (e.g., Henry, 2005), the Title II data provides the first opportunity to analyze national data on arts educator preparation. States also designate each preparation program as a traditional or alternative route, providing data that can address the need for national data on the use and prevalence of alternative routes in music and arts teacher licensure (Hellman, Resch, Aguilar, McDowell, & Artesani, 2011).

The purpose of this study is to describe and investigate the validity of the arts educator preparation data reported under Title II in the first five years of national reporting (2010-2014). Descriptive statistics will be prepared for each state according to year, subject area, and traditional vs. alternative preparation program. A data quality assessment will be conducted, evaluating the reliability and validity of the reported data with regards to internal (year-to-year) consistency and with reference to external publications of certification data. The research is guided by the following questions: What are the trends within states and across the U.S. in the preparation of licensed arts educators? What proportion of arts educators are entering the profession through alternative routes? How reliable and valid are state reports of arts educator preparation?

Implications will be considered in terms of national and regional trends in the preparation of arts educators. Issues of data quality will be discussed in light of potential regulations and high-stakes accountability measures tied to future Title II reports. These considerations address the goals of the SMTE Policy ASPA, specifically informing teacher educators about policy issues and providing NAfME with analyses to inform its legislative and policy agenda.
Music education in the twenty-first century has become a field of intense scrutiny and conflicting visions. Popular discourse (Dautch, 2014; Gaylord, 2013) suggests that budgetary issues continue to plague schools thereby impacting music programs. Scholars (Jones, 2008; Williams, 2011) suggest that current “perilous times” result from relying on past musical practices to teach a clientele for whom the locus of musical experience has shifted from “performance-to-recording-to-new media” (Thibeault, 2015) and attribute declines in school music programs to limited musical opportunities offered in schools. Contending that “music education has become disconnected from the prevailing culture,” Kratus (2007) suggested that the field has reached a tipping point in which the model of ensembles lead by autocratic directors is unsustainable and must be replaced by alternative instructional formats. In contrast, Fonder (2014) insists that traditional programs enrich the lives of participants and “negative badgering” of large ensemble instruction is uncalled for.
Employing statistics reported by the Music for All Foundation (2004) on the status of music education in California, Kratus contends that an observed 50% decline in enrollment in music between 1999 and 2004 should be attributed to instructional practices rather than to inadequate funding and testing mandates. He concluded that by 2007, the field of music education had reached a tipping point and must explore new instructional models. However, evoking the concept of a “tipping point” infers that conditions reached a stage of no-return and an apocalyptic abandonment of traditional music programs should be in progress. This is not the case in California where music enrollments are increasing. One central California school district reported a 62% increase in students participating in traditional school music instruction programs between 2004 and 2009 (Stone, 2011) when a similar increase (61%) occurred in the State’s largest school district (Venz, 2015). Additionally, an unprecedented number of K-12 music teaching positions were open throughout the State for the 2015-2016 academic year. This suggests that attributing enrollment declines to traditional music instructional practices may be reductionistic and requires deeper interrogation.

The purpose of this position paper is to examine whether the contention that traditional school music practices have passed through a tipping point is valid. This is accomplished by 1) reviewing pertinent literature, 2) exploring possible reasons for increases observed in school music participation throughout California, and 3) examining systemic issues other than funding, governmental mandates, and instructional practice that might contribute to enrollment problems. The analysis will suggest music teacher shortages, administrative shortcomings, and uneven teacher quality contributed to the reported decline. Additionally, the analysis suggests that the publicity focused on community based music programs such as El Sistema and popular attention to research promoting the benefits of music education are inspiring the restoration of programs and this is supported by resources made possible through California’s new Local Control Funding Formula as well as a revitalized State music education association. The study concludes by arguing that although education policies need to encourage expanded curricular offerings music, schools must continue to provide the means for music educators to maintain and improve traditional practices.

Shaw, Ryan D. Capital University, Columbus, OH. Music Teachers’ Responses to Educational Change: Applications of Social Network Theory and Analysis.

Music Teachers’ Responses to Educational Change: Applications of Social Network Theory and Analysis.

Abstract

The recent amount and scope of school reform efforts has been unprecedented. With the standards era of the 1980s and 1990s evolving into the high-stakes accountability era of No Child Left Behind and Race to the Top, reforms have targeted the instructional core of the classroom more than ever. Acceptance of such reforms, however, is not automatic and direct.
There is a substantial body of literature arguing that teachers make sense of new reforms by understanding them in relation to their emotions, caring orientations, values, and morals. Research also suggests that teachers’ responses to reforms and policy changes are further funneled and mediated through relationships with others in the school and as a function of their relational trust with colleagues. Recently, researchers have begun using Social Network Theory to study how teacher networks explain responses to educational change. However, these lines of inquiry are rarely followed in music education literature. Given the tendency for music teachers to be both physically and emotionally isolated from school colleagues, Social Network Theory could be important for understanding the connections music teachers have and how these networks affect their responses to policy reforms.

In this paper, I first discuss this affective/humanistic side of teaching, reviewing relevant literature on teacher emotions, caring, morals and values, relationships and relational trust, and micropolitical maneuvering. I then review Social Network Theory and discuss past applications of Social Network Theory to educational settings. Finally, I offer ideas on how Social Network Analysis can illuminate the experiences of music teachers as they navigate educational change. I focus on the methodological options for studying both whole networks and ego networks, and I propose several applications for studying music teachers’ responses to revamped teacher evaluation systems.
Edelman, Philip B. University of Missouri–Kansas City. Cooperating Music Teachers’ Opinions Regarding the Importance of Selected Traits as Predictors of Successful Student Teaching Experiences.

Cooperating Music Teachers’ Opinions Regarding the Importance of Selected Traits as Predictors of Successful Student Teaching Experiences

Many music educators view the student teaching experience as one of the most important components of the music teacher preparation program (Hoch, 2012). During this experience, the preservice educator engages in teaching activities, philosophical struggles, and experimentation with teaching methods that may serve as the foundation of their teaching approaches for years to come (Gallant, 1994; Kelley, 2010; Liebhaber, 2000). Student teachers report that they do not feel prepared enough for this experience (Kelly, 2000, 2010; Madsen & Kaiser, 1999). As cooperating teachers serve an integral part in mentoring student teachers, it seems important to consider their on the skills, traits, knowledge, and behaviors indicative of successful student teaching.

This study examined the opinions of cooperating teachers who were asked to rate teaching traits (N = 40) as either “not very important,” “somewhat important,” “important,” or “very important.” These items were based on Teachout’s (1997) study investigating preservice and experienced teachers’ opinions of skills and behaviors important to successful music teaching. A face-validity procedure was conducted on each item by a panel of expert music teachers (N = 3) from different teaching specialties (band, orchestra, and general music) to determine if the original categorization of the traits as musical, teaching, or personal traits remained the same. Interestingly, four items were categorized differently in this study as a result of the face-validity procedure.

After rating the forty items, participants were presented with a list of items that they rated as “very important” and then asked to choose the two most important items from the list. Further, each participant was asked to categorize each of their “top two” items as a personal, musical, or teaching trait. Data collection and analysis is in progress, with an expected completion date of January 1, 2015. The comparison of mean ratings of these traits between music teaching subjects, school settings, and grade levels may reveal contrasts in the prioritization of teaching traits and a need to prepare music education students differently based on their student teaching placements.

Homburg, Andrew H. Missouri State University, Springfield. Grega, William T. Springfield Public Schools, Springfield, MO. An Examination of Student Demographic Factors and Student Enrollment in Elective Music Courses.
An Examination of Student Demographic Factors and Student Enrollment in Elective Music Courses

INTRODUCTION

Research has focused on factors affecting enrollment in K-12 public school music programs for many years. Recent research has demonstrated demographical differences between the school and their music program. These discrepancies have led to critical examination of public school music curricula, cultural responsiveness, and social justice.

This study is a collaboration of university faculty and public school district curriculum developers which examines correlations between student demographic factors and student choice to participate in music. The school district was selected based on availability to the researchers, size (approximately 25,000 students K-12), and similarity between the district’s and state’s demographic make-up. Research was conducted to gain insights for this district’s curricular reform, and to possibly uncover opportunities to better serve groups in under-represented demographics for the district and the state.

METHODS

Public school students in grades 5, 6, and 8 enrolled in the largest school district in a midwestern state were targeted for examination. These grade levels were chosen as each grade level has access to elective music courses at every school within the district. Subjects were assigned to one of two groups (MUSICIANS, NON-MUSICIANS) for the purposes of comparison based on their choice to participate in elective music courses. The choice to participate in music was defined by subjects enrolling in an elective music ensembles for the 2014-15 school year. Elective ensembles include a school string program for 5th grade students, band for 6th grade students, and choir for 8th grade students.

Records for four-thousand six-hundred sixty-five students (N = 4665, fifth grade n = 1825, sixth grade n = 1418, eighth grade n = 1422) were acquired and subjected to subsequent analysis. Student demographic information studied included grade point average (GPA), attendance percentage, race (self-reported), free or reduced lunch status, assigned math course or level (8th grade only), and participation in the gifted program.

An independent samples t-test was conducted to determine if a difference existed between the two groups’ GPA or attendance percentage. Two-way chi-square analyses were conducted to determine whether the two groups differed in racial make-up, free/reduced/full lunch status, assigned math course at the eighth grade level, or participation in the gifted program.

RESULTS

• In this case, insignificant difference was found between groups’ (MUSICIANS and NON-MUSICIANS) grade point average or attendance percentage
• Some difference exists between groups’ racial make-up. Black and Hispanic, as well as Native American, Pacific Islander, and Multiple Race students are enrolling in different percentages than their Caucasian and Asian classmates.

• Insignificant difference was found between group’s free/reduced/full lunch status, assigned math course (8th grade), or gifted status.

DISCUSSION

Findings for this study resemble national enrollment trends for GPA, attendance percentage, certain racial make-up (Native American, Pacific Islander, Caucasian, Asian, and Multiple Race students), math course, and gifted status: findings do not resemble national enrollment trends for all areas of racial make-up (Black and Hispanic) or free/reduced/full lunch status. Confounding variables, district best-practices, and implications are discussed.


The China Experience: Constructing Partnerships Between American and Chinese Universities.

This proposal will include the Summer 2015 experiences and perceptions of seven travelers (a professor and six current and former music education doctoral students from an American university) to the city of Chengdu in the interior of China. In Chengdu we visited four universities with widely contrasting music programs with very different missions. Universities visited included Southwest University for Nationalities, Sichuan University, Sichuan Conservatory & Chengdu University. While there we taught courses, conducted workshops, observed classes, discussed future partnerships, and, most importantly, met and got to know the people at each university.

Topics will include general comparisons between the US and Chinese cultures, specific similarities and differences in how Chinese universities approach music and music education, reactions of Chinese students to American ideas, reactions of American students to Chinese educational ideas, and our own perspectives now that we have had a chance to reflect on the entire experience. A special focus will include a detailed explanation of a Chinese national project to teach the music of various Chinese ethnicities (predominantly Tibetan, Han, Yi, and Mongolian) in an authentic way to Chinese children. Videos and pictures of authentic instruments, singing (including throat singing) and dancing will be included. We will report on
our efforts to form partnerships, the challenges involved, the value of such travel to our universities, and ourselves and the joy of experiencing a completely different culture.

We will emphasize the following:

1. A glimpse into Chinese music education
2. A discussion of differences among four very different universities
3. The Chinese national initiative to teaching ethnic minorities in an authentic way
4. An exploration of the value of travel to other parts of the world to future teachers and to those who prepare those teachers. There is so much to be learned from each other. Truly “we are more alike than different.”

**Russell, Heather A.** *Cleveland State University, OH.* **Bryant, Elisabeth.** *Corley Elementary School, Lawrenceville, GA.* Cooperating Teachers Perceptions of Working with Higher Education Institutions.

**Cooperating Teachers Perceptions of Working with Higher Education Institutions**

**Abstract**

Cooperating teachers are crucial partners with university professors in music teacher education. This study will examine the experiences and perspectives of cooperating teachers regarding policies, procedures, and working relationships with several higher education institutions around the United States. The results will inform the profession about this important partnership.

**Proposal**

With this poster, we will share the preliminary results of our in-progress study regarding the perspectives of cooperating teachers on their experiences of working with higher education institutions during student teaching placements. Field experiences for preservice music teachers have long been recognized as an important component of music teacher education (Haston & Russell, 2011). They are vital for preservice music teachers' social development as professionals, and they prepare preservice music teachers for the realities of teaching school music (Burton & Greher, 2007; Conkling, 2004, 2007; Haston & Russell, 2011). Any field experience, however, is impossible without a cooperating teacher who welcomes preservice teachers into his or her classroom. In music, teacher educators rely on personal and professional relationships with K-12 music teachers to find and select cooperating teachers (Zemek, 2008). However, the ways they are matched with student teachers and supported in their roles as mentors varies from university to university. Previous research regarding selecting
cooperating teachers has primarily focused on the perspectives of collegiate music teacher educators (School-University Partnership ASPA, 2014; e.g., LaBoskey, & Richert, 2002; Zemek, 2008). Few researchers have examined what cooperating teachers perceive with regard to policies, procedures, and working relationships with higher education institutions (e.g., Busby & Mupinga, 2007; Liebhaber, 2003; Korinek, 1989; Mtika et al., 2014).

The purpose of this study is to examine cooperating teachers' experiences of working with higher education institutions during student teaching placements. The questions of the study are: 1) what are cooperating teachers' experiences of working with higher education institutions; 2) what information helps cooperating teachers prepare for and work with student teachers and university supervisors; and 3) what procedures, tools, and interactions do cooperating teachers perceive as supportive? Purposive sampling will be employed through the use of university records and personal and professional contacts of the researchers. Prospective participants will include practicing or retired P-12 music teachers who have served as a cooperating teacher for at least one pre-service music student teacher. We hope to have between 10 and 30 participants.

Data will be gathered via semi-structured interviews that will be conducted in-person or via internet call (e.g., Skype). We believe interview data will allow for new questions to emerge that we might not have thought to ask, and that may provide new information for music teacher education about connecting and working with cooperating teachers. Interviews will be transcribed and we will examine the textual data through literal, reflexive, and interpretive lenses (Schutt, 2011). Doing so will allow us to determine the commonalities and differences among cooperating teacher's experiences and interpret the meaning of those experiences. We hope study results will provide valuable insights into cooperating teachers’ experiences that help music teacher educators improve not only the quality of the music teacher-music teacher educator partnership but also the residual value of student teaching for emerging educators.

References


Developing a Community of Practice: Examining the Impact on K–12 Music Educators.

Music teachers in K-12 classrooms face many challenges. In the elementary school, teachers identified scheduling; extended duties; loss of contact time with students; lack of support from administration and teachers; class size; and funding as their greatest challenges (Abril & Bannerman, 2015). In the secondary school, professional environment; student issues; psychological issues; teacher age; lack of participation in a mentor program; class size; teacher GPA; percentage of minority students; and percentage of students with special needs were identified as factors contributing to the attrition of music teachers (Russell, 2012). On average, 6% of all music teachers leave the profession every year (Hancock, 2009), 12.3% have the intention to leave in the next year, and 27.2% have the intention to leave in the next five years (Russell, 2012). This exodus has a tremendous impact on students, teachers, administrators, parents, and communities.

After completing my first year of teaching at a medium four year university (Carnegie, 2015) in the southeastern United States, I recognized many of the same issues among music teachers in the surrounding school districts. I organized a community of practice (Lave & Wenger, 1991) to promote informal interaction among teachers as a fitting and powerful form of professional development (Conway, 2015).

The purpose of this study was twofold a) to examine the development of this community of practice and b) to explore its impact on the instructional methods, self-perceptions, and career intentions of music educators. An action research methodology was employed. As facilitator, I was as an insider who would modify the practices of the community based on the outcomes of evaluations (McNiff & Whitehead, 2006).

Although Lave and Wenger’s (1991) theory of situated learning provided a theoretical basis to organize the community, it failed to explain developmental changes in the teachers. Bronfenbrenner and Evans’ (2000) bioecological model suggested that human development takes place through the reciprocal interactions of human organisms and the persons, objects, and symbols of their immediate environment. Energy is transferred between humans and persons, objects, and symbols resulting in developmental outcomes of competence or dysfunction. Competence or dysfunction are then determined by four factors a) the transfer of energy, b) the characteristics of the developing person, c) the nature of the face-to-face
environment, and d) the time the human is exposed to the process. The integration of this framework in this study will enable further investigation into communities of practice from both qualitative and quantitative perspectives.

Participants were K-12 music teachers from a 50 mile radius of my university. Meetings were one and a half hours in length and held monthly. They included a formal presentation and informal social interactions. The goals of the community were to facilitate dialogue, offer mentorship opportunities, and provide instruction on critical topics. Data collection included a questionnaire, interviews, and reflection sheet enabling triangulation (Patton, 2002). Research questions included

- How was this community developed?
- How can this community better serve its participants?
- What influence did this community have on the instructional practices, professional self-perceptions, and career intentions of its participants?

RETURN TO POSTER CATEGORIES
Despite the ever-evolving needs of students that music educators serve, the methodologies and curricula found in music education have remained relatively static for hundreds of years and are in need of reconsideration (Kratus, 2007; Williams, 2011). Calls for transformation have focused especially on the need for inclusion of musics not found in the more traditional school-based ensembles of concert band, choir, and orchestra. European-based classical music, anchored in a “presentational” mode of music making (Turino, 2008), has predominated most public school settings, usually at the expense of other repertoires and traditions (DeNora, 2000; Small, 1998; Turino, 2008). This phenomenon is likely a reflection of the relative emphasis traditionally placed on a singular musical tradition and practice in music teacher education curricula. For example, previous research has indicated that current curricular models often lack opportunities for pedagogical training in jazz (e.g., Hinkle, 2011; Jones, 2005; Treinen, 2011), songwriting and popular music (Kratus, 2013; Green, 2008), and music technology (Ruthmann, 2006; Tobias, 2010).

Those musics not found among the “big three” have become under-represented in school curriculum; however, the usage of an umbrella term “non-traditional” musics covers a confusingly vast array of styles and genres. As one example, if a teacher wishes to implement methods used by “popular” musicians, which type of “popular” music (rock, songwriting, hip-hop, etc.) does the teacher mean? Music teachers and music teacher educators with interests in under-represented musical cultures must equip their students with tools for implementing these various pedagogies.

This presentation will examine perspectives from four representatives of different under-represented musical cultures: jazz, popular, technology, and world music. Data will be collected from various collegiate music teacher educators currently instructing courses aligned with these pedagogical practices, through gathering of resources from their content area. Additionally, each of these educators will be interviewed about their respective course content, method of instruction, and course preparation. The researchers will code all data for emerging themes prevalent across the various pedagogies. This presentation will share these initial findings regarding best practice strategies for developing and implementing these courses. All documents and resources for which we acquire permission to share will be located in a Google Drive folder, and access will be granted to attendees via QR Code. This information will help
music teacher educators design courses that, in turn, better prepare preservice music teachers for broadening the scope of musical traditions included in school music programs.

References:


This proposal describes a program that addresses the curricular restructuring of undergraduate degrees in music teacher education.

Abstract
Colleagues at a small private university in the South set out to re-envision music teacher preparation through a capstone project that promotes interdisciplinary, project-based learning. Faculty mentors coach students in the design and implementation of innovative student teaching experiences that are prepared throughout the four-year degree.

Justification (Background)

At a small, private university in the South leaders throughout the School of the Arts have undertaken an initiative to integrate interdisciplinary project-based learning across all of its undergraduate degree programs. To promote artistic identity and prepare graduates for the entrepreneurial environment of the 21st Century, the degree plan introduces a 12-hour Archetype – or capstone – project designed to eliminate the old-fashioned boundaries of course frameworks, grading structures, and traditional classroom settings. Students will partner with faculty mentors and peers to develop and execute freely structured learning opportunities designed to synthesize artistic proficiencies, promote self-directed learning, and prepare for successful entry into a variety of professional fields.

Rationale

How does music teacher preparation fit into this new design? In an already overcrowded curriculum often delivered in siloed components that isolate learning and inhibit transfer of knowledge, the notion that music teacher competency can be accomplished beginning in the Junior year and consummated in one semester of student teaching falls short of the rich apprentice model designed decades ago. The culminating student teaching experience is expected to offer the exemplary ‘transfer’ opportunity, providing an experiential circumstance through which students transition into teachers; however these short-lived internships are often isolated from the rest of the curriculum, and so condensed that time for reflection and revision is hardly present.

Researchers are beginning to explore the diffusion of the traditional ‘three-track’ curriculum in music education [choral, instrumental, and elementary/general] often packed with too many 1-credit courses and little exposure to teacher preparation for first- and second-year students. Alternatively, a more relevant and broadly conceived curriculum is being considered; one that includes attention to cultural identity (Barrett, 2002), diverse field-teaching experiences (Miksza and Berg, 2013; Burton and Reynolds, 2009), the power of
reflective practice (Glen, 2014; Killian and Dye, 2009), the context of the ‘hidden curriculum’ (Draves, 2013), and the importance of our vision of teachers as learners (Campbell, 2007).

The view of this more integrative approach to music teacher education aligns beautifully with the Archetype model described in this opening paragraph, but it demands that we re-envision the student teaching experience and redesign the degree plan in music education from the beginning. This presentation will describe the restructuring process and collaborative nature of developing such a model, illuminate the challenges and successes in the process, and prompt session participants to contribute to the larger conversation of Music Teacher Preparation at the undergraduate level.


**Pedagogical Content Skill Knowledge as a Theoretical Framework: Implications for Music Teacher Preparation and Practices**

**Introduction:** The study of music teacher education and its practices requires inquiry based upon multiple theoretical perspectives. For three decades Pedagogical Content Knowledge (PCK) has been used to study teacher education by researchers in various areas of content specialization. Since then a small handful of music education researchers have utilized this framework to study music teacher education including the addition of specific Skill Knowledge into a Pedagogical Content Skill Knowledge (PCSK) model.

**Background:** Lee Shulman noted in the 1980s that in an effort to simplify the complexities of classroom teaching, policymakers ignored a central aspect of K-12 teaching: the subject matter (Shulman, 1986). Shulman led an effort to reframe the examination of student learning and teaching by asking: “How do teachers decide what to teach, how to represent it [subject matter], how to question students about it, and how to deal with the problems of misunderstanding? What are the sources of knowledge? How does learning for teaching occur” (p. 8)? At the heart of Shulman’s framework is the importance of subject area or *Content Knowledge* (CK) blended with *Pedagogical Knowledge* (PK) in forming a new type of knowledge: *Pedagogical Content Knowledge* (PCK), which also incorporates knowledge of learners and the context.

**Supporting Research Literature:** Several music education researchers have used PCK as a theoretical framework with variation. Duling (1992) interviewed and observed middle school general music teachers to determine how each developed PCK as part of their teaching skills. Ballantyne and Packer (2004), Millican (2008, 2009, 2013), Venesile (2010), and Forrester
(2015) also used in-service band, orchestral and vocal music teachers, but at the secondary performance level to study the manifestation and development of PCK. Gohlke (1994), Snow (1994), Haston and Leon-Guerrero (2008), and Millican (2014) studied how pre-service music teachers acquired and developed PCK. Also from a pre-service perspective but from a different vantage point, Chandler (2012) targeted choral teacher educators and how they emphasized facets of CK, PK, and PCK in the choral methods class.

Justification: Despite these important contributions to the music education literature, research using PCK as a theoretical lens in music education lacks a systematically-derived framework for understanding how music teacher knowledge and skill is uniformly and broadly conceptualized. This conceptualization also needs to encompass music teaching dispositions, teaching-learning contexts and subject specific skill knowledge.

Purpose: Our purpose is to further refine the PCK framework for music education research that also includes Skill Knowledge (PCSK). In this presentation, we will (a) review the ways in which PCK has been conceptualized in both general education and music education research; (b) provide examples of how a PCSK framework might be used to study music teacher education preparation; (c) explore how a PCSK framework might aid in examining music teacher practice; and (d) propose a PCSK framework for conducting music teacher education research. We hope this refined framework can provide some theoretical stability in future music teacher education research efforts.


The Effects of a Cooperative Learning Environment on Preservice Elementary Teachers’ Interest in and the Application of Music into Core Academic Subjects

The purpose of this study was to examine the effect of cooperative learning on preservice elementary teachers’ interest in, and the application of music into, core academic subjects. Participants (N = 59) were preservice elementary teachers enrolled in four class sections of a music method course designed for elementary education majors at a large southern university. All members participating in the study were placed by section for eight weeks in one of two groups-an individualistic learning group or cooperative learning group.

During the first 6 weeks of the study, participants worked on a music integration project. The purpose of the project was to develop academic lesson plans with the integration of music. Each music integration project consisted of a (a) title page, (b) table of contents, (c) a rationale citing 2 primary sources, and (d) 10 lesson plans integrating music into core subjects.
At the conclusion of the 6 weeks, participants turned in their projects, which were scored by the primary investigator using the Music Integration Project Rubrics developed by the researcher. The Integrated Music Project Rubrics consisted of three sub-rubrics: (a) Organization Rubric, (b) Rationale Rubric, and (c) Lesson Plan Rubric. During the last two weeks of the study, all of the participants were videotaped teaching an integrated music lesson. Tapes were analyzed post-hoc and the participants’ scores were recorded by using the Integration of Music Observation Map. This map assessed each of the participant’s microteaching on ten different criteria: (a) teacher, (b) pupils, (c) process, (d) element, (e) atmosphere, (f) purpose, (g) authenticity, (h) expression, (i) degree, and (j) range. Participants also completed a pre and post-Integrated Music Project Interest Survey.

The independent variable used in this study was learning environment, cooperative learning and individualistic learning. The dependent variables were the participants’ scores on the Integrated Music Project Rubrics (organization, rationale, and lesson plan), scores from the Integration Music Observation Map, and scores from the pre/post interest survey. Interjudge reliability consisted of 20% of the scores randomly selected from each learning groups’ integrated music project and microteaching. Interjudge reliability was calculated as a Pearson product-moment correlation and found to be high with a range of $r = .82$ to $.96$.

An alpha level of .05 was set for all tests of significance. Results from the music integration project showed cooperative learning participants scoring statistically significantly higher on the organization rubric, lesson plan rubric, and total scores than participants in the individualistic learning group. For the microteaching component, participants in the cooperative learning environment scored statistically significantly higher on the Integration Music Observation Map in the areas of: (a) pupils, (b) atmosphere, (c) purpose, (d) authenticity, and (e) degree. On the pre and post Integrated Music Project Interest Survey, participants in the cooperative learning group rated all areas (attention, relevance, confidence, and satisfaction) statistically significantly higher than participants in the individualistic learning environment. Implications for cooperative learning in music methods courses will be discussed.

Gruenhagen, Lisa M. Bowling Green State University, Bowling Green, OH. “They Were Giving Me Feedback Without Saying Anything”: Preservice Teachers’ Perceptions on Learning, Teaching, and the Dual Role of Student and Teacher.

“They Were Giving Me Feedback Without Saying Anything”: Preservice Teachers’ Perceptions on Learning, Teaching, and the Dual Role of Student and Teacher.

The world of the preservice music teacher is complex, dynamic, and filled with diverse experiences requiring engagement in the dual role of student and teacher. Researchers contend classroom contexts are filled with uncertainty, complexity, and ill structured problems to solve, often in-action (Borko, Liston, & Whitcomb, 2007; Faigenbaum, 2003; Feiman-
Preservice teachers describe the dilemmas they face in becoming teachers as direct challenges to their knowledge and understanding about the profession and to their personal and moral beliefs. How do they make sense of teaching and learning to teach music? Clandinin and Connelly (1995) describe the “professional knowledge landscape” as a web of relationships involving “people, places, and things” acknowledging it as “both an intellectual and a moral landscape” (p. 5). Situating preservice teachers in authentic learning situations and providing opportunities to reflect upon these experiences supports them in making sense of music teaching and learning, in making connections between theory and practice, and in developing their identities as music teachers (Burton & Reynolds, 2008; Barnes, 2002; Coffey, 2009; Conkling, 2004; Harwood, Fliss, & Gaulding, 2006; Kruse & Taylor, 2012; Lave & Wenger, 1991; Powell, 2010).

The purpose of this qualitative case study was to examine preservice music teachers’ perceptions of their dual role of student and teacher while enrolled in instrumental techniques courses. Seventeen undergraduate students at a state university in the midwestern United States participated in two individual interviews and one focus group. Emergent themes included: (a) the importance of feedback; (b) learning through teaching: problem solving and real world application; and (c) developing teacher identity.

Participants described the importance of “seeing both sides of the story” – about developing observational skills and understanding feedback received in the form of their students’ behaviors. They appreciated the perspective of being both a student and teacher within one course and the understanding that developed through reflection and discussion of this shared experience. With a focus on improving “their students’ process of inquiry” teachers who espouse reflective thinking, “guide and expand, question and support, and challenge their students in order to produce self-reliant, reflective future teachers” (Gromko, 1995, p. 12). Gromko contends teacher education courses that focus on developing reflective thinkers allow “students the freedom to define their own problems, to reflect upon and discover their own solutions, and to test their solutions without fear of reprisal should the solutions prove faulty on the first try” (p. 12). These participants affirmed: “…this study has really made us think about the techniques courses differently in that they’re not just a requirement for your degree. Like, they are really going to help you when you go out in the world and teach...” To assist preservice teachers in successfully navigating the dual role of student and teacher and transitioning into knowledgeable and reflective inservice teachers, it is important teacher educators design authentic learning and teaching experiences and illustrate connections between coursework and real-life teaching contexts (Beeth & Adadan, 2006; Conway, Eros, Hourigan, & Stanley, 2007; Conway, 2002; Kruse, 2015; Teachout, 1997).
Harney, Kristin L., and Young, Gregory D. Montana State University, Bozeman. Survey on Undergraduate Research Experiences in Music Education: Senior Capstone Project and Teacher Work Sample.

Survey on Undergraduate Research Experiences in Music Education: Senior Capstone Project and Teacher Work Sample

There is mounting evidence regarding the benefits of undergraduate research-based learning, including increased student confidence, academic performance, engagement, and retention (Jenkins & Healey, 2010; Sadler & McKinney, 2010; Seymour, Hunter, Laursen, & Deantoni, 2004). Additional benefits specific to pre-service teachers include enhanced abilities to make informed instructional decisions, improved attitudes toward specific disciplinary content, and changes to the way pre-service teachers plan to teach in their future classrooms (Frager, 2010; Salter & Atkins, 2013).

We surveyed University School of Music alumni who had participated in two required research experiences, the Senior Capstone Project, an independent research project on a topic chosen by the student, and the Teacher Work Sample, an assignment that demonstrates pre-service teachers’ ability to plan, deliver, assess, and reflect upon a standards-based instructional sequence. We invited all recent music education graduates of our university (36 graduates) to participate in the study. Twenty-six graduates (72% response rate) responded to a multiple-choice and open-response questionnaire designed to solicit reflections about their research experience, the benefits and challenges they perceived, and how their involvement in undergraduate research may have influenced their teaching.

We acknowledge that our sample size was small and do not claim statistical representativeness or assert that our findings may be generalized to the entire population; however, given the current lack of research regarding undergraduate research experiences in education or music education, our conclusions make a valuable contribution to this emerging conversation.

There is value in undergraduate research for future teachers and undergraduate research experiences need to be carefully thought out in terms of topics, assignment parameters, relevance, pre-requisites, and mentoring. It makes sense that teachers have a working knowledge of the process of discovery and analysis, so that they can not only use research in their teaching and their methods, but also so that they can enable their students to experience the excitement of the discovery of knowledge. This can have a lifelong impact on learners of all ages.

We conclude that undergraduate research:

- Makes teachers more likely to seek out research to enhance their teaching
- Prepares teachers to become active researchers
- Enables teachers to better interpret and use research data
In addition, we are able to make recommendations about the content and structure of future research courses and projects for music education majors based on the results of this study. The following are recommendations for improving undergraduate research experiences:

- Scaffold research skills earlier than senior year
- Encourage students to choose topics that are relevant to future employment
- Discuss the integration of teaching and research
- Emphasize the practical applications of research

There is no doubt that research is important for future teachers, in music and other fields. We must ensure that such projects are relevant, practical, thorough, and interesting. The implications for preparing teacher/scholars in this manner are compelling, and we recommend that all teacher education programs include something like this pair of projects, at a minimum, so that the future of K-12 education involves inquiry and active learning.

References

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Koops, Lisa Huisman, and Kubel, Christa R. *Case Western Reserve University, Cleveland, OH.*

From Beer Garden to Jazz Band II: Broadening Music Education through Fieldwork Projects in a Secondary General Music Methods Course.

“In From Beer Garden to Jazz Band II: Broadening Music Education through Fieldwork Projects in a Secondary General Music Methods Course”

In “World Music in Education,” a course that functions as a secondary general music methods course with a world-multicultural music lens, we assign a fieldwork project as a means for pre-service music educators to explore a musical context outside of their previous experience. Elementary principals today inform parents they are preparing the children for careers that have not yet been invented; likewise, we are equipping the music educators of our
time for a music education world that we have not yet imagined. This necessitates a broader music experience than the one currently enshrined in many of our university curricula (Juntunen, 2014; Kratus, 2007). This project functions as one small way to help students experience the wider world of music-making.

The fieldwork project begins with class readings and discussions on fieldwork as used in ethnomusicology (Largey, 1990). We provide students with examples of fieldnotes and previous projects. Students choose an event or setting, submit an initial focus for their observation, conduct the observation, present fieldnotes to the class, deliver a formal presentation, and write a 10-12 page observation paper. The entire project spans 4-6 weeks and constitutes 25% of the course grade.

Students have conducted fieldwork in a wide range of settings, including a German beer garden, campus Shabbat service, collegiate intermediate level jazz band, presentation of Japanese music at a museum, winter outdoor music festival, coffee house folk music jam session, rock band at a house party, and Iranian new-year cultural celebration. As fieldworkers, students have covered ethical practices in class and explored positionality, which has ranged from observer to full participant with a variety of previous experience or knowledge of the musical culture encountered.

Presenting fieldnotes to the class serves as a way for class members to process their fieldwork within the classroom community, with classmates often asking key questions that help the student build meaning from the experience. It also serves to acquaint the class with the diverse musical traditions and cultures functioning within a few miles of our university. The fieldnote presentation is followed several weeks later with a formal Powerpoint presentation, in which the student fieldworker shares detailed observations from the event as well as suggesting implications for music education. The final component is a formal paper that includes elements from the presentation, typically refined as a result of the class discussion following presentations.

This project has been transformative for students as well as instructors. Students have noted that the project helped them question assumptions about music education, explore new ideas about the structure of music education, and address questions important to their individual experiences in the music education program. As instructors, we have likewise challenged our own assumptions about the way we teach and learn music, such as how we as teachers relate to various stakeholders in the enterprise of music education, including children, families, teachers, administrators, and community members. Through sharing this project we hope to facilitate further dialogue about course assignments that facilitate a changing curriculum.

(493 words)

References

Juntunen, M. L. (2014). Teacher educators’ visions of pedagogical training within instrumental higher music education. A case in Finland. *British Journal of Music Education*
Professional Learning Communities (PLCs) have become commonplace in many school districts. PLCs promote student learning by creating a collaborative-based approach to continuous student improvement. Through the implementation of “Big Ideas” (Dufour, 2004), educators place student learning as a priority, create a culture of collaboration, and use student assessment data to guide instruction.

By adopting the tenets of a PLC within the music teacher education curricular experience, preservice music educators develop skills necessary to incorporate a professional development model within the context of music teaching and music learning (Conway, 2005). Pre-service music educators form a team of peer-preprofessionals through the shared experience of colloquium experiences, peer teaching, school observations, and reflective journal entries.

While each of these components were selected based on the strength of their individual effectiveness as a professional development tool – when placed within the PLC setting of collective inquiry (Hord, 1997; Reichstetter, 2006), pre-service music educators share, guide, and inform their own learning to inform their practice. Through the shared vision of excellence in music teaching and music learning, the music education PLC promotes a goal-directed culture allowing pre-service music educators to focus on improved student learning in their own classrooms.

This session will include a structural overview of the curriculum, perceived benefits, and student work samples. Strategies for transitioning from a traditional model to an environment of shared leadership and peer support will be presented.

References:


Maynard, Lisa M. James Madison University, Harrisonburg, VA. Expediting Novice Teachers’ Ability to Provide Effective, Specific, Succinct and Accurate Verbal Feedback in Instrumental Teaching Settings.

**Expediting Novice Teacher’s Ability to Provide Effective, Specific, Succinct and Accurate Verbal Feedback in Instrumental Teaching Settings**

Novice teachers often find themselves overwhelmed in teaching settings where they are observing a variety of aspects related to technical and musical issues that seem to need “fixing” all at once. Externalizing thoughts about what they are seeing and hearing in a rehearsal can be challenging for novice teachers due to a lack of practice in doing so, and as such can contribute to a delay in the process of making their teaching as effective as possible.

Peer teaching opportunities in instrumental techniques classes are one context in which undergraduate music education majors have the opportunity to hone these skills. The purpose of this study is to explore the effectiveness of a variety of pre- and post-teaching strategies designed to improve the effectiveness, specificity, succinctness and accuracy of novice teachers’ verbal feedback to instrumental students in the early stages of their Music Education degree program – specifically at the sophomore level. Twenty-seven undergraduate instrumental music education majors enrolled in a String Techniques class will be randomly assigned to one of two groups. Members of both groups will be asked to videotape themselves teaching during two 7-10 minute in-class teaching segments. Video recordings of the students in each group will then
be collected and scripted by the researcher, and frequency and durational data analyzed using the SCRIBE program to compare the rehearsal feedback provided by the groups both between the subsequent rehearsals, and between the two groups.

After watching their first teaching videotape, all novice teachers assigned to both groups will be asked to select 3 goals to improve their teaching, and will be asked to use the SCRIBE program to take observational frequency and durational data to track the progress of their teaching goals post the first and second video recordings. Students assigned to the experimental group will be asked to complete a series of treatments prior to the first, and between the first and second video recordings, designed with the purpose of improving the feedback provided by them. These strategies will include: “strategic scripting” (i.e. including specific written comments in the context of lesson plans); and “repeating talk-backs” (where the novice teacher “reteaches” the lesson while talking over the video tape), in addition to specific activities using SCRIBE to focus specifically on their feedback after both and between both teaching segments.


Although the concept of Reflective Practice is not a new one, it can be a meaningful and integral part of music teacher education (Dinkelman, 2003; Killian, J. N. & Dye, K. G. 2009; West, C. 2012). The process of reflective teaching engages practitioners in a continuous cycle of self-observation and self-evaluation in order to understand their own actions and reactions they prompt in themselves and in learners. Additionally, critically reflective teaching engages the practitioner in an examination of long-held beliefs and how these beliefs impact teaching and decision making processes (Brookfield, 1995; Schon, 1983). The purpose of this study was to examine the professional journey and reflective practices of an Artistic Director of a large, community children's choir organization. Building from a pilot study, the guiding research questions were: 1) What characterizes the participant's views of leadership and creative work as artistic director? 2) How does the participant's life history inform her vision for the organization? 3) What characterizes the participant's views of learning and teaching in the children's choir context?

The theoretical framework for this case study with narrative techniques, included two main areas of theory: reflective teaching (critically reflective teaching and reflective practitioner) and educational leadership practices. The research took place at the rehearsal venue and office of the director. Data collection included transcripts from three semi-structured interviews, observation sequences with video and stimulated recall iterations, field memos, and artifacts. Data analysis included a constant comparative method of coding for emerging themes. Trustworthiness was established through data triangulation, a follow-up
interview, and participant checking. Findings included recurring themes of family influences, formative musical experiences, and community building. Discussion included implications for further integration of Reflective Teaching practices into music teacher education curricula, a continued look at music teachers’ influences on students’ learning, and how music teachers’ practices are impacted by their own lived experiences.


**A Zero-Sum Game?: How the Introduction of Popular Music Ensembles in Secondary Schools Impacts Overall Student Enrollment in Traditional Music Programs**

The inclusion of popular music in United States public school music education classrooms has become increasingly more common in the 21st century. Recent literature has outlined the variety of popular music programs in the United States in an attempt to position current efforts to include popular music education in the USA amongst the history of this movement (Powell, Krikun & Pignato, 2015). Despite the increased presence of popular music education programs at the primary and secondary level, concerns over the impact on the inclusion of popular music ensembles into K-12 settings remain. Perhaps the most common concern amongst 6-12th grade music educators and administrators is the concern that the introduction of popular music ensembles would detract from enrollment in other school music ensembles. The authors of this study have often heard, “If I introduce a rock band class, I’m afraid that students would drop out of my traditional ensemble to join the popular music class”.

In response to the concerns about the introduction of popular music ensembles “cannibalizing” other school music programs, the authors undertook a study of enrollment in middle and high school Modern Band (popular music) programs affiliated with the non-profit organization Little Kids Rock. These teachers had previously participated in Little Kids Rock workshops focusing on the inclusion of Modern Band/popular music into school settings and were provided with a full set of popular music instruments (guitar, bass, drums, keyboards), as well as curricular resources for the classroom. All participating teachers had been teaching a popular music ensemble for at least one year.

Participating teachers were asked about enrollment in their music programs since the introduction of a popular music ensemble elective. Teachers were also asked to specifically identify the enrollment in their traditional ensembles to determine if the introduction of a popular music class had a positive, negative, or neutral impact on student participation in their traditional music ensembles. Teachers were also asked to identify the music classes offered at the time of the introduction of their popular music ensembles, and to reflect on any changes in course offerings since the inclusion of their popular music ensemble.
While the data collection process is ongoing (deadline for responses in November 1, 2016), preliminary analysis of the data shows that the introduction of popular music ensembles has in fact increased enrollment in the majority of schools’ traditional school-based music ensembles (band, choir and orchestra). Instead of students leaving traditional ensembles to join the popular music ensemble, teachers reported that the introduction of popular music ensembles attracted students who were not participating in the traditional music ensembles to begin with. Another emergent theme in the data was that the introduction of popular music ensembles provided students with “more ways to be musical”, and that a significant portion of students who were participating in the popular music ensembles were also participating in the school’s traditional ensembles simultaneously.

Powell, Sean R. University of North Texas, Denton. Weaver, Molly A. West Virginia University, Morgantown. Influence of Preservice Teacher Instrumental Background upon Pedagogical Content Knowledge and Teaching Effectiveness in Secondary Instrument Techniques Classes.

Riley, Patricia E. University of Vermont, Burlington. Participant Perception and Assessment of a Music and Dance Improvisation Project.

Participant Perception and Assessment of a Music and Dance Improvisation Project

The new National Core Music Standards focus on creating, performing, and responding as the three main areas for student engagement. This researcher has observed that in response to the 1994 version of the standards, music educators often reported it challenging to implement the improvisation standard (Content Standard #3: Improvising melodies, variations, and accompaniments) outside of the jazz setting. Therefore, the purpose of this research was to explore participant perception and assessment of a collaborative music and dance improvisation project designed to provide undergraduate music education students in a choral methods course experience with the creative activity of improvising.

Research questions were

- How do pre-service music teachers describe the process and product of a collaborative music and dance improvisation project?
- How do pre-service music teachers assess the success of a collaborative music and dance improvisation product?
- How does a collaborative music and dance improvisation activity impact pre-service music teachers’ perceived competence, confidence, and comfort level in their improvisation skills and in implementing the creating area of the newly revised US national music standards?
This research occurred in November of 2013 during three 90-minute sessions. Participants (N=6) were pre-service music educators in their third year of a music education degree program. In this collaborative project, one musician (each of the six music education students) and two to three dancers (students in a dance improvisation course) combined to create a two- to three-minute free improvisation music/dance piece in response to an external prompt of their choosing. The first two sessions were entirely student-directed work sessions, with the third session also including the performance. Post-project reflection papers were due five days following the performance. The researcher was available to answer questions if they arose, but did not offer any direction beyond distributing an assignment sheet detailing the instructions. Data were video of the improvisation performances and post-project reflection papers. The data were analyzed using a simple content analysis.

Results included that participants perceived the combination of music and dance improvisation as challenging, and approached the project with reluctance and skepticism. After working with the dancers, and creating improvisations that they assessed to be successful, the participants praised the project; felt competent, confident, and comfortable with their improvising; and expressed interest in improvising in this way further. Additionally, they felt it to be beneficial to engage their future students in similar creative activities. Participants assessed the musical aspects, movement aspects, and the overall success of their improvisations positively. They felt that the musical and movement aspects of the improvisations coordinated well with each other, and successfully reflected the character and function of the external prompts.

Conclusions and implications are that engaging pre-service music educators in improvisation projects embedded in their teacher preparation coursework has several positive outcomes. It appears that pre-service teachers develop increased competence, confidence, and comfort levels with improvising as their improvisation opportunities increase. Also, experience assessing the success of their improvisations should facilitate pre-service music educators’ increased competence, confidence, and comfort levels in assessing the success of their future students’ improvisations.


String Traditions and Advanced Technique: How Traditional, Informal, and Multicultural Music Informs Modern Teaching

Rationale

Informal music participation and the development of formal, nonformal, and informal music environments has been a major focus for music education and community music research in the United States and the counties of the British Isles. Major contributors to informal music curriculum as well as research exploring and defining vernacular music can be found in the British Isles. Also, specific associations with advanced executive techniques in
traditional string music styles are directly attributed to the regional music of the United States and the British Isles.

With a strong literature base and highly motivated and skilled musicians to present relevant string technique, this workshop is appropriately situated to provide information about instrumental instructional technique to a wide audience. Much of the information has applications outside of string instrument instruction as well. The resources that will be provided are designed for any instrument and ensemble arrangement. Applications to string music curriculum will be discussed in detail. People who attend the workshop will walk away with a greater understanding of informal music learning through traditional music instruction as well as have a wide variety of resources to take with them.

Description

The audience members will walk into the hall to the sound of traditional folk music from both the British Isles and the United States. There will be a power point presentation ready, introducing the title of the session and the members of the workshop instructors. As the music fades, I will stand up to address the audience, welcoming them to the session. The session will begin by quickly covering relevant research related to informal music learning and participation, vernacular music and music acquisition, and the use and benefits of traditional styles of music in instrumental instruction.

Then, as the presentation begins to move towards discussing specific techniques idiomatic to the traditions of British Isles and United States music, the presentation group will perform each of the examples given. When a song is referenced, or a genre of music is described, the presenters will be ready to give an aural representation of the talking point. All of the classical string instruments will be represented and the viola, cello, and bass will demonstrate techniques usually attributed to fiddle playing.

Examples of online resources and in-print instructional methods will be provided, as well as referenced when appropriate during the presentation. Following the session, the audience members will be given a handout of all of the online and print resources mentioned. Participation by the teacher is vital for the success of informal music learning and traditional styles instruction. These resources will enhance the teacher’s experience and hopefully motivate them to participate in social music making.


Music teachers and music teacher educators agree that ethics and professional conduct are an essential part of being a well-respected teacher. Indeed, most states and/or teacher organizations (e.g., National
Education Association, Association of American Educators, etc.) have adopted a code of conduct as a guide for teachers working in the profession. One has only to examine popular press articles on any given day, however, to see news about teachers behaving badly, either criminally, ethically, or both. Therefore, the purpose of this study was to examine the undergraduate curricula of 60 universities with baccalaureate degrees in music education to determine whether preservice music teachers were required to take courses in ethics and/or professional conduct. Additionally, a content analysis of course descriptions was performed to determine overall themes in course content.

The researchers replicated the methodology used by Mishra, Day, Littles, and Vandewalker (2011), who studied the inclusion of introductory music education courses in bachelor of music education programs across the United States. Specifically, the researchers randomly selected 60 colleges and universities in America or American territories that offered baccalaureate degrees in music education and that were accredited by the National Association of Schools of Music.

Preliminary results indicated that 11.67% (n = 7) of institutions required one course in ethics/professional conduct, and that 3.33% (n = 2) of institutions reported one course that was optional for students seeking undergraduate degrees in music education. The majority of colleges and universities (81.67%; n = 49) have not required any courses identifiable as ethics and/or professional conduct courses, and two universities have not published their degree sheets. Course content was analyzed using course descriptions published on college and university websites. Preliminary analysis indicated that (a) the law and legislation; (b) moral/ethical dilemmas; and (c) Biblical/Christian values were topics covered most frequently in ethics courses offered. Implications for current music teachers and music teacher educators will be discussed.


Promoting Engagement: Investigating Connections Between Service-Learning and Universal Design for Learning.

Two powerful approaches to promoting learning and engagement, service-learning and Universal Design for Learning (UDL), have the potential to provide both theoretical guidance and practical strategies for the design of teacher education coursework.

Service-learning is a pedagogy of experiential learning that combines service with deliberate planning and reflection to support understanding of course content, engagement with social issues, and preparation for future pursuits. UDL is a framework for purposefully
designing and implementing instruction to reach all learners through multiple means of representation, strategies for action and expression, and opportunities for various forms of engagement (Shelly, Davies, & Spooner, 2011). While both service-learning and UDL have been used in higher education for some time, little research has investigated them together. This study explores the conceptual and practical intersections between service-learning and UDL.

While service-learning is popular on college campuses, it has not been explicitly connected to UDL, and aspects of service-learning that promote engagement have not been fully explored within the UDL framework. Specifically in this study, we wanted to understand service-learning as a pedagogy that could promote engagement, the third principle of UDL.

The purpose of this study was to investigate student engagement through student participation in service-learning within the college classroom. Course content and instructional practices, including embedded service-learning opportunities, were adjusted to encourage additional and more meaningful student participation and engagement following a UDL framework. Participants in the study were 90 undergraduate students enrolled in four different courses at a large southeastern public university. The four courses participating in the study were: (1) Beginning Instruction in General Music Education, (2) Creative Dance for the Elementary School, (3) Art in the Elementary School, and (4) Writing About the Disciplines: Education.

Students’ perceptions of their engagement with course content through service-learning were evaluated using three methods: (1) start of course discussion, (2) reflection summaries throughout the term, and (3) an end-of-course focus group. After transcribing the course discussion and focus groups, the transcripts and reflection summaries were analyzed for themes related to student perceptions of engagement in course content through service-learning.

This research presents both a theoretical framework based on literature in the fields of service-learning and UDL that is used to guide the creation and investigation of revised university coursework in music education, dance education, arts education, and humanities-based writing courses. This presentation will address: a) concepts and concerns shared between SL and UDL practitioners; b) aspects of these theories that are of particular relevance to university educators, including collaboration, reflection, community building, and the transfer and generalization of learning; and c) how the intersection of SL and UDL principles can inform the design of theoretically sound, practicum-based coursework in collaboration with community partners.

Snell II, Alden H. University of Delaware, Newark. Stringham, David A. James Madison University, Harrisonburg, VA. In-Service Music Educators’ Perceptions of Functional Piano Skills.
In-Service Music Educators’ Perceptions of Functional Piano Skills

While the National Association of Schools of Music (NASM) calls for music teachers to possess “functional performance abilities on keyboard,” only vocal music education students are expected to possess “[p]erformance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments” (2014, p. 118). That only vocal music teachers need these skills seems questionable, given policy documents such as the National Core Arts Standards (State Education Agency Directors of Arts Education, 2014), which indicate all K-12 music students should develop skill with processes in which musicians engage. It is logical, therefore, that music teachers of all specializations would benefit from skill using an instrument such as piano as a teaching tool. Because accredited schools of music are required to provide functional piano courses, we wonder the extent to which these courses provide music teachers of all specializations with skills to facilitate instruction toward varied standards-based outcomes.

In a previous study (AUTHORS, 2015), we surveyed pre-service music teachers regarding skills they learned in piano class and skills they anticipate using as in-service teachers. We used websites outlining piano outcomes at six NASM-accredited schools of music, representing each of NAfME’s six divisions, to identify 32 skills related to technique, accompanying and functional piano skills, repertoire, sight-reading, and generative creativity (i.e., composing and improvising). Participants (N = 337) agreed with “I anticipate” statements more than “I learned” statements for all but two skills. Twenty-five of 32 anticipated skills, but only seven learned skills, received mean agreement of 3 (out of 5) or higher. Participants develop basic piano technique, but anticipate needing more advanced skills for teaching.

Intrigued by these findings, we were interested in alignment between pre-service and in-service teacher perspectives. Therefore, we modified our pre-service teacher survey (AUTHORS, 2015) to examine in-service music teachers’ perceptions related to acquisition and use of functional piano skills. Research questions guiding this in-progress study are: (1) What piano skills do in-service music teachers perceive having learned from collegiate functional piano courses? and (2) What piano skills do in-service teaching candidates use in their current teaching?

The National Association for Music Education distributed our survey to a random sample of 5,000 music educators in the United States; we received a total of 295 usable responses. In-service teachers reported greater agreement with: (a) “I learned” statements for technique; (b) “I use” statements for accompanying and functional piano skills (with the exception of simple and complex chord progressions); (c) “I learned” statements for performing repertoire (with the exception of playing by ear); and (d) “I use” statements for generative creativity. Participants’ responses related to sight-reading skills did not have a clear pattern; we suspect this may relate to teachers’ specialization.

We are currently conducting an exploratory factor analysis on both sets of data to further illuminate perspectives of both pre-service and in-service music teachers. Findings from this study will inform music teacher education curriculum development and professional development for in-service music teachers.
INTRODUCTION: Music teachers need to acquire and develop specific knowledge and skills to enable them to successfully teach. In a great majority of preservice music teacher programs, the development of piano proficiency skills is seen as an important component. The ways in which these skills are taught and how they prepare future music teachers for the demands of a variety of music teaching jobs is an important line of inquiry. In addition, the types of proficiencies students are expected to master and how those proficiencies are presented to students during their music education preparation programs need also be considered.

BACKGROUND: In 2011 two music education researchers from the SMTE Critical Examination of the Curriculum ASPA created a database of music teacher methods instructors and the degree programs leading to music teacher licensure offered by their 504 NASM-accredited institutions. Since then this database has been utilized by multiple researchers to access music teacher educators and the students they teach in carrying out multiple research efforts dealing primarily with music education curriculum practices. The four researchers conducting this current study will likewise utilize this database to examine piano proficiency requirements in NASM-accredited schools.

JUSTIFICATION: The music education curriculum has stayed largely unchanged since the inception of music education degrees about 95 years ago, based on a conservatory model of the 1920s (Colwell, 1985; James, 1968; Keene, 1982; Mark & Gary, 2007). Since that time, society has moved from the agrarian-industrialization age to the present technological-information age with increasing scrutiny on improving educational systems to meet the ever-changing societal demands. Music teacher education programs are no different. Relying solely on tradition, expert opinion or personal experience is no longer a strong enough rationale
justifying music teacher training practices. Stakeholders expect that we explain what types of knowledge and skills preservice music teachers should have and how they are acquired and developed, as well as provide ways for them to demonstrate those skills in authentic teaching-learning contexts. Critically examining the music education curriculum is one place to start in questioning our music teacher training practices. One aspect of music teacher preparation that needs examining is in the area of piano skills. The most recent study on this topic was conducted over thirty years ago (Lowder, 1983), which indicates the need for an updated and systematic exploration of piano skills for preservice music teachers. As such, the results of this study can likely inform music education curricular decisions with respect to required piano competencies.

PURPOSES: The purposes of this research are to determine: (1) the specific piano competencies, proficiencies, and/or exams required by NASM-accredited schools of music offering a degree leading to teacher licensure; (2) how these competencies, proficiencies, and/or exams compare across institution types; (3) how they are administered within the degree program; and (4) which music faculty members administer them.

REFERENCES:


Sullivan, Judith A. Tennessee Technological University, Cookeville. Pre-Service Teachers and Students with Special Needs: Building Relationships.

**Pre-service teachers and students with special needs: Building relationships**

Justification/rationale: While music teacher candidates are educated in working with students with special needs, they often lack confidence in actually doing so. Coursework often involves techniques for adaptations in teaching and assessment, as well as an understanding of the disabilities they may encounter in their classrooms. Being well equipped with skills and knowledge may be only part of their ability to work effectively with all students. Another part is the actual face-to-face contact—knowing and understanding the student as a person. Fieldwork experiences include contact with students within the context of teaching a lesson and paying attention to appropriate adaptations. An alternate, or additional, opportunity to understand students with special needs without the task of teaching may also be beneficial in increasing candidates’ confidence.

Context: During a Professional Seminar course, senior teacher candidates learn about students with special needs and how to adapt instruction through accommodations or modifications to allow all students access to an appropriate music education. To provide opportunities for all these candidates to work with such students, a transition program class comes to the seminar classroom on a regular basis. All of the students engage in a variety of musical activities together during which they interact and work together. Based on reflections from candidates and feedback from transition program students and their teachers, what is built during these experiences is relationship. The candidates, in particular, come away with more confidence as they accept the personhood of each of the students with special needs without knowing the particular disabilities.

This is an on-going process. Three fall semesters, including the current one, are included in this study.

References (partial list):


Hoffman III, Edward C. *University of Montevallo, Montevallo, AL.* An Examination of Non-Traditional Alternative Music Teacher Certification Programs.

An Examination of Non-Traditional Alternative Music Teacher Certification Programs

Abstract:

With an estimated eleven thousand music teachers exiting the profession annually, alternate routes to teacher licensure aid in supplying the nation’s schools with certified music educators (Lindeman, 2004). This presentation describes the admission criteria, curricula, instruction delivery methods, field experiences, and exit requirements of select non-traditional alternate route music teacher certification programs.

Proposal:

With half the nation’s teachers projected to retire over the next decade and a new teacher attrition rate of 17%, non-traditional models of teacher preparation and certification may be necessary to replenish our ranks (*U.S. Department of Education, Schools and Staffing Survey; NCTAF analysis*). One such non-traditional model, the alternate route to teacher certification or “alternate route,” has existed in a number of U. S. states since 1984 (Klagholz, 2000). Though current methods of non-traditional licensure vary by state and institution, these programs are designed to mitigate teacher shortages while fast-tracking interested individuals into the field of education (Heinen & Scribner, 2009).

In spite of these initiatives, teacher shortages persist. According to a report issued by the U. S. Office of Postsecondary Education (2014), twelve states and two U. S. territories suffered a shortage of qualified teachers during the 2014-2015 academic year. Continued deficits in the teacher workforce may necessitate the expansion of non-traditional program offerings to other institutions, the modification of existing programs, or a more concerted effort by stakeholders to educate and recruit candidates for alternative teacher certification. To achieve these goals, the current status of non-traditional alternative music teacher certification programs must first be explored.

The purpose of this study then will be to examine the current admission criteria, curricula, instruction delivery methods, field experiences, and exit requirements of select non-traditional alternate route music teacher certification programs. Descriptive data will be reported at a poster session sponsored by the Society for Music Teacher Education and the National Association for Music Education.
**A Preliminary Examination of Music Education Students’ Perceptions of Essential Professional Teaching Dispositions**

**Abstract**

This study examines professional dispositions from the perspective of the music education student in light of the psychological theories of Rotter, Seligman and Bandura. The external locus of control imposed by accrediting bodies may lead to a low sense of self-efficacy and affect perseverance and success of music educators.

The mission of SMTE’s Program Admission, Assessment, and Alignment ASPA is “to address program structure and key milestones in the undergraduate curriculum, including admission to music education, assessment of student progress, and collaborative efforts between music education faculty and other colleagues within schools of music” (SMTE, n.d.). The Council for Accreditation of Educator Preparation (CAEP) also requires the assessment of dispositions already frequently utilized in music education programs. Their policy states: “programs “establish and monitor attributes and dispositions beyond academic ability that candidates must demonstrate at admissions and during the program” (CAEP, 2015, p. 9).

Professional dispositions differ from skills and knowledge and are defined as “professional attitudes, values, and beliefs demonstrated through both verbal and non-verbal behaviors as educators interact with students, families, colleagues, and communities....” (NCATE, 2008).

Music education students’ perceptions have been examined in several studies. Wayman (2006) compared the difference in perceptions of teaching skills and behaviors of first year students and student teachers. Researchers have also compared student teachers’ and experienced music teachers’ perceptions of teaching behaviors and skills (Madsen, Standley, Byo, and Cassidy, 1992; Teachout, 1997). Research on desired music teacher dispositions has also examined music teacher educators (Doerksen & Richter, 2007, 2009) as well as applied music faculty (Royston & Springer, 2015). In another study, Gallavan, Peace, and Thomason (2009) asked participants to identify and rank the dispositions undergraduate and graduate general education majors deemed most important for educators.

The need to examine professional dispositions from the perspective of the music education student is rooted in the psychological theories of Rotter (1954), Seligman (1975) and Bandura (1977, 1986). According to these theories, when students feel they are primarily at the mercy of the environment and/or others making choices for them, they tend to display low self-efficacy. Having no ability to personally influence or alter the situation may lead to the display of a sense of learned helplessness. The imposed external locus of control can be detrimental to
perseverance and success as a music educator. Allowing students the opportunity to have a voice in their own development could produce important implications for music education programs.

Based on this research, the purpose of this study is to 1) determine which professional teaching dispositions are deemed most important by undergraduate music education students and 2) reveal any differences in the dispositions identified by students in different levels of schooling by performance area, gender, age, and desired teaching area. A web-based survey instrument was created by the researchers and distributed through email to undergraduate music education majors at multiple colleges and universities. The survey includes open-ended questions that ask participants to define “disposition” and describe their beliefs. Participants are then asked to rank and rate the importance of professional teacher dispositions given a list of dispositions identified through previous research. Exemption from the Institutional Review Board has been obtained. Data collection is underway and will be completed winter 2015-2016. Results and implications will be discussed and provide a unique contribution to existing literature.

References


http://ncate.org/Standards/UnitStandards/UnitStandardsinEffect2008/tabid/476/Default.aspx#std1


RETURN TO POSTER CATEGORIES
First-year music majors are actively engaged in large and small ensembles classes whereby they perform via singing and/or playing. Inherently, those students are authentically and consistently engaged in the music-making process of performing. Those students are also often afforded the opportunity to travel and perform; thus, they become engaged in the performing experience away from the classroom. The common manifesto of performance courses is that all students perform. Researchers examined specific teaching and learning performing strategies as a means for improving performance experiences of all students who participate in ensembles of different sizes and types (Held 2013). Unlike performance courses, however, non-performance courses do not inherently comprise performing opportunities.

Students may acquire knowledge and skills by performing activities, but they also acquire knowledge via modes of student engagement that differ from the mode of student performance engagement. Student engagement may be defined as a student’s interaction with all facets of the college environment in and out of the classroom (Cole, Kennedy, & Ben-Avie, 2009; Demetriou and Schmitz-Sciborski, 2011). Strategies of student engagement components consist of motivational theories reported to be related to undergraduates’ retention and persistence rates (Demetriou and Schmitz-Sciborski, 2011; Lopez and Louis, 2009). Therefore, the purpose of this paper was to (a) review the literature for engagement factors of first-year college students, (b) discuss two possible pathways for student engagement components reviewed, and (c) present implied effects of student engagement components on the persistence and retention of first-year music majors in non-performance classes. Guiding questions were as follows:

1. For first-year college students, what are some student engagement factors that may be related to improved retention and persistence rates?
2. What are pathways that may be used to accommodate student engagement components?
3. What are implied effects of student engagement pathways on first-year, music majors’ learning experiences in non-performance courses?

From a review of the literature, several discrete factors of student engagement emerged. Those factors are as follows: (1) academic challenge (Harper, Carini, Bridges, and Hayek, 2004; Price and Tovar, 2014), (2) student-faculty interaction (Harper, Carini, Bridges, and Hayek, 2004; Mehdinehad, 2011; Price and Tovar, 2014); (3) intellectual engagement (Mehdinehad, 2011), (4) beyond-class engagement (Mehdinehad, 2011), (5) transition (Mehdinehad, 2011), (6) academic preparation (Mehdinehad, 2011), (7) peer (Mehdinehad, 2011), (8) online (Mehdinehad, 2011); (9) active and collaborative learning (Price and Tovar, 2014), (10) student effort (Price and Tovar, 2014), and (11) support for learners (Price and Tovar, 2014).
As a result of those findings, the author offered two possible pathways, Engage College and differentiated instruction (Dosch 2011) that college instructors may use to accommodate the aforementioned, identified engagement components. Finally, implied effects of student engagement pathways are presented that include, but not limited to, greater student-faculty interaction, increased number of students to achieve, and varied modes of student engagement as a result of differentiated instruction in non-performance classes, increased student mentoring, and increased active and collaborative learning in and outside of the non-performance classes.

McQuarrie, Sarah H. Bridgewater State University, Bridgewater, MA. Sherwin, Ronald G. University of Massachusetts, Dartmouth. Music Teacher Attrition and Turnover: The Role of the Local University in Developing Preventative Measures.

Music Teacher Attrition and Turnover: The Role of the Local University in Developing Preventative Measures

Teacher attrition and migration is a topic of considerable concern at present. A number of studies have examined the subject in order to identify the causes, the affects, and the degree to which it is affecting American schools. Less researched, but of critical importance to music education programs and pre-service teachers, is the role that institutions of higher education can play in reducing these turnovers in music classrooms; turnovers that are often both costly and detrimental to students. This ongoing study seeks to contribute to the solution by examining the careers and experiences of recent graduates in order to develop and recommend appropriate professional and pre-professional services.

More specifically, this study represents an attempt by academic leadership at a specific institution to address the challenges faced by their graduates. With increasing frequency, alum began reporting struggles with issues including delayed contract renewals, unexpected terminations, undesirable assignments, and more than expected conflicts with administration. At the same time, other students of equal teaching and musical skills were reporting quick promotions, budgetary windfalls, and strong administrative support. It became clear that more than anecdotal data was required in order to address the situation and equally prepare all students for success in the field.

Thirty graduates from a New England public university who held initial licensure to teach music education were surveyed as to their experiences, expectations, and perceptions regarding their first years of teaching (participants had taught from one to eight years). At this time data are being collected and analyzed utilizing both quantitative and qualitative tools. After the initial analysis is completed (November) member checks will be conducted with selected participants. Finally, recommendations for curricular, extra-curricular, and professional services will be recommended for implementation.
Payne, Phillip D., and Burrack, Frederick. Kansas State University, Manhattan. An Investigation of Music Teachers’ Job Satisfaction and Perceived Sources of Stress Within the Current Educational Environment of a Midwestern State.

**An Investigation of Music Teachers’ Job Satisfaction and Perceived Sources of Stress Within the Current Educational Environment of a Midwestern State**

**Abstract:** In response to issues surrounding teacher retention, music teachers in a Midwestern state were surveyed to determine levels of job satisfaction and perceived stressors. Results will aid in identifying critical areas for professional development in order to support music teacher retention.

**Proposal:** The current study examined job satisfaction and perceived stressors of current music teachers, in particular stemming from the current educational climate. In many areas across the nation, fiscal decisions have created budgetary shortfalls resulting in elimination of positions, revisions of music teacher workloads, and adjustments of instructional schedule as documented by a second survey that identified the impact on school music programs of recently implemented budget cuts to state funding.

During the Fall 2015 semester, following a pilot with the state executive board, all members of a Midwestern State’s Music Education Association (MEA) were administered a survey regarding their current job satisfaction, perceived stressors, and professional development needs. In a similar survey administered in 2014, it was discovered that unintended increases in stress have occurred resulting in a decrease in job satisfaction. Such findings are of immediate relevance to addressing the issue of teacher retention. All findings of the current study will be presented, as well as implications and plans to support teacher needs and encourage retention in the profession.

The session will conclude with discussion on empirical evidence of changes in educational climate and music teacher job satisfaction occurring in states across the nation. The discussion will conclude with consideration if expansion of this project to other states as warranted.

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Talbert, Matthew D. Berea College, Berea, KY. An Analysis of State-Led Initiatives to Improve Teacher Retention.

**An Analysis of State-Led Initiatives to Improve Teacher Retention.**

**Introduction**

Recent research suggests that as many as 50% of new teachers leave the teaching profession within the first five years. The purpose of this study is to analyze state-led mentoring
initiatives to improve teacher retention. The results of this study will yield insight to two main research questions:

1) To what degree are state-led mentoring programs implemented for new teachers?
2) If state-led mentoring programs (NAfME) are not currently offered, what programs, if any, are available to aid in the retention of new teachers at the state level?

Method

The investigator researched the state-sponsored mentoring programs offered by each state’s music educators association (NAfME) across the country. In most cases, the investigator communicated directly with the Executive Director or the President of the state organization through telephone or e-mail. In other cases, the information regarding the state-sponsored mentoring program was easily accessible through the state’s music education website. The investigator asked representatives whether or not their state offered a mentoring program through their state NAfME organization, or if agencies implemented the mentoring programs on a more local level.

Results

The investigator will analyze each response in order to determine what extent new teachers are being provided mentoring opportunities to aid in their retention. The researcher will place the responses into one of three categories: 1) state provides mentoring initiative through state NAfME organization, 2) state does not provide a state-led initiative, but mentoring is executed at a more local level, and 3) state does not provide any mentoring, or is unaware of a mentoring program currently offered.

The investigator will examine these data for trends and attempt to identify what initiatives are currently in place to aid in the retention of teachers at the state level, and examine how successful these programs are in retaining new teachers. For those states that do not offer mentoring programs, the investigator will examine what justification is given and whether or not these states have a plan to ensure that appropriate mentoring opportunities are available for new teachers entering the profession.