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2018 NAFME MUSIC RESEARCH AND TEACHER EDUCATION NATIONAL CONFERENCE
ATLANTA, GEORGIA

The Westin Peachtree Plaza 210 Peachtree Street, NW, Atlanta, GA 30303 • (404) 659-1400

PRECONFERENCE MEETINGS March 21, 2018 • MAIN CONFERENCE March 22–24, 2018

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FIND YOUR WAY AT THE WESTIN

Do you have a question about the conference? Need assistance locating a session? Please stop by the NAfME Information Booth or Registration on the 6th Floor.
**At Your Service**

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Located on the hotel’s fifth level, the Business Center is open  
Monday–Friday from 7:30 a.m. to 6 p.m.  
Saturday/Sunday from 10:00 a.m. to 2:00 p.m.

**NAfME REGISTRATION**

Located on Chastain Level (6th Floor)  
**Thursday, March 22**  
7:00 a.m.–5:00 p.m.  
**Friday, March 23**  
7:00 a.m.–5:00 p.m.  
**Saturday, March 24**  
8:00 a.m.–11:00 a.m.  
The conference ends at 12:30 p.m.

**DINING OPTIONS**

Be sure to check out the nearby eatery options.  
The Westin Peachtree offers Bar 210 and Starbucks Coffee Bar. For even more choices, The Hub at Peachtree Center (peachtreecenter.com/dine-shop) is just a short walk from the hotel and has a food court and restaurants. More dining choices can be found at atlantadowntown.com/guide/dining.

**NAfME INFORMATION BOOTH**

Located on the 6th Floor of the Westin; open Thursday, March 22 and Friday, March 23 to assist you.

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**CONNECT TO THE WESTIN INTERNET!**

Connect to the “Westin Meeting” network, then open a browser to log in. Login ID: NAfME2018 (case-sensitive)

**SPECIAL THANKS TO …**

The musicians of the Dickerson Middle School Percussion Ensemble of Marietta, Georgia. Under the direction of Scott Brown, this group will perform for the Thursday, March 22 Plenary Session in the PEACHTREE BALLROOM starting at 11:00 a.m. NAfME is grateful for their participation at the 2018 Music Research and Teacher Education National Conference.

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Welcome to Atlanta

FROM THE 2018 CONFERENCE CHAIR

Dear Colleagues,

As a member of the NAfME National Executive Board’s Professional Development Committee and the organizing chair for this year’s 2018 event, it is my distinct pleasure to welcome you all to NAfME’s 2018 Music Research and Teacher Education National Conference! This year, the Planning Committee has envisioned a Diversity, Inclusion, Equity, and Access focus. This focus begins with a plenary session in which focus cochairs Professors Patricia Shehan Campbell and Judith Jellison will address attendees with remarks centered on their broad theme “Diversity and Inclusion in American Music Education: Inroads, Blockades, Redesigns, and Deliveries.” This will be followed by four not-to-be-missed sessions interspersed throughout the Conference in which three other distinguished professionals, whose research/creativity center around this theme, join either Judith or Pat for panel discussions to reflect on how your scholarship on diversity and inclusivity points the way forward in optimizing diversity, inclusivity, equity, and access in music education.

In addition to this Diversity/Inclusion/Equity/Access focus, this year’s Planning Committee (James Byo, SRME; Shawn Chastain, CMPL; Deb Confredo, SRME; Connie McKoy, SMTE; and David Rickels, SMTE), have worked together diligently to bring attendees opportunities to encounter excellent research and pedagogical practices in open forums and presentations by key national music education luminaries, as well as research poster sessions and planning sessions. On behalf NAfME’s Professional Development Committee and with respect and gratitude to the 2018 Planning Committee, who spent countless hours envisioning this Conference, welcome to Atlanta!

Glenn E. Nierman, NAfME 2018 Biennial Conference Chair

FROM THE SRME CHAIR

Dear Colleagues,

On behalf of the SRME Executive Committee, welcome to the aspirations place—the 2018 Music Research and Teacher Education National Conference. At this conference, the staff of NAfME provides opportunity, but it is we—the presenters, organizers, and observers—who operationalize the opportunity in our role as the research and development arm of the national organization. NAfME is us, each of us a piece of a big research puzzle and responsible for moving the music education culture forward.

We received 411 submissions for SRME posters and presentations, a 15% increase over our 2016 meeting. I hope you find the collection of original, peer-reviewed research and the four special sessions under the title Diversity and Inclusion in American Music Education: Inroads, Blockades, Redesigns, and Deliveries thought-provoking and inspiring. No doubt, you will take advantage of the chance to connect with friends and colleagues while also reaching out to those new to you.

Many thanks to the conference planners, chief among them program chairs Deb Confredo (SRME), Dave Rickels (SMTE), and Shawn Chastain (CMPL), NAfME Director of Governance Constituencies Adriane Darvishian, and conference chair Glenn E. Nierman.

Learn and smile a lot. Enjoy your time in Atlanta.

James Byo, Chair, Executive Committee, Society for Research in Music Education

Executive Committee: Carlos Abrii; Deborah Confredo, SRME Program Chair; Lori Custodero; Steve Demorest, SRIG Liaison; John Geringer; Maud Hickey, State Research Liaison; Chris Johnson; Michael Hewitt
Welcome to Atlanta

FROM THE SMTE CHAIR

Dear Colleagues,

On behalf of the Executive Committee of the Society for Music Teacher Education, welcome to the 2018 Music Research and Teacher Education National Conference in the ATL. We’ve been working for over a year with Conference Chair Glenn Nierman and the leadership of the Society for Research in Music Education and the Council of Music Program Leaders to plan a conference that we hope will be worthwhile and informative.

Over the years, the significance of this specific conference to the work of our Areas of Strategic Planning and Action (ASPA) has become increasingly evident. Our ASPA coordinators look forward to the opportunity to sustain and enhance the momentum generated by the research projects and professional initiatives that are an integral facet of ASPA work during the Symposium on Music Teacher Education. Reconnecting with colleagues and being energized by the fresh perspectives of graduate participants is another much-valued aspect of this conference.

I’d like to thank our SMTE Executive Committee members and our ASPA facilitators for their help in diligently reviewing the many conference proposals submitted, and to Susan Conkling and Linda Thornton for their wise counsel and assistance in dealing with the devilish details. Finally, many thanks to David Rickels, whose exceptional work has contributed so much to the fluid functioning of this conference. Please thank him if you get the chance, as his tenure as our Communications Chair ends this year.

Best wishes for a satisfying conference and an enjoyable time in Atlanta!

Constance L. McKoy, Chair, Society for Music Teacher Education

FROM THE MUSIC PROGRAM LEADERS CHAIR

Dear Colleagues,

On behalf of the Council of Music Program Leaders, welcome to Atlanta, and thank you for attending the 2018 Music Research and Teacher Education National Conference. CMPL is excited to collaborate with NAfME Leadership, SRME and SMTE to bring you the latest research available to music supervisors, curriculum coordinators and other music program leaders. I also want to thank my Conference Planning Committee Colleagues for their outstanding work in designing and coordinating this event!

Many thanks also to NAfME for recently hosting our inaugural Music Program Leaders Summit in conjunction with the 2017 National In-Service Conference. This professional development opportunity for K–12 music leaders and district arts coordinators was aimed at establishing and growing networks of collegial support for those in the profession. The Summit was built with insights and models from music program leaders across the United States, and we look forward to extending that collaboration and capacity-building at this research conference!

As we collaborate with legislators and district-level leadership, it becomes increasingly important to rely on the best research from the field of music education. Please use this conference to elevate your music programs, and have a wonderful time in Atlanta!

Shawn Chastain, Chair, Council of Music Program Leaders
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- Go to community.nafme.org.
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- Join/subscribe to communities of your choice – you will automatically be enrolled in Music Educator Central.
- Control the frequency and format of email notifications from Amplify.


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### NAFME SOCIETY AND EDITORIAL COMMITTEE MEETINGS

**Wednesday, March 21**

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### RECEPTIONS AND OTHER MEETINGS

**Wednesday, March 21**

- **6:30–8:00 p.m.** Journal of Historical Research in Music Education Executive Committee Meeting
  - Location: Piedmont 8

**Thursday, March 22**

- **4:30–6:30 p.m.** NAFME WELCOME RECEPTION: Connect with other conference attendees and enjoy light hors d’oeuvres. At 5:00 p.m., join NAFME President Denese Odegaard in honoring the two Lowell Mason Fellows of the Class of 2017.
  - Location: Chastain 2 & Overlook

**Friday, March 23**

- **7:00–8:00 a.m.** Editorial Committee of the Council of Research in Music Education Breakfast Meeting; sponsored by the University of Illinois School of Music (by invitation only).
  - Location: Piedmont 2

- **7:00–9:00 p.m.** Arizona State University, University of Michigan, and Northwestern University Alumni Reception
  - Location: Chastain E

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The National Association for Music Education is indebted to the many individuals who served on the conference planning committee for the 2018 Music Research and Teacher Education National Conference and who played key roles in bringing this conference to fruition.

**CONFERENCE CHAIR**
- Glenn E. Nierman, University of Nebraska—Lincoln

**SRME SESSIONS**
- **CHAIR**, James L. Byo, Louisiana State University, Baton Rouge
- **POSTER SESSIONS** Deborah Confredo, Temple University, Philadelphia, PA
- SRIGs, Steven M. Demorest, Northwestern University, Evanston, IL

**SMTE SESSIONS**
- **CHAIR**: Constance L. McKoy, University of North Carolina at Greensboro
- **POSTER SESSIONS**: David A. Rickels, University of Colorado Boulder

**COUNCIL OF MUSIC PROGRAM LEADERS SESSIONS**
- Shawn Chastain, Wichita Public Schools, Wichita, KS

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The National Association for Music Education is indebted to the many individuals who served on the conference planning committee for the 2018 Music Research and Teacher Education National Conference and who played key roles in bringing this conference to fruition.
2018 MUSIC RESEARCH AND TEACHER EDUCATION NATIONAL CONFERENCE OPENING PLENARY
11:00 a.m.–12:30 p.m. PEACHTREE BALLROOM

WELCOME: Denese Odegaard, NAfME President
PRESIDER: Glenn E. Nierman, University of Nebraska–Lincoln

Diversity and Inclusion in American Music Education: Inroads, Blockades, Redesigns, and Deliveries

PLENARY ADDRESS BY Judith A. Jellison and Patricia Shehan Campbell

JUDITH A. JELLISON is the Mary D. Bold Regents Professor in Music and Human Learning and University Distinguished Teaching Professor at the University of Texas at Austin. Her experiences working with diverse populations in schools and hospitals have shaped her philosophy and continue to guide her research, which focuses on the musical development of children with disabilities and inclusive educational practices. Her book Including Everyone: Creating Music Classrooms Where All Children Learn was recently published by Oxford University Press. She has served on editorial boards of major journals in music education and music therapy and is a recipient of the NAfME Senior Researcher Award and the Publications Award from the American Music Therapy Association. She is a member of The University of Texas’s Academy of Distinguished Teachers and is a recipient of the Outstanding Teaching Award from The University of Texas System Board of Regents.

PATRICIA SHEHAN CAMPBELL is the Donald E. Peterson Professor of Music at the University of Washington, Seattle, where she teaches courses at the intersection of education and ethnomusicology. She has lectured internationally on the pedagogy of world music and children’s musical cultures. She is the author of the books Lessons from the World; Music in Cultural Context; Songs in their Heads; Teaching Music Globally; Musician and Teacher; and Music, Education, and Diversity: Bridging Cultures and Communities. She is the recipient of the 2012 Taiji Award (China) and the 2017 Koizumi Prize (Japan) for work on the preservation of traditional music through educational practice. She is also a recipient of a NAfME Senior Researcher Award. Since 1999, she has established music education partnerships with the Yakima Nation Tribal School, the University of Dar es Salaam (Tanzania), and the Gitameit Music Institute (Myanmar). She is chair of the Advisory Board of Smithsonian Folkways Recordings, and she is editor of the forthcoming series World Music Pedagogy for practicing and prospective teachers.

Thursday, March 22

RESEARCH PROCESSES, PRACTICES, AND ISSUES PRESENTATION
8:00–9:25 a.m.

Writing and Publishing Music Education History

PRESENTERS: William R. Lee, University of Tennessee at Chattanooga; Marie McCarthy, University of Michigan, Ann Arbor; Phillip M. Hash, Illinois State University, Normal; Paul D. Sanders, Ohio State University at Newark; Terese Volk Tuohy, Wayne State University, Detroit, MI

Key processes of doing historical research—use of primary sources, methodology, contextual framework, and application of findings—will be presented from the perspective of author and journal reviewer. Doing historical research will be discussed from the perspective of journal editor and book and media review editor.

PRESIDER: James L. Byo, Louisiana State University, Baton Rouge

The Practical Politics of Promoting Diversity, Equity, and Access

PRESENTERS: Lauren Kapalka Richerme, Indiana University Bloomington; Brittany May, Brigham Young University, Provo, UT; Jocelyn Prendergast, Truman State University, Kirkville, MO; Christopher Dye, Middle Tennessee State University.

Attendees at the Plenary Session will hear a performance by the Dickerson Middle School Percussion Ensemble of Marietta, Georgia. The group, directed by Scott Brown, has gained a reputation for excellence by performing throughout the United States, including the Music for All National Percussion Festival, the Percussive Arts Society International Convention, and the Midwest Clinic. Students have mastered a wide variety of concert percussion ensemble literature as well as Japanese Taiko, “stomp” ensemble, and Brazilian samba.
This colloquium presents a variety of practical political tactics that teacher educators can utilize when promoting policies related to diversity, equity, and access. These include persuading stakeholders through the adoption of specific language, using existing policies to support the diversification of collegiate curricula, and navigating political structures within state-level governments.

**PRESENTER:** Carla Aguilar, Metropolitan State University of Denver, CO

**DIY Instructional Design for the Music Teacher Educator: Creating a Web-Based Case Learning Resource: Problem-Solving in Ensembles**

**PRESENTER:** Mildred Hye-Ree Yi, Vanguard University of Southern California, Costa Mesa

This presentation will serve as a guide for music teacher educators interested in instructional design principles and tools for creating a case-based, web-based, multimedia learning resource to support preservice teachers’ development of pedagogical content knowledge.

**PRESENTER:** Sean Powell, University of North Texas, Denton

**Two Urban Music Teachers**

**PRESENTER:** Amorette B. Languell, Northern Michigan University, Marquette

The purpose of this research was to explore the experiences of two urban music teachers in the second stage of their careers. Analysis resulted in three themes: perceptions of urban schools, challenges and rewards of teaching in urban schools, and a sense of preparedness and what was missing.

**PRESENTER:** Christopher Baumgartner, University of Oklahoma, Norman

**Connections between Music Education and YouTube Music Videos**

**PRESENTER:** Christopher Cayari, Purdue University, West Lafayette, IN

This case study explores musician David François, how he acquired the skills needed to create virtual ensembles on YouTube, and the application to music education. François’s formal education, private tuition, informal learning, and community music experiences all contributed to success on YouTube, with nearly 9 million views to date.

**PRESENTER:** Lori Custodero, Teacher College, Columbia University, New York, NY

**A Qualitative Examination of Charter School Music Education**

**PRESENTER:** Karen M. Koner, California State University, Stanislaus, Turlock; Wendy K. Matthews, Wayne State University, Detroit, MI

This study examines the experiences of K–12 charter school music educators through six qualitative interviews. Themes that emerged from preliminary coding of interviews included: (1) administrator support, (2) school funding, (3) student discipline issues, and (4) student access to music learning.

**PRESENTER:** Michael Hewitt, University of Maryland, College Park

**A Comparison of Music and Music Education Faculty Views of Music Curricula for Preservice Teachers**

**PRESENTER:** Jill Wilson, Luther College, Decorah, IA; Emily McGinnis, University of Missouri, Kansas City

The purpose of this study is to compare music and music education faculty views regarding important musical knowledge and skills needed by future music educators. Data will be examined in the context of potential curricular change to provide more relevant training for preservice music teachers.

**PRESENTER:** Kyle Chandler, Arkansas State University, Jonesboro

**Virtual Reality Research in Music Education: Past, Present, and Future**

**PRESENTER:** Evelyn K. Orman, University of North Carolina at Charlotte

Virtual reality (VR) research in music education began almost two decades ago. Projected to be a billion-dollar industry by 2025, VR is used nationally in K–12 schools. This presentation will illustrate technological problems, research questions, methodologies, designs, and analyses applicable to VR and other areas of music education research.

**PRESENTER:** Deborah Confredo, Temple University, Philadelphia, PA
PRESENTATION SESSIONS—BLOCK 2
8:30–8:55 a.m.

“Outsider Within”: Dana’s Story
● AUGUSTA 1
PRESENTER: Tami J. Draves, University of North Carolina at Greensboro
In this narrative inquiry, I explored the identity construction of Dana, a first-year music teacher, with regard to race, class, gender, and sexuality. The primacy of Dana’s low socioeconomic status emerged strongly. Her story may broaden our understanding of how social factors mediate students’ experiences in music education.

PRESENTER: Amanda Soto, Texas State University, San Marcos

Singing Accuracy in the General Population: A Database Study
● AUGUSTA 2
PRESENTERS: Steven M. Demorest, Northwestern University, Evanston, IL; Peter Q. Pfordresher, University of Buffalo, Buffalo, NY
A person’s ability to sing is often associated with the idea of innate talent rather than training. We present the results of an ongoing large sample study to explore singing accuracy in the general population as it relates to age, various types of musical experience, and musical self-concept.

PRESENTER: Amanda Schlegel, University of Southern Mississippi, Hattiesburg

“Students’ Self-Worth Appears to Be Based Solely on the Outcome of Their Audition”: The Professional Identities and Values of Undergraduate Music Majors
● AUGUSTA 3
PRESENTER: Brian P. Shaw, Ohio State University, Columbus
The purpose of this survey research was to examine undergraduate music majors’ professional identities and values. Students at nine institutions reported the value they and their peers and professors would place on various musical honors and careers. Findings highlighted how gender, race, and social influences affect students’ beliefs and aspirations.

PRESENTER: Carlos Abril, University of Miami, Coral Gables

High School Predictors of Future Music Education Majors
● CHASTAIN 1
PRESENTER: Adam Grisé, University of Maryland, College Park
This study described in this session uses longitudinal data from a nationally representative sample of high school students to uncover the demographic characteristics, professional intentions, and curricular choices associated with future postsecondary music education majors. The study illuminates key predictors along the trajectory from high school student to music educator.

PRESENTER: Jeffrey Ward, Kansas State University, Manhattan

Experience Does Not Ensure Learning: Bridging the Divide Between Theory and Practice within Music Teacher Education
● CHASTAIN E
PRESENTERS: Sommer H. Forrester, University of Massachusetts Boston, Southborough; Jared R. Rawlings, University of Utah, Salt Lake City
Transfer of learning is considered by many to be a fundamental goal of education. The purpose of this presentation is to examine instructional design techniques that promote transfer of learning and an integrated approach across undergraduate music education programs in different teaching contexts.

PRESENTER: Connie McKoy, University of North Carolina of Greensboro

Transfer of Learning of Effective Practice Strategies from Large Ensemble Instruction to Individual Student Practice
● CHASTAIN D
PRESENTER: Brian N. Weidner, Northwestern University, Evanston, IL
Transfer of learning from large-ensemble instruction to private practice is necessary for developing students’ independent musicianship. The quasi-experimental study described in this session had middle school band directors explicitly and iteratively teach effective practice strategies to students (N = 66) and evaluated the students for changes in the frequency of strategy usage in individual practice.

PRESENTER: Edward McClellan, Loyola University, New Orleans, LA; NAIME Perception and Cognition SRIG Chair

Music Educator Programs in Higher Education: Preparing Adaptable and Culturally Responsive Teachers
● AUGUSTA 1
PRESENTERS: Lori F. Gray, Boise State University, Boise, ID; Sarah Minette, Arizona State University, Tempe
For music teachers to embrace cultural responsiveness, institutions need to serve as the initial model. The purpose of this exploratory study is to examine the needs of current K–12 music teachers to see if those needs are being met by undergraduate music education programs that lead to licensure.

PRESENTER: Juliet Hess, Michigan State University, East Lansing

The Impact of Music Practice Instruction on Middle School Band Students’ Practice Behaviors
● AUGUSTA 2
PRESENTER: Stephanie Prichard, University of Maryland, College Park
The purpose of this study was to investigate the impact of music practice instruction on middle school band students’ practice behaviors. Findings suggest that a dedicated unit of music practice instruction may have a positive impact on students’ ability to identify and apply practice strategies.

PRESENTER: Charlene Ryan, Ryerson University, Toronto, Ontario, Canada

Music Education as a Primary Component of the United Kingdom’s Performing the Jewish Archive and Humanities Research Council (AHRC) Large Grant (2014–2018): Implications for Equity, Diversity, and Social Change via the Rediscovered Musical Experiences
● AUGUSTA 3
PRESENTER: Teryl L. Dobbs, University of Wisconsin–Madison
This session presents key music education findings from the £1.5-million (British pounds sterling) Performing the Jewish Archive AHRC Large Grant that emerge from the rediscovered musical life of Josima Feldschuh, “Prodigy of the Warsaw Ghetto.” A major implication suggests the importance
of the musical experience in children’s asserting their ethical human subjectivity.

**PRESIDEN** \(\text{Brent Talbot, Gettysburg College, Gettysburg, PA}\)

**National Estimates of Music Teacher Attrition and Mobility**

- **CHASTAIN 1**
  - **PRESENTER:** Donna J. Gallo, University of Illinois at Urbana-Champaign

  The purpose of this study was to describe the current status of music educators’ attrition and mobility and to identify factors predicting teacher attrition or retention in U.S. schools, specifically those with underserved populations. National-level data were analyzed through multinomial logistic regression procedures to identify predictors of teacher turnover.

  **PRESIDEN** \(\text{Sarah Allen, Southern Methodist University, Dallas, TX}\)

**A Model for Evaluating Teaching in Higher Education**

- **CHASTAIN E**
  - **PRESENTERS:** David J. Teachout, University of North Carolina at Greensboro; Jeremy S. Lane, University of Arkansas at Little Rock

  Though fraught with problems, teaching quality in higher education is measured commonly with student evaluations of teachers via end-of-course surveys. Alternatively, some advocate for a multifaceted portfolio approach to measure effectiveness. This session will present a synergistic collection of teaching tasks associated with student learning and ways to assess them.

  **PRESIDEN** \(\text{Kenneth Elpus, University of Maryland, College Park}\)

**SYMPOSIUM**

10:00–10:55 a.m.

**What’s in the Score? Effects of Limited or Full Notation in Instrumental and Vocal Chamber Music Rehearsal Settings**

- **CHASTAIN I/J**
  - **PRESENTERS:** Deborah A. Confredo, Temple University, Philadelphia, PA; Charles Robinson, University of Missouri–Kansas City; Ruth V. Brittin, University of the Pacific, Stockton, CA; Daniel Keown, Youngstown State University, Youngstown, OH; Philip Edelman, University of Maine, Orono

  We were curious to consider and compare effects of full versus limited scores on rehearsal processes and performance outcomes among instrumentalists and vocalists rehearsing and performing in small groups. Would information provided by limited scores disadvantage musicians? Would full scores facilitate success? We present two studies that examine these questions.

  **PRESIDEN** \(\text{Michael Hewitt, University of Maryland, College Park}\)

**PRESENTATION SESSIONS—BLOCK 4**

10:00–10:25 a.m.

**Mutual Benefits in a Service-Learning Project: Learning through Popular Music at a Community Youth Center**

- **AUGUSTA 1**
  - **PRESENTER:** C. Michael Palmer, Ball State University, Muncie, IN

  The purpose of this presentation is to share insights into the development, implementation, benefits, and challenges of engaging in a service-learning project involving a College of the Musical Experience in Children’s asserting their ethical human subjectivity.

  **PRESIDEN** \(\text{Debbie O’Connell, Winston-Salem State University, Winston-Salem, NC}\)

**The Small Group Applied Lesson: Structure and Perceived Value**

- **AUGUSTA 2**
  - **PRESENTERS:** James L. Byo, Louisiana State University; Michael A. Miles, University of Southern Mississippi; Charles Kyakuwa, Louisiana State University; Baton Rouge

  A study of the structure and perceived value found in the small group applied lesson reveals benefits and challenges in placing college students in overt roles of performance evaluator, sound analyzer, problem-solver, and decision-maker.

  **PRESIDEN** \(\text{Christopher Johnson, University of Kansas, Lawrence}\)

**Satis Coleman’s Environmental Philosophy: An Intellectual History**

- **AUGUSTA 3**
  - **PRESENTER:** Daniel J. Shevock, Penn State Altoona, Altoona, PA

  The 21st century has been defined by our ecological crises. Satis Coleman’s philosophy, influential in the 1920s and 30s, focused on music and nature. This intellectual history, a historiography of ideas and thinkers, analyzes her environmental philosophy. Data were coded qualitatively around four themes: nature/society, consumption/conservation, epistemology/ethics/policy, and science/evolution.

  **PRESIDEN** \(\text{Matthew Thibeault, Education University of Hong Kong, PRC}\)

**Preserve Music Teachers’ Perceptions of Racial and Cultural Difference**

- **CHASTAIN 1**
  - **PRESENTER:** Andrea J. VanDeusen, East Carolina University, Greenville, NC

  The presenter will share data from a case study of preservice music teachers’ experience in the local community during a weeklong cultural immersion field experience. Participants described their feelings as they began to take the perspective of a cultural outsider. Implications for music teacher education practice will also be discussed.
Conference Sessions Thursday, March 22

PRESIDER: Carol Frierson-Campbell, William Patterson University, Wayne, NJ

Opposing Hate through Music Education: The Imperative of Living in the “Anti-”

○ CHASTAIN E
PRESENTER: Juliet Hess, Michigan State University, East Lansing
The Southern Poverty Law Center has documented a significant rise in hate crimes since the election of Donald Trump. This paper considers the current climate of hate in the U.S. and the role music education could play in addressing this violence.

PRESENTER: Charlene Ryan, Ryerson University, Toronto, Ontario, Canada


○ CHASTAIN F
PRESENTERS: Marie McCarthy, University of Michigan, Ann Arbor; Jeannene Nichols, University of Illinois, Urbana-Champaign; Patrice Madura Ward-Steinman, Indiana University Bloomington; Joanne Rutkowski, Penn State University, State College, PA
The Committee on Institutional Cooperation (CIC) was founded in 1958. Music educators in CIC institutions developed a group that reflected the ideals of CIC. This study documents the formation of the group, describes thematic trends evident in its annual conferences, and evaluates the significance of the group regionally and nationally.

PRESENTER: George McDow, Liberty University, Norman, OK; NAfME History SRIG Chair

Ensuring Trustworthiness (and Consequently, Quality) in Qualitative Research

○ CHASTAIN D
PRESENTER: Jason P. Bowers, Louisiana State University, Baton Rouge
Ensuring trustworthiness in qualitative research can be a difficult and ambiguous process. In this paper, I sought to clarify issues of trustworthiness in qualitative research through a content analysis of the 35 qualitative research articles published in the Journal of Research in Music Education between January, 2012 and January, 2017.

PRESENTER: Clint Randles, University of South Florida, Tampa

PRESENTATION SESSIONS—BLOCK 5
10:30–10:55 a.m.

“One Leg in One, and One Leg in the Other”: The Role-Identities of Two Vernacular Musicians as Music Educators

○ AUGUSTA 1
PRESENTER: Mark C. Adams, University of Delaware, Newark
In this session, the presenter discusses data from a multiple-narrative case study that explored the lived musical experiences of two vernacular musicians who successfully became music educators. Participants’ salient role-identities in music and teaching are discussed, as well as participants hiding these identities due to the perceptions of others.

PRESENTER: Cynthia Wagoner, East Carolina University, Greenville, NC

Effects of Using a Preferred or Non-Preferred Focus of Attention on the Performance of a Keyboard Task

○ AUGUSTA 2
PRESENTER: Peter J. Hamlin, Gonzaga University, Spokane, WA
In music, there are few studies that examine the effects of a participant’s focus of attention during the performance of a motor task. This study’s purpose was to investigate the effects of performing with either a preferred or nonpreferred focus of attention (external or internal) using a keyboard performance task.

PRESENTER: John Geringer, Florida State University, Tallahassee

An Historical Perspective on Equity and Inclusion in Music Teacher Education in the United States

○ AUGUSTA 3
PRESENTER: Phillip M. Hash, Illinois State University, Normal
This study explored equity and inclusion in music teacher education through an historical lens. Research questions considered the increasing role of women since the 1830s, the effect of the Civil Rights Movement on the profession, and opportunities for historical research in examining topics related to social justice in the field.

PRESENTER: George McDow, Liberty University, Norman, OK; NAfME History SRIG Chair

The Effects of a Mexican Choral Music Workshop on Choral Music Education Majors’ Confidence, Willingness, and Achievement in Teaching This Music: An Exploratory Study

○ CHASTAIN 1
PRESENTER: Loida M. Pineda, Indiana University, Bloomington
Meeting the challenges of our changing world calls for appropriate preparation of music teachers in multicultural music pedagogy. This study found that relevant instruction through a workshop by a culture-bearer significantly increases preservice choral teachers’ confidence to teach this music according to state standards. Important implications for teaching are drawn.

PRESENTER: Connie McKoy, University of North Carolina at Greensboro

Opportunity-to-Learn in Secondary-Level Music Performance Classrooms

○ CHASTAIN E
PRESENTER: Brian C. Wesolowski, University of Georgia, Athens
The purpose of this study was to examine how NAfME’s Opportunity-to-Learn Standards are contextualized in secondary-level music performance classrooms with consideration of Title I status, school locale, and school membership based on a cluster analysis of item bias indices as gleaned from a self-report OTL scale.

PRESENTER: Jennifer Walter, University of North Carolina at Greensboro; NAfME Instructional Strategies SRIG Chair

Pots, Kettles, and Walking that Walk: A Self-Study by an Instrumental Music Teacher Educator

○ CHASTAIN F
PRESENTER: Lisa D. Martin, Bowling Green State University, Bowling Green, OH
In this self-study, I explore the tensions that exist between my own practice as an ensemble director and the expectations I hold of preservice music teachers so as to improve my approach both on the podium and in providing appropriate guidance and feedback for future music educators.

PRESENTER: Alden H. Snell II, Eastman School of Music, Rochester, NY
Passage of Time and Structured Instructions as Factors in Preservice Music Teacher Written Reflections

**CHASTAIN D**

**PRESENTERS:** Janice N. Killian, Jacqueline C. Henninger, & Blair A. Williams, Texas Tech University, Lubbock

We examined the content of 69 written student reflections completed immediately after their teaching and again three days later after reviewing video of their teaching. We coded 1,112 statements into three predetermined categories. Results will be analyzed in terms of positive/negative, focus on teacher/learner, and music/instruction or social comments.

**PRESIDENT:** Lori Gray, Boise State University, Boise, ID

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**2018 MUSIC RESEARCH AND TEACHER EDUCATION NATIONAL CONFERENCE OPENING PLENARY**

11:00 a.m.–12:30 p.m.

**PEACHTREE BALLROOM**

NAfME President Denese Odegaard’s welcome address followed by:

**DIVERSITY AND INCLUSION IN AMERICAN MUSIC EDUCATION:**

**INROADS, BLOCKADES, REDESIGNS, AND DELIVERIES**

Patricia Shehan Campbell and Judith Jellison, NAfME/SRME Senior Researcher Award recipients and longtime students of diversity and inclusion, lay the groundwork for a conference focus on including everyone in the music education enterprise. Four spinoff sessions featuring a “diversity of voices” will follow—one on Thursday and three on Friday.

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**SYMPOSIUM**

1:30–2:55 p.m.

**The Ethics of Care: Curricular and Pedagogical Considerations with International Music Teaching and Learning**

**CHASTAIN I/J**

**PRESENTERS:** Sommer H. Forrester, University of Massachusetts Boston, Southborough; Brent Talbot, Gettysburg College, Gettysburg, PA; Jared R. Rawlings, University of Utah, Salt Lake City

Through three different paths and experiences, the presenters have explored music teaching and learning in three different countries: Bali, Costa Rica, and Palestine. This colloquium will provide a space for participants to explore how they might approach international education partnerships and facilitate study abroad programs for preservice music educators.

**PRESIDENT:** Lori Custodero, Teacher College, Columbia University, Tempe, NY

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**PRESENTATION SESSIONS—BLOCK 6**

1:30–1:55 p.m.

**Teacher Self-Reflection and 360-Degree Video: Technique, Assessment, and Choice**

**AUGUSTA 1**

**PRESENTERS:** William Dabback & Jon M. Stapleton, James Madison University, Harrisonburg, VA

The purpose of this research is to explore the use of 360-degree recording technology and its potential applications in high school instrumental teachers’ reflective practices and student assessment, as well as how virtual reality technology might enhance or transform the reflective practices of in-service music teachers.

**PRESIDENT:** Stephanie Prichard, University of Maryland, College Park

**An Investigation of the Musical Identities, Self-Perceptions, and Motivation of Elementary Students in Relation to their Experiences in School Music Class**

**AUGUSTA 2**

**PRESENTER:** Heather Nelson Shouldice, Eastern Michigan University, Ypsilanti

The researcher explored the experiences of seven 4th-grade students and the ways in which their musical identities, self-perceptions of their musical abilities, and motivation to participate in future musical activities are influenced by school music class. Data included numerous student interviews, student-journal entries, and twice-weekly observations over 3 months.

**PRESIDENT:** Lori Custodero, Teacher College, Columbia University, New York, NY

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**Squire’s Own: The History of the Warren Junior Military Band**

**AUGUSTA 3**

**PRESENTER:** Nancy L. Glen, University of Northern Colorado, Greeley

This session presents historical research about the Warren Junior Military Band, originally developed in 1927 as a Boys’ Band in Warren, Ohio. It continued performing until 2010 and was directed by the same man for over 65 years. They traveled all over the world and won dozens of national and international championships.

**PRESIDENT:** James L. Byo, Louisiana State University, Baton Rouge

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**A Content Analysis of Music Student Teaching Seminar Syllabi, Assessment Tools, and Resources**

**CHASTAIN 1**

**PRESENTERS:** Kimberly H. Council, Bucknell University, Lewisburg, PA; Christopher M. Baumgartner & Jonathan Isaacs, University of Oklahoma, Norman

The purpose of this content analysis is to investigate music student teaching seminar syllabi in an attempt to further understand the content and structure of the course across U.S. institutions. Findings will inform music education faculty as they continue to design and refine this capstone course in music teacher preparation.

**PRESIDENT:** Jason Thompson, Arizona State University, Tempe

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**Job Vacancy Chains in K–2 Education: The Cascading Mobility of Music Teachers.**

**CHASTAIN E**

**PRESENTERS:** Carl B. Hancock & Libby R. Hearn, University of Alabama, Tuscaloosa; E. Danielle Todd, Northern Kentucky University, Highland Heights

We examined vacancy chains in public schools of varying resources and demography to investigate how the migration of one music educator to another school initiates a chain reaction of additional openings. Preliminary results suggest most migrations are upward, reinforcing the notion of promotion through relocation is prevalent among music teachers.

**PRESIDENT:** Carlos Abril, University of Miami, Coral Gables
Effects of Vibrato- and Pitch-Varied Vocal Models on High School and Undergraduate Singers’ Intonation, Intensity, and Use of Vibrato

- **CHASTAIN D**
  - **PRESENTER:** Sandy P. Hinkley, Sam Houston State University, Huntsville, TX
  - The purpose of this study was to investigate the effects of vibrato and pitch-varied vocal models on acoustic measures of singers’ vocal performance. Intonation and intensity differences were found in response to both type models, whereas vibrato rate and extent differences occurred only in response to the vibrato-varied condition.
  - **PRESIDENT:** Steven M. Demorest, Northwestern University, Evanston, IL

DIVERSITY AND INCLUSION PANEL, SESSION I
2:00–2:55 p.m.

- **CHASTAIN G/H**
  - **Judith A. Jellison,** University of Texas at Austin, Discussant
  - **Victor Fung,** University of South Florida, Tampa: Diversity and inclusion are addressed from a classic Chinese viewpoint. Humans are a species seeking balance within and among themselves and with the natural world.
  - **Don Taylor,** University of North Texas, Denton: In music teacher education, safe spaces for discussion involving the LGBTQ community provide valuable insights for faculty and their students.
  - **Loneka Battiste,** University of Tennessee, Knoxville: Diversity, inclusion, equity, and access are hindered by unchallenged paradigms. Culturally responsive pedagogy challenges those paradigms.
  - **PRESIDENT:** Amanda Schlegel, University of Southern Mississippi, Hattiesburg

PRESENTATION SESSIONS—BLOCK 7
2:00–2:25 p.m.

- **AUGUSTA 1**
  - **PRESENTER:** Tamara T. Thies, California State University, Long Beach
  - This qualitative case study provides insights into the impact of preservice teachers’ musical experiences on identity formation, values cultivation, and achievement. Students wove music from their childhoods into general music pedagogy. Findings reveal increased academic and interpersonal validation as well as offer a sense of belonging affiliated with multiple communities.
  - **PRESIDENT:** Crystal Sieger, University of Wyoming, Laramie

- **CHASTAIN 1**
  - **PRESENTER:** Bryan E. Nichols, University of Akron, Akron, OH
  - The working memory span of classical (n = 20) and jazz student musicians (n = 20) was evaluated on musical and nonmusical working memory tasks. Jazz musicians recalled more pitches that were presented in auditory versions and recalled on the piano compared to classical musicians (p < .05).
  - **PRESIDENT:** Michael Hewitt, University of Maryland, College Park

The Effects of Vocal Warm-up Procedures with and without Singer Gesture on Acoustical and Perceptual Measures of Choral Sound

- **AUGUSTA 2**
  - **PRESENTERS:** Melissa L. Grady, University of Kansas, Lawrence; Sheri L. Cook-Cunningham, University of Central Arkansas, Conway
  - The purpose of the study presented in this session was to assess the effects of vocal warm-ups with and without singer gestures on acoustic and perceptual measures of choral sound. Results indicated significant differences in LTAS between the warm-up procedures. Perceptual results indicated differences in intonation and a preference for the singer gesture warm-up.
  - **PRESIDENT:** Amanda Schlegel, University of Southern Mississippi, Hattiesburg

Score One for Jazz: Working Memory in Jazz and Classical Musicians

- **CHASTAIN D**
  - **PRESENTER:** Bryan E. Nichols, University of Akron, Akron, OH
  - The working memory span of classical (n = 20) and jazz student musicians (n = 20) was evaluated on musical and nonmusical working memory tasks. Jazz musicians recalled more pitches that were presented in auditory versions and recalled on the piano compared to classical musicians (p < .05).
  - **PRESIDENT:** Michael Hewitt, University of Maryland, College Park

The Youngest Broadway Stars: Ambitions and Anxieties of Professional Child Performers

- **CHASTAIN E**
  - **PRESENTER:** Rekha S. Rajan, Concordia University Chicago, Chicago, IL
  - This phenomenological study explored the experiences of 10 child performers who were cast in musicals on Broadway. Findings included insecurities children faced and motivations to pursue a career on stage. Implications for musical theater repertoire in music education, teaching performance, and preparing students for careers in the arts are discussed.
  - **PRESIDENT:** Nathan Kruse, Case Western Reserve University, Cleveland, OH

Preparing Students to Teach Rock Music: Influences of Context

- **CHASTAIN F**
  - **PRESENTERS:** Jay Dorfman, Kent State University, Kent, OH; Bryan Powell, Little Kids Rock, Verona, NJ; Gareth Dylan Smith, Little Kids Rock, Verona, NJ, & New York University, New York, NY; Clint Randles, University of South Florida, Tampa
  - The widely varying contexts of schools and music and community settings in which rock bands occur present distinct challenges and supports. The presenters in this session will discuss their involvement in teaching current and future teachers to lead rock band programs and the ways in which context is influential.
  - **PRESIDENT:** Linda Thornton, Penn State University, University Park, PA

Teaching Effective Practice Strategies for the 21st-Century Musician: Interviews with Exemplary Instrumental Pedagogues

- **CHASTAIN D**
  - **PRESENTERS:** Lisa R. Caravan, Bucknell University, Lewisburg, PA; Nancy H. Barry, Auburn University, Auburn, AL
  - This qualitative study examined how successful instrumental music pedagogues teach their students to practice effectively. Analysis of transcripts from in-depth semi-structured interviews with eight teachers yielded five main themes: Passion for Music, One Step at a Time, Practice What You Teach, Strategies and Tricks, Models, and Technology.
  - **PRESIDENT:** Kimberly Councill, Bucknell University, Lewisburg, PA

PRESENTATION SESSIONS—BLOCK 8
2:30–2:55 p.m.

- **AUGUSTA 1**
  - **PRESENTER:** Hyeso Yoo, Virginia Tech, Blacksburg

New Directions for Lifelong Learning: Technology-Mediated Lifelong Learning Based on Connectivism

- **AUGUSTA 1**
  - **PRESENTER:** Nancy H. Barry, Auburn University, Auburn, AL
Based on the Theory of Technology-Mediated Lifelong Learning, this four-year longitudinal study was designed to investigate the relationship between technology, lifelong learning, and reunion among adult learners (N = 350). The results indicate that lifelong learning was significantly influenced by the perceived usefulness and perceived easiness of technology use.

**PRESIDER:** Nathan Kruse, Case Western Reserve University, Cleveland, OH

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**Characterizing Expertise in Professional Choral Rehearsals**

**AUGUSTA 2**

**PRESENTERS:** Amy L. Simmons & Katrina A. Cox, University of Texas at Austin

The purpose of this descriptive case study was to characterize artist-level teaching in choral rehearsals using the framework of The Nature of Expertise (Duke & Simmons, 2006). We provide recorded examples that illustrate 15 elements of expert instruction demonstrated by Craig Hella Johnson, artist-conductor of a Grammy-award-winning choir.

**PRESIDER:** Steven M. Demorest, Northwestern University, Evanston, IL

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**Children’s Feelings About Piano Performance Across a Year of Study**

**AUGUSTA 3**

**PRESENTER:** Charlene A. Ryan, Ryerson University, Toronto, Ontario, Canada

The purpose of the study described in this session was to examine young children’s feelings about piano performance over the course of a year of study. Results indicate that children are remarkably consistent in their feelings over time. Gender, age, and enjoyment of lessons emerged as significant predictors of positive feelings about performance.

**PRESIDER:** Michael Hewitt, University of Maryland, College Park

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**A Comparison of Student, Teacher, and Teacher Educator Perceptions of Teacher Professional Dispositions**

**CHASTAIN 1**

**PRESENTERS:** Natalie Steele Royston, Iowa State University, Ames; Jill Wilson, Luther College, Decorah, IA

The purpose of this study is to examine views of music education students (n = 149), education students (not music) (n = 244), K–12 music educators (n = 161), and music teacher educators (n = 18) regarding their views and priorities of professional teacher dispositions. Implications for music teacher educators and preservice teachers will be discussed.

**PRESIDER:** Tami Draves, University of North Carolina at Greensboro

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**Informal Music Learning in Band, Choir, and Elementary Music: A Multiple Case Study**

**CHASTAIN E**

**PRESENTER:** Julie Derges Kastner, University of Houston, Houston, TX

This session will describe a multiple case study of band, choral, and elementary music teachers regarding their experiences in implementing informal music learning. Findings will explore both in-case and cross-case themes in order to explore music teachers’ pedagogical practices, perceptions, and considerations unique to each type of music classroom.

**PRESIDER:** Deborah Confredo, Temple University

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**Transition to Preservice Teaching: Experiences of a First-Year Preservice Teacher with a Visual Disability**

**CHASTAIN F**

**PRESENTERS:** Crystal Sieger & Tiger Robison, University of Houston, Houston, TX

The purpose of this instrumental case study is to examine the perceptions of “Julie,” a first-year preservice music teacher with a visual impairment, regarding her needs and desires from music teacher educators and her perception of self as she transitions from high school into a music teacher preparation program.

**PRESIDER:** Kimberly Councill, Bucknell University, Lewisburg, PA

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**Creativity as an Etic or Emic Phenomenon: A Cross-Cultural Examination of Creativity in Music Compositions in the United States and South Korea**

**CHASTAIN D**

**PRESENTER:** Sangmi Kang, University of Florida, Gainesville

We investigated creativity in music composition cross-culturally, adopting the etic and emic perspectives as theoretical lenses. Five American and five Korean judges evaluated 35 American and 32 Korean elementary students’ compositions using the CAT technique (Amabile, 1996). An observed mean difference was found in creativity based on student nationality.

**PRESIDER:** Ann Marie Stanley, Louisiana State University, Baton Rouge

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**ASPA MEETINGS**

**3:00–4:30 p.m.**

**ASPA Meeting: Cultural Diversity and Social Justice**

**CHASTAIN 1**

**ASPA FACILITATORS:** Carol Frieron-Campbell, William Patterson University, Wayne, NJ; Juliet Hess, Michigan State University, East Lansing; Amanda Soto, Texas State University, San Marcos

**ASPA Meeting: Policy**

**CHASTAIN G/H**

**ASPA FACILITATORS:** Lauren Kapalka, Indiana University Bloomington; Carla Aguilar, Metropolitan State University of Denver

**ASPA Meeting: Professional Development for the Experienced Teacher**

**CHASTAIN E**

**ASPA FACILITATORS:** Ann Marie Stanley, Louisiana State University, Baton Rouge, and Alden H. Snell II, Eastman School of Music, Rochester, NY

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**ASPA Meeting: Teacher Recruitment**

**AUGUSTA 1**

**ASPA FACILITATOR:** Wesley Brewer, Oregon State University, Corvallis

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**SRIG SESSIONS**

**3:00–4:30 p.m.**

**SRIG Session: Affective Response**

**CHASTAIN D**

**PRESENTERS:** Christa R. Kuebel, University of Central Arkansas, Conway; Lisa Koops, Case Western Reserve University, Cleveland, OH
Philosophy of Music Education Review

The nature of education, its goals, and cross-disciplinary dialogue relevant to the interests of music educators.

Published biannually
ISSN: 1063-5734 | eISSN: 1543-3412
Education, Music, Philosophy

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Education, Instruction, Social Science

International Journal of Designs for Learning

Artifacts, environments, and experiences created for learning across contexts by designers in any field.

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eISSN: 2159-449X
Education, Instruction, Technology

Journal of Teaching and Learning with Technology

Enhancing student learning at the university level through the use of technology, broadly defined.

Published biannually
eISSN: 2165-2554
Education, Instruction, Technology

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In this research presentation, we share the results of a national survey on mental health of undergraduate music majors at eleven universities. Results include summaries of self-reported mental health and mental health literacy of music majors and comparisons between our sample and other published studies.

**The Influence of Inadequate Teacher-to-Student Social Support on Motivation of Music Education Students**

**PRESENTER:** Hyesoo Yoo, Virginia Tech, Blacksburg

The study described in this session aimed to investigate relationships among support from teachers, amotivation, and students' future music participation. Participants were 480 students from eight elementary schools. Results revealed that student perceptions of teachers’ inadequate support in autonomy, competence, and relatedness were associated with four subtypes of amotivation and future music participation.

**Describing and Predicting Undergraduate Non-Music Majors’ Musical Engagement During Live Concerts Through Continuous Measurement**

**PRESENTERS:** Amanda L. Schlegel, University of Southern Mississippi, Hattiesburg; Jason M. Silveria, University of Oregon, Eugene

Non-music major participants (N = 10) reported their level of musical engagement while attending a live wind-ensemble performance through continuous measurement. Descriptive and predictive analyses suggest specific musical features and participants’ musical sophistication (OMSI) and absorption in music (AIMS) are meaningful factors and predictors of musical engagement.

**SRIG Session: History 3:00–4:30 p.m.**

**Ladies’ Brass Bands in Minnesota and Wisconsin, 1890–1925**

**PRESENTER:** Sondra Wieland Howe, Independent Scholar, Wayzata, MN

Ladies’ brass bands were active in rural communities of the Midwest in the early 20th century, although they are often excluded from historical records. This presentation discusses bands in Minnesota and Wisconsin based on photographs and newspaper articles, focusing on performance venues and the training of the performers.

**Music for Young Children: Music Pedagogy Training at the Froebel Educational Institute (1850-1950)**

**PRESENTER:** Martina L. Miranda, University of Colorado Boulder

This study examined music curriculum at the Froebel Educational Institute (FEI) in England (1850–1950). Primary sources included student notebooks, photographs, lectures, curriculum, examinations, resource texts. Use of song material derived from familiar objects and experiences, play-based instruction, and developmental practices reflected striking similarities to contemporary early childhood music instruction.

**Fred Waring: “The Man Who Taught America How to Sing”**

**PRESENTERS:** Ann C. Clements, Penn State University, University Park, PA; David Frego, Penn State University, University Park

Fred Waring, along with his group the Pennsylvanians, toured the United States for almost seven decades, building an impressive list of accomplishments in stage, radio, movies, television, and music education. This session describes his efforts in teaching singing through radio productions, in-person workshops, and through the creation of educational materials.

**SRIG Session: Instructional Strategies 3:00–4:30 p.m.**

**Research on Instructional Strategies for Improving Singing Accuracy**

**PRESENTERS:** Steven M. Demorest, Northwestern University, Evanston, IL; Bryan Nichols, University of Akron, Akron, OH; Christina Svec, Iowa State University, Ames; Jacob Berglin, Northwestern University, Evanston, IL; Peter Pfordresher, University of Buffalo, Buffalo, NY

A person’s ability to sing is often associated with the idea of talent rather than training, yet we have ample evidence that singing improves with practice. This session will present original research on the effectiveness of certain instructional strategies for helping children and adults improve singing accuracy.

**SRIG Session: Learning and Development 3:00–4:30 p.m.**

**A Grounded Theory Model for the Development of Musical Independence in the Large Ensemble**

**PRESENTER:** Brian N. Weidner, Northwestern University, Evanston, IL

Musical independence is frequently identified as an objective of large ensemble instruction. This study investigated three high school bands throughout an academic year through observations and intensive interviews, resulting in the creation of a developmental model including foundations, instructional strategies, and outcomes of independent musicianship in the large-ensemble setting.

**A Grounded-Theory Study on General and Classroom Elementary Teachers’ Use of Culturally Unfamiliar Musics: Implications for Teacher Training, Professional Development, and Curriculum Development**

**PRESENTER:** Giuliana Conti, University of Washington, Seattle

A grounded theory study was conducted to explore the use of culturally unfamiliar musics in general elementary and elementary music classrooms. Fifteen elementary teachers reported challenges in incorporating culturally unfamiliar musics with results indicating three major themes: self-efficacy, professional development and teacher training, and resource availability.

**Motivational Processes and Conditions for Learning and Playing an Instrument in Children and Adolescents**

**PRESENTERS:** Martin Wieser & Florian Müller, University of Klagenfurt/Institute of Instructional and School Development, Klagenfurt, Carinthia, Austria

The question of why children and adolescents are motivated to learn and play an instrument is examined. The basis for this study is the self-determination theory. Data from a survey study (N = 856) were analyzed using linear...
and hierarchical multiple regression analyses as well as a cluster analysis.

**Reflections of Students Who Do Not Participate in School Music About School Music Programs: A Pilot Study**

**PRESENTER:** Mark C. Adams, University of Delaware, Newark

In this session, the presenter will discuss data from an online survey of open-ended questions administered to 9th-12th-grade students who did not participate in school music. Respondents described their perceptions of school music curricula and reasons for not participating. Additionally, participants described their “ideal” music course.

**PRESIDER:** Charlene Ryan, Ryerson University, Toronto, Ontario, Canada

**SRIG Session: Popular Music**

3:00–4:30 p.m.

● CHASTAIN I/J

**You Want Me to Teach What? Student Teacher Experiences in and Perceptions of Teaching Popular Music**

**PRESENTER:** Chad West, Ithaca College, Ithaca, NY

Preservice music teachers not prepared to teach popular music are often hesitant to lead such ensembles. This session traces the journeys of three student teachers as they taught both wind-band and popular-music ensembles and reimagined their roles as evolving from “sage on the stage” to “guide on the side.”

**“Some Sort of Mutual Liking in the Room”: Co-Writer (and Co-Leamer) Selection Among Professional Songwriters in Nashville**

**PRESENTER:** Stuart Chapman Hill, Webster University, Saint Louis, MO

The purpose of this research is to examine how professional songwriters in Nashville teach and learn from another through the process of co-writing. This session focuses on how songwriters seek out and select collaborators, and the resulting consequences for writers’ learning and growth.

**Breaking Down Barriers to Participation: Perspective of Female Musicians in Modern Bands**

**PRESENTERS:** Bryan Powell & Gareth Dylan Smith, Little Kids Rock, Verona, NJ

The study described in this session examines the perspectives and practices of five female instrumentalists who play electric guitar and/or drum kit in popular music modern bands in their schools. This ethnographic research presentation will highlight emergent themes from the female instrumentalists’ perspectives on playing hyper-gendered popular music instruments.

**High School Students’ Self-Representations through Freestyle or Pre-Composed Critical Literacy**

**PRESENTER:** Carla Becker, Delaware State University, Dover

This research examines African-American high school students’ creative self-productions, specifically the importance of self-representation in their musical productions. Rather than replicate previously composed pieces, I question what the student’s value is in their education as they produce of themselves. Insights offer educators student perspectives on creation rather than replication.

**PRESIDER:** John Kratus, Independent Scholar

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**Thursday, March 22**

4:30–6:30 p.m.

**POSTER SESSION I AND WINE & CHEESE RECEPTION**

● CHASTAIN OVERLOOK & CHASTAIN 2

**PRESIDER:** Deborah Confredo, Temple University, Philadelphia, PA

**5:00 p.m.**

**Lowell Mason Fellows Induction Ceremony**

● CHASTAIN OVERLOOK & CHASTAIN 2

**PRESIDER:** Denese Odegaard, NAfME President

**RECIPIENTS:** Frederick Burchak, Kansas State University, Manhattan; Kelly A. Parkes, Teachers College Columbia University, New York, NY

**Affective Response**

**Bugaj, Kasia, & Darrow, Alice-Ann,** Florida State University, Tallahassee; **Mick, James,** Ithaca College, Ithaca, NY. **The Effect of Performer Positioning on Participants’ Perception of Performer Musicality.**

**Assessment**

**Rawlings, Jared R.,** University of Utah, Salt Lake City. **Development of Preservice Conductor Movement Rating Instrument (PCMRI): An Initial Investigation.**

**Warnet, Victoria M.**, Florida State University, Tallahassee. **Director and Student Perceptions of the Solo and Ensemble Festival.**

**Waymire, Mark D.**, University of Southern Mississippi, Hattiesburg. **The Effects of Group Discussion Exams on Developing Content Knowledge, Critical Thinking, Communication, and Collaboration Skills of College Students in University Music Methods Courses.**

**Children with Exceptionalities**

**Colón-León, Vimari,** University of Miami, FL, & Bridgewater College, Bridgewater, VA. **A Model of Parental Involvement in the Music Education of Students with Special Education Needs.**

**Droe, Kevin L.**, University of Northern Iowa, Cedar Falls. **An Exploration of the Relationships between Arts Participation and Social Skills among Children with Exceptionalities.**

**Jefferison, Judith A., Hicken, Laura K., & Duke, Robert A.,** University of Texas at Austin. **Inclusive Music Education Through the Eyes of Texas Music Teachers.**

**Stafford, Karen S.**, University of Kansas, Lawrence. **Music Teachers’ Perceptions of Their Involvement in the Implementation Processes of Individualized Education Programs.**

**Community Music Education**

**Anderson, Louise L.**, Salisbury University, Salisbury, MD; **Reese, Jill,** State University of New York at Fredonia. **Facilitating Community Ukulele Groups: A Collaborative Autophenomenography.**

**Baughman, Melissa M.**, University of Oklahoma, Norman. **Preservice Teachers’ Experiences Teaching a Community Children’s Chorus.**

**Confredo, Deborah A.**, Temple University, Philadelphia, PA, Parisi, Joseph, & Doss, Justin, University of Missouri–Kansas City. **“My Second Family”: The American and Italian Community Band Experience.**

**Kelly, Steven N.**, Florida State University, Tallahassee; **Belfast, Mark A.**, Southeastern
University, Lakeland, FL. Perceptions of Summer Music Camp Influences on Musical Skills.


Schallert, Jonathan H., & Fisher, Ryan A., University of Memphis, Memphis, TN. Student Musicians’ Perceived Reasons for Participating in a Youth Symphony Program.


Stambaugh, Laura A., Georgia Southern University, Statesboro. A Preliminary Investigation of Executive and Motor Functions of Beginning Older Adult Instrumentalists.

Creativity

Giotta, Kelsey K., Case Western Reserve University, Cleveland, OH. Free to Create: An Investigation of Composition in Middle School Band.

Hopkins, Michael T., University of Michigan, Ann Arbor. Middle School Orchestras’ Collaborative Composing Processes.

Cultural Diversity & Social Justice


Cantarelli Vita, Juliana, University of Washington, Seattle. Listening to Their Voices: Insights on Children’s Views on the Study of World Music Cultures.


Melizo, Jennifer M., University of Wyoming Laboratory School, Laramie. Cultivating Cultural Understanding in the Music Classroom.

Pineda, Hernán E., Pinellas County Schools, St. Petersburg, FL. Gender, Choral Membership, and Ethnicity as Factors in Students’ Attitudes Toward Singing and Choral Participation in the Urban Context.

Raiber, Michael A., Oklahoma City University, Oklahoma City, OK. Muddling Through: A White, Male Music Teacher Educator’s Attempt to Prepare Socially Just Music Teachers.


Developing Music Teacher Educators

Davenport, Candice A., & Adorno, Sandra S., Florida International University, Miami. A Preliminary Investigation of Executive and Motor Functions of Beginning Older Adult Instrumentalists.

Gray, Lori F., Boise State University, Boise, ID; & Baumgartner, Christopher M., University of Oklahoma, Norman. Applying for, Interviewing for, and Accepting a Job in Higher Education: The Transition from Doctoral Student to Professor.

Paul, Jaclyn F., Baylor University, Waco, TX; Barnes, Adrian, Rowan University, Glassboro, NJ; & Wilson, Renee, Mississippi College, Clinton. The Experience of the New Music Education Professor: A Collective Autobiographical Method.

Spero, Amy Elizabeth, Nebraska Wesleyan University, Lincoln; Edgar, Scott, Lake Forest College, Lake Forest, IL; Council, Kimberly, Bucknell University, Lewisburg, PA; Edwards, Richard, Ohio Wesleyan University, Delaware, OH; Hoffman, III, Edward, University of Montevallo, Montevallo, AL. Teaching Music Education at a Small College/University: A Pilot Study.

Todd, E. Danielle, Northern Kentucky University, Highland Heights. Evaluating and Improving Situational Awareness with Expert Guided Eye Gaze.

Whitmore, Gregory X., Mt. San Antonio College & Pacific Symphony Youth Wind Ensemble, Walnut/Irvine, CA. Inspired Practice: The Values of High School Band Directors.

Early Childhood


Kendal, Jessica, University of Maryland, Germantown. The Effects of With-Text and Without-Text Song Presentation Styles on Preschool Children’s Singing Voice Use and Pitch Accuracy.

Gender & Sexuality

Nannen, Briana, Marshall University, Huntington, WV. Exploring Adolescent Female Perspectives of Gender Stereotypes Associated with Singing and Choral Music Participation.


History

Holmes, Alena V., University of Wisconsin–Whitewater. Music Education in Russia: Perspectives from the Past and the Present.


Weingarten, Kevin M., University of Kansas, Lawrence. Bringing Hands Together Through Music: Dick and Georgia Bassett and the Association for Music in International Schools.

Instructional Strategies

Collins, Caron L., State University of New York at Potsdam; & Gilbert, Danni, Doane University, Crete, NE. Curious, Collaborative Creativity: Addressing Diversity through Democracy in Performing Ensembles.

Egger, John Okley, Indiana University–Purdue University, Fort Wayne. Implementing Behavioral Contracting to Enhance Undergraduate Performance Skills.


Harney, Kristin, Montana State University, Bozeman. Better Online than On-Campus: Graduate-Level General Music Practicum.

Heuser, Frank, UCLA, Los Angeles, CA. Everyone Plays! Can Music Making be at the Center of Learning?


Hollingsworth, Kelly Jo, Baylor University, Waco, TX. The Effects of Length of Instruction on Rhythm-Reading Learning and Retention.

Juchniewicz, Jay, & Wagener, Cynthia L., East Carolina University, Greenville, NC. An Examination of Reflective Writing on Potential Success of the edTPA: An Exploratory Study.

Kugelman, Louis S., Temple University, Philadelphia, PA. Comprehensive Musicianship to the National Core Arts: Tracing Music Education Standards.
Williams, Matthew L., University of Arizona, Tucson; Goff, Ken G., University of Arkansas at Little Rock. Undergraduate Musicians’ Remembered Benefits and Motives for Participating in Honor Ensembles.

Singletary, Laura B., Texas Christian University, Fort Worth. Time Use and Instructional Focus in Beginning and Advanced Middle School Band Settings.


Learning & Development

Skara, Jacqueline K., Indiana University Bloomington. An Analysis of String Shifting among Undergraduate Violin Students.

Music Teacher Socialization

Kos, Ronald P., & Driscoll, Kendall, Boston University, Boston, MA. The Development of Preservice Teachers’ Identities and Beliefs: A Longitudinal Study.


Varona, Dana Arbaugh, University of Maryland, College Park. The Isolated Generalist: A Case Study of One Music Educator’s Experience Teaching Band, Orchestra, Choir, and General Music to an Entire School.

White, Adam G., Northwestern University, Evanston, IL. “I’m a Teacher—What’s Your Superpower?”: The Narrative of Christy, a Secondary Choral Music Teacher with Congenital Hearing Loss.

Perception & Cognition

Athanas, Myriam L., Musselwhite, Dorothy J., & Wesolowski, Brian C., University of Georgia, Athens. Predicting Music Preference with Movie Preference, Hobbies Interests, Personality Traits, Views on Life, and Opinions.

Harrington, Ann M., Ball State University, Muncie, IN. The Effect of Implied Performer Age, Implied Performer Gender, and Performance Quality Level on Music Majors’ Evaluations of Solo Musical Performances.


Norgaard, Martin, Georgia State University, Atlanta. Linked Auditory and Motor Patterns in the Vocabulary of an Artist-Level Jazz Pianist.

Sogin, David W., University of Kentucky, Lexington. A Correlational Study of Performed Intonation, Bow Sketch and Bow Placement by String Instrumentalists.

Zabanal, John-Rine A., Florida State University, Tallahassee. Effects of Short-Term Practice with a Tonic Drone on Middle and High School Violin and Viola Intonation.

Policy

Chatwood, Yolanda Marie, University of Northern Colorado, Greeley. A Content Analysis of Music Education Advocacy Messages on NAfME State Online Forums.

Coffman, Don D., University of Miami, Miami, FL; Wehr, Erin L., University of Iowa, Iowa City. That Was Then, This Is Now: Two Surveys of Midwestern K–12 Music Educators Separated by 25 Years.

Popular Music Education

Ko, Michelle, University of Missouri–Columbia. Mary Had a Little Beat: Parodies and Raps in the Music Classroom.

Veronee, Kenna E., University of Louisiana at Monroe. An Investigation of Nontraditional Secondary Music Courses in Select States.

Professional Development for the Experienced Teacher

Campbell, Jill Christine, Asbury University, Wilmore, KY. Vocal Health and Safety for Music Specialists: A Study in Practice and Perceptions.

Johnson, Daniel C., University of North Carolina–Wilmington; Matthews, Wendy K., Wayne State University, Detroit, MI; Koner, Karen, California State University, Stanislaus, Turlock, CA; Gumm, Alan, Central Michigan University, Mount Pleasant; Bugaj, Kasia, Florida State University, Tallahassee; Giray, Selim, University of Mississippi, Oxford. Inclusive and Accessible Large Ensembles Strategies for Experienced Music Teachers.

Woolery, Danielle N., Wright, Natalie A., & McDonald, Shannon G., Texas Woman’s University, Denton. An Examination of the Pedagogical Content of the Clarinet Solos on the Texas University Interscholastic League Prescribed Music List.

School/University Partnerships

Lucas Hamann, Keitha, University of Minnesota, Minneapolis. Facilitating Graduate Music Student Community Engagement in K–12 School Settings.

Social Sciences


Supporting Beginning Music Teachers

Schaller, Jonathan G., University of Illinois at Urbana-Champaign. Mapping Your Place: A Resource for Beginning Music Teachers.

Teacher Education Curriculum

Clark, Robert H., Florida State University, Tallahassee; Madsen, Clifford K., Florida State University, Tallahassee; Bridges, Chandler, University of North Alabama, Florence. Metacognitive Approaches to Developing Facial Expressions in Preservice Music Educators.


Edelman, Philip B., University of Maine, Orono; Talbert, Matthew D., Ohio University, Athens. The Effect of Instructor Visual Signal on Vague Feedback Statements by Preservice Music Educators.

Gurgel, Ruth, Kansas State University, Manhattan. Undergraduates in Music Education Research: False Starts, Curiosity, Cook-Offs, and Methodology.


Palmquist, Jane E., Brooklyn College–CUNY, Brooklyn, NY; Rotjan, Matthew S., South Orangetown Central School District, Blauvelt, NY; Pope, David A., Elyria City Schools, Elyria, OH. Descriptive Study of the Florida Orchestra Association Solo Violin Repertoire List.


Tsunawa, Samuel, Brigham Young University, Provo, UT. New Horizons in Music Teacher Education: Intergenerational Musical Teaching and Learning Among Preservice Music Educators and Senior Adult Musicians.

Wallace, Elizabeth Mitchell, Louisiana State University, Baton Rouge. Exploring Undergraduate Student Readiness to Integrate Technology in Music Education.

Wayman, John B., University of Texas at Arlington. Content Analysis of Literature
**Conference Sessions**

**Friday, March 23**

**Teacher Education Program**

**Admission, Assessment, Alignment**

**Chastain IJ**

**Presenters:** David H. Knapp, Syracuse University, Syracuse, NY; Deborah Confredo, Temple University, Philadelphia, PA; Joseph Parisi, University of Missouri–Kansas City; Don D. Coffman, University of Miami, Miami, FL

This Symposium will explore the contributions of community bands within a community music framework by exploring the socio-musical effects of participating in instrumental ensembles among young people and adults in America and beyond.

**Presider:** Nathan Kruse, Case Western Reserve University, Cleveland, OH

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**Teacher Retention**

**Hoipkemier, Carrie Brook**, University of Oklahoma, Norman. *The Fork in the Road: Predictors of Attrition and Retention for Oklahoma Music Educators.*

**Marra, Christopher M.** , Seton Hill University, Greensburg, PA. *Factors Influencing Music Teacher Retention: A Case Study of Four Music Teachers Leaving Successful Music Programs.*

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**Musical Humility: An Ethnographic Case Study of a Competitive High School Jazz Band**

**Chastain 1**

**Presenter:** William J. Coppola, University of Washington, Seattle

This research utilized an ethnographic case study to examine the presence of prosocial and antisocial behaviors occurring within a competitive jazz band. Major themes of humility and egoism were identified, and a newly-constructed trait, Musical Humility, is proposed to be an essential sociomusical characteristic for all musicians and music educators.

**Presider:** Maud Hickey, Northwestern University, Evanston, IL

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**SYMPHONY**

**8:00–8:55 a.m.**

**Community Bands: Beyond the Music**

**Chastain IJ**

**Presenters:** David H. Knapp, Syracuse University, Syracuse, NY; Deborah Confredo, Temple University, Philadelphia, PA; Joseph Parisi, University of Missouri–Kansas City; Don D. Coffman, University of Miami, Miami, FL

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**A Comparative Study of Teaching Behaviors of Band and Orchestra Directors in Ensemble Rehearsals**

**Augusta 1**

**Presenter:** Laurie Ann Colgrove Williams, Texas Tech University, Lubbock

The purpose of this study was to examine the teaching behaviors utilized by band and orchestra directors to inform collaborative efforts between ensembles and provide information for the preparation of preservice music teachers. Investigations focused on pacing, verbal, and nonverbal director behaviors during rehearsals with teachers’ top performing groups.

**Presider:** James L. Byo, Louisiana State University, Baton Rouge

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**Early Childhood Music Education: A Comprehensive Content Analysis of Peer-Reviewed Literature, 2000–2016**

**Augusta 2**

**Presenter:** Karen Salvador, University of Michigan—Flint

This study presents a comprehensive content analysis of peer-reviewed journal articles regarding research in early childhood music education published from 2000–2016 (inclusive). I analyzed factors including: participant characteristics, setting, group size, length/frequency of interaction, research methodology, topics of research, and findings. I concluded with suggestions for future research.

**Presider:** Diana Dansereau, Boston University, Boston, MA

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**An Amotivation Model (Lack of Motivation) in Music Education**

**Augusta 3**

**Presenter:** Hyesoo Yoo, Virginia Tech, Blacksburg

This study aimed to develop and validate a researcher-developed Amotivation Music Inventory (AMI). Findings from studies 1 (N = 200, EFA) and 2 (N = 201, CFA) provide convincing evidence for the four-dimensional structure of amotivation: deficient ability beliefs, deficient effort beliefs, insufficient value, and characteristics of the academic tasks.

**Presider:** Lori Custodero, Teacher College, Columbia University, New York, NY

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**Diversity and Inclusion Panel Session**

**8:00–8:55 a.m.**

**Chastain G/H**

**Patricia Shehan Campbell,** University of Washington, Seattle, Discussant

**Juliet Hess,** Michigan State University, East Lansing: I problematize identifying diversity, inclusion, and access as goals, as they result in additive approaches to change rather than meaningful shifts from the ground up.

**Carlos Abril,** University of Miami, Miami, FL: A sociological, systems-based approach, in which music teacher education programs, school district leaders, and community/ national organizations come together towards a common purpose, may offer a way forward in our collective efforts to improve access and equity.

**Amanda Soto,** Texas State University, San Marcos: Examination of multi-musicality and mariachi pedagogy reveals elements of cultural relevant teaching within a robust mariachi program that is housed in a large public university in Central Texas. Strategies are noted in support of nontraditional music education students who move through institutional barriers to participate in a musically rigorous and culturally meaningful study.

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**Mental Humility: An Ethnographic Case Study of a Competitive High School Jazz Band**

**Chastain 1**

**Presenter:** William J. Coppola, University of Washington, Seattle

This research utilized an ethnographic case study to examine the presence of prosocial and antisocial behaviors occurring within a competitive jazz band. Major themes of humility and egoism were identified, and a newly-constructed trait, Musical Humility, is proposed to be an essential sociomusical characteristic for all musicians and music educators.

**Presider:** Maud Hickey, Northwestern University, Evanston, IL

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**Music Teacher Educator Assessment Satisfaction and Assessment Pedagogy Efficacy**

**Chastain E**

**Presenters:** Kelly A. Parkes, Teachers College, Columbia University, New York, NY; Jared R. Rawlings, University of Utah, Salt Lake City

We investigate relationships between music teacher educators’ assessment pedagogy efficacy and satisfaction with assessment pedagogy in their programs and institutions. Preliminary findings suggest they are efficacious about assessment pedagogy;
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however, they are less confident about helping preservice teachers measure K–12 learning. Implications for preparation and development are discussed.

**PRESENTERS:** Joanne Rutkowski, Pennsylvania State University, University Park; Wendy L. Sims, University of Missouri, Columbia; Linda C. Thornton, The Pennsylvania State University, University Park; Mara E. Culp, Eastman School of Music, Rochester, NY; Laura Kitchel, Ohio State University, Columbus; Aaron T. Wacker, Missouri Valley College, Marshall; Kristina R. Weimer, University of Texas Rio Grande Valley, Edinburg

Conversations about alternative models for a dissertation have begun in the profession. In this session we present various approaches and processes for the dissertation in music education currently used at two institutions. Faculty and doctoral alumni from these institutions will share their experiences directing and/or completing project-based and traditional dissertations.

**PRESENTERS:** Molly Weaver, West Virginia University, Morgantown

### Focus of Attention and Performance in the Beginning Band Classroom

**PRESENTERS:** Amy L. Simmons & John E. Parsons, University of Texas at Austin

In this session, we describe how three experienced beginning band teachers instinctively focus learners’ attention during group instruction and explore the possibility that directing young instrumentalists’ attention to either internal (e.g., embouchure) or external (e.g., sound) elements of performance may affect musical outcomes.

**PRESENTERS:** Christine Russell, University of Akron, Akron, OH

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**PRESENTATION SESSIONS—BLOCK 10**

**Friday, March 23 Conference Sessions**

**8:30–8:55 a.m.**

**Impact of Music Education Quality and Quantity on Students’ School Engagement and Academic Success: A Comprehensive Test of Pathways and Contextual Factors**

**PRESENTERS:** Christopher M. Johnson, University of Kansas, Lawrence; Rebecca L. Tast, Texas State University, San Marcos; Becky J. A. Eason, WordCraft LLC, Lawrence, KS; Beth A. Wheeler, University of Oregon, Eugene

This project examined the effect of music participation on school engagement and academic achievement. Student records (N = 8,446) from the class of 2016 were examined. Results indicated that the quantity and quality of Music Education had a considerable effect on both the level of School Engagement and on Academic Achievement.

**PRESENTERS:** Jeffrey Ward, Kansas State University, Manhattan

**Coming out to My Profession: Autoethnography as Performance-Based Research**

**PRESENTERS:** Christopher Cayari, Purdue University, West Lafayette, IN

A performative autoethnography will be presented through musical theater repertoire used as a catalyst for self-reflection and challenging social norms. This musical performance-research addresses the intersectionality of sexual identity and being a researcher, musician, and educator. Reflections on dissemination and implications to music education will also be discussed.

**PRESENTERS:** Patrick K. Freer, Georgia State University, Atlanta

**Re-Imagining the Wheel: Bridging Traditional Coursework with Practical Applications through Service Learning**

**PRESENTERS:** Sommer H. Forrester, University of Massachusetts Boston

The purpose of this presentation is to share an urban service learning curricular initiative that occurred in an undergraduate-level Orchestra for Music Educators course.

The presenters will engage attendees in a discussion about how curricular strategies can bridge the theory practice divide, while examining urban education in practical and meaningful ways.

**PRESENTERS:** Crystal Sieger, University of Wyoming, Laramie

**Exploring Differences in Music Faculty Role-Identities**

**PRESENTERS:** Zachary Scott Morgan, Indiana University, Indianapolis

Music faculty have nine role-identities for which they have different levels of commitment (Morgan, 2017). In this study, the levels of commitment to the nine role-identities of Scholar, Performer, Administrator, Mentor, Musician, Creator, Teacher, Advocate, and Promoter are examined based on academic department, institution type, and gender.

**PRESENTERS:** Lori Gray, Boise State University, Boise, ID

**The Status of Music Therapists and Music Educators Working with Children with Autism Spectrum Disorders in School Settings**

**PRESENTERS:** Jacqueline C. Smith, University of Hartford, West Hartford, CT

Music educators and therapists (N = 603) answered a questionnaire about their work with children with ASD. Using factor analysis, I found that practitioners use support strategies in four areas: (a) social support, (b) sensory support, (c) structural support, and (d) communication support. They reported few opportunities for collaboration.

**PRESENTERS:** Kevin Droo, University of Northern Iowa, Cedar Falls

**Voices of Latino Youth: Musical Experiences and Cultural Identities Within Community Youth Orchestra Settings**

**PRESENTERS:** Christine M. D’Alexander, Northern Illinois University, DeKalb

The study described in this session investigated cultural identities amongst underrepresented Latino children participating in community-based youth orchestras in Los Angeles, CA. Little is known how cultural identities are impacted through musical participation, particularly amongst ethnic-minority children. Students articulated their
DIVERSITY AND INCLUSION PANEL SESSION III
9:00–9:55 a.m.
● CHASTAIN G/H
Judith A. Jellison, University of Texas at Austin, Discussant
Randall Allsup, Teachers College, Columbia University, New York, NY: Strategic essentialism must work in solidarity with postfoundational concepts of self, whereby identity, art, and curriculum are understood as intersectional, hybrid, and relational.
Alice-Anne Darrow, Florida State University, Tallahassee: Reframing disability as a natural form of human variation—one characteristic among many possible human characteristics—can recast the image of students with disabilities and help facilitate their assimilation into school.
Connie McKey, University of North Carolina at Greensboro: Culturally responsive teaching in music points to new purposes, goals, and objectives for music education, transforming how we “do” music in American schools and how we prepare music educators.

SYNOPSIS
9:00–9:55 a.m.

Perceiving Tone and Tempo in Music: Measurement with Auditory Sort-and-Rank Tasks
● CHASTAIN I/J
PRESENTERS: Deborah A. Confredo, Temple University, Philadelphia, PA; John Geringer & Patricia Flowers, Florida State University, Tallahassee; Ruth V. Brittin, University of the Pacific, Stockton, CA; Joseph Parisi, University of Missouri, Kansas City
We present three perception studies using sort-and-rank procedures in listeners: (1) agreement in “dark” to “bright” tone quality judgments; (2) familiarity with and preference for tempos of popular rock, classical, jazz, and popular Brazilian styles, and; (3) familiarity with and preference for tempos of selected iconic wind band literature excerpts.
PRESENTER: James L. Byo, Louisiana State University, Baton Rouge

PRESENTATION SESSIONS—BLOCK 11
9:00—9:25 a.m.

Examining the Influence of the Sources of Self-Efficacy on Music Performance Achievement
● AUGUSTA 1
PRESENTER: Michael S. Zelenak, Alabama State University, Montgomery
The purpose of this study was to investigate the influence of the sources of self-efficacy on music performance achievement during auditions for elite ensembles. Participants (N = 73) were secondary-school instrumentalists. Findings identified verbal/social persuasion as the strongest predictor of achievement which suggests that verbal support can influence performance outcomes.
PRESENTER: Edward McClellan, Loyola University New Orleans, LA; Chair, Perception and Cognition SRIG

Sex Biases in Hiring Practices and Music Teachers’ Experiences in Teaching Positions Atypical for Their Sex
● AUGUSTA 2
PRESENTERS: Hal Abeles & Lindsey Castellano, Teachers College, Columbia University, New York, NY
The study described in this session examined music teachers’ sex by the level of their teaching position and teaching area as well as their experiences holding teaching positions atypical for their sex. Results show sex-related bias may exist in hiring music teachers and sex-stereotyping persists for music teachers holding positions atypical for their sex.
PRESENTER: Brent Talbot, Gettysburg College, Gettysburg, PA

Collaborative and Communicative Efforts of Music Faculty Regarding Music Education Student Success
● AUGUSTA 3
PRESENTER: Crystal Sieger, University of Wyoming, Laramie
The purpose of this study was to examine the perceptions and attitudes of music school/department faculty regarding their experiences with communicative and collaborative efforts across areas leading to music education student success. Participants shared thoughts regarding the effectiveness of such interactions and their varying roles as music teacher socialization agents.
PRESENTER: Natalie Royston, Iowa State University, Ames

Creative Musicianship in the Classroom
● CHASTAIN 1
PRESENTERS: David A. Williams, University of South Florida, Tampa; Sarah Gulish, Lower Moreland High School, Huntingdon Valley, PA
During this session, presenters will report on a project where general high school students, in small friendship groups, created original music using only iPads as sound sources. Methodology will be discussed along with a review of student and director interviews. Conclusions and recommendations for the profession will also be offered.
PRESENTER: Clint Randles, University of South Florida, Tampa

Perceptions of Paraprofessionals’ Responsibilities and Knowledge Needed to Assist Students with Disabilities in the General Music Classroom
● CHASTAIN E
PRESENTERS: Kimberly VanWeelden, Florida State University, Tallahassee; Julia Heath-Reynolds, Indiana State University, Terre Haute
The purpose of this study was to investigate paraeducators’ responsibilities and knowledge needed to most successfully assist students with disabilities in the music classroom as perceived by both the general music teachers as well as the paraprofessionals who accompanied students to these classes.
PRESENTER: Kevin Droo, University of Northern Iowa, Cedar Falls

“Widening Our Eyes Together”: Mutually Beneficial Learning between Novice Cooperating Teachers and Student Teachers
● CHASTAIN F
PRESENTER: Daniel J. Albert, Augsburg University, Minneapolis, MN
The purpose of this study was to examine the lived experiences of first-time cooperating teachers to understand the processes they employed to become effective mentors.
Results suggested that cooperating teachers increased frequency of self-reflection on their craft and used pedagogical exercises to assist student teachers with improvement in deficient areas.

**PRESENDER:** Sean Powell, University of North Texas, Denton

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Connected Insularity: On the limitations and Potentials of Intercultural Events

**PRESENTERS:** Patrick K. Schmidt; Cathy Benedict; Kristine Musgrove, Kelly Bylica, & Gabriela Ocadiz Valazquez, Western University, London, Ontario, Canada

Articulated as a multiple auto-ethnography from the multiple perspectives of five researchers, this session brings together interpretations, observations and questions to develop a critical and complex vision of musical and cultural learning for preservice and young teachers, while exploring the challenges and limitations of intercultural experiences.

**PRESENDER:** Matthew Thibeault, Education University of Hong Kong, PRC

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**SESSIONS—BLOCK 12**

**9:30–9:55 a.m.**

Estimates of Teacher Behavior in the Presence or Absence of Conductor Expressivity

**PRESENTERS:** Mark Montemayor, University of Northern Colorado, Greeley; Brian A. Silvey, University of Missouri, Columbia

Collegiate musicians viewed video recordings of two conductors in rehearsal, with footage of one of the conductors altered for some participants to show unexpressive conducting. The presence or absence of gestural expressivity was hypothesized to influence observers’ estimates of teacher verbal behavior, which was in fact identical between conditions.

**PRESENDER:** Christopher Johnson, University of Kansas, Lawrence

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Effects of Projected Gender-Neutral Roles on Instrument Selection and Instrument-Gender Associations in 5th-Grade Music Students

**PRESENDER:** Patrick K. Cooper, University of South Florida, Tampa

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The Implications of Using Model Cornerstone Assessments in K–12 Music Classrooms for Music Program Leaders

**PRESENTERS:** Kelly A. Parke, Teachers College, Columbia University, New York, NY; Fred Burrack, Kansas State University, Manhattan

This presentation describes the research project and subsequent findings of utilizing the MCAs with K–12 teachers and students. We will explain the context and illustrate the parameters of use, suggesting ways in which Music Program Leaders can support teachers who choose to use the MCAs to measure student learning.

**PRESENDER:** Shawn Chastain, Wichita Public Schools, Wichita, KS

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Music Booster Groups: Exacerbating or Alleviating Inequalities in Music Education?

**PRESENTERS:** Kenneth Elpus & Adam Grise, University of Maryland, College Park

The purpose of this study was to understand finances of music booster groups in the U.S. and how they privately fund public music education in America. We use national data from the Internal Revenue Service. Results suggest that booster groups contribute to inequalities in funding American public music education.

**PRESENDER:** Jeffrey Ward, Kansas State University, Manhattan

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“It’s Just the Way I Learn!” Inclusion from the Perspective of a Student with Visual Impairment

**PRESENDER:** Dannii Gilbert, Doane University, Crete, NE

This qualitative case study described the inclusion of a student with visual impairment in secondary band settings. Results revealed that technology can negate the need to learn braille music, and the inclusive experience of participation is rewarding and similar to the experiences shared by sighted students.

**PRESENDER:** Lori Custodero, Teacher College, Columbia University, New York, NY

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Toward Equity, Inclusion and Justice in Music Education: In-Service Teachers’ Self-Reported Changes to Practice and Perception after a Graduate Course

**PRESENTERS:** Karen Salvador, University of Michigan–Flint; Allison Paetz, Rocky River High School, Rocky River, OH; Abby Lewis-Lakin, Keith Elementary, Walled Lake, MI; Jim VanEizenga, Novi High School, Novi, MI

In December 2016, we interviewed 22 music teachers about changes in their perceptions and teaching practices regarding inclusion, equity, and justice after a summer 2016 graduate course. In September 2017, we conducted follow-up interviews. This session presents qualitative analysis regarding self-reported changes in perceptions, practices, and future plans.

**PRESENDER:** Alden H. Snell II, Eastman School of Music, Rochester, NY

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Changing World Views: Student Reflections on an Immersive International Experience

**PRESENDER:** Carlos Abril, University of Miami, Miami, FL

This qualitative study was the result of a 17-day study abroad program, International Conducting Symposium, hosted in Thailand. Eleven U.S. student participants completed a series of free response self-reflective prompts that garnered such emergent themes as nonverbal communication, language, universality in music performance, courage, and retained/removed stereotypes.

**PRESENDER:** Alden H. Snell II, Eastman School of Music, Rochester, NY
SRIG SESSIONS
10:30 a.m.–12:00 noon

SRIG Session: Gender and Sexuality

Singing within Social Traditions of Rope-Jumping, Top-Spinning, and Hoop-Rolling at Mount Holyoke College 1900–1928: Before Women Could Major in Music

PRESENTER: Bonnie Schaffhauser Jacobi, Colorado State University, Fort Collins

Between 1900 and 1928, female students at Mount Holyoke College in Massachusetts wrote and sang class songs for annual “Play Days” traditions. This paper presents historical research on these music traditions, discussing their significance and meaning in regard to parallel timing between social music-making and formal concentrated music study at the college.

Perspectives of a Transgender Music Education Student

PRESENTER: Jason M. Silveira, University of Oregon, Eugene

The purpose of this study was to present a narrative account of one gender-variant music student and his experiences as a music education major. The question guiding this study was: In what ways can one transgender music education student’s lived experiences and identity development inform discourse in music education?

On Stage, Off and In between: Negotiating Gay Identity and Teacher Identity in the Choral Classroom

PRESENTER: Nicholas R. McBride, The College of New Jersey, Ewing

The purpose of this study was to explore how four gay male choral directors negotiated the division of personal and professional identities in relation to student’s perception of singing as a gendered activity, and the conditions of public school settings as morally vigilant spaces that promote heteronormativity.

Transvocality and Transgender Identity Formation in the Context of Choral Education

PRESENTER: Jude Emmanuel Rosas-Ruelas, University of Utah, Salt Lake City

Disparities exist among trans-identified choral students and educators within institutions of higher learning. This paper aims to document, analyze, and critically examine a developing music teacher identity in relation to hormone replacement therapy and subsequent vocal development while enrolled in a preservice choral music teacher education program.

SRIG Session: Adult and Community Education

10:30 a.m.–12:00 noon

Improving Quality of Life Music for Adults with Developmental and/or Physical Disabilities: A Unique University/Community Collaboration

PRESENTERS: Lynann E. Schraer-Joiner, Kean University, Union, NJ; Georgiann H. Toole, Shepherd University, Shepherdstown, WV; Marguerite Modero, Community Access Unlimited, Cranford, NJ; Robert Rocco, Ryan Jaccoll, & Meghan Carroll, Kean University, Union, NJ

The project described in this session examined Quality of Life indicators (Schalock, 1996) for adults with developmental/physical disabilities participating in university/community continuing education. Analysis indicated that musical performance and composition enhanced QOL factors related to emotional well-being, personal development, and interpersonal/social skills. Participants reported increased confidence in overcoming negative educational experiences.

Testify, Heal, Empower: Choral Activism in Socially Identified Community Choirs

PRESENTER: Allison L. Thorp, Western Carolina University, Cullowhee, NC

In the qualitative study described in this session, I used phenomenological methodology to explore adult choral participation in socially identified community choirs. Music-making was found to function as testimony to the social identity community’s experience, a means for healing from feelings of isolation, and a method for empowering singers to develop confidence and pride.

Conference Sessions Friday, March 23
SRIG Session: Assessment
10:30 a.m.–12:00 noon
CHASTAIN F


PRESENTERS: Dorothy J Musselwhite, Myriam I. Athanas, & Brian C. Wesolowski, University of Georgia, Athens, GA

The edTPA is used to indicate the readiness of preservice teachers to enter the classroom, and the level of preparation given by their respective colleges of education. Using Rasch Measurement Theory, this paper reexamines the reliability, validity and fairness of the edTPA in the context of preservice music educators.

Evaluation of Wind Band and String Performance Rubrics using the Multifaceted Rasch Partial Credit Measurement Model

PRESENTERS: Andrew S. Edwards, Kinsey E. Edwards, & Brian C. Wesolowski, University of Georgia, Athens

The purpose of the study presented in this session was to compare a new rubric-based system for evaluating large ensemble wind band and large ensemble string performance to the traditional system.

Validity of Performance Assessments: A Conceptual Model for Quantitatively Evaluating Rater Quality

PRESENTER: Brian C. Wesolowski, University of Georgia, Athens

The purpose of the study described in this session was to develop a conceptual model for quantitatively exploring construct-irrelevant variability attributed to raters from an Item Response Theory (IRT) perspective in the context of any music performance assessment.

SRIG Session: Children with Exceptionalities
10:30 a.m.–12:00 noon
CHASTAIN G/H

Neurological and Behavioral Effects of Instrumental Musical Study on Children with Autism

PRESENTERS: Michelle L. Chinn Cannon & Patricia Sink, University of North Carolina at Greensboro

Musical study may serve as an appropriate, effective and affordable autism intervention. Preliminary data suggest children participating in 20 weeks of instrumental musical study experienced significant gains in both neurological activation and adaptive behavior associated with social/emotional functioning.

A Multiple Case Study of Two Inclusive Choirs

PRESENTERS: Elizabeth Cassidy Parker, Temple University, Philadelphia, PA; Bridget M. Sweet, University of Illinois, Urbana-Champaign

The purpose of this multiple case study was to examine meanings of “safe space” for 56 different participants in two inclusive community choral programs. We asked participants to define “safe space” within the context of their inclusive choir, what strategies they used and challenges they faced in sustaining “safe spaces.”

Academy of Music and Art for Special Education: An Ethnographic Case Study of an Individual Music Instruction Program for Children with Disabilities

PRESENTERS: Sarah J. Bartolome & Amanda R. McClintock, Northwestern University, Evanston, IL

This intrinsic case study explored the perceived benefits of an individual music instruction program for children with disabilities. Findings suggested positive benefits for all stakeholders, uncovering possible implications for music teacher education and drawing the voices of the children and parents into the discourse.

PRESENTER: Elaine Bernstorf, Wichita State University, Wichita, KS

SRIG Session: Perception & Cognition
10:30 a.m.–12:00 noon
CHASTAIN D

Expertise in Music Learning: Implications for Developing Musicians

PRESENTERS: Amy L. Simmons, University of Texas at Austin; Sarah E. Allen, Southern Methodist University, Dallas, TX; Lani Hamilton, University of Missouri–Kansas City; Carla D. Cash, Texas Tech University, Lubbock; Robert A. Duke, University of Texas at Austin

In this session, we present video, interview, and perceptual evidence that reveals how artist-level musicians’ conceptions of expressivity provide a hierarchy for the goals of music practice. We suggest that the development of artistry requires habits of behavior, thought, and perceptual acuity that are central to musicians’ success.

The Impact of Group Piano Training on Verbal Fluency and Self-Efficacy in Aging

PRESENTER: Jennifer A. Bugos, University of South Florida, Tampa

The purpose of this randomized controlled trial was to evaluate the effects of group piano training on cognitive performance and psychosocial outcomes in healthy older adults (60–80). Our data suggest that piano training increases musical self-efficacy and verbal fluency essential for maintaining independence in aging populations.

Music Education in the United States: Perceptions from the K–12 Educational Community

PRESENTERS: Charles R. Ciorda, George Mason University, Fairfax, VA; Daniel Mockenhaupt, Independent Researcher, Norman, OK

The purpose of this study was to examine perceptions toward music education among the K–12 educational community. Participants generally agreed that music is an enriching subject that allows students to develop their creativity, although they were less likely to agree on the importance of music in relation to other subjects.

PRESENTER: Edward McClellan, Loyola University, New Orleans, LA
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Different types of institutions will be available

at various career stages and representing

Approximately 30 music education professors

at various career stages and representing

different types of institutions will be available

for small-group or one-on-one mentoring on a

variety of career topics. The format will be

“open house”; attendees are encouraged to

come and go as their schedules permit during

this time.

SRIG SESSIONS
1:00–2:25 p.m.

SRIG Session: Creativity

From Classroom to Coffee Shop:

Students Navigating Creative

Experiences through Songwriting

PRESENTERS: Dennis P. Giotta, Waynedale

High School, Apple Creek, OH; Nathan B.

Krusse, Case Western Reserve University, Cleveland, OH

This case study features high school students’ experiences in a songwriting class.

It chronicles students’ creative process as they compose original songs, learn to

accompany themselves on guitar and piano, and prepare for a coffee shop performance.

Implications for musical autonomy and improved practice will be provided.

Improvisation and Instrumental Facility: A Quantitative Examination of Middle-School Clarinet and iPad Improvisations

PRESENTER: Daniel J. Healy, Roosevelt University, Chicago, IL

This study examined the intersection of improvisation achievement and instrumental facility by prompting external judges to score a group of middle-school student clarinet improvisations. Student improvisations were recorded by the same group of students on identical tasks on two different modalities: clarinet and iPad.

Does Technology Nurture Creativity? Comparisons of Elementary Students’ Music Compositions With vs. Without the Aid of Technology

PRESENTERS: Sangmi Kang, University of Florida, Gainesville; Hyesoo Yoo, Virginia Tech, Blacksburg

We compared 37 elementary student music compositions with vs. without the aid of technology based on creativity, aesthetic appeal, and craftsmanship. Five music teachers evaluated the compositions using the Consensual Assessment Technique. Compositions with the aid of technology scored higher in creativity, while compositions without technology scored higher in craftsmanship.

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Musical Improvisation Across Cultures: Towards an Understanding of Generative Processes through Expert Improvisers’ Reflections

PRESENTERS: Martin Norgaard & Gilad Rabinovich, Georgia State University, Atlanta

The study presented in this session analyzes interviews with improvisers in world-music traditions. Previous qualitative research on jazz musicians and Western classical improvisers reveals themes including the use of prefabricated materials and long-range planning. Our study contributes to understanding basic cognitive and generative processes in music through a cross-cultural comparison from a unified methodology.

Presider: Clint Randles, University of South Florida, Tampa

SRIG Session: Early Childhood
1:00–2:25 p.m.

Singing from the Start: The Development of Singing from Zero to 7

PRESENTERS: Eugenia Costa-Giomi & Lucia Benetti, Ohio State University, Columbus; Gwendolyn McGraw, Independent researcher, Sacramento, CA

We will demonstrate the use of innovative methodologies to study singing in infancy, present novel results regarding the development of singing early in life, discuss methodological and conceptual challenges of early childhood researchers and practitioners, and provide implications for teaching and study of singing to infants and young children.

Early Childhood Memories: Family as Context for Musical Heritage

PRESENTER: Lori A. Custodero, Teacher College, Columbia University, New York, NY

Analyses of 300 graduate student musical autobiographies show early childhood memories are situated in the family environment. Interactions with mothers are cited the most; fathers and grandparents are frequently mentioned. Since memories are adapted to fit the context and purpose of recollection, interpretations of narratives are directed at present identities.

Using the Children’s Music Behavior Inventory to Classify Music Behaviors by Age

PRESENTERS: Alison M. Reynolds, Temple University, Philadelphia, PA; Wendy H. Valerio, University of South Carolina, Columbia; Grant B. Morgan, Baylor University, Waco, TX

Discriminating characteristics of the 8 subscales of Children’s Music Behavior Inventory (CMBI) correctly classified 83% of a sample of children ages birth to 5 (N = 576). Especially for children between 0–49 months, CMBI reliably collects parents’ documentation of their children’s music behaviors and music activities they do with their children.

Presider: Diana Dansereau, Boston University, Boston, MA
SRIG Session: Music Teacher Education
1:00–2:25 p.m.
● CHASTAIN E

Imposter Phenomenon Responses of Early-Career Music Education Faculty

PRESENTERS: Wendy L. Sims, University of Missouri–Columbia; Jane W. Cassidy, Louisiana State University, Baton Rouge
We examined early-career music educators’ responses to the Clance Imposter Phenomenon (IP) scale, plus adaptations for undergraduate and graduate teaching and research. Responses to the undergraduate teaching scale were the most positive. Responses to the research scale indicated 70% of participants experienced imposter feelings that may include debilitating psychological effects.

Mindfulness as a Means to Wellness among Undergraduate Music Education Students

PRESENTERS: Frank M. Diaz & Katherine Strand, Indiana University Bloomington; Jason M. Silveira, University of Oregon, Eugene
Emerging evidence suggests that mindfulness may result in improved wellness among collegiate students. This study employed a phenomenological content analysis of journals from music education students involved in a guided mindfulness-based wellness unit. The analysis indicated a rich and diverse range of evaluations regarding the efficacy of the unit.

Symposium on the Mentoring of Beginning Music Teachers

PRESENTERS: Colleen Conway, University of Michigan, Ann Arbor; Margaret Berg, University of Colorado Boulder; Jessica Vaughan Marra, Seton Hill University, Pittsburgh, PA; Chris Baumgartner & Bryan Koerner, University of Oklahoma, Norman; Christine Mueller, Moore Central Junior High School, Norman, OK
This symposium seeks to facilitate dialogue amongst participants regarding new initiatives and new knowledge about the mentoring of beginning music teachers. Research papers will examine aspects of mentoring including: mentor development, digital mentoring, and mentee matching. A discussant will facilitate dialogue with the audience at the conclusion of the session.

SRIG Session: Philosophy
1:00–2:25 p.m.
● CHASTAIN E

Fostering Freedom: Troubling Relevance and Individualism

PRESENTER: Lauren Kapalka Richerme, Indiana University Bloomington
The rhetoric of “freedom” can subsume practices that are anything but freeing. In this philosophical inquiry I investigate the nature of “freedom” and use “freedom” as a lens for analyzing contemporary music education discourse and practice. Teachers and students might enact freedom by emphasizing relevant obstacles and responsible, pluralistic communities.

Welcome Reform(ed): Hospitality in Music Education Research and Practice

PRESENTERS: Brian M. Sullivan, Independent Researcher, Charlotte, NC; Jacob Axel Berglin, Northwestern University, Evanston, IL; Lauren Kapalka Richerme, Indiana University Bloomington
This symposium will explore how the concept of hospitality—especially as forwarded by Jacques Derrida—can serve as an ethical, pedagogic, and methodological framework for music education research and practice. Presentations will include a joint philosophic examination of hospitality, two research papers, and a discussant response.

SRIG Session: Social Sciences
1:00–2:25 p.m.
● CHASTAIN D

Parenting and Music Education

PRESENTERS: Beatriz Ilari, University of Southern California, Los Angeles; Susan Wharton Conkling, Boston University, Boston, MA; Lisa Huisman Koops, Case Western Reserve University, Cleveland, OH; Elizabeth Cassidy Parker, Temple University, Philadelphia, PA
Using recent sociological and social cognition research, authors and discussant take a nuanced view of parenting, interrogating differences in parental beliefs about and practices of childrearing by household income, race, ethnicity, and culture. They suggest ways in which parenting influences children’s musical participation—at home, in schools, and community settings.

PRESENTER: Brent Talbot, Gettysburg College, Gettysburg, PA

COLOQUIUM
2:30–3:55 p.m.

Colloquium: Let’s Talk about Music Teacher Professional Development

● CHASTAIN I/J

PRESENTERS: Ann Marie M. Stanley, Louisiana State University, Baton Rouge; Daniel Abrahams, University of Arkansas, Fayetteville; Celynn Chapin, Michigan State University, East Lansing; Ed Duling, Kent State University, Kent, OH; Donna J. Gallo, University of Illinois at Urbana-Champaign; Jennifer L. R. Greene, Fayetteville-Manlius High School, Fayetteville, NY; Lisa M Gruenhagen, Bowling Green State University, Bowling Green, OH; Becky Halliday, University of Montevallo, Montevallo, AL; Haley L. Moore, Louisiana State University, Baton Rouge; Robert Roche, Teachers College, Columbia University, New York, NY; Jacqueline C. Smith, University of Hartford, Hartford, CT; Alden H. Snell II, Eastman School of Music, Rochester, NY
In this colloquium, we offer research-based strategies and promising new ideas in music teacher professional development (PT). Each presenter focuses on ways to have profitable, productive, and meaningful conversations with various constituencies and stakeholders—administrators, music teaching colleagues, PD providers, and university personnel—regarding best practices for music teacher development.

PRESENTATION SESSIONS—BLOCK 13
2:30–2:55 p.m.

How Seeds Sown During Professional Development Have Sprouted: Exploring the Culturally Responsive Practices of Experienced Music Educators

● AUGUSTA 1

PRESENTER: Julia T. Shaw, Ohio State University, Columbus
This study explored the practice of experienced music educators who received extensive professional development on culturally
responsive pedagogy and devoted three years to implementing its premises. In addition to illuminating culturally responsive practices, findings illustrated how participants’ teaching was politically relevant to students’ experiences of marginalization, inequity, and injustice.

** президет: Brent Talbot, Gettysburg College, Gettysburg, PA; Chair, Social Sciences SRIG**

**Understanding Relationships Between Student Achievement and Self-Concept of Music Teaching in Written and Oral Communication, Critical-thinking, Diversity Skills, and Professional Integrity**

**AUgusta 2**

**Презентаторы:** Frederick Burrack & Phillip Payne, Kansas State University, Manhattan

This research explored 7 years of data that exposed music education students’ concept of learning accomplishment and applied proficiency as a prospective music teacher in written communication, oral communication, critical thinking, diversity skills, and professional integrity. These were compared to direct assessments of achievement.

**Президет: Maud Hickey, Northwestern University, Evanston, IL**

**The Use of the Singing Voice, Vocal Performance on Songs, and Music Aptitude among First to Fourth Graders: A Cluster-Analysis Approach**

**AUgusta 3**

**Презентаторы:** Ana Isabel Pereira & Helena Rodrigues, Universidad NOVA de Lisboa, Portugal

The Singing Voice Development Measure, the researcher-designed vocal performance rating scales, and the Intermediate Measures of Music Audiation were used among first to fourth graders to identify typologies related to singing accuracy. Four children-types were found: low achievement/low aptitude; high achievement/high aptitude; medium achievement/low aptitude; and low achievement/medium aptitude.

**Президет: Steven M. Demorest, Northwestern University, Evanston, IL**

**Preserve and Experienced Teachers’ Perceptions of Pacing**

**CHASTAIN 1**

**Презентаторы:** Jessica Napoles, University of North Texas, Denton; Jason M. Silveira, University of Oregon, Eugene

The purpose of this study was to examine preservice and in-service teachers’ perceptions of pacing in band and choral ensemble rehearsal settings. Participants viewed four excerpts of teaching and moved a Continuous Response Digital Interface dial in response to their perceptions of fast and slow pacing.

**Президет: Deborah Confredo, Temple University, Philadelphia, PA**

**Using NAfME’s Revised Teacher Evaluation Workbooks for Professional Development**

**CHASTAIN F**

**Презентатор:** Glenn E. Nierman, University of Nebraska–Lincoln

This session will acquaint attendees with NAfME’s revised Workbooks for Building and Evaluating Effective Music Education—Ensembles and General Music by considering new, innovative ideas from the books in three areas: (1) Evaluating Opportunities-to-Learn, (2) Assessing Student Achievement, and (3) Observing Professional Teacher Practice (includes videos for assessment practice).

**Президет: Shawn Chastain, Wichita Public Schools, Wichita, KS**

**Paparazzi: Portraits of Culturally Responsive Teaching in an Orchestra Classroom**

**CHASTAIN D**

**Презентатор:** Susan A. Davis, Queens College, Flushing, NY

While a number of scholars have advocated for expanded repertoires and pedagogies, successful models of diverse orchestral programs remain limited. This session explores Paparazzi as one model of culturally responsive teaching. Research themes include agency, authenticity, expertise, transformative learning, and identity as they sit within orchestra education.

**Президет: Patrick K. Freer, Georgia State University, Atlanta**

**Intro to What? An Examination of Introduction to Music Education Courses**

**CHASTAIN G/H**

**Презентаторы:** Ryan D. Shaw, Capital University, Columbus, OH; Stuart C. Hill, Webster University, St. Louis, MO

This session provides information on practices surrounding an increasingly common course in the undergraduate music education curriculum—the “intro” or foundations class. Additionally, our purpose in this session is to add to the conversations around diversity, equity, and inclusion by locating a potential site for curricular treatment of these topics.

**Президет: Kyle Chandler, Arkansas State University, Jonesboro**

**DIVERSITY AND INCLUSION PANEL, SESSION IV**

**3:00–3:55 p.m.**

**Презентаторы:** Patricia Shehan Campbell, University of Washington, Seattle, Discussant

Huib Schippers, Smithsonian Folkways, Washington, DC: Over the past five decades, awareness of implicit mechanisms for exclusion has grown. This has inspired efforts in moving away from Western art and folk music as the sole frame of reference, targeting new groups of learners from different social and cultural backgrounds, and embracing more inclusivity.

Rhonda Fuehler, University of Nebraska–Lincoln: To ensure that future music educators possess the attitudes and dispositions that support inclusive practices, teacher training programs should seek to provide preservice teachers with hands-on models of successful inclusive practice.

Brigetta Miller, Lawrence University, Appleton, WI: Philosophical and pedagogical considerations enhance the visibility of native American history, culture, and identity in music education.

**PRESENTATION SESSIONS—BLOCK 14**

**3:00–3:25 p.m.**

**Toward an Autonomous and Culturally Responsive Music Teacher Education Curriculum**

**Презентаторы:** Frank Heuser & Lily Chen-Haftack, UCLA, Los Angeles, CA

This university music education curriculum engages teacher-candidates in a variety of risk-taking learning experiences, compelling them to examine and reconceptualize their understandings of what it means to learn and teach music; and to become a social justice educator. It is grounded in an epistemology of emergence rather than reproduction.

**Президет: Juliet Hess, Michigan State University, East Lansing**
### Conference Sessions Friday, March 23

#### 3:00–3:25 p.m.

**Symbiosis: Leveraging Technology to Link Preservice Teaching Experiences to Rural Communities in Need**

**AUGUSTA 2**

**PRESENTERS:** Kathleen A. Melago & Jonathan J. Helmick, Slippery Rock University, Slippery Rock, PA

This session highlights a teaching partnership between 7th through 12th-grade students in a rural, lower-socioeconomic district with a lower college matriculation rate and university junior music education majors participating in one-on-one lessons using the Coach’s Eye app that concluded with a daylong visit to campus for students in grades 7–12.

**PRESIDER:** Wesley Brewer, Oregon State University, Corvallis

**Comparison of Student Perceptions of Residence and Distance Graduate Music Education Classes**

**AUGUSTA 3**

**PRESENTERS:** Janice N. Killian, Keith G. Dye, & Andrew K. Kagumba, Texas Tech University, Lubbock

This study is designed to compare student perceptions (N = 163) after enrollment in resident and/or distance graduate music courses from 2006-2017. Data consists of Likert ratings of predetermined questions, free response opportunities, and phone conversation scripts from students taking classes offered at both distance and residence.

**PRESIDER:** Deborah Confredo, Temple University, Philadelphia, PA

**Verbalization and Musical Memory in String Players**

**CHASTAIN 1**

**PRESENTERS:** Peter John Miksza & Eric Timperman, Indiana University Bloomington

The experiment described in this session examined the impact that verbal analysis of an unfamiliar etude would have on a string players’ short and long-term recall of the etude. We explored how different memory processes could contribute to music learning and how these processes could be exploited to prepare for memorized performance.

**PRESIDER:** James L. Byo, Louisiana State University, Baton Rouge

### 3:30–3:55 p.m.

#### PRESENTATION SESSIONS–BLOCK 15

**Effects of Dark and Bright Timbral Instructions on Acoustical and Perceptual Measures of Pitch and Timbre**

**AUGUSTA 1**

**PRESENTERS:** D. Gregory Springer, University of South Carolina, Columbia; Amanda L. Schlegel & Andrew J. Lewis, University of Southern Mississippi, Hattiesburg

High school and collegiate trumpeters performed sustained tones following various types of timbral instructions (dark-timbre, bright-timbre, and neutral). Participants’ performances were influenced by the interaction of timbral instruction and octave/register. Results are interpreted in light of pitch-timbre interactions, and pedagogical implications for instrumental music educators are discussed.

**PRESIDER:** John Geringer, Florida State University, Tallahassee

**The Role of Music Training on Musical Nuance Perception in Older Adults**

**AUGUSTA 2**

**PRESENTER:** Jennifer A. Bugos, University of South Florida, Tampa

The purpose of this study was to evaluate the role of music training on musical nuance perception in older adults. Results suggest that music training can increase response times and reduce error rates in musical nuance perception in beginning older adult musicians.

**PRESIDER:** Nathan Kruse, Case Western Reserve University, Cleveland, OH

**Music Teacher Identity Development: A Longitudinal Study**

**AUGUSTA 3**

**PRESENTERS:** Kristen Pellegrino, University of Texas at San Antonio; Sean R. Powell, University of North Texas, Denton; Cynthia L. Wagoner, East Carolina University, Greenville, NC; Erik Johnson, Colorado State University, Fort Collins

The purpose of this narrative case study was to examine music teacher identity development from preservice music teachers through their first year of teaching. Five narratives will
highlight the “dynamic, holistic interaction” of six elements of Olsen’s (2008) teacher identity theory plus an additional element: musical experiences.

**PRESIDER:** Lauren Kapalka Richerme, Indiana University Bloomington

### Engaging with Applied Faculty about Diversity and Inclusion in Music Education

**CHASTAIN 1**

**PRESENTERS:** Karen Salvador, University of Michigan–Flint; Sarah Bartolome, Northwestern University, Evanston, IL; Mallory Alekna, Arizona State University, Phoenix; Jacob Berglin, Northwestern University, Evanston, IL; Susana Lalana, Converse College, Spartanburg, SC; Jaclyn Paul, Baylor University, Waco, TX; Danielle Woolery, Texas Women’s University, Denton; Heather Waters, Adelphi University, Garden City, NY

A common discourse in music teacher education is that applied teachers create roadblocks to efforts to diversify our profession by restricting the admittance of applicants traditionally excluded from music education programs. Our panel interviewed applied faculty in adjunct and tenure-track positions to examine this narrative and applied faculty in adjunct and tenure-track education programs. Our panel interviewed applicants traditionally excluded from music education by restricting the admittance of students from traditionally underrepresented groups. A panel will discuss the ways in which we “separate the strands” of teacher evaluation feedback in our roles. We will share the ways in which we may respond to feedback, how to respond to feedback when we disagree with it or it is useless, and how to implement feedback.

**PRESIDER:** Shawn Chastain, Wichita Public Schools, Wichita, KS

### Case Study of the Eastern Band of Cherokee Indian’s Language Immersion School Music Program

**CHASTAIN D**

**PRESENTER:** Raven Jewel Reynolds, Florida International University, Miami

This case study looks at how the music education program at a Native American language immersion school shaped the identity of the music educator through the inclusion of native language, arts, and their traditional educational paradigm.

**PRESIDER:** Charlene Ryan, Ryerson University, Toronto, Ontario, Canada

### POSTER SESSION II 4:00–5:30 p.m.

**OVERLOOK & CHASTAIN 2**

**PRESEDER:** Deborah Conдресo, Temple University, Philadelphia, PA

**Assessment**

Hamlin, Peter J. Gonzaga University, Spokane, WA. The Development, Validation, and Application of a Rubric to Measure Solo Clarinet Performance.


**Children with Exceptionalities**

Draper, Ellary, University of Alabama, Tuscaloosa; Brown, Laura, Ohio University, Athens; Jellison, Judith A., University of Texas at Austin. First-Grade Children with Severe Disabilities and Typically Developing Classmates Learn to Work Together and Help Each Other in Music.


Talbert, Matthew D., & Brown, Laura S., Ohio University, Athens. Examining a Student Teacher’s Problem-Solving Approach in an Inclusive Music Classroom.

**Community Music Education**

Kumar, Anita B., University of Washington, Seattle. Measuring Trust in Large Ensembles: An Exploratory Factor Analysis.

Ma, Danxu, & Fung, Victor, University of South Florida, Tampa. Community Music as a Way of Achieving Music for All.


Smith, Gabrielle, & Lorenzo, Lisa M., McGill University, Montreal, Quebec, Canada. The Canadian Landscape of El Sistema–Inspired Programs.

**Creativity**

Rosenthal, Roseanne K., VanderCook College of Music, Chicago, IL; Ryals, Lauren, Crested Butte Community School, Crested Butte, CO; Schmidt, Casey P., & Hickey, Maud, Northwestern University, Evanston, IL. The Effect of Professional Development on Teaching Improvisation and Composition in K–12 Music Classrooms.

**Cultural Diversity & Social Justice**

Barry, Nancy H., Auburn University, Auburn, AL. Diverse Perspectives in Music Education.

Diaz, Frank M., Indiana University, Bloomington; Thornton, Darrin, Penn State University, University Park, PA. Perceptions of Education and Career Obstacles Among Underrepresented Music Education Students.


Hess, Juliet, Michigan State University, East Lansing. Naming the World: Constructing an Activist Music Education.

Lewis, Amy Belinda, Michigan State University, East Lansing. Challenging the Eurocentric Canon in an Elementary General Music Classroom.
Conference Sessions  Friday, March 23


Sukumaran, Anand Raj, University of Michigan, Ann Arbor. Strangers No More: Refugees and Immigrants in the Music Classroom.

Developing Music Teacher Educators

Abrahams, Daniel, University of Arkansas, Fayetteville. Connecting Theory to Practice: Service-Learning in an After-School Music Program.

Legiette, Roy M., University of Georgia, Athens. The Role of Story in School Music Teaching.


Vodicka, Jason D., Susquehanna University, Selinsgrove, PA. Student Teaching, Self Reflection, and Social Learning.

Early Childhood

Rutkowski, Joanne, Pennsylvania State University, University Park, PA. A Child’s Musical Engagement in a Music Class Viewed through the Lens of “Spheres of Musical Understanding: A Fluid, Situational, and Context Specific Model.”

Gender & Sexuality

Bulgren, Christopher William, Armstrong State University, Savannah, GA. Who Is the Male Elementary General Music Teacher?


Nannen, Briana, Marshall University, Huntington, WV. “Choir is for Girls”: Intersectional Mixed Methods Perspectives on Adolescent Gender Identity, Singing Interest, and Choral Music Participation.

Thomas-Durrell, Latasha, Michigan State University, East Lansing. “Not Fit to Teach”: LGBTQ Music Educators’ Experiences with Discrimination.

History


Instructional Strategies


Brumbach, Glen A., University of Maryland, College Park. “Stay on It”: The Effects of Two Contrasting Pedagogical Approaches on Jazz Improvisation and Performance Achievement in High School Musicians.

Glaser, Emily A., University of Kansas, Lawrence. An Exploration of Enrollment and Retention Trends of Beginning Band and Orchestra Students in the First Year of Instruction.


Manternach, Jeremy, Clark, Chad, & Marple, Chris, University of Iowa, Iowa City. Effects of Multiple Semi-Occluded Vocal Tract Exercises on Acoustic and Perceptual Measures of an SATB Chorus.


Penerosa, Rebecca, Westminster College, Salt Lake City, UT. Music Integration: A Quantitative Analysis of Music Integration in Relation to Other Art Form Integration Strategies as Part of a State-Wide Initiative.


Learning & Development


Garrett, Matthew L., Case Western Reserve University, Cleveland, OH; Hanson, Marshall, University of Florida, Gainesville. Exploring the Use of Critical Thinking Skills in Middle School Chorus Rehearsals.

Hansen, Bethanie L., American Public University Systems, Charles Town, WV. Humanities at Work: Military/Veteran Students’ Perceived Experiences through Online Music and Art Appreciation Courses.

Summitt, Nancy L., DePauw University, Greencastle, IN. Influence of Self-Regulation and Motivational Beliefs on University Music Students’ Use of Practice Strategies.

Warnet, Victoria M., Florida State University, Tallahassee. Band Director Expectations of Students Transitioning to High School Band.

Williams, Matthew L., University of Arizona, Tucson; Geringer, John M., Florida State University, Tallahassee; Brittin, Ruth V., University of the Pacific, Stockton, CA. Music Listening Habits and Musical Behaviors of Middle and High School Musicians.

Music Teacher Socialization

Goldie, Sandy B., Virginia Commonwealth University, Richmond, VA. The Role of Differing Student Teaching Placement Structures in Preservice Music Teacher Occupational Identity Development.

Gossett, Jason B., Oregon State University, Corvallis. Band Director Judgment and Reflection: An Application of Phonesis.

Haston, Warren, University of Hartford, West Hartford, CT. Reflective Tools to Unite Performer and Teacher Identities of Undergraduate Music Education Students.

Perception & Cognition


Guerrero, Benjamin, Eastman School of Music, Rochester, NY. Music Cognition and Computer Analysis of Rhythm.

Han, Yo-jung, Appalachian State University, Boone, NC; Thornton, Linda, Penn State University, University Park, PA. Attentional Flexibility in Conductors and Pianists.

Mann, Lesley Maxwell, Belmont University, Nashville, TN. Kotsonis, Amy, University of Northern Iowa, Cedar Falls. Effects of Gesture...
Friday, March 23 / Saturday, March 24

Conference Sessions

Proximity to Facial Expressions on Perceptions of Conductor Expressivity.

Schlegel, Amanda L., University of Southern Mississippi, Hattiesburg;
Springer, D. Gregory, University of South Carolina, Columbia. All About That Bass: Effects of Stimulus Timbre and Octave on Wind Instrumentalists’ Tuning Accuracy.


Stambaugh, Laura A., Georgia Southern University, Statesboro. Effect of Focus of Attention on Second-Year Wind Students.

Toney, Brian M., & Wesolowski, Brian C., University of Georgia, Athens. The Objective Identification of a Hierarchy of Difficulty of Rhythm Patterns in the Context of High School Band Students.


Williams, Lindsey R., West Virginia University, Morgantown; Edelman, Philip, University of Maine, Orono; Parisip, Joseph, University of Missouri–Kansas City. Approaching Fermata Length.

Philosophy

Hanson, Josef, University of Massachusetts Boston, Boston, MA. Imagined Repercussions from the Loss of Public Funding for Music Education: A Thought Experiment.

Wehr, Erin L., University of Iowa, Iowa City. A Rationale for Positive Psychology and PERMA as a Model for Music Education Research and Advocacy.

Policy

Bertelli-Wilinski, Kate M., University of Colorado Boulder. National Board of Professional Teaching Standards: The Impact on Licensure and Reciprocity in States of the West and Midwest.

Dye, Christopher K., Middle Tennessee State University, Murfreesboro. Advocacy and Legislative Activities of State Music Education Associations.

Popular Music Education


Stapleton, Jon M., James Madison University, Harrisonburg, VA. Music Education and Participatory Cultures: Exploring Tensions in Dialogues

Professional Development for the Experienced Teacher

Meeks, Ryan N., University of Oklahoma, Norman. An Investigation of Band Directors’ Knowledge and Skills.

Schmidt, Casey P., Northwestern University, Evanston, IL. Exploring the Reflective Practices of Early and Late Career Music Educators.


School/University Partnerships

Clements, Ann C., Penn State University, University Park, PA. Developing an Arts and Design Pedagogy Center: Interdisciplinary through Teaching and Research.

Conway, Colleen, & Baugh, Molly, University of Michigan, Ann Arbor. Music Cooperating Teachers’ Understandings of Their Work.

Social Sciences

Conway, Colleen. University of Michigan, East Lansing; Marra, Chris, & Vaughan Marra, Jessica. Seton Hill University, Pittsburgh, PA. Success and Challenge in the Music Education Master’s Degree Program.

Palmer, Elizabeth S., Prince George’s County Public Schools, Upper Marlboro, MD. We’re in This Together: Investigating Social Capital in a Secondary Instrumental Music Program.

Supporting Beginning Music Teachers


Rhodes, Andrew L. University of Toledo, Toledo, OH. Early-Career Music Teachers’ Perceptions of the Facebook Band Directors Group as Professional Induction.

Weimer, Kristina R., University of Texas Rio Grande Valley, Edinburg. Podcasting as Professional Development: Kevin’s Story.

Teacher Education Curriculum

Chang, Annalisa C., Clayton State University, Morrow, GA. The Status of String Teacher Education Programs in The United States

Harney, Kristin. Montana State University, Bozeman. Teacher Educator Perspectives on Music Integration.

Potter, Jennifer L., University of Kansas, Lawrence. The Impact of School Setting and Teaching Experience on Elementary General Music Teachers’ Sense of Self-Efficacy of Classroom Management.

Royston, Natalie Steele. Iowa State University, Ames. Repurposing the Large Instrumental Ensemble for Music Education Majors: Utilizing a Flipped Classroom Model.

Yang, Dan, Hunan First Normal University, Changsha, PRC, & University of South Florida, Tampa. A Hundred Years of Music Teaching Method Textbook Development in China.

Watts, Sarah H., Penn State University, University Park, PA. The Performance of Pedagogy: Reflections on a Collegiate General Music Exhibition.

Teacher Education Program Admission, Assessment, Alignment

Sanderson, Shelley M., Young Harris College, Young Harris, GA. Finding NASM Desirable Attributes by Assessing a Music Teacher Preparation Program’s Conceptual Framework: A Case Study of a Private Liberal Arts BME Program.

Payne, Phillip D., & Ward, Jeffrey T., Kansas State University, Manhattan. An Examination of Music Teacher Education Faculty Perceptions Regarding Indicator of Potential Success among Music Teacher Education Candidates.

Teacher Evaluation


Teacher Retention

Kitchel, Laura S., Ohio State University, Columbus. A Study of Social Comparisons and their Effects on High School Choir Directors.

Saturday, March 24

RESEARCH PROCESSES, PRACTICES, AND ISSUES PRESENTATION

8:00–8:55 a.m.

Diversifying Music Educators: Strategies and Frameworks for Recruiting and Retaining Students of Color

• CHASTAIN G/H

PRESENTERS: Cara Faith Bernard & Joseph Michael Abramo, University of Connecticut, Storrs
In this presentation, we report on a NAfME-funded research project about the perspectives of urban music teachers and students. We provide (a) strategies and frameworks for universities to recruit and retain students of color, and (b) recommendations for more inclusive university music education curricula and policies for students of color.

**PRESENTER:** Matthew Thibeault, Education University of Hong Kong, PRC

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### SYMPOSIUM

8:00–9:25 a.m.

A Symposium Recognizing and Honoring the Career of Paul R. Lehman, to Include His Firsthand Account of the Struggle to Reform Education over the Past 65 Years

**CHASTAIN I/J**

**PRESENTERS:** Marie McCarthy, University of Michigan, Ann Arbor; David E. Myers, University of Minnesota/Augsburg University, Minneapolis; Paul R. Lehman, University of Michigan (Emeritus), Ann Arbor, MI; Cathy Benedict, University of Western Ontario, London, Ontario, Canada; Scott C. Shuler, Arts Consultant, Connecticut State Department of Education (Ret.), Hartford

The latter half of the 20th century witnessed an unprecedented wave of efforts to reform education. Past NAfME president Paul R. Lehman provides his personal insight into landmark events, documents and legislation that shaped those turbulent years. A colloquy follows with responses from scholars and audience members.

**PRESIDENT:** George McDow, Liberty University, Norman, OK

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### PRESENTATION SESSIONS—BLOCK 16

8:00–8:25 a.m.

What Are They Saying? Student Perspectives on Ensemble Repertoire

**AUGUSTA 1**

**PRESENTER:** Matthew Scott Rotjan, South Orangefield Central School District, Blauvelt, NY

What would students say about the repertoire they study in school ensembles? What would they say if given an opportunity to participate in selection? This session shares research conducted with 27 students in six secondary school public orchestra programs about how they respond to repertoire and its selection process.

**PRESIDENT:** Charlene Ryan, Ryerson University, Toronto, Ontario, Canada

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### Learning Techniques of Amateur Musicians in the Instrumental Appalachian Tradition

**AUGUSTA 2**

**PRESENTER:** Esther M. Morgan-Ellis, University of North Georgia, Dahlonega

This presentation will share the results of an investigation into how amateur instrumental musicians in the Appalachian tradition learn tunes. The data was acquired by means of a questionnaire completed by nearly 100 musicians. The results provide a catalog of learning techniques and allow for the categorization of tradition participants.

**PRESIDENT:** John Kratus, Independent Scholar, Tarpon Springs, FL

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### Developing Culturally Responsive Music Teachers: Two Cases of Situated Learning

**AUGUSTA 3**

**PRESENTERS:** Carlos R. Abril, University of Miami, Miami, FL; Nicole Robinson, University of Utah, Salt Lake City

The purpose of this presentation is to examine two situated learning projects focused on cultural diversity and social justice and to examine their impact on music educators’ observations and thinking. Five major themes will be discussed: cultural awareness, intersectionality, awareness of power systems, feelings of “otherness,” and agency/application.

**PRESIDENT:** Carol Frierson-Campbell, William Patterson University, Wayne, NJ

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### Implied Performer Age and Listeners’ Perceptions of High-Level Musical Performances

**CHASTAIN 1**

**PRESENTER:** Ann M. Harrington, Ball State University, Muncie, IN

Participants (N = 99) rated professional level musical performances attributed to male and female younger adults, middle aged adults, and older adults. Middle aged adults were rated significantly higher than younger adults. Open-ended responses showed that participants made more negative comments about younger adults than other performers.

**PRESIDENT:** Edward McClellan, Loyola University New Orleans, LA

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### Social Inclusion and the Swedish Community School of Music and Arts

**CHASTAIN E**

**PRESENTER:** Cecilia Jeppsson, Academy of Music and Drama, Gothenburg, GA

My presentation will include results from two related studies on social inclusion in community music schools in Sweden. I conducted a survey with 2,413 sixth-graders in order to explore the social stratification of the community music schools and a qualitative study based on focus group discussions with teachers.

**PRESIDENT:** Sarah Allen, Southern Methodist University, Dallas, TX

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### Do You See What I See? An Underrepresentation of Students of Color

**CHASTAIN F**

**PRESENTER:** Erin Charles, Vanderbilt University, Nashville, TN

This research study investigates how motivational and sociocultural factors influence student participation in band between white and nonwhite students. Six high school band programs in Florida participated in this mixed-methods study. Multiple regression analysis and ANOVA indicates how students’ perceived level of commitment is determined by their race.

**PRESIDENT:** Steven M. Demorest, Northwestern University, Evanston, IL

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### Core Reflection for Music Teacher Professional Development

**CHASTAIN D**

**PRESENTER:** Haley L. Moore, Louisiana State University, Baton Rouge

Core reflection is a form of reflection that provides educators with a process for responding to conflict using their core qualities. Teachers and students across the U.S. participated in three core reflection studies. This session introduces CR, explores these studies, and demonstrates the power of self-initiated reflection in teacher PD.

**PRESIDENT:** Ann Marie Stanley, Louisiana State University, Baton Rouge
PRESENTATION SESSIONS—BLOCK 17
8:30–8:55 a.m.

Ecology, Conservatism, and Music Education

AUGUSTA 1
PRESENTERS: Vincent C. Bates, Weber State University, Ogden, UT; Daniel J. Shevock, Penn State Altoona, Altoona, PA
This presentation advances a conservative vision for an eco-literate music education. Music educators, theorists, and researchers have explored how music teaching and learning can promote human diversity and equity, but few have considered how music education might help people live in harmony with nature. We will address this apparent oversight.

PRESIDER: Christopher Johnson, University of Kansas, Lawrence

A Descriptive Study of Secondary Music Teachers’ Interests, Instructional Self-Efficacy Beliefs and Content Knowledge for Current and Emerging Music

CHASTAIN 1
PRESENTER: Seth Pendergast, University of Utah, Salt Lake City
The purpose of this study was to evaluate secondary music teachers’ confidence in designing instruction for various music courses and their interest in teaching them. Findings suggest they hold high interest and high instructional confidence in their primary area and some interest in alternative courses with minimal instructional confidence.

PRESIDER: Maud Hickey, Northwestern University

A Grounded Theory of Music Teacher Professional Development Implementation: Processes of Forfeiture, Enactment, and Lasting Change

AUGUSTA 2
PRESENTER: Justin J. West, University of North Texas, Denton
The purpose of this grounded theory investigation was to explore music teacher professional development (PD) classroom implementation processes following one state and two national conferences. Data were derived from interviews with 30 participants. A theoretical model detailing the processual, temporal, and conceptual dimensions of music teacher PD implementation was developed.

PRESIDER: David A. Rickels, University of Colorado Boulder

Diagnosing Music Education Transfer Students from the Get-Go: Understanding Perceptions, and Impact on Curriculum

AUGUSTA 3
PRESENTERS: Natalie Steele Royston, Iowa State University, Ames; Kate M. Bertelli-Wilinski, University of Colorado Boulder; Adrian D. Barnes, Rowan University, Glassboro, NJ; Phillip D. Payne, Kansas State University, Manhattan
Transfer students account for a growing number in four-year music education programs. In this survey study, we will explore the perception of preparedness from both transfer student and music program perspective, as well as the types and timing of assessments used by music departments in admission, curriculum, and assessment.

PRESIDER: Connie McKoy, University of North Carolina at Greensboro

The Nature of Applied Music Expertise: Common Elements Observed in the Lessons of Two Applied Teachers Working with Precollege and College Students

CHASTAIN F
PRESENTER: Jennifer Blackwell, Indiana University Bloomington
The purpose of this study was to partially replicate and extend studies by Duke and Simmons (2006), Duke and Chapman (2011) and Parkes and Wexler (2012). This study explored whether teaching characteristics identified in these studies were evident in applied music teachers working with both college and precollege students.

PRESIDER: John Geringer, Florida State University, Tallahassee

SOCIETY AND COUNCIL SUMMARY MEETINGS
9:00–9:55 a.m.

State Research Chairs Meeting

CHASTAIN D

SMTE Summary Session

CHASTAIN G/H

PRESIDER: Connie McKoy, University of North Carolina at Greensboro

SRME SRIG Chairs Meeting

CHASTAIN E

PRESIDER: James L. Byo, Louisiana State University, Baton Rouge
10:00–11:00 a.m.
Senior Researcher Address

**AUGUSTA 1/23**

**AWARD RECIPIENT:** Harry E. Price II, Kennesaw State University, Kennesaw, GA

**PRESIDER:** James L. Byo, Louisiana State University, Baton Rouge

### POSTER SESSION III

11:00 a.m.–12:30 p.m.

**CHASTAIN OVERLOOK/CHASTAIN 2**

**PRESIDER:** Deborah Confredo, Temple University, Philadelphia, PA

#### Affective Response

Boiteau, Jean Louise, University of South Carolina, Columbia. *The Effect of Mindful Movement on Elementary Students’ Listening Comprehension and Enjoyment.*

#### Assessment

Bergee, Martin J., & Glaser, Emily A. University of Kansas, Lawrence. *Development and Validation of a Scale Assessing Mid-Level Band Performance: A Mixed Methods Study.*

Hansen, Christopher M., Anderson University, Anderson, SC. *An Analysis of Influences on Choral Performance Adjudicators’ Rating Decisions of Choral Performance.*

Paul, Jaclyn F. Baylor University, Waco, TX. *“Who Am I?”: Evaluating the Utility of the Twenty Statements Test/Music Is Surveys as Research Tools.*

#### Children with Exceptionalities

Brown, Laura, Ohio University, Athens; Draper, Ellary, University of Alabama, Tuscaloosa; Benigno, Joanne, Ohio University, Athens. *Student Perspectives on Collaborative Training in Inclusive Music Settings.*

Chang, Annalisa C., Clayton State University, Morrow, GA. *String Teachers’ Perceptions of Inclusion of Students with Autism in Classroom Settings.*

Grimsey, Rachel Leigh-Mallory, Michigan State University, East Lansing. *In-Service Teacher Preparedness for Teaching Students with Special Needs.*

Reynolds, Julia Heath Indiana State University, Terre Haute; Belfast, Jr., Mark A., Southeastern University, Lakeland, FL; Brown, Emily Pence Bowling Green State University, Bowling Green, OH. *The Development and Management of Community Music Ensembles for Individuals with Exceptionalities.*

Schlegel, Amanda L. University of Southern Mississippi, Hattiesburg; Harrington, Ann M., Ball State University, Muncie, IN; Pierce, James W., University of Southern Mississippi, Hattiesburg. *Same or Different: Tonal and Rhythmic Discrimination Abilities of Children with Diagnosed Communication Disorders.*

#### Community Music Education

Coffman, Don D., University of Miami, Miami, FL. *Leisure Activity and Life Satisfaction: Attitudes among New Horizons Musicians and their Nonmusician Peers.*


Tafoya, Mallory, Woodland Middle School, Euharlee, GA; Stambaugh, Laura A., & Langley, David W., Georgia Southern University, Statesboro. *“The Beautiful, Refreshing Music”: A Preliminary Study of the Benefits of Children’s Community Choirs as seen by Parents and Children.*


Wehr, Erin L., University of Iowa, Iowa City. *New Horizons Band Participation as Flourishing Utilizing the PERMA Model.*

Woodly, Robert, University of Nebraska–Lincoln; Fraser, Amy York College, York, NE; Nannen, Brian, Marshall University, Huntington, WV; Yukovich, Polly, University of Nebraska–Lincoln. *Musical Identities of Older Adults are not Easily Changed: An Exploration Study.*

#### Creativity

Coffman, Nicolas I, University of Miami, Coral Gables. *Effect of Scale Layout on Performance Using Grid-Based Digital Controllers.*


#### Cultural Diversity & Social Justice

Anderson, Steven, Georgia State University, Atlanta. *The Experiences of Black Doctoral Music Students.*

Barnes, Adrian D., Rowan University, Glassboro, NJ. *Recruitment Strategies Employed by Instrumental Ensemble Directors at Minority Serving Institutions to Improve Access to Higher Education by Members of Marginalized Populations.*


Bock, Laura K., Blue Valley School District, Overland Park, KS; Jellison, Judith A., University of Texas at Austin. *Learning About Students “At-Risk” from the Music Research: A Systematic Review.*


McDonel, Jennifer S., Hargest, Charlotte, & Nugent, James, Radford University, Radford, VA. *The Impact of Professional Development Initiatives on Music Teacher Self-Efficacy and Perceptions of Students’ Music Learning in Nepal.*

#### Developing Music Teacher Educators

Bernhard, Christian, State University of New York at Fredonia. *Mindfulness in Music Teacher Education.*

Dumlaavalla, Diana Teresa, Florida State University, Tallahassee. *Teaching Effectiveness in the Group Piano Classroom: A Comparison of Perceptions Between Graduate-Student Teachers and Their Pupils.*

Henry, Michele L., Baylor University, Waco, TX; Gavin, Russell, Stanford University, Stanford, CA; Hollingsworth, Kelly, Baylor University, Waco, TX. *Personality Type and Performance Medium: An Exploration of Commonalities and Differences Among Professionally-Trained Musicians.*


Prendergast, Jocelyn Stevens, Truman State University, Kirksville, MO. *Problematising Rural Music Education.*

Concurrent Sessions
Saturday, March 24

Stereotypes Among Conductors and Students
Education: An Investigation of Gender
University, Crete, NE.
Nannen, Briana
and Gender in Online Music Learning
Critiques Welcome? The Dynamics of Race
College, St. Paul, MN.

Early Childhood
Ilari, Beatriz, Helfter, Susan, & Huynh, Tina, University of Southern California, Los Angeles. Does Participation in Formal Music Programs Enhance Prosociality in Young Children?
Isbell, Daniel S., & Bowers, Jason, Louisiana State University, Baton Rouge; Joseph Casselberry, Dutschtown School District, Geismar, LA. Kyakwua, Julius, Mercado, Emily, Li, Yining, & Wallace, Elizabeth, Louisiana State University, Baton Rouge. The Effects of a Bestselling Children’s Nap Time Recording on the Time to Rest Among Preschool Children Enrolled in a University Child Care Center.
Mattingly, Beth Turner, University of Nebraska at Kearney. Katalin Forrai and the Development of the Kodály Concept in Early Childhood Music Education.

Gender & Sexuality
Baker, Vicki Dorothy. Texas Woman’s University, Denton, TX. A Gender Analysis of Composers and Arrangers of Choral Literature on a State-Reserved List.
East, Mary Ann H., Boston University, Boston, MA. Music Teachers’ Perceptions of Gender in Secondary School Choral Education.
Minette, Sarah. Arizona State University, Tempe; Sen, Shilad, Macalester College, St. Paul, MN. Comments and Critiques Welcome? The Dynamics of Race and Gender in Online Music Learning Communities.
Nannen, Briana. Marshall University, Huntington, WV; Gilbert, Danni, Doane University, Crete, NE. Gender Equity in Higher Education: An Investigation of Gender Stereotypes Among Conductors and Students in Big 10 Performing Ensembles.

History
Hudson, Michael W., University of Kentucky, Lexington; Silveira, Jason M., University of Oregon, Eugene. A Content Analysis of the Journal of Band Research.
Kupinski, Erica. Murray State University, Murray, KY. Jane Frazee: Graduate Music Education Re-Imagined in St. Paul, Minnesota.

Instructional Strategies
Brown, Debra Rae, Northwest Missouri State University, Maryville. Redefining Listening Lessons in Elementary General Music: Trends and Practices in Midwestern Classrooms.
Burns, Sarah, Augustana College, Rock Island, IL. An Examination of Elementary Music Textbooks Series to Identify Kodály-Inspired Sequence and Concept, Folk Music, and Pedagogical Tools.
Farley, Alison, & Athanas, Myriam I., University of Georgia, Athens. Using Single Line and Multiple Line Notation in a Middle School Band Setting: Analysis of Performance Outcomes and Rehearsal Dialogue.
Hedden, Debra G., University of Kansas, Lawrence. Teaching Children Songs in Elementary General Music Classes.

Learning & Development
Johnson, Daniel C., University of North Carolina Wilmington; Palmer, C. Michael, Ball State University, Muncie, IN. 21st-Century Music Pedagogy: Integrating Creativity and Critical Reflection for Lifelong and Diverse Musicianship.
McGraw, Gwendolyn, Retired Dept. Chair, Univ. of Southern California, Los Angeles. Songbirds and Child Singers: Comparing the Acquisition of Song in Two Species.

Music Teacher Socialization

Perception & Cognition
Belfast, Mark A., Southeastern University, Lakeland, FL; Kelly, Steven N., Florida State University, Tallahassee; Scherber, Ryan, Case Western University, Cleveland, OH. Performance Considerations of Undergraduate Instrumental Students.
Langley, David W., Georgia Southern University, Statesboro. Mind, Body, and Soul: The Effects of Bodily Movement on Perceptions of Choral Performances.
Meals, Cory D., University of Houston, Houston, TX. Questions of Lag: An Investigation of Sonic Response to Conductor Gesture.
Morrison, Steven J., University of Washington, Seattle; Demorest, Steven M. Northwestern University, Evanston, IL. Crossing Boundaries: Evidence of Cultural Distance in Music Learning.

Philosophy
Waymire, Mark D., University of Southern Mississippi, Hattiesburg. The Importance of Musical, Environmental, Performance, and Referential Factors on Middle School Band Students’ Preference for Performance Literature: A Replication Study.

Popular Music Education
Hawkinson, Jennifer K., University of Central Arkansas, Conway. After-School of Rock: The Effects of a Vernacular Music Program on Elementary Students and Music Teacher Candidates.
Professional Development for the Experienced Teacher

Bennett, Catherine E., University of Miami, Miami, FL. — Intercultural Choral Exchanges in South Africa: Exploring Music Teacher Experiences and Perspectives.

Bertelli-Willinski, Kate M., University of Colorado Boulder. — Structural Elements of a Curriculum-Based Mentorship Program.

Lakschevitz, Eduardo, Universidade Federal do Estado do Rio de Janeiro, Rio de Janeiro, Brazil; Dekaney, Elisa Macedo, Syracuse University, Syracuse, NY. — Competencies to Teach Music: A Comparative View.

Social Sciences

Farley, Alison, University of Georgia, Athens; Kelley, Jamey F., University of North Texas, Denton. — Self-Compassion and Music Performance Anxiety.

Supporting Beginning Music Teachers

Languell, Amorette B., Northern Michigan University, Marquette. — Music Teacher Preparation for the Urban Classroom.

Raschdorf, Taryn K., Old Dominion University, Norfolk, VA. — Informal Mentoring Relationships: A Multiple Case Study of Novice Music Educators and Their Mentors.

Teacher Education Curriculum

Carter, David W., University of Southern Mississippi, Hattiesburg. — A Content Analysis of Instructor Perspectives Regarding Jazz-Related Courses for Music Education Majors at NASM-Accredited Colleges and Universities.

Chandler, Kyle, Arkansas State University, Jonesboro; Duling, Ed, & Venesile, Chris, Kent State University, Kent, OH. — Defining Music Teacher Knowledge Terms within the Pedagogical Content Skill Knowledge Theoretical Framework: A Delphi Study, Rounds 2 and 3.

Clements, Ann C., & Watts, Sarah H., Penn State University, University Park, PA. — General Music Education in the University Music Curriculum: Building a Culture of Acceptance and Interest.

Kelly, Steven N., Florida State University, Tallahassee. — Perceptions of “Transcendence” Among Selected Variables During the Student Teacher Experience.

Madsen, Clifford K., & Clark, Robert H., Florida State University, Tallahassee. — Perceptions of Personalities by College Music Students.


Parker, Elizabeth Cassidy, Temple University, Philadelphia, PA; Powell, Sean R., University of North Texas, Denton; Bond, Vanessa L., The Hartt School, University of Hartford, West Hartford, CT. — A Formal Grounded Theory of Preservice Educators’ Lesson Planning Processes.

Salvador, Karen, University of Michigan—Flint; Culp, Mara, Eastman School of Music, University of Rochester, Rochester, NY. — Reconceptualizing “Who Isn’t a Special Learner?,” A Survey of How Music Teacher Education Programs Prepare Teachers to Work with Diverse Populations.

Stambaugh, Laura A., Georgia Southern University, Statesboro, GA; Nichols, Bryan E., University of Akron, Akron, OH. — The Relationship Between Interval Identification and Error Detection by Music Education Majors.

Wacker, Aaron T., Missouri Valley College, Marshall, MO. — An Examination of Music Education Majors’ Perceptions of Lesson Planning.

Wayman, John B., University of Texas at Arlington. — Personality Profiles & Collaborative Learning: Lion, Otter, Golden Retriever & Beaver.


Teacher Education Program Admission, Assessment, Alignment

Helton, Benjamin Charles, Case Western Reserve University, Cleveland, OH. — Preservice Music Teachers’ Perspectives of the edTPA.

Kinsey, Jordan E., Wesley College, Dover, DE. — A Brand-New Music Education Program at a Small Institution: Opportunities, Challenges, Lessons.


Teacher Evaluation

Chapman, DaLaine, Florida Atlantic University, Boca Raton; Duke, Robert A., The University of Texas at Austin. — “I’m Pretty Sure the Teacher’s Good”: Evaluator Confidence in Rating Teacher Effectiveness in Brief Excerpts of Instruction.

Desaulniers, Erica J., Northwestern University, Evanston, IL. — Influences of Teaching Background on Evaluation of Music Teacher Effectiveness in the Large Ensemble.

Teacher Recruitment

Pickens, Shauna Satrom, Texas Tech University, Lubbock. — The Perceptions of Preservice and In-Service Music Teachers on the Differences Between Low-SES and High-SES Schools.

Teacher Retention


SRME BOARD MEETING

12:30–1:30 p.m.

STafdA tAYCH

SESSION CHAIR: James L. Byo, Louisiana State University

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November 5–7, 2020

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**AMPLIFY: LEARNING - Teaching Music as a Well-Rounded Subject**
How do we move beyond the podium and include our students as active music-makers and leaders in our ensembles as promised in our 2014 Music Standards?

**AMPLIFY: INNOVATION - Cultivating Innovative Music Making**
How do we successfully embrace a variety of musical experiences with this generation of students?

**AMPLIFY: INVOLVEMENT - Engaging Diversity in Music Making and Teaching**
How do we create a fully inclusive classroom for all learners and all students, regardless of background, learning style, or level of musical experience?

**AMPLIFY: INSPIRATION - Inspiring Students through Music Creativity**
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