

PROGRAM **G U I D E** APRIL 10-12, 2014 ST. LOUIS, MISSOURI



KEYNOTE  
SPEAKER  
DANIEL  
LEVITIN

NATIONAL ASSOCIATION FOR  
MUSIC EDUCATION PRESENTS THE

# 2014 Music Research & Teacher Education National Conference



National Association  
for Music Education



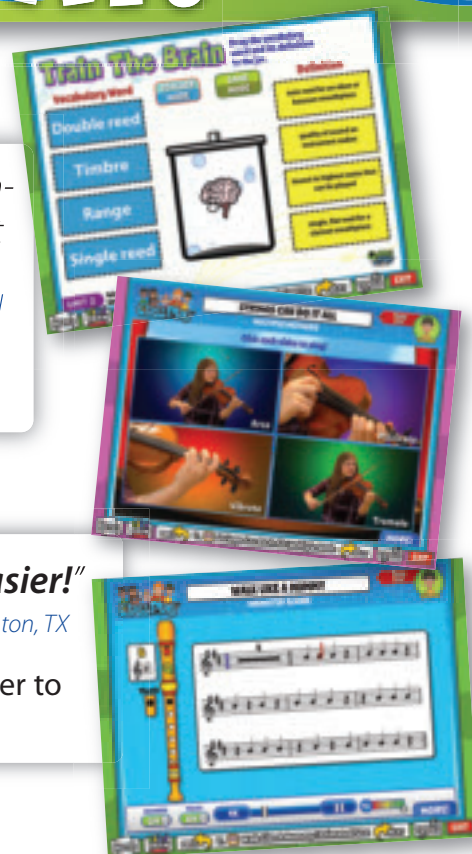
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# NATIONAL ASSOCIATION FOR MUSIC EDUCATION MUSIC RESEARCH & TEACHER EDUCATION NATIONAL CONFERENCE St. Louis, Missouri

**PRECONFERENCE MEETINGS April 9 • MAIN CONFERENCE April 10–12, 2014**

St. Louis Union Station: A Doubletree Hotel by Hilton  
1820 Market Street, One Union Station, St. Louis, Missouri 63103 USA • 314-621-5262

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## NAfME Registration

(Located near the Regency Ballroom)

### Thursday, April 10

7:00 a.m.–5:00 p.m.

### Friday, April 11

7:00 a.m.–5:00 p.m.

### Saturday, April 12

Opens 7:00 a.m.; Conference ends at noon.

## NAfME Headquarters Staff

### MICHAEL A. BUTERA

Executive Director & Chief Executive Officer

### MICHAEL BLAKESLEE

Deputy Executive Director & Chief Operating Officer

**BETTY COOK** Manager, Member Services

**ADRIANE DARVISHIAN** Director, Member Constituencies

**NELSON DUFFLE** Manager, Digital Communications

**ALEXANDRA EATON** Policy Analyst/Coordinator

**CHRIS FREEMAN** Business Development Manager

**WILLIAM HALL** IT Project Manager

**TRINH HOANG** Chief Technology Officer

### MARLYNN J. LIKENS

Associate Executive Director, Governance and Policy

**ALI SHAH** Database Manager

**LISA THOMPSON** Manager, Educational Products & Services

**ELLA WILCOX** Editor

## NAfME WELCOME RECEPTION

Thursday, April 10

7:00–8:00 p.m.

Join us in the Pegram Foyer to connect with other conference attendees, enjoy light hors d'oeuvres, and relax to jazz as performed by the Maplewood Richmond Heights High School Jazz Combo.

## NAfME Information Booth

Policy Analyst Alexandra Eaton will be available to discuss advocacy and community involvement at posted times near the registration area. Learn about NAfME advocacy programs, and get the latest information about tools you can use to support your music program, many available online at [nafme.org](http://nafme.org).

## Business Center

A 24-hour self-serve business center is located in the hotel's front lobby.

## Mobile App

**[eventmobi.com/research2014](http://eventmobi.com/research2014)**

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NAfME staffers  
would be happy  
to assist you—just  
ask us for help!





Dear Colleagues,

As a member of the NAFME National Executive Board's Professional Development Committee and the organizing chair for this year's 2014 event, it is my distinct pleasure to welcome you all to 2014 NAFME Music Research & Teacher Education National Conference. The format of this conference is very similar to the 2012 conference held right here in St. Louis, and its focus on research in music education and on music teacher education is identical to the focus of the 2012 conference. NAFME's Society for Research in Music Education (SRME) and the Society for Music Teacher Education (SMTE), along with the Council of Music Program Leaders [formerly the Council of Music Supervisors] have worked together diligently to bring attendees opportunities to encounter these foci in a format that includes a series of open forums and presentations by key national music education luminaries, as well as research poster sessions and planning sessions.

You will find this 2014 national conference to have an increased breadth, particularly as it relates to helping all of us understand the revisions to our National Music Standards. Furthermore, you won't want to miss the exciting opening session that features keynote speaker Daniel Levitin, author of two international best-selling books, *This Is Your Brain on Music* and *The World in Six Songs*, and the James McGill Professor of Psychology and Behavioural Neuroscience at McGill University in Montreal and the dean of arts and humanities at San Francisco's Minerva University.

This stimulating conference offers us all special opportunities to not only reflect on what our profession has accomplished in the past, but also to reaffirm our commitment to learn and to envision a brighter future for the profession. To be sure, the world is a different place than it was when our first national conference convened over a century ago. I echo the thoughts of Giacomo Oliva, former president of the International Society for Music Education, when he said, "The need for people to pursue ways in which to work together has never been more pressing, and I can think of no better way to meet this need than to be a part of organizations in which bringing people together is central to their vision and missions" (ISME Welcome Statement, Tenerife, Canary Islands, 2004).

One of NAFME's primary goals is to bring professional music educators together at conferences like this to plan for orchestrating success for every student in our nation's schools by promoting music study as part of the core curriculum. Your attendance here will help us realize that goal. On behalf of the Professional Development Committee and with respect and gratitude to the leadership of our NAFME Societies and Councils who spent countless hours planning the content of the events at this Conference, thank you for coming, and welcome to St. Louis!

Sincerely,

A handwritten signature in dark ink that reads "Glenn E. Niernman".

Glenn E. Niernman  
NAFME 2014 Conference Chair



Dear Friends and Colleagues,

Welcome to the 2014 Music Research & Teacher Education National Conference! We hope you will enjoy this time to reinvigorate your own research, reconnect with colleagues, make new acquaintances, and welcome new researchers into our profession. Most important, I hope you will be stimulated to consider new ideas regarding your own research possibilities.

The research poster sessions are organized by topics to facilitate conversation, exchange, and perhaps collaboration among like-minded researchers. And the fact that there are several hundred peer-reviewed posters means that there will be much research to consider. We also received a record number of presentation applications, so those accepted via a very competitive process are designed to provide access to cutting edge research and intriguing new thoughts.

I wish to thank the tireless members of SRME-EC (Society for Research in Music Education Executive Committee, formerly referred to as MERC) for their wisdom, organization, and perseverance.



Martin Bergee  
James Byo, *chair-elect 2016*  
Steven Demorest, *SRIG chair-elect*  
Robert A. Duke, *chair-elect 2014*  
Maud Hickey  
Clifford Madsen  
Marie McCarthy, *SRIG chair*  
Sandra Stauffer, *State Research chair*

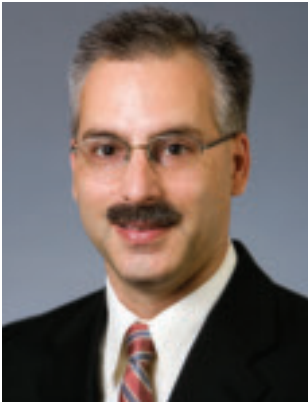
And I want to specially recognize Bob Duke who, as SRME-EC chair-elect, serves as Program Chair for the SRME portion of this conference. His diligent organizational skills and insight have so positively impacted this conference. Thank-you to NAFME for providing the framework for this research conference; we look forward to many such research conferences for years to come. Special thanks to Adriane Darvishian, the NAFME staff member tasked with caring for SRME. And, finally, I want to recognize the collaboration among the leadership of SRME, SMTE, and CMPL. Together we hope we have created a thought-provoking conference, and I personally hope that this level of cooperation with common research goals will continue to grow in future research conferences. It is, in my opinion, a powerful thing for each of us individually and for the entire profession as a whole.

Welcome! And best wishes on a stimulating conference!

Jan Killian  
Chair, Society for Research in Music Education



## FROM THE SMTE CHAIR



Dear Colleagues,

Welcome to the 2014 Music Research & Teacher Education Conference and to the great city of St. Louis. With hundreds of sessions and poster presentations involving over 500 music education researchers and practitioners, this event will bring together a wide spectrum of interests and opportunities for engagement within the field of music research and music teacher education.

The Society for Music Teacher Education is all about building connections: the connections between teacher preparation, music, and music education; the connections among research, best practices, policy and the critical issues facing our profession; the connections between areas of strategic planning and action; and, most important, the connections between music teacher educators and their work. These connections create a sense of community among the SMTE members, which is exactly what our founders had hoped for when the Society was established in 1982. And our time in St. Louis will certainly provide us with an opportunity to extend those connections even further.

I wish to acknowledge the hard work and outstanding efforts of the members of the Conference Committee and its chair, Glenn Nierman, the NAFME staff, and the SMTE Executive Committee who helped to plan the entire program. In addition, David Rickels worked tirelessly in his handling of the proposal and selection of posters and sessions for the conference. Thanks to all of you for helping to make this event so special.

On behalf of the entire SMTE Board, I hope that you'll take advantage of all that this event and St. Louis have to offer. Have a terrific conference!

Douglas C. Orzolek  
Chair, Society for Music Teacher Education

## FROM THE MUSIC PROGRAM LEADERS CHAIR



Dear Colleagues,

On behalf of Music Program Leaders across the continent, I am delighted that you are able to attend the 2014 NAFME Music Research & Teacher Education National Conference. If the 2012 conference is any indicator of success, I think you will be overwhelmed with the vast array of wonderful offerings and research regarding critical issues facing music educators today.

As a result of the efforts of Music Program Leaders, our Council has focused on creating, supporting, and ensuring high-quality, active music learning environments for all children. We have promoted the utilization of music curriculum and assessments that prepare students for careers in the 21st century. During the next few days, you will hear a variety of excellent presentations regarding teacher evaluation, Common Core State Standards, authentic music assessments, and more.

A sincere thanks to the NAFME Music Program Leaders Council division and at-large representatives for their excellent work highlighting music teaching and learning. They have been an integral part in the creation of professional development opportunities and support for Council members. We hope that you enjoy the conference and continue to inspire administrators, teachers, and students through your good work. Welcome to St. Louis!

Warm regards,

Mark Propst  
Chair, Council of Music Program Leaders



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## NAfME National Executive Board

### **PRESIDENT/BOARD CHAIR**

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### **NORTHWEST DIVISION IMMEDIATE PAST PRESIDENT**

Sean Ambrose, *Cheyenne, WY*

## NAfME Thanks ...

The National Association for Music Education is indebted to the many individuals who served on the conference planning committee for the 2014 NAfME Music Research and Teacher Education National Conference and who played key roles in bring this conference to fruition.

### **CONFERENCE CHAIR**

» **Glenn E. Nierman**, *University of Nebraska–Lincoln*

### **SRME SESSIONS**

» **CHAIR, Janice Killian**, *Texas Tech University, Lubbock*

» **POSTER SESSION, Robert A. Duke**, *University of Texas at Austin*

» **SRIGS, Marie McCarthy**, *University of Michigan, Ann Arbor*

### **SMTE SESSIONS**

» **CHAIR, Douglas C. Orzolek**, *University of St. Thomas, St. Paul, MN*

» **POSTER SESSION, David A. Rickels**, *University of Colorado at Boulder*

### **MUSIC PROGRAM LEADERS SESSIONS**

» **Mark A. Propst**, *Charlotte-Mecklenburg Schools, Charlotte, NC*

### **SPECIAL THANKS TO ...**

**Gary Brandes**, *University of Missouri, St. Louis*, for his help in coordinating collegiate student assistants and assisting in securing music performing groups for the conference.

## Receptions and Other Meetings

DATE	TIME	EVENT	LOCATION
<b>April 10</b>	7:00–8:00 a.m.	Advisory Committee of the <i>Bulletin of the Council for Research in Music Education</i> Breakfast	Wabash Cannonball
<b>April 10</b>	4:00–6:00 p.m.	Mountain Lake Colloquium Planning Committee	Meteor
<b>April 10</b>	7:00–8:00 p.m.	<b>NAFME WELCOME RECEPTION:</b> Connect with other conference attendees, enjoy light hors d'oeuvres, and relax to jazz as performed by the Maplewood Richmond Heights High School Jazz Combo.	Pegram
<b>April 11</b>	4:00–6:00 p.m.	Mountain Lake Colloquium Reception	Pegram
<b>April 11</b>	6:30–7:30 p.m.	Northwestern, Arizona State University, and University of Michigan Alumni Reception	Midway Suite III & IV
<b>April 11</b>	6:00–7:00 p.m.	University of Miami Frost School of Music Reception	Midway Suite I



## NAfME Society and Editorial Committee Meetings

COMMITTEE	TIME	LOCATION
Society for Research in Music Education Executive Committee	9:00 a.m.–6:00 p.m.	Texas Special
<i>Journal of Research in Music Education</i> Editorial Committee	1:00–5:00 p.m. & 7:00–9:00 p.m.	Missouri Pacific
<i>Music Educators Journal</i> Editorial Committee	1:00–6:00 p.m.	Wabash Cannonball
Society for Music Teacher Education Executive Committee	1:00–6:00 p.m.	Colorado Eagle
<i>General Music Today</i> Editorial Committee	1:00–6:00 p.m.	Jeffersonian
<i>Update: Applications of Research in Music Education</i> Editorial Committee	1:00–6:00 p.m.	Knickerbocker
<i>Journal of Music Teacher Education</i> Editorial Committee	1:00–6:00 p.m.	Meteor

### KEY (Abbreviations & Acronyms)

<b>ASPA</b>	➔	Area of Strategic Planning and Action
<b>GMT</b>	➔	<i>General Music Today</i>
<b>JMTE</b>	➔	<i>Journal of Music Teacher Education</i>
<b>JRME</b>	➔	<i>Journal of Research in Music Education</i>
<b>MEJ</b>	➔	<i>Music Educators Journal</i>
<b>NAEP</b>	➔	National Assessment of Educational Progress
<b>NAfME</b>	➔	National Association for Music Education
<b>NCCAS</b>	➔	National Coalition for Core Arts Standards
<b>NEB</b>	➔	National Executive Board
<b>NGSSS</b>	➔	Next Generation Sunshine State Standards
<b>PD</b>	➔	Professional Development
<b>PreK</b>	➔	Prekindergarten
<b>RTT</b>	➔	Race to the Top
<b>SRIG</b>	➔	Special Research Interest Group
<b>SMTE</b>	➔	Society for Music Teacher Education
<b>SRME</b>	➔	Society for Research in Music Education
<b>TM</b>	➔	<i>Teaching Music</i>

### WEDNESDAY, April 9

#### 9:00 a.m.–6:00 p.m., TEXAS SPECIAL

#### Society for Research in Music Education (SRME) Executive Committee Meeting

**CHAIR:** Janice Killian, *Texas Tech University, Lubbock*

**MEMBERS:** Martin Bergee, *University of Kansas, Lawrence*; James Byo, *Louisiana State University, Baton Rouge*; Steven M. Demorest, *University of Washington, Seattle*; Robert A. Duke, *University of Texas at Austin*; Maud Hickey, *Northwestern University, Evanston, IL*; Clifford Madsen, *Florida State University, Tallahassee*; Marie McCarthy, *University of Michigan, Ann Arbor*; Sandra Stauffer, *Arizona State University, Tempe*

#### 1:00–5:00 p.m. & 7:00–9:00 p.m., MISSOURI PACIFIC

#### *Journal of Research in Music Education* Editorial Committee

**EDITOR:** Wendy L. Sims, *University of Missouri, Columbia*

**ASSOCIATE EDITOR:** Steven J. Morrison, *University of Washington, Seattle*

**MEMBERS:** Carlo R. Abril and Don D. Coffman, *University of Miami, Coral Gables, FL*; Cynthia M. Colwell, *University of Kansas, Lawrence*; Joyce Eastlund Gromko, *Professor Emerita, Bowling Green State University, OH*; Robert Gillespie, *Ohio State University, Columbus*;

Carl B. Hancock, *University of Alabama, Tuscaloosa*; Phillip M. Hash, *Calvin College, Grand Rapids, MI*; Michael P. Hewett, *University of Maryland, College Park*; Sondra Howe, *Independent Researcher*; Beatriz Ilari, *University of Southern California, Los Angeles*; Steven N. Kelly, *Florida State University, Tallahassee*; Mary A. Kennedy, *University of Victoria, British Columbia, Canada*; Rebecca B. MacLeod, *University of North Carolina at Greensboro*; Peter Miksza, *Indiana University, Bloomington*; Evelyn K. Orman, *Louisiana State University, Baton Rouge*; Joshua A. Russell, *University of Hartford, West Hartford, CT*; Joanne Rutkowski, *Pennsylvania State University, University Park*; Margaret Schmidt, *Arizona State University, Tempe*; Amy L. Simmons, *Texas State University–San Marcos*; Patrice Madura Ward-Steinman, *Indiana University, Bloomington*; Robert Woody, *University of Nebraska–Lincoln*

#### 1:00–6:00 p.m., WABASH CANNONBALL

#### *Music Educators Journal* Editorial Committee

**CHAIR AND EDITOR:** Patrick K. Freer, *Georgia State University, Atlanta*

**MEMBERS:** Randall Everett Allsup, *Teachers College, Columbia University, New York, NY*; Rhoda Bernard, *Boston Conservatory, Boston, MA*; Frederick W. Burrack, *Kansas State University, Manhattan*; Bruce Carter, *National Council on the Arts, Washington, DC*; Paul F. Doerkson, *Duquesne University, Pittsburgh, PA*;



**Ed Duling**, *University of Toledo, OH*; **Kenneth Elpus**, *University of Maryland, College Park*; **Lisa M. Gruenhagen**, *Bowling Green State University, OH*; **Warren Haston**, *The Hartt School, West Hartford, CT*; **Adria R. Hoffman**, *University of Mary Washington, Fredericksburg, VA*; **Ryan Hourigan**, *Ball State University, Muncie, IN*; **Michele Kaschub**, *University of Southern Maine, Gorham*; **Nathan B. Kruse**, *Case Western Reserve University, Cleveland, OH*; **Bernadette Butler Scruggs**, *Peachtree Ridge High School, Suwanee, GA*; **Katherine Dagmar Strand**, *Indiana University, Bloomington*; **Jill Sullivan**, *Arizona State University, Tempe*; **Bridget Sweet**, *University of Illinois at Urbana-Champaign*; **Kevin Tutt**, *Grand Valley State University, Allendale, MI*; **Rachel Whitcomb**, *Duquesne University, Pittsburgh, PA*

**1:00–6:00 p.m., COLORADO EAGLE**

## Society for Music Teacher Education Executive Committee

**CHAIR:** **Douglas C. Orzolek**, *University of St. Thomas, St. Paul, MN*

**MEMBERS:** **Janet Barrett**, *Northwestern University, Evanston, IL*; **Abby Butler**, *Wayne State University, Detroit, MI*; **Lori F. Gray**, *University of Montana, Missoula*; **Constance McKoy**, *University of North Carolina at Greensboro*; **David A. Rickels**, *University of Colorado, Boulder*; **David Teachout**, *University of North Carolina at Greensboro*; **Linda Thornton**, *Pennsylvania State University, University Park*

**1:00–6:00 p.m., JEFFERSONIAN**

## General Music Today Editorial Committee

**EDITOR:** **Shelly Cooper**, *University of Arizona, Tempe* (Meeting will be led by Alice-Ann Darrow, *Florida State University, Tallahassee*.)

**MEMBERS:** **Jeffrey Bush**, *James Madison University, Winchester, VA*; **Regina Carlow**, *University of New Mexico, Albuquerque*; **Kay Edwards**, *Miami University, FL*; **Angela Leonhardt**, *Bulverde Creek Elementary School, San Antonio, TX*; **Elizabeth McAnally**, *Woodrow Wilson Middle*

*School, Pittsburgh, PA*; **Kathy Robinson**, *University of Alberta, Edmonton, Canada*

**1:00–6:00 p.m., KNICKERBOCKER**

## Update: Applications of Research in Music Education Editorial Committee

**EDITOR:** **Ruth Brittin**, *University of the Pacific, Stockton, CA*

**MEMBERS:** **Vicki Baker**, *Texas Woman's University*; **Ann Clements**, *Penn State University*; **Kate Fitzpatrick**, *University of Michigan*; **Charles Norris**, *Grand Valley State University*; **Nicole Robinson**, *Syracuse University*; **Carlos Rodriguez**, *University of Michigan*; **Debbie Rohwer**, *University of North Texas*; **Jill Sullivan**, *Arizona State University, Tempe*; **Kimberly VanWeelden**, *Florida State University, Tallahassee*; **David Wolfe**, *Emeritus faculty, music therapy, University of the Pacific, Stockton, CA*; now resides in Palm Springs, CA

**1:00–6:00 p.m., METEOR**

## Journal of Music Teacher Education Editorial Committee

**EDITOR:** **Janice Killian**, *Texas Tech University, Lubbock*

**MEMBERS:** **William I. Bauer**, *University of Florida, Gainesville*; **Christian Bernhard II**, *SUNY Fredonia*; **Suzanne L. Burton**, *University of Delaware, Newark*; **Tami Jones Draves**, *University of Arizona, Tucson*; **Rhonda S. Hackworth**, *Rutgers, The State University of New Jersey, New Brunswick*; **Daryl Kinney**, *Ohio State University, Columbus*; **Nathan B. Kruse**, *Case Western Reserve University, Cleveland, OH*; **Jessica Napoles**, *University of Utah, Salt Lake City*; **John Scheib**, *Ball State University, Muncie, IN*

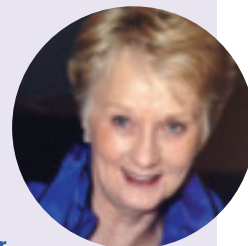
## NEW INDUCTEES TO THE MUSIC EDUCATORS HALL OF FAME

The Music Educators Hall of Fame recognizes and honors those music educators who, by virtue of their contributions, are of such significant stature that they are considered to be among the most highly regarded professional leaders in American music education. The Hall of Fame is a vehicle to inform the general public of the achievements of the music education profession and to provide recognition of the profession's most outstanding individuals. It is a means of preserving the most notable aspects of the heritage of music education in the United States.

The music educators inducted into the Hall of Fame are selected by the Hall of Fame Board. These board members are selected for their broad knowledge of the music education profession, including historical and current trends, for their ability to analyze the significance of achievements of music educators, and for their general recognition by the profession.

The 2014 Hall of Fame Inductees are **Carolynn A. Lindeman** (right), **John P. Paynter**, and **Benjamin Jepson**. Dr. Lindeman will receive her plaque and recognition at the Music Research and Teacher Education National Conference General Session on Thursday, April 10.

**Carolynn Lindeman** was MENC president from 1996 to 1998. In addition to serving on the original task force of writers for the Music Standards, she was instrumental in pursuing many of the MENC materials designed to supplement and explain the National Standards. These materials included publications such as *Benchmarks in Action*, *Standard 4 Benchmarks*, and the 14-volume *Strategies for Teaching* series, for which she served as series editor. She is currently a writer on the committee developing the National Core Music Standards.





## CONFERENCE SESSIONS > THURSDAY, APRIL 10

### 9:30 a.m., BALLROOM F GENERAL SESSION

#### 2014 Music Research and Teacher Education National Conference Opening Plenary

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

**WELCOME:** Nancy E. Ditmer (NAfME president), *The College of Wooster, Wooster, Ohio*

**KEYNOTE ADDRESS:** Daniel J. Levitin, James McGill Professor of Psychology and Behavioural Neuroscience at McGill University (Montreal, Quebec, Canada) and Dean of Arts and Humanities at Minerva, a new university in San Francisco, will present his vision for music education. Levitin is an award-winning scientist, musician, and record producer. He is the author of *This Is Your Brain on Music*, which was published in nineteen languages and spent more than one year on the *New York Times* best-seller list, as well as a second best seller, *The World in Six Songs*.



ARSENIO CORÓIA

viewers and individual presenters in a substantive yet conversational atmosphere. In addition to the research represented in this poster session, SMTE and CMPL expanded the call for the 2014 submissions to include Programs, Practices, and Issues. Those posters accepted under Programs, Practices, and Issues have titles followed by “PPI.”

» All posters are arranged alphabetically by author within categories to facilitate easy examination of specific topics. Categorization also allows presenters to interact more easily with other presenters investigating related topics. Keep in mind that many papers fall into multiple categories, so viewers are strongly encouraged to browse all posters in order to contemplate the breadth of our profession and to make transfers between topics of interest and other research or procedures.

#### » ADVOCACY AND POLICY

**Ammerman, Angela.** *George Mason University, Fairfax, VA.* Curbing Elementary String Attrition.

**Dye, Christopher.** *Indiana University, Bloomington.* Alternatively Certified Texas Music Educators: Profile and Policy Implications.

**Fletcher, Kevin.** *University of Maryland, College Park.* Music and Literacy Integration: Examining the Exposure, Attitudes and Self-Efficacy of Preservice Teachers toward Integrating Music and Literacy.

**Gillespie, Robert.** *Ohio State University, Columbus.* **Russell, Joshua.** *University of West Hartford, CT.* Impact of New String Programs on Student Outcomes, School Music Programs, and their Communities.

**Hedgecoth, David.** *Ohio State University, Columbus.* Please Don't Stop the Music: A Survey of Music Education in Charter Schools. PPI

**Johnson, Christopher and Moore, Madelyn.** *University of Kansas, Lawrence.* Evaluation of the Impact of Music Program Participation on Students'

Musical and Academic Success, and School Engagement: A Structural Equation Model of Pathways and Contextual Factors.

**Kinney, Daryl.** *Ohio State University, Columbus.* Longitudinal Standardized Test Score Trends of Urban Students Who Persist in School Performing Ensembles.

**May, Brittany and Robinson, Nicole R.** *University of Utah, Salt Lake City.* Arts Teachers' Perceptions and Attitudes Regarding Participation in a State-Wide Art Integrative Initiative.

**McAllister, James.** *Garden City Community College, Kansas.* The Role of the Music Publishing Industry in the Publication of Quality Music for Large Ensembles.

**Peters, Valerie; Grenier, Chantal; and Pierre-Vaillancourt, Zara.** *Université Laval, Quebec.* Collaborative Research on Music Teacher Working Conditions.

**Tast, Rebecca.** *University of Kansas, Lawrence.* The Status of Public School Orchestras in Kansas.

#### » APPLICATIONS OF TECHNOLOGY

**Clements, Ann, and Thornton, Darrin.** *Pennsylvania State University, University Park.* Creating a Cross-University Collaborative MOOC: Content, Curriculum, and Connectedness. PPI

**Fulcher, Lindsay.** *Pennsylvania State University, University Park.* An Investigation of the Apps used by Pennsylvania Music Teachers. PPI

**Riley, Patricia.** *University of Vermont, Burlington.* Music Composition for iPad Performance: Examining Perspectives.

**Silveira, Jason.** *Oregon State University, Corvallis.* **Gavin, Russell.** *Baylor University, Waco, TX.* Digital Recording Technology and its Effect on Error Detection among Middle School Band Students: Updates from a Previous Study.

**Soto, Amanda.** *University of Idaho.* Effective Synchronous Online Teaching Practices. PPI

### THURSDAY, April 10

#### 8:00–9:20 a.m., MIDWAY ATRIUM

##### Research Poster Session 1

**PRESIDERS:** David A. Rickels (SMTE), *University of Colorado, Boulder;* Robert A. Duke (SRME), *University of Texas at Austin;* Mark Propst, *Charlotte-Mecklenburg Schools, Charlotte, NC*

» The national research posters session represents the best research and most innovative ideas within our profession. The poster format allows viewers to pursue scholarship prior to publication and thus keep abreast of the newest findings. Most important, the poster session encourages interaction between



## >> ASSESSMENT

**Barber, Christopher.** *Owasso High School, Owasso, Oklahoma.* The Creation and Pilot of a Multidimensional Adjudication Ballot for Double-Blind Honor Band Audition.

**Bergee, Martin.** *University of Kansas, Lawrence.* Are Festival Ratings Truly Ordinal? No, Mostly, But It Depends on How You Look at Them.

**Dekaney, Elisa.** *Syracuse University, NY.* The Effect of Thin-Slice Methodology on the Perception of General Music Classroom Attractiveness, Teacher's Values, and Music Pedagogies.

**Koner, Karen.** *Northern Kentucky University, Newport.* The Development and Validation of an Instrument to Measure Wind Ensemble Error-Detection Skills among Instrumental Music Educators.

**Latimer, Marvin, and Hancock, Carl.** *University of Alabama, Tuscaloosa.* The Effect of Non-Performance Variables on Alabama Vocal Association Choral Performance Evaluation Ratings.

**Madsen, Clifford; Fredrickson, William; and Kawakami, Ed.** *Florida State University, Tallahassee.* Student versus Faculty Assessments in Relationship to Effective Teaching.

**Pinar, Colleen.** *Independent, Milwaukee, Wisconsin.* Effects of Different Adjudicators, Concert and Sight-Reading Performances and Class Size in the 2005 Oklahoma Band Contest.

**Poché-Rodriguez, Kelley.** *Texas Tech University, Lubbock.* An Analysis of SAB vs. SATB Sight-Reading Contest Literature for Middle School Choirs: A Replication and Extension.

**Rawlings, Jared.** *University of Michigan, Ann Arbor.* Instrumental Music Adjudicated Events and Curricular Decisions: Insights into the Process.

**St. Pierre, Nathan.** *George Mason University, Fairfax, VA.* Standards-Based Grading Practices Among Practicing Music Educators: Prevalence and Rationale.

**Swack, Austin.** *Spring Independent School District, Spring, TX.* The Effect of Performance Order on the Reliability of Evaluators of Band Performances.

**Wapnick, Joel.** *McGill University, Montreal, Canada.* **Darrow, Alice-Ann.** *Florida State University, Tallahassee.* Evaluations of Half, Intact, and Composite Performances of Two Chopin Etudes as Played by Two Expert Pianists.

**Whitaker, Jennifer.** *University of North Carolina at Charlotte.* **Orman, Evelyn.** *Louisiana State University, Baton Rouge.* Content Analyses of Responses to Music Teaching and Performance Videos on YouTube: A Pilot Study.

## >> ISSUES IN RESEARCH

**Buonviri, Nathan.** *Temple University, Philadelphia, PA;* **Paney, Andrew.** *University of Mississippi, University.* Successful Research Collaboration with Internet-Based Tools.

**Hamlin, Peter.** *University of Miami, Coral Gables, FL.* Reporting Effect Size in Music Education Research.

**Hancock, Carl; Heath, Timothy; and Coates, Brian.** *University of Alabama, Tuscaloosa;* **Price, Harry A.** *Kennesaw State University, GA.* A Survival Analysis of Citation Speeds for Journals Affiliated with Music Education Research.

**Reese, Jill.** *SUNY Fredonia; Pellegrino, Kristen,* *University of Texas at San Antonio;* **Kastner, Julie.** *University of Houston, TX;* **Russell, Heather.** *Cleveland State University, OH.* Virtual Collaborative Research: Navigating Time, Space, and Interaction. PPI

**Rohwer, Debbie, and Svec, Christina.** *University of North Texas, Denton.* Perceived Value of Research Preparation Opportunities for Future Music Education Professors.

**Sims, Wendy L.** *University of Missouri, Columbia.* **Cassidy, Jane W.** *Louisiana State University, Baton Rouge.* The Role of the Dissertation in Music Education Doctoral Programs.

**Wayman Davis, Virginia.** *University of Texas–Pan American, Edinburg.* Research Motivations and Practices of Music Education Researchers.

## >> MUSIC AND CULTURE

**Bowles, Chelcy.** *University of Wisconsin–Madison.* Toward a Model for a Leadership Preparation Program in Community Music. PPI

**Bowman, Sarah.** *University of Miami, Coral Gables, FL.* International Student Teaching Programs in Music Education. PPI

**Carucci, Christine, and Scarambone, Bernado.** *Eastern Kentucky University, Richmond.* Audience Response to an Interactive Musical Performance.

**Chen-Hafteck, Lily.** *UCLA, Los Angeles, CA.* AIRS Quadcultural Study on Singing and Cultural Understanding.

**Coffman, Don.** *University of Miami, Coral Gables, FL.* New Horizons for Older Adults: Relationships between Music Making, Social Engagement and Life Satisfaction.

**Hedden, Debra.** *University of Kansas, Lawrence.* Lessons from Lithuania: The Pedagogy of Teaching Improvisation to Undergraduate Music Majors.

**Hedgecoth, David.** *Ohio State University, Columbus.* Programming Analysis of Mid-Level Collegiate Ensembles.

**Kang, Sangmi.** *University of Florida, Gainesville;* **Yoo, Huesoo.** *University of Florida, Gainesville.* The Effect of Westernized Korean Folk Music Selections on Student's Music Familiarity and Preference for Its Traditional Version.

**Nam, Insook.** *Texas A&M University at Kingsville.* Learning and Preserving Musical Tradition in a Multicultural World.

**Palmer, Elizabeth.** *University of Southern California, Los Angeles.* Transformational Leadership: A Model for Music Curriculum and Instruction.

**Penerosa, Rebecca.** *University of Utah, Salt Lake City.* Effect of Instructional Practice/Preparedness in Multicultural Education:



Current Elementary Music Teachers' Perceptions of Importance, Resources, and Development.

**Popp, Shaun.** *Henderson State University, Arkadelphia, AR.* Factors Influencing the Musical and Performance Preferences of Community Bands.

**Soto, Amanda.** *University of Idaho, Moscow.* Tools for Teaching World Music.

**Stephens, Gaile.** *Emporia State University, KS.* Culturally Relevant Attitudes and Expectations of Rural Music Educators.

**Thompson, Jason.** *Northwestern University, Chicago, IL.* On Becoming Culturally Responsive in Music Instruction with Detained Youth. PPI

**Thornton, Darrin.** *Pennsylvania State School of Music, University Park.* Teaching Music in Urban Settings: A Descriptive Survey of Teacher Perspectives.

**Tian, Yuxiao.** *Emporia State University, Emporia, KS.* Application of Constructivism in Postsecondary Studio Instruction: A Case Study of Chinese Bamboo Flute Class.

**VanAlstine, Sharri, and Holmes, Alena.** *University of Wisconsin-Whitewater.* The Effect of Course Content and Pedagogy on Undergraduate Students International-Mindedness and Preferences for World Music

**Wang, Cecilia, and Sogin, David.** *University of Kentucky, Lexington.* Preservice and In-Service Teachers' Observation of General Music Teaching in a Different Cultural Setting

**Yoo, Hyesoo, and Kang, Sangmi.** *University of Florida, Gainesville.* Teaching Korean Rhythms in Music Class through Improvisation, Composition, and Student Performance. PPI

## >> MUSIC AND SOCIAL INFLUENCES

**Doyle, Jennifer.** *Independent Researcher.*  
**Stephens, Gaile.** *Emporia State University, KS.* Rural Music Education Teachers' Perspectives

**Edgar, Scott.** *Lake Forest College, IL.* Music's Effect on the Impact of Social and Emotional Challenges on Undergraduate Music Students

**Gossett, Jason; Fulcher, Lindsay; Han, Yo-jung, Shevrock, Danie; and Thornton, Darrin.** *Pennsylvania State University, State College.* A Descriptive Survey of Democratic Practices in Ensembles

**Ilari, Beatriz, and D'Alexander, Christine.** *University of Southern California, Los Angeles.* Engagement in Community Orchestras in Southern California: What Children and Youth Have to Say.

**Jones, Sara.** *Northwestern University, Chicago, IL.* In the Deep End with Formally Taught Band Students.

**Kelley, Jamey, and Demorest, Steven.** *University of Washington, Seattle.* The Status of Music Programs in Public Charter and Neighborhood Schools: A Comparative Study.

**Kissel, Mark.** *Brock University, St. Catharines, Ontario, Canada.* Digital Divide: Socio-Economic Impact of Technology in Music Classrooms. PPI

**Kruse, Nate.** *Case Western Reserve University, Cleveland, OH.* The Jumping Flea Diaspora: Narratives of the Hawaiian Ukulele Renaissance.

**Larson, Danelle.** *Eastern Illinois University, Charleston, IL.* Why Students Continue to Play: A Survey Investigation.

**Moder, Jennifer.** *McKendree University, Lebanon, IL.* Factors Influencing Non-Music Majors' Decisions to Participation in Collegiate Bands.

**Nemser, Ari.** *Florida International University, Miami, FL.* Overnight Summer Music Camp and the Impact on its Youth: A Case Study.

**Nielsen, Lance.** *Doane College, Crete, NE.*  
**Ted, Edward C.** *University of Montevallo, AL.* Teacher Perceptions of Music Education in Rural America.

**Owens, Vallie.** *Texas Tech University, Lubbock.* The Effect of Transient Student Populations on an Elementary Level Music Program: An Ethnographic Study

of Three Music Educators.

**Pinar, Colleen.** *Independent Researcher, Milwaukee, WI.* Cultural Representations and Social Cognitive Processes Associated with Drum Corps Participation.

**Prendergast, Jocelyn, and Lamkin, Joanna.** *University of Georgia, Athens.* Personality Traits and Instrumentalists: A Study of University Instrument Performers.

**Scully, Meghan.** *University of Delaware, Newark.* High School Music Students Participation in Music Outside of School and Plans for Future Music Participation.

**Silveira, Jason.** *Oregon State University, Cornwallis.* **Hudson, Michael.** *University of Kentucky, Lexington.* Hazing in the College Marching Band: An Exploratory Study.

**VanWeelden, Kimberly.** *Florida State University, Tallahassee.* Adolescents' Perceptions and Preferences of Classical Music: Difference between Audio and Audiovisual Stimuli

**Veronee, Kenna.** *Florida State University, Tallahassee.* An Investigation of the Demographics of the Florida High School All-State Bands.

**Waymire, Mark.** *University of Southern Mississippi, Hattiesburg.* Factors Influencing Undergraduate Non-Music Majors' Discontinuation in School Music.

**Wehr, Erin.** *University of Iowa, Iowa City.* A Snapshot of Instrument Selection and Ensemble Participation by Gender, and Some Implications for Jazz Education.

**Wilson, Jill.** *Morningside College, Sioux City, IA.* Factors Affecting Participation in High School Choral Ensembles. PPI

## >> PROFESSIONAL DEVELOPMENT OF TEACHERS

**Bernhard II, H. Christian.** *SUNY Fredonia.* Instrumental Music Educators' Confidence in Teaching Improvisation.

**Bowers, Judy.** *Florida State University, Tallahassee.* **Babb, Sandy.** *Queens College, NY.* **Napoles, Jessica.** *University of Utah, Salt Lake City.* Critical Thinking in Choral



Rehearsals: Training Experienced Teachers to Transfer.

**Byo, James.** *Louisiana State University, Baton Rouge.* **Sims, Wendy.** *University of Missouri, Columbia.* A Research-Based Perspective on Classroom Management in Music.

**Filsinger, Mark.** *SUNY Buffalo, NY.* Professional Development through the Lens of Six Novice Music Teachers.

**Gossett, Jason.** *Pennsylvania State University, University Park.* The Sources of Pedagogical Values of Band Directors.

**Greene, Jennifer.** *Boston University, MA.* Looking Big at Cooperating Teachers in Music Education: Tracing the Development of Narrative Authority within a Knowledge Community.

**Hanson, Josef.** *Eastman School of Music/University of Rochester, NY.* Music Education and Entrepreneurial Theory: A Review of the Literature. PPI

**Hash, Phillip.** *Calvin College, Grand Rapids, MI.* Music Educator Vacancies in Faith-Based K–12 Schools in the United States: 2013–2014.

**Haskins, Stanley.** *University of Miami, Coral Gables, FL.* An Investigation into Teacher Beliefs of Ideal Interpersonal Teaching Behaviors.

**Pelletier-Blazakis, Christina.** *Ohio State University, Columbus.* Learning Communities as Sustenance: Professional Development Insights from Exemplary Mid-Career Elementary General Music Teachers.

**Robinson, Nicole R.** *University of Utah, Salt Lake City.* **Bowers, Judy.** *Florida State University, Tallahassee.* **Garrett, Matthew.** *Case Western Reserve University, Cleveland, OH.* Increased Teacher Effectiveness in the Urban Middle School Choral Rehearsal.

**Scott, S. Thomas.** *University of Kansas, Lawrence.* Faculty Voice Use and Perceptions of Vocal Health During the Barbershop Harmony Society's Week-long Convention, Harmony University: A Case Study.

**Simon, Kathryn.** *Towson University, MD.* Predictors of Classroom Management Challenges and Practices of Secondary Choral Music Educators.

**Woods, Margaret.** *George Mason University, Fairfax, VA.* Presenteeism as an Indicator of Stress in Secondary Music Teachers.

## >> TEACHER PREPARATION CURRICULUM AND METHODS

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

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

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

**Edwards, Richard.** *Ohio Wesleyan University, Delaware.* Mindfulness, Meditation, and a New Approach for Developing Improvisation Skills with Preservice Music Teachers.

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

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

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

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

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

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

**Kinney, Daryl, and Fischer, Sarah.** *Ohio State University, Columbus.* Supervision Practices for Preservice Music Educators' Field and Student Teaching Experiences.

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

**Menard, Elizabeth.** *Bowling Green State University, OH.* **Rosen, Robert.** *University of Wisconsin–Stevens Point.* Training Preservice Music Educators as Mentors for Young Composers: A Case Study.

**Misenhelter, Dale.** *University of Arkansas, Fayetteville.* Undergraduate Assessment of Coursework: Critical Analysis Through Theoretical, Academic, Philosophical, and Phenomenological Frameworks.

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

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

**Owens, Douglas.** *Old Dominion University, Norfolk, VA.* **Toy, Brian.** *University of Southern Maine, Gorham.* Addressing the Health-Related Needs of University Music Students Through the Academic Curriculum. PPI

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

**Sanchez, Sandra.** *University of Miami, Coral Gables, FL.* The Impact of Guided Reflection on Elementary Music Methods Students' Reflective Practices

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



## CONFERENCE SESSIONS > THURSDAY, APRIL 10

**Stambaugh, Laura.** *Georgia Southern University, Statesboro.* Did You Hear That? Error Detection Skills in Music Education Candidates.

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

**Sullivan, Jill.** *Arizona State University, Tempe.* **Weaver, Molly.** *West Virginia University, Morgantown.* Formative Feedback in Preservice Music Teaching: A National Survey of Music Teacher Educators.

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

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

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

**Wayman, John.** *Young Harris College, GA.* Instrumentalists in a Vocal World: Instrumentalists' Self-Analysis of Instrumental Transfers in a Vocal Methods Course.

**11:30 a.m.–12:50 p.m., GRAND B**

### CMPL >> Making Teacher Evaluation Frameworks, Models, and Systems Work for Music Teachers

**PRESENTER:** Kelly Parkes, *Virginia Tech, Blacksburg*

>> The overarching goal of this presentation is to share knowledge and improve understanding, for Music Program Leaders and teachers, of the Danielson Framework for Teaching, the Marzano Teacher Evaluation Model, and the McREI Teacher Evaluation System in meaningful, specific ways for implementation in the effective evaluation of music teachers.

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

### CMPL >> Leveraging Educational Policies to Provide Equal Access of the Arts to Children

**PRESENTER:** Vicki Purslow, *University of Phoenix, Tempe, AZ*

**CO-PRESENTER:** Amu Belcastro, *Southern Oregon University, Ashland*

>> Does adoption of Common Core State Standards and the Partnership for 21st Century Skills interfere with the ability to provide music education opportunities for all students because of the added constraints on instructional time? Learn how elementary principals and arts organizations have disparate goals and how to bridge the gap.

**PRESIDER:** Mark Propst, *Charlotte-Mecklenburg Schools, Charlotte, NC*

**11:30 a.m.–12:50 p.m., GRAND C**

### SMTE >> Mapping the Route to Publication: Advice from SRME Journal (JRME & Update) Editors

**PRESENTER:** Joanne Rutkowski, *Pennsylvania State University, University Park*

**CO-PRESENTERS:** Wendy Sims, *University of Missouri, Columbia;* Ruth Brittin, *University of the Pacific, Stockton, CA*

>> The editors of the SRME journals—Wendy L. Sims, *Journal of Research in Music Education (JRME)* and Ruth Brittin, *Update: Applications of Research in Music Education*—will share the submission and review process for each journal and offer advice to authors. A question/answer format will follow.

### SMTE >> Mapping the Route to Publication: Advice from Practitioner Journal (MEJ & GMT) Editors

**PRESENTER:** Joanne Rutkowski, *Pennsylvania State University, University Park*

**CO-PRESENTERS:** Patrick K. Freer, *Georgia State University, Atlanta;* Sandra Stauffer, *Arizona State University, Tempe;* Shelly Cooper, *University of Arizona, Tucson*

>> The editors of NAFME Practitioner journals—Patrick K. Freer, *Music Educators Journal (MEJ)* and Sandra Stauffer, a former *General Music Today (GMT)* editor standing in for current GMT editor Shelly Cooper—will share the submission and review process for each journal and offer advice to authors. A question/answer format will follow.

### SMTE >> Mapping the Route to Publication: Advice from SMTE Journal (JMTE) Editor

**PRESENTER:** Joanne Rutkowski, *Pennsylvania State University, University Park*

**CO-PRESENTER:** Janice Killian, *Texas Tech University, Lubbock*

>> Janice Killian, editor of the *Journal of Music Teacher Education (JMTE)*, will share the submission and review process for the journal and offer advice to authors. A question/answer format will follow.

**PRESIDER:** Brent Talbot, *Gettysburg College, Gettysburg, PA*

**11:30 a.m.–12:50 p.m., GRAND E**

### SMTE >> Project-Based Field Experience: Applying Teacher Competencies to Experiences outside the K–12 Classroom

**PRESENTER:** Kathleen Melago, *Slippery Rock University, Slippery Rock, NC*

>> Project-Based Field Experiences (PBFs) are designed to help students approach opportunities to work with children outside of school in a way that can positively impact their teaching in the classroom. Candidates apply competencies related to aspects of teaching in various settings, including youth centers, summer day programs, and overnight camps.

### SMTE >> Sharpening Their Reflection: Video-Coding Teaching Progress in Field Experiences

**PRESENTER:** Linda Thornton, *Pennsylvania State University, University Park*

**CO-PRESENTER:** Jason Gossett, *Pennsylvania State University, University Park*



» Video-coding has the potential to illuminate progress in teaching practice. In this session, we will share our experiences using video-coding software with preservice music teachers in a field-based methods course. We will discuss how students coded videos of their own teaching, and the impact on their reflection and teaching.

## **SMTE >> Investigating Preservice Music Teacher Concerns in Peer- and Field-Teaching Settings before and after Video Feedback**

**PRESENTER:** Sean Powell, *Columbus State University, GA*

» The purpose of this study was to investigate the concerns of preservice music teachers in peer- and field-teaching settings as revealed in free-response reflections before and after video feedback. Reflective statements were coded using the Fuller and Bown concerns model. Implications for using video feedback in methods courses are discussed.

**PRESIDER:** Alden Snell, *University of Delaware, Newark*

**11:30 a.m.–12:50 p.m., GRAND F**

## **SMTE >> Developing Researchers among Undergraduate Preservice Music Education Majors**

**PRESENTER:** Frank Abrahams, *Westminster Choir College, Princeton, NJ*

» This study argues for the importance of undergraduates doing scholarly research and for the habits of mind that the teacher as researcher model develops. It chronicles how an undergraduate research team of preservice music education majors worked with faculty members in the music education department, who served as mentors.

## **SMTE >> Examining and Nurturing Analytical Thought Processes in Emerging Teachers**

**PRESENTER:** Frank Heuser, *UCLA, Los Angeles, CA*

**CO-PRESENTER:** Roseanne Rosenthal, *VanderCook College of Music, Chicago, IL*

» This study examined verbal commentaries made by novice teachers observing videos of their teaching practice. Data were coded and analyzed for trends regarding the emergence of reflective practices. Such analysis enables novices to understand how they focus attention during class—on themselves, students, music, and/or managerial aspects of teaching.

## **SMTE >> Rethinking the Undergraduate Personal Philosophy: Writing a Personal Values Statement**

**PRESENTER:** Jason Gossett, *Pennsylvania State University, State College*

» Reflecting on the past and thinking about the can give preservice teachers a foundation on which to make important curricular decisions. In this session I will share examples of student work and engage participants in discussions about other approaches to helping students articulate their vision for teaching.

**PRESIDER:** Julie Kastner, *University of Houston, TX*

**11:30 a.m.–12:50 p.m., REGENCY B**

## **SMTE >> Music Student Teachers' Perceptions of the edTPA's Effectiveness in Assessing Their Teaching Abilities**

**PRESENTER:** David Snyder, *Illinois State University, Normal*

**CO-PRESENTER:** Joe Manfredo, *Illinois State University, Normal*

» This study will present information about music student teachers' perceptions of the assessment process used by the edTPA during a pilot test of music student teachers ( $n = 14$ ) in the Fall of 2013.

## **SMTE >> Music Teacher Educator's Comprehension and Implementation of William and McTighe's "Understanding by Design" Framework**

**PRESENTER:** Johnathan Vest, *University of Tennessee at Martin*

**CO-PRESENTERS:** Amy Spears, *Florida Atlantic University, Boca Raton, FL*; Daniel Johnson, *The University of North Carolina–Wilmington*; Amber Peterson, *Carl Sandburg College, Galesburg, IL*

» The NCCAS PreK–12 standards for music education were developed using the framework of Understanding by Design (UbD) by Williams and McTighe (2005). A survey was created to assess to what extent music teacher educators understand and implement UbD in their undergraduate teacher education programs.

## **SMTE >> Trash the Rubrics: Evaluating Teacher Effectiveness in Real Time**

**PRESENTER:** Brian Wuttke, *George Mason University, Fairfax, VA*

» The difficulty of attending to all of the aural and visual stimuli in band, chorus, and orchestra ensembles often leaves novice teachers feeling overwhelmed. Instructions on how to assemble a noninvasive audio-video feedback system that collegiate-level teacher preparation course instructors can use to provide feedback will be presented.

**PRESIDER:** Betty Ann Younker, *University of Western Ontario, London, ON*

**11:30 a.m.–12:50 p.m., REGENCY C**

## **SMTE >> Disposition Self-Assessment in Preservice Music Teachers**

**PRESENTER:** Margaret Berg, *University of Colorado, Boulder*

**CO-PRESENTER:** David A. Rickels, *University of Colorado, Boulder*; Lisa Martin, *University of Colorado, Boulder*

» Students and their cooperating teachers from 141 institutions completed an online survey where they rated themselves or the student on 13 dispositional attributes. Frequencies, mean response rates and internal reliability estimates will be calculated. Correlations will determine the relationship between students' self-reported disposition ratings and those of their cooperating teachers.



## CONFERENCE SESSIONS > THURSDAY, APRIL 10

### **SMTE >> Preservice Music Educators as Reflective, Caring, and Responsible Practitioners: An Examination of Three Categories of Professional Dispositions**

**PRESENTER:** Paul Doerksen, *Duquesne University, Philadelphia, PA*

**CO-PRESENTERS:** Kelly Parkes, *Virginia Tech, Blacksburg*; Gary Ritcher, *James Madison University, Harrisonburg, VA*

>> National accreditation requirements include language about professional dispositions. Ongoing research indicates a need among music teacher educators for clarity about their use. This session focuses on three categories: "reflection," "caring," and "responsibility." Specific qualities will be discussed and illustrated, with an eye on crafting disposition statements and their eventual assessments.

### **SMTE >> Can We Develop an Expert-Like Mindset in Novice Teachers?**

**PRESENTER:** Moya Nordlund, *Samford University, Birmingham, AL*

**CO-PRESENTER:** Brian Viliunas, *Samford University, Birmingham, AL*

>> This study examines the mindset of music specialists for differences between experts and proficient non-experts. Results of the survey may indicate whether teacher education curricula should emphasize various dimensions of expert thinking early on.

**PRESIDER:** Vanessa Bond, *The Hartt School, West Hartford, CT*

**11:30 a.m.–12:50 p.m., GRAND A**

### **SRME >> Online vs. Traditional Graduate Music Education Programs: Students' Reasons for Choosing**

**PRESENTER:** Daniel Albert, *Michigan State University, East Lansing*

>> The purpose of this study was to describe matriculated students' reasons for enrollment into an online or traditional music education graduate program. This multiple case study found that develop-

ment of musicianship, perceptions of the quality of online graduate degree programs, and convenience, among other reasons, were influences in participants' decisions.

### **SRME >> Evaluating the Effect of No Child Left Behind on U.S. High School Music Course Enrollment**

**PRESENTER:** Kenneth Elpus, *University of Maryland, College Park*

>> This study investigated nationwide high school music enrollment from 1982 until 2009. An interrupted time series approach was used to estimate possible effects of No Child Left Behind on music enrollment. Results showed no effect of NCLB on overall enrollment, but negative enrollment rate effects for certain NCLB-targeted subgroups.

### **SRME >> Navigating Learning: Intersections of Students, Music Teachers and Music Education Researchers**

**PRESENTER:** Betty Anne Younker, *University of Western Ontario, London, Ontario, Canada*

**CO-PRESENTER:** Ruth Wright, *University of Western Ontario, London, Ontario, Canada*

>> Musical Futures was introduced in two schools, one secondary and one elementary (K–8); findings of data collected over a three-month period will be presented. The research team included three music teachers, a school principal, a curriculum superintendent, three music education researchers, and two graduate student research assistants.

**PRESIDER:** Frank Diaz, *University of Oregon, Eugene*

**11:30 a.m.–12:50 p.m., REGENCY A**

### **SRME >> Transforming Instrumental Music Education in the Twenty-First Century: A History of Perennial Issues since the Mid-Twentieth Century**

**PRESENTER:** John Seybert, *Seton Hill University, Greensburg, PA*

>> This research investigates perennial issues facing instrumental music educators since the mid-twentieth century including education reform movements, standards-based education, new technologies, various pedagogical methods and contemporary styles. The results of this study contribute to an enhanced understanding of instrumental music education with implications for music educators in the twenty-first century.

### **SRME >> Radical Musicking: A Way Ahead for Music Education**

**PRESENTER:** Juliet Hess, *Syracuse University, NY*

>> Music education in the 21st century has reached a crossroads where we must reenvision our praxis in order to move forward. This multiple case examines the work of four music educators who strive to challenge dominant paradigms in elementary music education through engaging in equity-focused pedagogy and social justice work.

### **SRME >> The First Century of Music Educators Journal: A Cover Story**

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

>> This report details a comprehensive content analysis of cover images published with each of the 635 issues of *Music Educators Journal* in volumes 1 to 100 (1914–2014). Analysis indicated how the images corresponded with changes in the profession, in society, in the educational milieu, and in the NAfME membership.

**PRESIDER:** Brian A. Silvey, *University of Missouri, Columbia*

**1:00–2:20 p.m., GRAND A**

### **SMTE >> Policy ASPA**

>> This open session provides the opportunity to engage in the ongoing work of the "Policy" ASPA. All attendees interested in collaborating on this topic are encouraged to attend.



**1:00–2:20 p.m., GRAND C**

**SMTE >> Professional Development for the Beginning Teacher ASPA**

>> This open session provides the opportunity to engage in the ongoing work of the “Professional Development for the Beginning Teacher” ASPA. All attendees interested in collaborating on this topic are encouraged to attend.

**1:00–2:20 p.m., GRAND F**

**ASPA Teacher Retention**

>> This open session provides the opportunity to engage in the ongoing work of the “Teacher Retention” ASPA. All attendees interested in collaborating on this topic are encouraged to attend.

**1:00–2:20 p.m., REGENCY B**

**SMTE >> Program Admission, Assessment, and Alignment ASPA**

>> This open session provides the opportunity to engage in the ongoing work of the “Program Admission, Assessment, and Alignment” ASPA. All attendees interested in collaborating on this topic are encouraged to attend.

**1:00–2:20 p.m., GRAND B**

**SRIG >> LEARNING & DEVELOPMENT**

**Independent Music Practice over an Eight-Month Period: Can Structural Modeling Help Determine whether Music Achievement Influences Reading and Math Achievement?**

**PRESENTER:** Martin Bergee, *University of Kansas, Lawrence*

>> Data have been collected on math, reading, and music achievement along with variables that typically influence academic achievement (e.g., family background). I’ll use structural equation modeling to describe the three kinds of academic achievement in terms of their ability to influence one another while controlling for key moderating variables.

**PRESIDER:** Jessica Nápoles, *University of Utah, Salt Lake City*

**1:00–2:20 p.m., GRAND D**

**SRIG >> SOCIAL SCIENCES**

**Voice, Exclusion, and Marginalization in Music Education Research and Practice**

**PRESENTERS:** Randall Allsup, *Teacher’s College, Columbia University, New York, NY*; Vincent Bates, *Weber State University, Ogden, UT*; Bruce Carter, *National Council on the Arts, Washington, DC*; Ryan Hourigan, *Ball State University, Muncie, IN*; Constance McKoy, *University of North Carolina at Greensboro*

>> “Marginalization” suggests a complex set of interrelated factors that lead to a disenfranchisement from society, institutions, or cultural narratives. As marginalization of certain populations results in ignorance of those populations’ specific needs and experiences (Brown, 2006), social sciences research in music education may be able to give voice to those who have been excluded. Randall Allsup proposes new ideas for addressing this in “A Place for Music Education in the Humanities.” He examines “structuring structures” of formal music education, systems of thought and action that have historically marginalized minority voices, and diverse ways of knowing within our field. He holds that social justice, inclusivity, and creativity cannot be “systematically” implemented until an alternative structure is considered. A call to (re)consider a music education through the humanities will be debated. A panel will address/critique the presence of specific historically marginalized populations in music education research/practice. Constance McKoy will discuss issues related to race/ethnicity, Vincent Bates will examine under-resourced communities and socio-economic status, Bruce Carter will look at gender/sexuality studies, and Ryan Hourigan will present issues on exceptionalities and special needs. Session concludes with small-group discussion and opportunities for networking/research collaboration.

**PRESIDER:** Kate R. Fitzpatrick, *University of Michigan, Ann Arbor*

**1:00–2:20 p.m., GRAND E**

**SRME >> Situational Interest of Fourth-Grade Children in Music at School**

**PRESENTER:** J. Christopher Roberts, *University of Washington, Seattle*

>> This instrumental case study explored the nature of fourth graders’ situational interest in common music class activities. Children’s interest was found to be enhanced when learning experiences included aspects of novelty, incorporated kinesthetic activity, provided students with feelings of self-efficacy and optimal challenge, and allowed for creativity.

**SRME >> School Music Participation: Exploring the Role of Students’ Self-Concept and Singing Ability**

**PRESENTER:** Steven Demorest, *University of Washington, Seattle*

**CO-PRESENTERS:** Peter Pfordresher, *SUNY Buffalo, NY*; Jamey Kelley, *University of Washington, Seattle*

>> Previous research has proposed that one’s attitude toward music rather than ability may determine future music participation. The current study looked at how children’s attitudes toward themselves as musicians related to their choice of whether to continue in elective school music programs and to their actual singing ability.

**SRME >> Musical Omnivorism: Adults’ Perceptions of Musical Styles and the School Music Curriculum**

**PRESENTER:** Ruth Brittin, *University of the Pacific, Stockton, CA*

>> Omnivorism is an openness to consuming a wide array of music, from high elite to popular culture, and is associated with greater access and opportunity in contemporary society. This research examines preferences, music education experiences, and attitudes concerning music choices for the school curriculum, with attention to effects of ethnicity.

**PRESIDER:** Rebecca Atkins, *University of Texas at Austin*



## CONFERENCE SESSIONS > THURSDAY, APRIL 10

**1:00–2:20 p.m., REGENCY C**

### SRME >> Beyond Praxialism: Preparing Music Educators to Teach the Unknowable

**PRESENTER:** John Kratus, *Michigan State University, East Lansing*

Traditional approaches to music education require a competent teacher, proficient in one or more musical practices, engaging students in that practice or practices (e.g. a competent choral singer leading others to sing in choir). This presentation examines means for music teacher educators to prepare their students to teach the unknowable, that is, emerging or nonexistent musical practices that are unstable and unpredictable.

### SRME >> A Mixed Methods Investigation of Introductory Music Education Courses, Preservice Music Teaching, Efficacy Beliefs, and Commitment to Music Teaching

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

>> As the earliest music education course experience, introductory-level courses play a pivotal role in molding preservice music teachers' knowledge and beliefs. This session includes data regarding the status of such courses as well as experiences that impact preservice music teachers' music teaching efficacy beliefs and commitment to music teaching.

### SRME >> Systemic Arts Integration: A Mixed-Methods Study

**PRESENTER:** Nancy Whitaker, *University of Wisconsin–Parkside, Kenosha*

>> This mixed methods study contributes to the research focused on classroom teacher attitudes toward the arts, teacher efficacy, and arts integration. A two-year case study of a private urban P–8 school utilizes a combination of a qualitative approach with a survey of teacher self-efficacy, arts background, and teacher creativity self-image.

**PRESIDER:** Vicki Baker, *Texas Women's University, Denton*

**2:30–3:40 p.m., MIDWAY ATRIUM**

### Research Poster 2

**PRESIDERS:** David A. Rickels (SMTE), *University of Colorado, Boulder*; Robert A. Duke (SRME), *University of Texas at Austin*; Mark Propst, *Charlotte-Mecklenburg Schools, Charlotte, NC*

The national poster session represents the best research and most innovative ideas within our profession. The poster format allows viewers to pursue scholarship prior to publication and thus keep abreast of the newest findings. Most important, the poster session encourages interaction between viewers and individual presenters in a substantive yet conversational atmosphere. In addition to the research represented in this poster session, SMTE and CMPL expanded the call for the 2014 submissions to include Programs, Practices, and Issues. Those posters accepted under Programs, Practices, and Issues have titles followed by "PPI."

All posters are arranged alphabetically by author within categories to facilitate easy examination of specific topics. Categorization also allows presenters to interact more easily with other presenters investigating related topics. Keep in mind that many papers fall into multiple categories, so viewers are strongly encouraged to browse all posters in order to contemplate the breadth of our profession and to make transfers between topics of interest and other research or procedures.

### >> IDENTITY AND SOCIALIZATION

**Allen, Ashley.** *Central Michigan University, Mount Pleasant.* Teaching Anxiety Experienced by Music Education Methods Students

**Bartolome, Sarah.** *Louisiana State University, Baton Rouge.* Melanie's Story: Examining the Perspectives of a Transgender Preservice Music Educator

**Bernard, Cara; Weiss, Lindsay; Abeles, Hal; and Frankel, James.** *Teachers College, Columbia University, NY.* Space to Share: Facebook as an Online Community of Practice for Music Teachers

**Ciorba, Charles.** *University of Oklahoma, Norman, OK.* Describing K–12 Music Programs Using the Whole School Effectiveness Guidelines for Music Education: A Nationwide Investigation

**Conway, Colleen; Hibbard, Shannon; and Rawlings, Jared.** *University of Michigan, Ann Arbor.* The Literature on Micropolitics and the Experiences of Music Teachers

**Darrow, Alice-Ann; Scherber, Ryan; Heath, Julia; and Veronee, Kenna.** *Florida State University, Tallahassee.* Do We See Ourselves as Others Do? Preservice Music Educators' Ability to Self-Assess Expressivity

**Garrett, Matthew.** *Case Western Reserve University, Cleveland, OH.* **Spano, Fred.** *University of North Carolina, Charlotte.* LGBTQ Issues in Music Education Classrooms: An Examination of Inclusive Practices used by In-Service Music Educators

**Hudson, Michael; Eggar, John; and Harrington, Anne.** *University of Kentucky, Lexington.* Instrument Gender Stratification in the Lesbian and Gay Band Association

**Hudson, Michael, and Eggar, John.** *University of Kentucky, Lexington.* Musical and Social Influences on Participation in a LGBA Community Ensemble

**Major, Marci.** *University of Missouri, Foristell.* **Dakon, Jacob.** *University of Kansas, Lawrence.* Student Perspectives on Building Identity in Mid-Level Collegiate Choirs

**Parker, Webb.** *University of Southern Mississippi, Hattiesburg.* What's It Like Being a Gay Choir Teacher in the South? An Autoethnographic Study of a Gay Professor Mentoring Gay, Undergraduate, Preservice Music Teachers

### >> MUSIC AND CHILDREN WITH EXCEPTIONALITIES

**Brown, Laura.** *Western Illinois University, Macomb.* The Influence of Music on Facial Emotion Perception in Children with Autism and Typical Children. PPI



**Brown, Laura.** *Western Illinois University, Macomb, IL.* **Draper, Ellary and Jellison, Judith.** *University of Texas at Austin.* Research Informs Practice: Systematic Reviews of Music Research and Inclusion

**Chinn Cannon, Michelle.** *University of North Carolina, Greensboro.* Music Education for Children on the Autism Spectrum. PPI

**Draper, Ellary, and Jellison, Judith.** *The University of Texas at Austin.* Participating, Interacting, and Practicing IEP Goals: Children with Disabilities in Inclusive Elementary Music Classrooms

**Eshaq, Haya.** *University of Northern Colorado, Greeley.* The Perspectives of Kuwaiti Educators Regarding Using Music with Students With Disabilities

**Gavin, Russell, and Middleton, Chelsea.** *Baylor University, Waco, TX.* Cerebral Palsy and the Music Classroom: A Case Study of a Child's Involvement in Music Education

**Hansen, Bethanie.** *American Public University, Charles Town, WV.* Experiences of Three Students with ADHD in the Middle School Band Ensemble

**Herron, Deborah.** *Florida State University, Tallahassee.* The Use of Music in Research Conducted in Non-Music Settings with Individuals with Autism Spectrum Disorder

**Hoffman, Edward.** *University of Montevallo, AL.* The Status Of Students with Special Needs in the Instrumental Musical Ensemble and the Effect of Selected Educator and Institutional Variables on Rates of Inclusion

**Paul, Jaclyn.** *Texas Tech University, Lubbock.* A Music Teaching Strategy for Deaf Students: A Qualitative Study of the Perspectives of Teachers Who Use Music to Teach Deaf Students

**VanWeelden, Kimberly and Heath, Julie.** *Florida State University, Tallahassee.*

**Leaman, Scott.** *Lincoln High School, Tallahassee, FL.* The Effect of a Peer Mentorship Program on Students with and without Disabilities Perceptions of

Success in Choral Ensembles

**VanWeelden, Kimberly, and Meehan, Laura.** *Florida State University, Tallahassee.* Teaching Children with Disabilities: Preparation through State Music Educators Association Conferences

## >> MUSIC EDUCATION HISTORY

**Brown, Debra.** *University of Kansas, Lawrence.* Fifty Years Later: The Influence of the Tanglewood Symposium on Listening Lessons in Selected Textbooks Series

**Brumbach, Glen.** *University of Maryland, College Park.* Saturday Night Lights: The Origin and Development of the Marching Band Field Show Competition

**Butler, Elizabeth.** *University of Mississippi, Oxford.* Pickin' and Grinnin' in 2013: Bluegrass Fifty Years Later

**Dahan, Andrew.** *University of Miami, Coral Gables, FL.* Larry Lapin and His Influence on Vocal Jazz Education: An Oral History Study

**Grady, Melissa.** *University of Kansas, Lawrence.* The Storyteller: George N. Heller—A Man Who Told Great Stories, Researched and Wrote the Histories, and Encouraged Other Storytellers in the History of Music Education and Music Therapy

**Latimer, Marvin.** *University of Alabama, Tuscaloosa.* Excellence in Choral Music through Performance: A Forty-Year History of ACDA National Convention Choirs

**Nelson, Heather.** *University of Kansas, Lawrence.* The Mismanagement of Rigdon McCoy McIntosh: The Failed Attempt to Establish Music at Vanderbilt in 1875

**O'Leary, Jared.** *Arizona State University, Tempe.* A Content Analysis on the Use of the Word 'Talent' in the Journal of Research in Music Education, 1953–2012

**Seybert, John.** *Seton Hill University, Greensburg, PA.* Roll Over Beethoven: The Development of Jazz and Popular

Music in American Music Education during the Youth Movement of the Sixties

**Todd, Danielle, and Hancock, Carl.** *University of Alabama, Tuscaloosa.* State In-Service Content Analysis: A Look at the Past 30 Years

**Tuohey, Terese.** *Wayne State University, Detroit, MI.* Irving Emerson, Connecticut Music Educator: 1843–1903

## >> MUSIC INSTRUCTION (OTHER THAN PERFORMANCE)

**Burstein, Scott.** *University of Southern California, Los Angeles.* Popular Music Instruction Observations by Experienced Music Teachers. PPI

**Carucci, Joseph.** *Lincoln Memorial University, Harrogate, TN.* A Transcription and Analysis of Three Solos by Gerry Mulligan

**Heath, Julia.** *Florida State University, Tallahassee.* An Investigation of Specific Nonverbal Behaviors Associated with High and Low Ratings of General Music Teachers' Effectiveness

**Hickman, Jean.** *University of Florida, Gainesville.* Undergraduate Student Achievement in a Blended Learning Music Appreciation Course

**Meyers, Brian.** *Adelphi University, Garden City, NY.* The Collective Conception and Creation of Music to a Video Game Sequence

**Mueller, Alicia.** *Towson University, MD.* The Effect of Movement-Based Instruction on the Ability of Early Childhood General Music Students to Perceive Melodic Concepts. PPI

**Parker, Elizabeth.** *Columbus State University, GA.* An Intrinsic Case Study of Six Southeastern Public School Music Educators' Classroom Management Development

**Rose, Paige.** *University of Central Arkansas, Conway.* Effects of Movement and Tempo on Steady Beat Accuracy among Preschool Students



## CONFERENCE SESSIONS > THURSDAY, APRIL 10

**Smith, Raychl.** *Minnesota State University Moorhead.* Shaping Perceptions of Musical Identity: An Ethnography of Non-Music Majors' Experiences in an Undergraduate Music Course Focused on Cultivating Creativity

**Stafford, Karen.** *University of Kansas, Lawrence.* A Comparison of Three Teaching Approaches on Pitch Notation Reading for Elementary Students

**Swanson, Matt.** *University of Washington, Seattle.* Composing Democracy: Collaboration through Composition

### >> MUSIC PERCEPTION AND COGNITION

**Batcheller, Danielle; Bugos, Jennifer; and Heller, Jack.** *University of South Florida, Tampa.* Do You Hear What I Hear? Musical Nuance Perception in Musicians and Non-Musicians

**Han, Yo-jung.** *Pennsylvania State University, State College.* Analysis of Verbal Descriptors For Timbre: Based On Conceptual Metaphor Theory

**Kotsonis, Amy.** *Florida State University, Tallahassee.* Are They Expressive? The Perception of Body Movement in Choral Ensembles

**McCord, Kimberly.** *Illinois State University, Normal.* Improvisational Thinking in a Young Gifted Twelve-Year Old

**Mishra, Jennifer.** *University of Missouri, St. Louis.* Studies of Sight Singing Attention: Lyrics v. Melody

**Morrison, Steven.** *University of Washington, Seattle.* **Price, Harry A.** *Kennesaw State University, GA.* **Smedley, Eric.** *Indiana University, Bloomington.* **Meals, Cory.** *University of Washington, Seattle.* Gestural Content Influences Evaluations of Ensemble Performance

**Norgaard, Martin.** *Georgia State University, Atlanta.* **Fidlon, James.** *Austin Classical Guitar Society, Austin.* Creativity under Pressure: Effects of Divided Attention on the Improvisations of Skilled Jazz Musicians

**O'Connell, Debbie.** *Winston-Salem State University, NC.* Hearing Health and Wellness for University Marching Band Members. PPI

**Oliver, Holly.** *Plymouth State University, NH.* How Do Undergraduate Music Education Students Construct the Meaning of Health?

**Orman, Evelyn K.** *Louisiana State University, Baton Rouge.* Characteristics of High Frequency Heart Rate Variability and Brain Wave Measures During Music Listening

**Parker, Webb.** *University of Southern Mississippi, Hattiesburg.* The Effect of Metaphoric-Image, Motion, and a Dual Modality Approach on the Perception of Vocal Tone

**Scherber, Ryan.** *Florida State University, Tallahassee.* The Effect of Stimulus Octave on Response Time to Intonation Judgments

**Schlegel, Amanda.** *University of Southern Mississippi, Hattiesburg.* Manipulation of Attention While Listening on Undergraduate Music Majors' Error Detection in Homophonic and Polyphonic Excerpts: A Pilot Study

**Simmons, Amy.** *Texas State University, San Marcos.* **Cash, Carla.** *Texas Tech University, Lubbock.* **Allen, Sarah.** *Southern Methodist University, Dallas, TX.*

**Duke, Robert A.** *University of Texas at Austin.* Effects of Music Training on the Consolidation of Simple Motor Skill Memories during Acquisition and Post-Training Sleep

**Stephens, Gaile.** *Emporia State University, Emporia, KS.* Singing Perceptions: An Investigation of Construct Validity and Predictors

**Waymire, Mark.** *University of Southern Mississippi, Hattiesburg.* The Effects of Visual Stimuli on the Cognition of Art Music Selections by Non-Music Major Students in a University Music Appreciation Class

**Manternach, Jeremy.** *University of Arizona, Tucson.* **Brunkan, Melissa.** *Louisiana State University, Baton Rouge.* Effects of Two

Conductor Final Release Gestures On Perceptions Of Individual Singers' Vocal Sound

### >> MUSIC PERFORMANCE INSTRUCTION

**Alexander, Michael, and Henry, Michele.** *Baylor University, Waco, TX.* The Development of a Rhythm Hierarchy for String Sight Reading

**Battiste, Loneka.** *Louisiana State University, Baton Rouge.* The Sound Ideal of Moses Hogan Spirituals

**Colprit, Elaine, and Ullenkamp, Adam.** *Bowling Green State University, OH.* An Analysis of Motor Skills and Movement in Cello Bowstrokes

**Crawford, Lisa.** *University of Southern California, Los Angeles.* Children's Voices: Perceptions of Self and Group in Singing in an Elementary General Music Program

**Cumberledge, Jason.** *Florida State University, Tallahassee.* Private Music Instruction: An Investigation of the Effects of Pre-College Music Lessons on Undergraduate Ensemble Placement

**Dahan, Andrew.** *University of Miami, Coral Gables, FL.* Teaching Methods of High School Vocal Jazz Ensemble Directors

**Egger, John Okley.** *University of Kentucky, Lexington.* **Springer, D. Gregory.** *Boise State University, ID.* **Gooding, Lori F.** *University of Kentucky, Lexington.* The Effect of Behavioral Contracting on Preservice Elementary Teachers' Performance Achievement on the Soprano Recorder

**Farley, Alison.** *University of Washington, Seattle.* Collaboration within a Performing Large Ensemble through Student Input and Evaluation

**Geringer, John M., and Maxwell Mann, Leslie.** *Florida State University, Tallahassee.* A Comparison of Choral and Solo Mode Singing: Intonation and Vibrato

**Hamlin, Peter.** *University of Miami, Coral Gables, FL.* Deliberate Practice: A Theoretical Model



**Johnson, Christopher and Moore, Madelyn.** *University of Kansas, Lawrence.*

**Brunkan, Melissa.** *Louisiana State University, Baton Rouge.* **Williams, Lindsay.** *University of Missouri, Kansas City.* Effect of Teaching Applied Lessons on a High Frequency, Short Time Frame, and Rapid Pace Schedule in a Higher Education Setting

**Kelly, Steven.** *Florida State University, Tallahassee.* **Belfast, Mark.** *Southeastern University, Lakeland, FL.* Performance Consideration of Middle and High School Instrumentalists

**Keown, Daniel.** *University of Missouri-Kansas City, MO.* The Effects of Projected Films on Singers' Expressivity in Choral Performance

**Kim, Sangbum.** *Temple University, Philadelphia, PA.* Effects of Verbal-Only and Paired Verbal-Gestural Instruction on Performance Skills of Developing Wind Instrumentalists. PPI

**McCabe, Melissa.** *Towson University, MD.* The Effects of Aural Versus Visual Instruction on Beginner Instrumental Improvisations and Self-Confidence

**Mishra, Jennifer.** *University of Missouri, St. Louis.* **Fast, Barbara.** *University of Oklahoma-Norman.* Practicing in the New World: Initial Investigation of Practicing Strategies Related to the Première of Contemporary Music

**Nelson, Patty K.** *Shorter University, Rome, GA.* Piano Curriculum and Jerome's Bruner's Learning Theory

**Rechel, Lynn.** *Arlington Public Schools, VA.* The Effect of Instructional Singing Tempo during Specific Song Acquisition of Preschool Aged Children

**Rutkowski, Joanne.** *Pennsylvania State University. University Park.* The Comparative Effectiveness of Male and Female Singing Models on Kindergarten Children's Use of Singing Voice Achievement

**Silvey, Brian.** *University of Missouri, Columbia.* **Fisher, Ryan.** *University of Memphis, TN.* The Effect of Conducting Plane on Band and Choral Musicians'

Perceptions of Conductor and Ensemble Expressivity

**Sogin, David.** *University of Kentucky, Lexington.* An Analysis of the Maximum and Minimum Bow Bridge Distance for Violin Performances with a Normal Bow versus a Straight Bow

**Strickland, Kathryn.** *Northwest Missouri State University, Maryville.* The Effect of Real-Time Pitch Tracking and Correction on High School Instrumentalists' Tuning Accuracy

**Thames, Geoff.** *University of Arizona, Tucson.* The Effects of Aural Models and Self-Efficacy on High School String Orchestra Students' Ability to Improvise

**Walter, Donald.** *Northwest Guilford Middle School, Greensboro, NC.* **Walter, Jennifer S.** *University of North Carolina at Greensboro.* From Research To Practice: How Deliberate Practice Theory Is Supported By Neurobiological Science. PPI

**Watson, Kevin.** *Western University, London, Ontario, Canada.* A Descriptive Analysis of Jazz Improvisation Studio Instruction Practices

**Webb, Richard.** *University of Massachusetts-Amherst.* Construction of Musical Understandings: An Exploration of Peer Tutoring in the School Orchestra Program

**Whitaker, Jennifer.** *University of North Carolina, Charlotte.* Professional Orchestral Conductors' Use of Selected Teaching Behaviors in Rehearsal

**Waymire, Mark, and Parker, Webb.** *University of Southern Mississippi, Hattiesburg.* Behavioral Analysis of Directors of High Performing versus Low Performing High School Choirs, Part One

## >> MUSICAL DEVELOPMENT

**Costa-Giomi, Eugenia.** *University of Texas at Austin.* Infant Preferential Attention to Music and Speech

**Culp, Mara.** *Pennsylvania State University, State College.* A Comparison of Techniques Used by Speech-Language Pathologists and Music Educators

**Glenn, Sabrina.** *University of Arizona, Tucson.* Mother-Child Interactions in an Early Childhood Play-Based Music Class: A Case Study

**Hamilton, Lani.** *University of Texas at Austin.* Home Listening Practices of Parents, Infants, and Toddlers: A Survey of Parents Enrolled in Early Childhood Music Education Classes

**Hildebrandt, Anne-Marie.** *Pennsylvania State University, State College.* Musical Improvisation in Childhood Music Learning: Its role in the Continuation of Musical Activities through Adulthood

**Kelly, Steven.** *Florida State University, Tallahassee.* **Juchniewicz, Jay.** *East Carolina University, Greenville, NC.* An Investigation of Solo and Small-Ensemble Experiences on the Influence of Musical Development of Undergraduate College Music Majors

**Kistler, Stephanie.** *University of Delaware, Newark.* Social Media as Educative Tool for Parents toward Musical Development in Early Childhood

**Matthews, Keith.** *Florida State University, Tallahassee.* Childhood Music Experiences and the Influence on Future Music Participation

**Merkow, Carla.** *Seattle Symphony, WA.* Parents' Beliefs and Practices Regarding Commercial Baby Music

## >> TEACHER EVALUATION

**Corbin, Lynn.** *Valdosta State University, Valdosta, GA.* Assessment of Professional Dispositions for Preservice Music Educators

**Droe, Kevin.** *University of Northern Iowa, Cedar Falls.* The Effect of Empathetic Teacher Behaviors on Perceptions Of Teacher Quality And Student Learning

**Gilbert, Danni.** *University of Nebraska-Lincoln.* The Framework for 21st-Century Learning: A First-Rate Foundation for Music Performance Assessment and Teacher Evaluation. PPI

**Hanson, Amy.** *University of Kansas, Lawrence.* An Investigation of Instruc-



## CONFERENCE SESSIONS > THURSDAY, APRIL 10

tional Behavior Development on Formative Assessments of Student Teachers

**Hanson, Amy.** *University of Kansas, Lawrence.* The Relationship of Social Intelligence to Academic Achievement and Teaching Evaluations of Preservice Music Teachers: An Exploratory Investigation

**Heath, Julia.** *Florida State University, Tallahassee.* The Relationship Between Music Majors' and Nonmajors' Ratings of General Music Teachers' Nonverbal Expressiveness and Teaching Effectiveness

**Napoles, Jessica.** *University of Utah, Salt Lake City.* **MacLeod, Rebecca.** *University of North Carolina at Greensboro, NC.* Influences of Teacher Delivery, Student Engagement, and Observation Focus on Preservice Teachers' Perceptions of Teaching Effectiveness

**Pinar, Colleen.** *Independent Researcher, Milwaukee, WI.* A Content Analysis of Teacher Handbooks for Educator Sexual Misconduct Policies.

**Smith, Timothy.** *George Mason University, Fairfax, VA.* A Model Describing Musical and Teaching Skills of the Effective First-Year Music Teacher

**Woody, Robert; Laird, Lynda; Gilbert, Danni; and Munderloh, Rose.** *University of Nebraska–Lincoln.* Music Teacher Dispositions: Self-Appraisals and Values of University Music Students

### >> TEACHER RECRUITMENT AND RETENTION

**Baker, Vicki, and Woolery, Danielle.** *Texas Woman's University, Denton.* A Survey of Self-Reported Music-Related Health Issues Among Music Majors

**Dye, Keith.** *Texas Tech University School of Music, Lubbock.* Perceptions and Influences of Competition on the Behaviors and Career Choices of Entry Level Undergraduate Music Education Students

**Holmes, Alena, and VanAlstine, Sharri.** *University of Wisconsin–Whitewater.*

Musical Journey of Pre-Service Teachers: Factors That Influence Musical Involvement

**Maughan, Elizabeth.** *University of Oklahoma, Norman.* Factors Affecting Elementary General Music Educators' Work Engagement

**McClellan, Edward.** *Loyola University, New Orleans, LA.* Musician-Teacher Identity Formation of Undergraduate Music Education Majors

**McWhirter, Jamila.** *Middle Tennessee State University, Murfreesboro.* Music Teacher's Beliefs Regarding the Impact of Teacher Evaluations on Music Teacher Retention

**Pellegrino, Kristen, and Millican, Si.** *University of Texas at San Antonio.* Factors Influencing String Players to Become String Teachers

**Schlegel, Amanda.** *University of Southern Mississippi, Hattiesburg.* Will You Stick Around? Predicting Retention of Freshman Music Education Majors' via Dispositional Self-Evaluations

**Thornton, Linda.** *Pennsylvania State University, University Park.* The Role of the High School Music Teacher in Music Education Career Choice

**Williams, Lindsey.** *University of Missouri, Kansas City.* **Trakarnrung, Somchai.** *Mahidol University, Bangkok, Thailand.* Preservice Music Education Students' Perception of Their Future in Music Education

### 4:00–4:50 p.m., GRAND D

#### CMPL >> Standards Are Not a Curriculum: Crafting K–12 Music Curricula with the New National Core Music Standards

**PRESENTER:** Paul Doerksen, *Duquesne University, Pittsburgh, PA*

>> This session seeks to define the relationship between standards and curricula, to “unpack” the new National Core Music Standards, and to connect the three complementary structures of K–12 music curricula, National Core Music Standards, and the “Unit” approach of

Understanding by Design for instructional planning, pedagogy, and assessment.

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

### 4:00–4:50 p.m., GRAND A

#### SMTE >> Music as Art and Science: A Best Practice Model

**PRESENTER:** Penny Dimmick, *Butler University, Indianapolis, IN*

**CO-PRESENTERS:** Timothy Brimmer, *Butler University, Indianapolis, IN.* John Plewes II, *neuroscientist, Eli Lilly & Co., Indianapolis, IN*

>> This presentation will highlight the short and long-term benefits and implications resulting from a unique collaboration between music education faculty and a neuroscientist in a Psychology of Music Learning course.

#### SMTE >> Dichotomous Identities and the Invisible Composer-Educator: A Way Forward

**PRESENTER:** Michele Kaschub, *University of Southern Maine, Portland*

>> This session will explore ways of welcoming and capitalizing on the composer-teacher identity that exists within all music teachers. A rationale will be offered for the inclusion of teachers who specialize in composition within teacher education programs and descriptions of how such specialization might be accomplished will be provided.

**PRESIDER:** Kim Council, *Bucknell University, Lewisburg, PA*

### 4:00–4:50 p.m., GRAND B

#### SMTE >> Formative Feedback in Preservice Music Teaching: A Dialogue about Best Practices

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

**CO-PRESENTER:** Jill Sullivan, *Arizona State University, Tempe*

>> The authors administered a national survey of music teacher educators regarding use of formative feedback with preservice music teachers in methods



courses and student teaching. After briefly summarizing survey findings, the presenters of this forum will engage attendees in focused discussion of best practices for using formative feedback in music teacher education.

**SMTE >> Undergraduate Research: Engaging Students in Becoming Future Researchers**

**PRESENTER:** Lance Nielsen, Doane College, Crete, NE

**CO-PRESENTER:** Joanne Rutkowski, Pennsylvania State University, State College; Suzanne Burton, University of Delaware, Newark; Jeri Walker, Southeastern Oklahoma State University, Durant

This panel discussion will focus on best practices of undergraduate student research described through the lens of four music education professors. Discussion topics will cover successful research programs that engage undergraduate students in research, benefits for both students and faculty, student/faculty collaborative summer research programs, and grant funding opportunities

**PRESIDER:** Josh Long, Pennsylvania State University, State College

**4:00–4:50 p.m., GRAND C**

**SMTE >> Bridging Divides with Authentic Service Learning in Music Education Experiences: Traditional and Nontraditional**

**PRESENTER:** Keith Dye, Texas Tech University, Lubbock

>> Service Learning holds the potential to enable students to step outside the traditional classroom, engage with communities, and experience real-life connections between their education and everyday issues in their communities. In two curricular experiences, authentic service learning contributed to facilitating learner-centered academic work. Course design and application will be discussed.

**SMTE >> Learning Teacher Agency: Navigating the Crossroads between School and Community**

**PRESENTER:** Patrick Schmidt, Florida International University, Miami

**PRESIDER:** David A. Rickels, University of Colorado, Boulder

**4:00–4:50 p.m., REGENCY A**

**SMTE >> A New Perspective on Curriculum Development: Collaboration and Connection**

**PRESENTER:** Sandra Doneski, Gordon College, Wenham, MA

>> Music educators suggest they would benefit from professional development in curriculum development that aims to connect the worlds of research, curriculum theory, assessment, learning theory, and practice in relevant and efficient ways. Innovative professional development and graduate music education can encourage these connections and impact teaching and learning.

**SMTE >> Cross-Cultural Comparisons between Africa and America: Encountering and Neutralizing Stereotypes to Affect American Curriculum**

**PRESENTER:** Janice Killian, Texas Tech University, Lubbock

**CO-PRESENTERS:** John Wayman, Young Harris College, GA; Vallie Owens, Texas Tech University, Lubbock

>> Informed by experiences in Kampala, Uganda at the 2013 Pan-African Society for Musical Arts Education, we compare American and African musical practices and their impact on our own instruction. Avenues for processing experiences included academic sharing (the conference) and crossing boundaries (visiting people and schools). Includes videos and sound files.

**PRESIDER:** Lindsay Fulcher, Pennsylvania State University, State College

**4:00–5:20 p.m., REGENCY B**

**SRIG >> INSTRUCTIONAL STRATEGIES**

**Independence Pending: Teacher Behaviors Preceding Types and Degrees of Learner Problem Solving**

**PRESENTER:** Rebecca Roesler, University of North Texas, Denton

>> Teachers and students performed problem-solving components in various combinations during 161 rehearsal frames from 43 videotaped lessons with five artist-teachers. Identifiable teacher behaviors preceded learner problem solving behaviors. The number and type of learner problem-solving components varied according to the types of teacher behaviors preceding learner problem solving.

**Enhancing Self-Regulated Practice Behavior in High School Instrumentalists**

**PRESENTER:** Kim Mieder, Hillsborough High School, Clearwater, FL

**CO-PRESENTER:** Jennifer Bugos, University of South Florida, Tampa

>> The purpose of this research is to evaluate a self-regulated learning curriculum for high school instrumentalists on musical performance achievement and application of effective practice strategies. The curriculum includes an innovative teaching module and research based compilation of practice strategies for high school wind students.

**Metacognitive Skills for Self-Regulation in Independent Music Practice**

**PRESENTER:** Carol Benton, Armstrong Atlantic State University, Savannah, GA

>> The success of music learners engaged in independent practice is built on self-regulation. Metacognitive skills for self-regulation include (1) planning and goal-setting, (2) implementing plans with self-monitoring, and (3) self-evaluation. The researcher will present analysis and interpretation of data collected in a case study of four college piano majors' application of metacognitive skills for



## CONFERENCE SESSIONS > THURSDAY, APRIL 10

independent music practice over an eight-month period.

**PRESIDER:** Lisa Maynard, *James Madison University, Harrisonburg, VA*

**4:00–5:20 p.m., REGENCY C**

### >> SRIG AFFECTIVE RESPONSE

#### Opening Remarks: The State of Affective Response Research

**PRESENTER:** Frank Diaz, *University of Oregon, Eugene*

>> This session will include three talks on issues related to affective response research. In the opening remarks, an overview of the last twenty years of affective response research will be presented. Further sessions will include an examination of relevant issues related to preference, and a discussion on possible modifications to the SRIG's purpose and name.

#### The Effect of Repetition on Preference Ratings for Select Musical Examples: Does Preference Transfer?

**PRESENTER:** Rebecca Johnston, *University of North Georgia, Dahlonega*

>> This session will include three talks on issues related to affective response research. In the opening remarks, an overview of the last twenty years of affective response research will be presented. Further sessions will include an examination of relevant issues related to preference, and a discussion on possible modifications to the SRIG's purpose and name.

#### What Do I Like, How Do I Feel ... Should My Teacher Care?

**PRESENTER:** Ruth Brittin, *University of Pacific, Stockton, CA*

>> This session will include three talks on issues related to affective response research. In the opening remarks, an overview of the last twenty years of affective response research will be presented. Further sessions will include an examination of relevant issues related to preference, and a discussion on possible modifications to the SRIG's purpose and name.

**PRESIDER:** Frank Diaz, *University of Oregon, Eugene*

**5:00–5:50 p.m., GRAND D**

#### CMPL >> Links to Common Core Literacy: Music IS the Answer

**PRESENTER:** Demaris Hansen, *University of Hartford, The Hartt School, West Hartford, CT*

**CO-PRESENTER:** Elaine Bernstorf, *Wichita State University, KS*

>> Current research suggests strong commonalities between language arts and music learning. We will share sample professional development exercises and models for how to document and articulate the alignment with Common Core Language Arts Standards and Music/Arts Anchor Standards, SLOs, 21st-century skills, and typical music experiences.

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

**5:00–5:50 p.m., GRAND A**

#### SRME >> The Effect of Symmetrical and Asymmetrical Peer-Assisted Learning Structures on Music Achievement and Learner Engagement in the Secondary Large Ensemble

**PRESENTER:** Erik Johnson, *Colorado State University, Boulder*

>> Using a quasi-experimental design, the purpose of this study was to examine the effect of two different reciprocal peer-assisted learning arrangements on music achievement and learner engagement for 261 7th-grade band students representing intact classes from six different schools in a highly diverse school district in a large metropolitan area.

#### SRME >> Blind Peer Review of Portfolios to Measure Student Growth in Music: A Pilot Study

**PRESENTER:** Kelly Parkes, *Virginia Tech, Blacksburg*

**CO-PRESENTERS:** Dru Davison, *Shelbie*

*County Schools, Memphis, TN; Debbie Rohwer, University of North Texas, Denton*

>> The purpose of this study was to develop reliable and valid measures of student growth in music classes in K–12 public schools in Virginia, replicating a portion of the Fine Arts Teacher Evaluation Pilot (Memphis City Schools, 2012). Results indicate successful replication for student growth measures and blind peer-review evaluation.

**PRESIDER:** DaLaine Chapman, *University of Texas at Austin*

**5:00–5:50 p.m., REGENCY A**

#### SRME >> It's Child's Play: Parents and Infants' Music Engagement with Digital Technologies

**PRESENTER:** Eugenia Costa-Giomi, *University of Texas at Austin*

**CO-PRESENTER:** Carla Merkow, *Seattle Symphony, WA*

>> We will discuss the impact of digital technologies on infants and caregivers' music behaviors on the basis of these and previous findings. Our goal is to understand how such ubiquitous technologies can be integrated into children's routines to facilitate the type of music engagement and music play so critical for musical development.

#### SRME >> Music Education Infoveillance Using Google Trends

**PRESENTER:** Josef Hanson, *Eastman School of Music, University of Rochester, NY*

>> The ubiquity of modern Internet technology has forever altered how humans interact, learn, and create. This retrospective, exploratory study used Google Trends to determine the ranking of music education relative to other topics in recent Google search activity and to compare query levels across various music education subspecialties.

**PRESIDER:** Laura Brown, *Western Illinois University, Macomb*



## FRIDAY, April 11

**8:00–9:20 a.m., GRAND A**

### SMTE >> Professional Development for the Experienced Teacher ASPA

>> This open session provides the opportunity to engage in the ongoing work of the “Professional Development for the Experienced Teacher” ASPA. All attendees interested in collaborating on this topic are encouraged to attend.

**8:00–9:20 a.m., GRAND C**

### SMTE >> Music Teacher Socialization ASPA

>> This open session provides the opportunity to engage in the ongoing work of the “Music Teacher Socialization” ASPA. All attendees interested in collaborating on this topic are encouraged to attend.

**8:00–9:20 a.m., GRAND E**

### SMTE >> Music Teacher Educators ASPA

>> This open session provides the opportunity to engage in the ongoing work of the “Music Teacher Educators” ASPA. All attendees interested in collaborating on this topic are encouraged to attend.

**8:00–9:20 a.m., REGENCY A**

### SMTE >> School/University Partnerships ASPA

>> This open session provides the opportunity to engage in the ongoing work of the “School/University Partnerships” ASPA. All attendees interested in collaborating on this topic are encouraged to attend.

**8:00–9:20 a.m., GRAND B**

### SRME >> Music as a Context of Positive Youth Development: Evidence from the National Longitudinal Study of Adolescent Health

**PRESENTER:** Kenneth Elpus, *University of Maryland, College Park*

>> This study analyzed data from the National Longitudinal Study of Adoles-

cent Health to examine whether music education could be a context for positive youth development. Key adolescent developmental outcomes of music and nonmusic students were compared using a propensity score approach. Results suggest formal music education encourages positive youth development.

### SRME >> Music, Curriculum and the Challenges of El Sistema: Investigating the Guatemalan Case

**PRESENTER:** Jacobo Nitsch, *Florida International University, Miami*

>> This study investigates the unique case of the Guatemalan Municipal Orchestra (GMO), focusing on its curricular and organizational structures and how they impact social and music growth within its participants. This qualitative research used in-depth observations, questionnaires, and interviews with youth, parents, teachers and administrative personnel connected to the program.

**PRESIDER:** Lani Hamilton, *University of Texas at Austin*

**8:00–9:20 a.m., GRAND F**

### SRIG >> PERCEPTION AND COGNITION

#### Perceptions of Expressivity in Choral Performance

**PRESENTER:** Jessica Nápoles, *University of Utah, Salt Lake City*

>> In this session, two studies on perceptions of expressivity in choral performance will be presented. In the first study, strict and expressive conducting were compared across presentation modes. The second study addressed baton use and expressivity.

#### What if “What They See” Really Is “What You Get?” Applications of Imitation Research and Implications for Teacher-Conductor Preparation

**PRESENTER:** Jeremy Manternach, *The University of Arizona, Tucson*

>> Research has indicated that human beings imitate one another in a variety of situations, sometimes without the

awareness that they are doing so. This presentation examines the implications of this research as we prepare teacher-conductors for careers in the classroom and on the podium.

### Perception and Performance of Vocal Vibrato and Intonation: Effects of Singing Mode and Gesture

**PRESENTER:** John M. Geringer, *Florida State University, Tallahassee*

**CO-PRESENTER:** Lesley Maxwell Mann, *Florida State University, Tallahassee*

>> Our presentation examines perception and performance of vocal vibrato and intonation in solo and choral modes and in response to conductor gesture. We describe three studies that used different methodologies. We highlight important aspects of the procedures and measurement methods we used and make recommendations for future study.

### Choir Spacing and Choir Formation: An Evaluation of Two Cognitive Frameworks That Address Choral Sound Nonverbally

**PRESENTER:** James Daugherty, *University of Kansas, Lawrence*

>> This presentation considers studies that examine the effects of choir spacing and choir formation on choral sound. I then analyze the logic informing choir spacing and choir formation schemata to articulate possible reasons why methods textbooks continue to propagate the choir formation framework despite its negligible role in changing choir sound.

**PRESIDER:** Kevin Droe, *University of Northern Iowa, Cedar Falls*

**8:00–9:20 a.m., REGENCY C**

### SRIG >> ADULT & COMMUNITY EDUCATION

#### Developing Intergenerational Service-Learning Music Programs

**PRESENTER:** Lindsey Williams, *University of Missouri, Kansas City*

**CO-PRESENTER:** Melita Belgrave, *University of Missouri, Kansas City*



>> The purpose of this presentation is twofold: (1) to share the presenters' experiences in creating different models of music-based lifelong learning experiences for older adults, and (2) to share the presenters' experiences in expanding those programs into intergenerational service-learning music programs with music education and music therapy college students.

## Adult and Community Music Research: The Next Generation

**PRESENTER:** Chelcy Bowles, *University of Wisconsin-Madison*

>> Adult and Community Music Education SRIG co-founder Chelcy Bowles discusses research directions for the next generation of researchers working in the areas of adult and community music.

## The Case of the Highlands Community Band: Structuration, Determination and the Promotion of Participation beyond the Classroom

**PRESENTER:** Louise Billaud, *New River Community College, Dublin, VA* (Adult and Community Music Education Dissertation Award Recipient)

>> Despite the numerous community bands found throughout the United States, a large majority of secondary school instrumentalists fail to maintain music involvement after graduation. Consequently, the fields of music education and community music have issued calls for researchers to investigate ways to promote participation throughout life. Giddens's structuration theory and Deci and Ryan's self-determination theory (SDT) served as the respective sociological and psychological lenses to examine participation in the pseudonymous Highlands Community Band. Thirty-two volunteer members of this multigenerational band provided insights into how the band's structure, including its rules and resources, controlled or promoted involvement.

**PRESIDER:** William M. Dabback, *James Madison University, Harrisonburg, VA*

## 9:30–11:20 a.m., REGENCY A

### CMPL >> Developing Authentic Music Assessments to Measure Student Growth and Inform Your Teacher Evaluation: A Statewide Partnership

**PRESENTER:** Jill Sullivan, *Arizona State University, Tempe*

**CO-PRESENTER:** Lynn Tuttle, *Arizona Department of Education, Phoenix*

>> This session will share how a university music education professor and the state's arts coordinator joined in partnership with the state's music teachers to learn assessment language and develop music assessments to share with their districts. By providing collaborative work venues, music teachers across the state developed music assessment tools for student and teacher evaluation.

**PRESIDER:** Mark Propst, *Charlotte-Mecklenburg Schools, Charlotte, NC*

### CMPL >> Implications of Teacher Performance Assessment (edTPA) for Music Program Leaders

**PRESENTER:** Kelly Parkes, *Virginia Tech, Blacksburg*

**CO-PRESENTER:** Sean Powell, *Columbus State University, GA*

>> This presentation describes the contexts of use for edTPA, and the partnership with Cooperating Teachers that is required. We illustrate how Music Program Leaders can support Cooperating Teachers when working with student teachers and edTPA. Finally, we raise the critical issue of preservice edTPA as compared to in-service teacher evaluation.

**PRESIDER:** Mark Propst, *Charlotte-Mecklenburg Schools, Charlotte, NC*

## 9:30–10:20 a.m., GRAND B

### SMTE >> Predicting Perceived Success in Music Teaching through Extant Academic Data

**PRESENTER:** Mark Montemayor, *University of Northern Colorado, Greeley*

**CO-PRESENTER:** Nancy L. Glen and Jason Byrnes, *University of Northern Colorado, Greeley*

>> The current project is an effort by the music education faculty of one institution to attempt to retrospectively predict the success and suitability of recent graduates for professional careers in music teaching through the analysis of previously extant data. Implications and comparisons to similar research results are discussed.

### SMTE >> A Fifth-Year, Post-Student-Teaching Internship

**PRESENTER:** Joseph Abramo, *University of Connecticut, Storrs*

**CO-PRESENTER:** Linda Neely, *University of Connecticut, Storrs*

>> This presentation describes the implementation of a post-student-teaching yearlong internship in professional development schools (PDS) as part of a five-year combined bachelor's and master's degree program in music education. This presentation includes the design and creation of the degree program and presentations by students currently enrolled in the program.

**PRESIDER:** Jason Gossett, *Pennsylvania State University, State College*

## 9:30–10:20 a.m., GRAND D

### SMTE >> Understanding the Research Publication and Presentation Code of Ethics

**PRESENTER:** Wendy L. Sims, *University of Missouri, Columbia*

>> In this workshop, the NAFME Research Publication and Presentation Code of Ethics will be explained and presented through the use of scenarios and mini-case studies that participants will analyze to determine whether or not ethical behavior is being demonstrated by the hypothetical researchers portrayed in the situations presented.



## SMTE >> Exploring Comprehensive Musicianship in the Context of a Professional Learning Community

**PRESENTER:** Laura Sindberg, *University of Minnesota, Minneapolis*

>> Schoolwide professional development initiatives can pose challenges for music teachers, who are often a minority population and may find it difficult to align their work with such initiatives. This presentation chronicles the development of a Professional Learning Community of music teachers in a small school district and their work exploring Comprehensive Musicianship.

**PRESIDER:** Becky Halliday, *University of Montevallo, AL*

**9:30–10:20 a.m., GRAND E**

## SMTE >> Historically Black College and University Music Education Programs: Increasing the Success of Teacher Candidates on the Praxis II

**PRESENTER:** Tomisha Brock, *Elizabeth City State University, NC*

>> Music Education majors at HBCUs are experiencing difficulties passing Praxis II, and with the requirements of some teacher education programs to pass the Praxis II before being allowed to student-teach, many ultimately decide not to pursue the profession.

## SMTE >> Gendered Music Teaching: Issues and Action

**PRESENTER:** Tami Draves, *The University of Arizona, Tucson*

**CO-PRESENTERS:** Kate Fitzpatrick, *University of Michigan, Ann Arbor, MI*; Heather Shouldice, *Eastern Michigan University, Ypsilanti*

>> The purpose of this panel presentation is to share briefly panelists' recent research initiatives regarding gender and music teaching roles and discuss ideas for action and support of those who pursue music teaching roles that may be considered nontraditional based on their gender.

**PRESIDER:** Jay Juchniewicz, *East Carolina University, Greenville, NC*

**9:30–10:20 a.m., REGENCY C**

## SMTE >> Contemplative Music Education: Promoting Music Teacher Well-being through Mindfulness Based Stress Reduction

**PRESENTER:** Frank Diaz, *University of Oregon, Eugene*

>> This session explores how Mindfulness-Based Stress Reduction (MSBR) programs might be used to promote psychological and physical wellness among preservice and professional music teacher populations. Topics will include the feasibility of implementing MBSR programs for teachers, ethical considerations, potential benefits, model curricula, and recent research on MBSR and teacher wellness.

## SMTE >> Work-Life Balance of Music Teachers: A Multiple Case Study

**PRESENTER:** Ryan Shaw, *Michigan State University, East Lansing*

>> This multiple instrumental case study examined how competitive marching band teachers strive for their ideal work-life balance. Research questions were: (1) How do competitive marching band teachers describe their work-life balance? and (2) What factors do competitive marching band teachers cite as facilitative or inhibitive of desired work-life balance?

**PRESIDER:** Rob Amchin, *University of Louisville, KY*

**9:30–10:20 a.m., GRAND C**

## SRME >> The Neuroscience of Music Learning: Procedural Memory Consolidation in Musicians and Nonmusicians

**PRESENTER:** Robert A. Duke, *University of Texas at Austin*

**CO-PRESENTERS:** Sarah Allen, *Southern Methodist University, Dallas, TX*; Amy Simmons, *Texas State University, Lubbock*; Carla Cash, *Texas Tech University, Lubbock*

>> In the current presentation/poster we summarize the extant data concerning memory consolidation as it relates to

music practice and we present new findings associated with strategically timed rest intervals and the effects of auditory feedback and auditory models on the consolidation and enhancement of memories.

## SRME >> Promoting Schema Formation among Wind Musicians of Varying Abilities

**PRESENTER:** Laura Stambaugh, *Georgia Southern University, Statesboro*

>> Beginning, intermediate, and advanced university woodwind students practiced technical tasks in repetitive and random orders. Analysis examined the interactions among level of performer and cognitive load imposed by practice structure. Results indicated practice orders affect different levels of learners in various ways.

**PRESIDER:** Mark Montemayor, *University of Northern Colorado, Greeley*

**9:30–10:50 a.m., GRAND F**

## SRIG >> EARLY CHILDHOOD

### Young Children's Preferences for Musical iPad Apps

**PRESENTER:** Suzanne Burton, *University of Delaware, Newark*

**CO-PRESENTER:** Aimee Pearsall, *University of Delaware, Newark*

Understanding children's preferences for musical apps while developing those that are appealing and grounded in music education research will provide developmentally appropriate and interactive music-based technology for young children.

### Educating the Creative Mind Project: Bringing Arts-Based Education to Every Child

**PRESENTER:** Lily Chen-Hafteck, *UCLA, Los Angeles, CA*

Educating the Creative Mind is a yearlong professional development project where music teachers worked with art teachers and general classroom teachers to incorporate an arts-based



interdisciplinary program in early childhood. Following the workshop, teachers implemented the methods, visited by project mentors, and finally, presented their work at a conference.

## The Experiences of Two Young Children in Informal Piano Settings: Expressions of Meaning and Value

**PRESENTER:** Lauren Kooistra, *Pennsylvania State University, University Park*

>> Two girls (ages 4–5) participated in individual piano lessons designed on principles of informal learning. Immersion and exploration included singing, movement, and playing other instruments. Expressions of meaning and value were seen in the nature of their engagement, viewed through lenses of space, body, time, relationship with others, and musicality.

## Early Childhood SRIG Discussant

**CO-PRESENTER:** Joanne Rutkowski, *The Pennsylvania State University, University Park*

**PRESIDER:** Wendy Valerio, *University of South Carolina, Columbia*

**9:30–11:20 a.m., REGENCY B**

## SRIG >> CREATIVITY

### Teacher Noticing of Student Thinking in Improvisation

**PRESENTER:** Kimberly Ankney, *Northwestern University, Evanston, IL*

Findings from a research study of three experienced jazz educators and their abilities to notice student thinking in improvisation will be presented. Guiding research questions included: (a) what do teachers notice in the moment about student's thinking during improvisation? and (b) how and why do teachers respond to students in improvisation activities?

### Preservice music teachers' creative identities and the Advanced Torrance Test for Adults (ATTA)

**PRESENTER:** Shannan Hibbard, *University of Michigan, Ann Arbor*

>> The purpose of this study was to measure music education majors' ( $N = 24$ ) levels of creative thinking using the Abbreviated Torrance Test for Adults (ATTA) and compare this to their experiences and identity in creative music-making. Results suggest further research and dialogue that question our assumptions of creativity within music education.

## Music Listening in the Moment

**PRESENTER:** John Kratus, *Michigan State University, East Lansing*

>> One way to look at "in the moment" music creativity is to consider its role in music listening. This session examines creative music listening: phenomenologically, as a unique construction of the listener; empirically, in data collected from fifth graders, high school students, and college students; and pedagogically, as providing a new way to consider the teaching of music listening.

## The Interplay between Conscious and Subconscious Processes during Musical Improvisation

**PRESENTER:** Martin Norgaard, *Georgia State University, Atlanta*

**CO-PRESENTER:** James Fidlton, *Austin Guitar Society, Austin, TX*

>> The cognitive mechanisms underlying extemporaneous musical performance are not well understood. Based on our research, we propose two continuously interacting processes: A high level conscious process determining architectural aspects of the solo and an automatic learned low level process that controls note-to-note decisions. Implications for classroom instruction are outlined.

## An Analysis of Instrumental Jazz Improvisation Development among High School and College Musicians

**PRESENTER:** C. Michael Palmer, *University Liggett School, Grosse Pointe Farms, MI*

>> The purpose of this study was to examine the role aural imitation ability, jazz theory knowledge, and personal

background variables play in the development of jazz improvisation achievement.

## Creative Performance Chamber Ensemble: Putting Ideas into Practice

**PRESENTER:** Clint Randles, *University of South Florida, Tampa*

>> The purpose of this presentation is to share "the processes of musical creativity in real-time" by presenting a collection of think aloud protocols of students engaged in small group composition and group arranging. We have begun requiring this class as a one-credit lab requirement to be taken in conjunction with "Progressive Music Education Methods," a three-credit methods class that is essentially what most institutions in the United States call "Secondary General Music." In "Progressive Music Education Methods" students are introduced to various instructional concepts that are viewed by the faculty as some of the most fruitful pathways for the profession to explore both as a way of reaching out to the 80% of students who are not currently involved with secondary school music education.

## Simulation in Practicing Music Improvisation: Improvisers, Technology and Hyper-Reality

**PRESENTER:** Daniel Shevock, *Pennsylvania State University, State College*

>> Music improvisation emerges as a blend of spontaneity and reflection within the context of audience and venue. Improvisation paradoxically requires extended periods of time practicing alone. This research employed emergent design to construct a grounded theory of practicing music improvisation, concentrating on technology improvisers employ to simulate complex social experiences.

**PRESIDER:** Katherine Strand, *Indiana University, Bloomington*



## 10:30–11:20 a.m., GRAND B

### SMTE >> Introductory Music Education Courses in NASM-Accredited Institutions: Quantitative and Qualitative Perspectives

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

**CO-PRESENTER:** Lori Gray, *The University of Montana, Missoula*

>> The purpose of this two-part quantitative and qualitative study is to explore introductory music education courses at NASM-accredited institutions and the types of knowledge and skill emphasized by course instructors. The results can inform music teacher training practices in critically examining and analyzing music teacher education curriculum.

### SMTE >> Music Teacher Recruitment: A Panel Discussion on Best Practices

**PRESENTER:** Michelle Hairston, *East Carolina University, Greenville*

**CO-PRESENTERS:** Fred Burrack, *Kansas State University, Manhattan*; Kim Council, *Bucknell University, Lewisburg, PA*; David A. Rickels, *University of Colorado, Boulder*; Janice Killian, *Texas Tech, Lubbock*; Jay Juchniewicz and Carl Greg Hurley, *East Carolina University, Greenville, NC*

**PRESIDER:** Martina Miranda, *University of Colorado, Boulder*

## 10:30–11:20 a.m., GRAND C

### SMTE >> Collaborations that Promote Professional Growth: Student Teachers as Peer Mentors

**PRESENTER:** Tami Draves, *The University of Arizona, Tucson*

>> The purpose of this session is to present a peer mentoring program for student teachers that was designed to foster professional growth, provide support, and encourage preservice teachers to seek mentoring opportunities as in-service teachers. The program has been in place for two years; benefits and challenges will be shared.

### SMTE >> Teacher Development through Community Music Collaborations

**PRESENTER:** Heather Waters, *Temple University, Philadelphia, PA*

**CO-PRESENTERS:** Pamela Turowski, *Temple University, Philadelphia, PA*; Yiyue Zhang, *Temple University, Philadelphia, PA*

>> This presentation will demonstrate, through video, written, and in-person reflections, how collaborative teaching opportunities for mentor graduate students and preservice teachers can be created through two community early childhood music programs. Specific strategies for implementing these types of programs will be shared.

**PRESIDER:** Jamila McWhirter, *Middle Tennessee State University, Murfreesboro*

## 10:30–11:20 a.m., GRAND D

### SMTE >> Beliefs of Applied Studio Faculty on Desirable Traits of Entering Music Education Majors: A Pilot Study

**PRESENTER:** Natalie Steele Royston, *Iowa State University, Ames*

**CO-PRESENTER:** D. Gregory Springer, *Boise State University, ID*

>> The admission of undergraduate students into music education programs represents one of the most important entry points into the profession for preservice music teachers. The purpose of this pilot study is to examine the beliefs of applied music faculty on desirable traits of prospective music education majors at selected universities.

### SMTE >> Supporting Co-Teaching in Special Music Education Courses

**PRESENTER:** Kimberly McCord, *Illinois State University, Normal*

>> Special music education courses are typically designed to prepare teachers to learn to instruct students with disabilities. There is a new movement in K–12 classrooms to implement co-teaching. This session will highlight one course in special music education for music and

special education preservice teachers that incorporates a co-teaching approach.

**PRESIDER:** Andy Paney, *University of Mississippi, University*

## 10:30–11:20 a.m., GRAND E

### SMTE >> Signature Pedagogies: Preparing Doctoral Students to Disseminate their Work

**PRESENTER:** Carlos Abril, *University of Miami, Coral Gables, FL*

**CO-PRESENTERS:** Sarah Bowman, Andrew Dahan, Craig Denison, Stanley Haskins, Susana Lalama, and Sandra Sanchez, *all from the University of Miami, Coral Gables, FL*

>> In this session, we will discuss how a seminar on disseminating ideas and scholarship in the field of music education was rationalized and designed, as well as how it changed participants' thinking and influenced their actions. Finally, we will address how the seminar aligns with signature pedagogies of the profession.

**PRESIDER:** Stephen Paparo, *University of Massachusetts, Amherst*

### SMTE >> Graduate School from the Comfort of Home: A Status Report of Online Degrees in Music Education, 2013

**PRESENTER:** Barbara Payne McLain, *University of Hawaii-Manoa*

**CO-PRESENTER:** Nicholas Proszkow, *Ridgeview Middle School, Montgomery County, MD*

>> This session provides a snapshot view of online graduate degree programs in music education in 2013, including entrance and exit criteria, tuition costs, program faculty and percentage of the program offered via the Internet.

## 10:30–11:20 a.m., REGENCY C

### SMTE >> Scaffolding Success for the edTPA

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



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**CO-PRESENTERS:** Amy Gwinn-Becker, Northwestern University, Evanston, IL; Robert Hasty, Northwestern University, Evanston, IL; Emma Joy Jampole, Northwestern University, Evanston, IL

>> We worked together as a team of music teacher educators to scaffold success for our music teachers as they prepare for the edTPA. In this presentation we share strategies and lessons learned.

### SMTE >> Preparing Music Teachers for the Age of Accountability: A Degree Program Content Analysis

**PRESENTER:** John Seybert, Seton Hill University, Greensburg, PA

>> This research investigates the course content in accredited music programs preparing preservice teachers for state-mandated assessments and professional teacher evaluation requirements. The study consisted of a content analysis of programs ( $N = 80$ ) across the country with instructor interviews to examine course content and perceptions toward music assessments and evaluation.

**PRESIDER:** Mitchell Robinson, Michigan State University, East Lansing

**11:30 a.m.–12:50 p.m., GRAND A**

### SMTE >> Teacher Recruitment ASPA

>> This open session provides the opportunity to engage in the ongoing work of the "Teacher Recruitment" ASPA. All attendees interested in collaborating on this topic are encouraged to attend.

**11:30 a.m.–12:50 p.m., GRAND B**

### SMTE >> Preservice Music Teacher Identity Development: The Role of Long-Term, Authentic Teaching Experiences in the Integration of Multiple Dimensions of Identity

**PRESENTER:** Sandy Goldie, University of Florida, Gainesville

>> This presentation discusses findings of a research study into how specific lengths (ranging from no experience to 4+ years), specific types (private lessons, teaching small groups of 3–10

students, teaching large groups of 11+ students), and the specific nature of teaching experiences (authentic, successful) impact preservice music teacher identity development.

### SMTE >> Stories of Early-Career Music Teacher Educators: Developing Identities and Searching for Balance

**PRESENTER:** Kristin Pellegrino, University of Texas at San Antonio

**CO-PRESENTER:** Julie Kastner, University of Houston, TX; Heather Russell, Cleveland State University, OH; Jill Reese, SUNY Fredonia, NY; Bridget Sweet, University of Illinois at Urbana

>> The purpose of this narrative inquiry was to examine our early career lived experiences as five female music teacher educators beginning or continuing tenure-track assistant professor appointments. Restorying focuses on our developing identities, including self-doubt and fear, and seeking balance. Findings and implications support the Music Teacher Educators ASPA's mission.

### SMTE >> Outsiders: Identity Perceptions of Postgraduate Music Education Majors

**PRESENTER:** Crystal Sieger, Case Western University, Cleveland, OH

>> Students who choose to enter the music teaching profession after having already obtained degrees in other music fields present a unique perspective when considering music teacher identity. In this research, the author explored the socialization of students enrolled in a three-year master's program with a teacher licensure component.

**PRESIDER:** Mike Raiber, Oklahoma City University, OK

**11:30–12:50 p.m., GRAND D**

### SMTE >> ASPA Teacher Evaluation

>> This open session provides the opportunity to engage in the ongoing work of the "Teacher Evaluation" ASPA. All attendees interested in collaborating on this topic are encouraged to attend.

**11:30 a.m.–12:50 p.m., GRAND F**

### SMTE >> Cultural Diversity & Social Justice ASPA

>> This open session provides the opportunity to engage in the ongoing work of the "Cultural Diversity & Social Justice" ASPA. All attendees interested in collaborating on this topic are encouraged to attend.

**11:30 a.m.–12:50 p.m., REGENCY C**

### SMTE >> Critical Examination of the Curriculum ASPA

>> This open session provides the opportunity to engage in the ongoing work of the "Critical Examination of the Curriculum" ASPA. All attendees interested in collaborating on this topic are encouraged to attend.

**11:30 a.m.–12:20 p.m., GRAND C**

### SRIG >> PHILOSOPHY

#### Bennett Reimer Remembered

**PRESENTERS:** John W. Richmond, University of Nebraska–Lincoln; Peter R. Webster, University of Southern California, Los Angeles, CA

**PRESIDER:** Roger Mantie, Boston University, Boston, MA

**11:30 a.m.–12:50 p.m., GRAND E**

### SRME >> Intense Piano Training Benefits Verbal Fluency Performance in Older Adults

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

>> This research examined the effects of intense piano training on verbal fluency performance in adults (60–86). Eighteen adults completed cognitive measures at three time points: pre-training, following a two-week no treatment control, and post-training. Results suggest short-term music training can transfer to verbal fluency and processing speed in older adults.



## SRME >> An Interprofessional Study of Music's Effect on the Affect-Behavior-Cognition/Memory in Older Adults with Mild or Moderate Dementia

**PRESENTER:** Penny Dimmick, *Butler University, Indianapolis, IN*

**CO-PRESENTERS:** Timothy Brimmer, Tara Lineweaver, and Larry Lynn, *Butler University, Indianapolis, IN*. John Plewes II, *neuroscientist, Eli Lilly & Co., Indianapolis, IN*. Donald Hay, *clinical researcher, Indiana University School of Medicine, Indianapolis*

>> This study uses an interprofessional team consisting of students, faculty, and licensed professionals in evaluating behavioral and cognitive changes as a result of listening to music in older adults with mild or moderate dementia. Student researchers participate in this study by creating appropriate playlists and administering and evaluating listening sessions.

**PRESIDER:** Carla Cash, *Texas Tech University, Lubbock*

**11:30 a.m.–12:50 p.m., REGENCY A**

## SRME >> Changing Lives: Incarcerated Female Youth Create and Perform with the Storycatchers Theatre and the Chicago Symphony Orchestra

**PRESENTER:** Mary Cohen, *University of Iowa, Iowa City*

**CO-PRESENTER:** Meade Palidofsky, *Artistic Director, Storycatchers Theatre, Chicago, IL*

>> The purpose of this paper is to investigate the history, purposes, benefits, challenges, and outcomes of collaborations between the Chicago Symphony Orchestra and the Fabulous Females program. In Fabulous Females, teaching artists facilitate original musical theatre based on incarcerated youths' stories. We examine intersections among musical activities and controlled environments.

## SRME >> Including Young People with Exceptionalities in Music Performance Ensembles

**PRESENTER:** Charles Robinson, *University of Missouri, Kansas City*

**CO-PRESENTERS:** Melita Belgrave and Daniel Keown, *University of Missouri, Kansas City*

>> We wanted to know more about how preservice music educators decide to appropriately include young people with exceptionalities in music performance ensembles. We conducted two studies to learn more about how they make decisions regarding inclusion. Attendees will experience a decision vignette, and we will share our research findings.

## SRME >> Does Music Fall into That "Reggio Trap?" A Comparative Case Study of the Use of Music in Two Reggio Emilia-Inspired Schools

**PRESENTER:** Vanessa Bond, *University of Hartford, West Hartford, CT*

>> The purpose of this comparative case study was to investigate the use of music in two Reggio-inspired American preschools. The sites were purposively selected to represent contrasting sociocultural contexts: one urban school serving a Latino population with low incomes and one suburban center serving an upper-class White population.

**PRESIDER:** Ellary Draper, *University of Texas at Austin*

**1:00–1:50 p.m., GRAND A**

## SMTE >> Revealing Research: A Panel Discussion of Trends from the Music Teacher Recruitment ASPA

**PRESENTER:** Ann Porter, *University of Cincinnati, OH*

**CO-PRESENTERS:** Linda Thornton, *Penn State University, University Park*; Kelly Parkes, *Virginia Tech, Blacksburg, VA*; Fred Burrack, *Kansas State University, Manhattan*; William Fredrickson, *Florida State University, Tallahassee*; Phillip Payne, *Kansas State University, Manhattan*

>> Current music teacher recruitment research will be examined in a panel discussion/presentation format. Findings include music teachers' beliefs, values, and behaviors regarding encouraging students to consider music education, music education majors' career choice

influences and their self-defined influential high school music teachers, and identity development in undergraduate music students.

## SMTE >> "It's Just Different:" Transition from Student to Teacher

**PRESENTER:** Laura Sindberg, *University of Minnesota, Minneapolis*

**CO-PRESENTER:** Margaret Berg, *University of Colorado, Boulder*

>> The purpose of this study was to explore the ways in which student teachers negotiate the transition from student to teacher. A multiple case study design with eight student teachers from two large public universities was used in this study. A pattern of perceived opportunities and constraints was identified in the three study domains (transitions, concerns, holistic teaching).

**PRESIDER:** Roger Mantie, *Boston University, Boston, MA*

**1:00–2:50 p.m., GRAND C**

## SMTE >> Quagmires and Quandaries I: The Reviewer's Perspective

**PRESENTER:** Janet Barrett, *University of Illinois, Urbana-Champaign*

**CO-PRESENTERS:** Nathan Kruse, *Case Western University, Cleveland, OH*; Joanne Rutkowski, *Pennsylvania State University, State College*; Molly Weaver, *West Virginia University, Morgantown*; Donna Brink Fox, *Eastman School of Music, Rochester, NY*

>> How do journal reviewers respond to submissions in ways that are productive and constructive? Experienced reviewers will provide a valuable window into the review process.

## SMTE >> Quagmires and Quandaries II: The Author's Perspective

**PRESENTER:** Janet Barrett, *University of Illinois at Urbana-Champaign*

**CO-PRESENTER:** Martina Miranda, *University of Colorado, Boulder*

>> How do you respond to reviewers' requests when revising your work for



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publication, even when they disagree? Successful authors will provide insight and guidance on these common quandaries.

**PRESIDER:** **Marg Schmidt**, *Arizona State University, Tempe*

### **SMTE >> Quagmires and Quandaries III: Toward Resolutions and Reinvigoration**

**PRESENTER:** **Janet Barrett**, *University of Illinois at Urbana-Champaign*

**CO-PRESENTERS:** **Joshua Russell**, *University of Hartford, West Hartford, CT*; **Joanne Rutkowski**, *Pennsylvania State University, State College*; **Donna Brink Fox**, *Eastman School of Music, Rochester, NY*

>> A panel of journal editors, editorial board members, and authors will discuss how to make the peer-review process more effective and the resulting scholarship more meaningful for the profession.

### **SMTE >> From Ph.D. Admission to the Assistant Professorship: Career Socialization for Music Education Doctoral Students**

**PRESIDENT:** **Stephen Zdzinski**, *University of Miami, Coral Gables, FL*

**CO-PRESENTERS:** **Kristin Pellegrino**, *University of Texas–San Antonio*; **Jocelyn Pendergast**, *University of Georgia, Athens*; **Martina Vasil**, *West Virginia University, Morgantown*; **Kristina Weimer**, *Pennsylvania State University, University Park*; **Sandra Sanchez**, *University of Miami, Coral Gables, FL*

>> The purpose of this session is to examine the process of transition from first-year doctoral student to obtaining their first university teaching position. Music education doctoral students and faculty from several universities will discuss issues related to making the transition from doctoral admission to the first year of the professorship.

**PRESIDER:** **Dan Isbell**, *Ithaca College, Ithaca, NY*

## **1:00–2:50 p.m., GRAND E**

### **SMTE >> A Descriptive Study of Music Teacher Educators' Beliefs about Policy**

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

**CO-PRESENTER:** **Lauren Kapalka Richerme**, *Indiana University, Bloomington*

>> The purpose of this study was to examine undergraduate music teacher educators' familiarity with policy. Data were collected from NASM institutions ( $n = 81$ ). Results indicate that participants have the most familiarity with policies related to music education. Teacher educators need to expand their awareness of policies inside and outside of music education.

### **SMTE >> Assessment-Driven Preservice and In-Service Teacher Evaluation: Emerging State Policy Trends in Missouri**

**PRESIDENT:** **Daniel Hellman**, *Missouri State University, Springfield*

**CO-PRESENTER:** **Gary Brandes**, *University of Missouri, St. Louis*

>> This session will provide an overview of the assessments that have recently been implemented as part of a data driven assessment system in evaluating preservice and in-service teachers. In addition, the presenters will discuss current state MEA strategies to address these challenges and solicit input from session attendees.

**PRESIDER:** **Sandra Schwartz**, *West Virginia University, Morgantown*

### **SMTE >> Hot Policy Topics Affecting Music Teacher Education: A Panel Discussion about Teacher Evaluation**

**PRESIDENT:** **Ronald Kos**, *Boston University, MA*

**CO-PRESENTERS:** **Carla Aguilar**, *Metropolitan State University of Denver, CO*; **Christopher Dye**, *University of Illinois, Champaign*; **Daniel Hellman**, *Missouri State University, Springfield*; **Mitchell Robinson**, *Michigan State University, East*

*Lansing*; **Patrick Schmidt**, *Florida International University, Miami*

>> Panelists with expertise in education policy will discuss their experiences with and perspectives of current policy issues that impact music teacher education. The panelists will share their expertise, advice, and resources with attendees who are trying to grapple with these same issues.

### **SMTE >> Band Directors' Use of Social Media and Perceptions of Professional Development Needs**

**PRESIDENT:** **David A. Rickels**, *University of Colorado, Boulder*

**CO-PRESENTER:** **Wesley Brewer**, *Roosevelt University, Chicago, IL*

>> The purpose of this study was to explore the interactions of band directors within an online social media community. An online survey was used to collect demographic information, attitudes toward professional development activity, and frequency of user activity. Analysis will provide a better understanding of the potential that social media offer for professional development.

**PRESIDER:** **Will Dabback**, *James Madison University, Harrisonburg, VA*

## **1:00–2:50 p.m., REGENCY A**

### **SMTE >> Renewed, Reinvigorated, Recharged: The Voices of Experienced Teachers on Their Self-Initiated Professional Development**

**PRESIDENT:** **Ann Marie Stanley**, *Eastman School of Music, Rochester NY*

**CO-PRESENTERS:** **Janet Robbins**, *West Virginia University, Morgantown*; **Julie Derges-Kastner**, *University of Houston, TX*; **BettyAnne Gottlieb**, *University of Cincinnati, College-Conservatory of Music, OH*; **Barry Hartz**, *Case Western Reserve University, Cleveland, OH*; **Carolyn Minear**, *Southern Illinois University, Edwardsville*

>> In this session, we will feature video excerpts from veteran music teachers' firsthand accounts of teacher-initiated PD. By sharing these teachers' experiences,



we will identify and describe currency currently valued by veteran teachers, including CEUs, university credit, pay increases, professional acknowledgment, mentoring opportunities, and community collaboration and support.

## **SMTE >> Cooperating Teachers' Perceptions of Hosting Student Teachers as Professional Development**

**PRESENTER:** Alden Snell, *University of Delaware, Newark*

**CO-PRESENTER:** Jill Willson, *Morningside College, Sioux City, IA*; Janet Robbins, *West Virginia University, Morgantown*

>> In this session, we will present initial findings from an in-progress study exploring cooperating teachers' perceptions of hosting student teachers as professional development.

**PRESIDER:** Heather Nelson Shouldice, *Eastern Michigan University, Ypsilanti, MI*

## **SMTE >> The Impact of Professional Development: A Look at Orff-Schulwerk**

**PRESENTER:** Maribeth Yoder-White, *Appalachian State University, Boone, NC*

**CO-PRESENTERS:** Lisa Runner, *Appalachian State University, Boone, NC*; Leslie Wicker, *Kestrel Heights School, Durham, NC*

>> This presentation provides information regarding the impact of professional development on music educators' instructional practices, self-efficacy, and attitudes, as viewed through the lens of Orff-Schulwerk levels courses. Results may be useful to those seeking to structure and/or participate in meaningful professional development for music educators.

## **SMTE >> An Online Collection of Resources for Cooperating Teachers**

**PRESENTER:** Warren Haston, *The Hartt School, University of Hartford, West Hartford, CT*

>> The cooperating teacher is one of the strongest influences in the socialization of student teachers. Music teacher

educators can contribute to the training of cooperating teachers. Exemplary cooperating teachers provided video and text examples of supervision that have been collected into an online resource for cooperating teacher training.

**PRESIDER:** David Teachout, *University of North Carolina, Greensboro*

**1:00–2:50 p.m., REGENCY B**

## **SMTE >> Comparing Fieldwork Experiences: A Longitudinal Examination of Preservice and First-Year Teacher Perspectives**

**PRESENTER:** Sarah Bartolome, *Louisiana State University, Baton Rouge*

>> The purpose of this study was to compare student perspectives on fieldwork experiences embedded within a music teacher preparation program. Findings provide valuable insight for music educators in higher education who wish to reflect on the effectiveness of programs and make informed decisions about best practices in music teacher preparation.

## **SMTE >> Universities Mentoring Young Alumni: Support Programs for Beginning Music Teachers**

**PRESENTER:** Christopher Baumgartner, *Middle Tennessee University, Murfreesboro*

**CO-PRESENTERS:** Melissa Baughman, *University of Missouri, Columbia*; Tami Draves, *University of Arizona, Tucson*; Morgan Soja, *University of North Carolina at Greensboro*; Vanessa Bond, *University of Hartford, West Hartford, CT*; John Wayman, *Young Harris College, GA*

>> Members of the Professional Development for the Beginning Teacher ASPA will highlight effective models of university-alumni professional development programs for new music teachers. Music teacher educators will learn how these interactions can provide support for beginning teachers, who may not otherwise receive regular assistance from experienced music educators.

**PRESIDER:** Bill Bauer, *University of Florida, Gainesville*

## **SMTE >> Surviving and Thriving in the First Years of Music Teaching through Mentoring Partnerships**

**PRESENTER:** Joyce Brokke, *University of Iowa, Iowa City*

>> In this presentation I describe three collaborative mentoring partnership models that offer music education students opportunities to acquire knowledge, skills and dispositions needed to engage in caring, reflective teaching practices. These programs are: Central Teaching Academy, Central College, Pella, Iowa; New Horizons Band and Voices of Experience partnership with the University of Iowa; and the University of Northern Iowa's Teacher Education Professional Development Sequence Model. Promising components and challenging aspects of these programs will be explored.

## **SMTE >> Turning Up the Gain: The Shaping of Technology Mentors' Attitudes within the Inclusive Music Recording Studio**

**PRESENTER:** John C. Coggiola, *Syracuse University, NY*

**CO-PRESENTERS:** Deborah A. Cunningham and James S. Abbott, *Syracuse University, NY*

>> This session examines innovative course offerings that shaped preservice and in-service music teachers' attitudes as "tech mentors" who taught music production in a professional recording studio to an inclusive high school student population.

**PRESIDER:** Lori Gray, *University of Montana, Missoula*

**1:00–1:50 p.m., GRAND B**

## **SRME >> The Creative Thinking Ability of Musicians and Nonmusicians**

**PRESENTER:** Jay Woodward, *Texas A&M University, College Station*

>> This study examined the cognitive and creative benefits associated with participating in formal music education programs.



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### SRME >> Creativity as Pedagogy: Modeling the Process and Learning Outcomes in a Massive Open Online Course

**PRESENTER:** Nick Stefanic, *University of South Florida, Tampa*

>> Creative music-making is an important pedagogical tool for developing deeper understandings of music. Using data collected from a Massive Open Online Course, this presentation reports findings on how personality, motivation, engagement, music aptitude, and contextual supports contribute (uniquely and in combination) to various learning outcomes resulting from the creative process.

**PRESIDER:** Don Taylor, *University of North Texas, Denton*

**1:00-2:20 p.m., GRAND F**

### >> SRIG HISTORY

#### John Dewey's Laboratory School: Eleanor Smith's Influence and Music Contributions

**PRESENTER:** Colleen Pinar, *Independent Researcher, Milwaukee, Wisconsin*

>> Based on materials published by Dewey's Laboratory School and biographical information, this study will demonstrate that Calvin Brainerd Cady and his students did not have the knowledge or expertise in teaching music to children and that much of the pedagogy at the school reflected Eleanor Smith's ideas on music education.

#### The Conn Conservatory of Music at Elkhart, Indiana: 1896-1903

**PRESENTER:** Phillip Hash, *Calvin College, Grand Rapids, MI*

>> Charles G. Conn, founder of the C. G. Conn musical instrument company, opened the Conn Conservatory of Music in Elkhart, Indiana, in September 1896 to promote business interests and fill the need for an institution devoted to training band musicians. In addition to class and private lessons, students at the Conn Conservatory studied harmony and instrumentation as they worked toward

medals and diplomas. As the number of students did not meet expectations, the institution expanded its program to attract local residents by adding instruction in orchestral strings, fretted instruments, keyboard, voice, composition, dramatic arts, and pedagogy. The conservatory graduated several students who attained positions in professional bands as well as local residents who studied music for their own enjoyment.

### Why Bands Stuck: A Historical Look at Bands and Progressive Reform

**PRESENTER:** William R. Lee, *University of Tennessee, Chattanooga*

>> How did the band come to hold a secure position in the American curriculum and why did it stick? This presentation weighs historical evidence using the theory of school reform posed by Cuban and others, and examines evidence in light of a position on curricular persistence articulated by John Dewey.

**PRESIDER:** Patti Tolbert, *Georgia College and State University in Milledgeville, GA*

**1:00-2:20 p.m., REGENCY C**

### SRIG >> CHILDREN WITH EXCEPTIONALITIES

#### "You See That One Goes Boom Boom": Students' Interpretation of Engagement in the Music Classroom at a School for Children with Severe Language Disorders

**PRESENTER:** Becky Halliday, *University of Montevallo, AL*

>> This multiple case study explored the lived experiences of four students with language disorders within the context of their self-contained school music class. Emergent themes were explored in relation to the research question: "How do music students with language disorders interpret their own actions in the music classroom?"

#### "I'm a Good Musician": iPad Musical Performance and Students with Special Needs

**PRESENTER:** Clint Randles, *University of South Florida, Tampa*

>> The purpose of this session is to report some results of an ongoing research study on the use of the iPad as a musical instrument for high school students with special needs (Cerebral Palsy, Autism, and Down Syndrome).

**NOTE** Please join our SRIG on Friday at 8:30-10:00 p.m. in the Midway II area for an informal sharing of information. Learn what iPad apps we use in our work with children with disabilities.

### Content Analysis of Music Education Dissertations and Articles Regarding Students with Exceptionalities

**PRESENTER:** Fred Spano, *University of North Carolina, Charlotte*

>> Using the dissertations and journal articles in music education publications, this study will categorize the content according to exceptionality, study population, and future research needs.

**PRESIDER:** Kimberly VanWeelden, *Florida State University, Tallahassee*

**2:00-2:50 p.m., GRAND A**

### CMPL >> Applications of Transformational and Distributed Leadership for Music Educators

**PRESENTER:** Ben Price, *University of North Texas, Denton*

>> Recent attention in education has turned to relationships between transformational leadership, distributed leadership, and outcomes achieved. However, research on these relationships is nearly nonexistent in music education. This presentation will focus on defining both forms of leadership, surveying outcomes attained, and discussing implications for future research and music classroom applications.

**PRESIDER:** Mark Propst, *Charlotte-Mecklenburg Schools, Charlotte, NC*

### CMPL >> Report of the CMPL/NAfME Music Leadership Survey

**PRESENTER:** Demaris Hansen, *University of Hartford, The Hartt School, West Hartford, CT*

**CO-PRESENTER:** Angela Griffin, *Simsbury Public Schools, CT*



» The purpose of this report is to share data regarding the state of music teacher leadership gathered through a national survey distributed by NAFME and CMPL.

**PRESIDER:** Mark Propst, *Charlotte-Mecklenburg Schools, Charlotte, NC*

**2:00–2:50 p.m., GRAND B**

## SRME » The Effects of Internal and External Focus of Attention on Novices' Rehearsal Behaviors

**PRESENTER:** Mark Montemayor, *University of Northern Colorado, Greeley*

**CO-PRESENTER:** Brian A. Silvey, *University of Missouri, Columbia*; Amy L. Adams and Kay L. Witt, *University of Northern Colorado, Greeley*

» Thirty-two undergraduate instrumental music education students led bands in a series of three, 6-minute rehearsals on an assigned excerpt. Prior to these rehearsals, we led participants in distinct score study and rehearsal preparation activities. Analysis of rehearsal behaviors showed significant differences in teacher verbalizations and conducting according to preparation method.

## SRME » Behavioral Analysis of Directors of High-Performing Bands in Title I High Schools

**PRESENTER:** Mark Waymire, *University of Southern Mississippi, Hattiesburg*

» This study investigated behaviors of high school band directors at Title I schools. All schools had a majority African-American population. Directors were observed over a three-day period. Rehearsal time, rehearsal targets, and director and student behaviors were analyzed. Interview responses on topics of financial, administrative, and community support, as well as teaching philosophy, and mentoring were analyzed.

**PRESIDER:** Nate Buonviri, *Temple University, Philadelphia, PA*

**3:00–3:50 p.m., GRAND D**

## CMPL » The Trek for "Target"

**PRESENTER:** Lorie Enloe, *University of Idaho, Moscow*

This presentation will address one state university's strategies over a five-year period to prepare for a 2013 NCATE and state program evaluation visit. The presenter will share three electronic exhibit halls with program artifacts used during the site visit in April 2013.

**PRESIDER:** Mark Propst, *Charlotte-Mecklenburg Schools, Charlotte, NC*

## CMPL » Practices in Music Teacher Involvement in the Referral and Implementation Processes of Individualized Education Programs

**PRESENTER:** Karen Stafford, *University of Kansas, Lawrence*

The purpose of this investigation was to explore the role music education specialists play in the referral and implementation processes of the Independent Education Plans (IEPs) of students with special needs, with data collected through the use of an online survey.

**PRESIDER:** Mark Propst, *Charlotte-Mecklenburg Schools, Charlotte, NC*

**3:00–3:50 p.m., GRAND C**

## SMTE » Higher Education's Emerging Trend in Music Education: Degrees in Community Music

**PRESENTER:** Susan Helfter, *University of Southern California, Los Angeles*

**CO-PRESENTER:** Lisa Crawford, *University of Southern California, Los Angeles*

» With the increase in Community Music degree and certificate programs in higher education, this study examines program origins and evolution, objectives, curricula, roles of faculty and administrators, student profiles and interaction with communities. Findings include variables and characteristics to understand the programs and implications for university music education programs.

## SMTE » Freedom to Focus: An Alternative View of Professional Skill Acquisition in Music Teacher Education

**PRESENTER:** Amber Peterson, *Carl Sandburg College, Galesburg, IL*

» This presentation will share how considering automaticity, a psychological concept related to skill acquisition, may influence the development of music educator skills in preservice teachers and the subsequent abilities of beginning teachers. Connections will also be made to the Fuller-Bown teacher concerns model and Feiman-Nemser's conceptual orientations of teacher education.

**PRESIDER:** Pam Stover, *University of Toledo, OH*

**3:00–3:50 p.m., REGENCY A**

## SMTE » Are We Obsessing over Music Teacher Education?

**Presenter:** John Kratus, *Michigan State University, East Lansing*

» The purpose of the presentation is to examine the wisdom of devoting so much of the music education profession's scholarship to music teacher education. Bibliometric research shows that college music education majors are the most studied group of informants in music education research and that the focus on music teachers exceeds that of teachers in other disciplines.

## SMTE » Fighting Institutional Marginalization in Music Education

**PRESENTER:** Daniel Shevock, *Pennsylvania State University, University Park*

**CO-PRESENTERS:** Adam Kruse, *Michigan State University, East Lansing*; Josh Palkki, *Michigan State University, East Lansing*; Juliet Hess, *Syracuse University, NY*

» Presenters employ four critical lenses to explore institutional marginalization in music education. References and general information about these critical theories—critical social theory, critical race theory, queer theory, critical feminism—will be provided, and each presenter will problematize institutional marginalization from each theoretical position.

**PRESIDER:** Cynthia Taggart, *Michigan State University, East Lansing*



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**3:00–3:50 p.m., REGENCY B**

### **SMTE >> iPads in a Secondary General Music Methods Class: Preservice Teachers' Perceptions**

**PRESENTER:** Jill Reese, *State University of New York at Fredonia*

**CO-PRESENTERS:** Rachel Bicheler, Callan Robinson, and Kristina Verrizo, *SUNY Fredonia*

>> The purpose of this qualitative study was to investigate preservice music teachers' perceptions of their experiences using iPads to engage students in creating and performing music during field-teaching integrated in their general music methods course. Analysis of reflections reveals students' perceptions relate to experience using technology and creating music.

### **SMTE >> Virtual Mentoring of Preservice Teachers: Mentors' Perceptions**

**PRESENTER:** Jill Reese, *State University of New York at Fredonia*

>> The researcher examined perceptions of six mentor teachers who volunteered to mentor (using virtual conferencing technology) preservice teachers enrolled in an elementary general music methods class at a university in a rural location. Themes from questionnaires and interviews included values of "student-teaching-lite," professional development benefits, and reflections on professional growth.

**PRESIDER:** Cindy Wagoner, *East Carolina University, Greenville, NC*

**3:00–4:50 p.m., REGENCY C**

### **SMTE >> String Teachers' Music-Making Practices and Attitudes Regarding Their Primary String Instrument**

**PRESENTER:** Kristen Pellegrino, *University of Texas at San Antonio*

**CO-PRESENTER:** Joshua Russell, *Hartt School of Music, Dance, Theatre, West Hartford, CT*

>> The purpose of this descriptive survey study is to examine string teachers'

(public and private school teachers, private lesson teachers, and collegiate teachers) music-making practices and attitudes regarding their primary string instrument in settings outside and inside of the classroom.

### **SMTE >> Enhancing Identity as "Teacher/Conductor" through Online Listening and Threaded Discussion Platforms**

**PRESENTER:** Leila Heil, *University of Colorado, Boulder*

>> Aural discernment and confidence in making rehearsal and performance decisions are key elements in ensemble teacher effectiveness. Preservice teachers often struggle to develop abilities in these areas. This presentation will focus on results of an exploratory set of online assignments intended to address these issues in an undergraduate choral literature course.

**PRESIDER:** Jeffrey Ward, *East Carolina University, Greenville, NC*

### **SMTE >> Integrating the Teaching of Core Musical Skills for Undergraduate Music Students**

**PRESENTER:** Marcelyn Smale, *St. Cloud State University, St. Cloud, MN*

>> Two professors—one in music education, the other in theory/composition—revised the teaching of core musical skills to undergraduate musicians. They integrated the skills of rhythmic independence, sight singing, functional keyboard, improvisation, melodic transcription and harmonic transcription, and experimented to develop pedagogically sound ways of teaching those skills.

### **SMTE >> Facilitating High School Band Students' Aural Learning from Informal, Student-Led Practices: Teacher's Perspective**

**PRESENTER:** Amy Spears, *Florida Atlantic University, Boca Raton*

**CO-PRESENTER:** Nathan Johnston, *Arizona State University, Tempe*

>> This case study investigated a band teacher's perception of an aural-based student-led learning project and his role in it. Together, the teacher and researcher present effective methods used, discuss fears and concerns, and illustrate benefits and challenges of the project. Implications for praxis and suggestions for future research are discussed.

**PRESIDER:** Janet Barrett, *University of Illinois at Urbana-Champaign*

**3:00–4:40 p.m., GRAND B**

### **SRIG >> MUSIC TEACHER EDUCATION**

#### **Pedagogical Instruction in the College Methods Course: How Concerted Instruction and Rehearsal Increased Students' Confidence in Classroom Management**

**PRESENTER:** Debra Hedden, *University of Kansas, Lawrence*

>> This session presents an investigation with undergraduate music majors in a college methods course who learned classroom management before teaching their peers with manufactured discipline issues arranged during the teaching segments.

#### **Training Problem Solving**

**PRESENTER:** Rebecca Roesler, *University of North Texas, Denton*

>> An analysis of five artist-teachers revealed five components by which problem solving may be systematically assessed: establish goals, evaluate, consider options, apply principles, and decide/act. Further analysis revealed teacher behaviors that preceded learners' problem solving, thus providing a groundwork for training problem solving as part of a teacher education curriculum.

#### **Meanings of Participation in Virtual Choirs and Implications for Music Teacher Education**

**PRESENTER:** Stephen Paparo, *University of Massachusetts, Amherst*

**CO-PRESENTER:** Brent Talbot, *Gettysburg College, Gettysburg, PA*



>> We examine meanings of participation in Eric Whitacre's virtual choirs and critically consider the role of digitally-mediated singing in contemporary music teacher education. We discuss how our findings and implications have import for in-service and preservice music teachers as well as music teacher educators, specifically regarding ensembles and conducting/methods courses.

## Perceptions and Concerns of Preservice Choral Teachers Regarding Teaching Instrumental Music: A Case Study

**PRESENTER:** Jason Silveira, *Oregon State University, Corvallis*

>> The aim of this study was to examine preservice choral music teachers' concerns regarding the prospect of teaching instrumental music, an area outside of their expertise. Using an interpretive case study design, three graduate choral music education majors' concerns were examined using Fuller and Bown's stage-based concerns theory.

**PRESIDER:** William Fredrickson, *Florida State University, Tallahassee*

**3:00–4:20 p.m., GRAND F**

## SRIG >> PHILOSOPHY

### "Sanctioned Repositories of a Hope": The Alignment of Standards

**PRESENTER:** Cathy Benedict, *Florida International University, Miami*

>> We stand at the precipice of the confluence of the Common Core State Standards and the National Core Arts Standards. This paper seeks to pursue, through discourse analysis and the work of Arendt, both the affordance of porosity for the NCAS and challenges of situating hope within such a juncture.

### Uncommon Commonalities: Cosmopolitanism, Policy, and Music Education

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

>> In this philosophical inquiry, I problematize the emphasis on capitalist

economics and standardization that pervades current American education policies by drawing on two aspects of contemporary cosmopolitan philosophy: universal concern and respect for difference.

## Curiosity in Musical Learning

**PRESENTER:** Carlos Xavier Rodriguez, *University of Michigan, Ann Arbor*

>> This presentation explains the traditional and current ideas that influence our concepts of curiosity, the function of curiosity as the impetus for meaningful musical experiences, and the implications for how we might organize music teaching and learning to maximize the development of curiosity for music.

**PRESIDER:** Roger Mantie, *Boston University, Boston, MA*

**4:00–5:50 p.m., GRAND A**

### SMTE >> Low Latency Audio Video: Potentials for Collaborative Playing through Distance Learning

**PRESENTER:** Rebecca MacLeod, *University of North Carolina at Greensboro*

**CO-PRESENTER:** Holly Riley, *University of North Carolina at Greensboro*

>> LOLA is a videoconferencing technology that reduces the audio/video latency typically found in other videoconferencing systems down to 5 milliseconds, comparable to performing with someone on the opposite side of a stage. We examined the effectiveness of LOLA as a distance learning tool for teaching a variety of music styles.

### SMTE >> The "Band of Reinvention": Innovative Opportunities for Creativity in the Ensemble

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

**CO-PRESENTER:** David Kish, *Metropolitan State University of Denver, CO*

>> Collegiate ensembles have the unique opportunity to be laboratories where students can experience and learn to implement creative concepts in the

traditional rehearsal. This study incorporated purposeful application of comprehensive musicianship in the instrumental ensemble. Results indicate that students have improved musical awareness and additional strategies to effectively teach music.

**PRESIDER:** Cara Bernard, *Teachers College, Columbia University, New York, NY*

### SMTE >> Be Not Afraid: Embedding Improvisation in an Undergraduate Methods Class

**PRESENTER:** Barry Hartz, *Cleveland State University, OH*

>> This presentation is designed to relieve the apprehension often associated with improvisation by equipping music teacher educators with enjoyable strategies for developing students' musicianship through improvisation. Participants will have the opportunity to perform variations on simple harmonic patterns, create modal melodic patterns, and improvise within a 16-bar AABA form.

### SMTE >> Razing Course Boundaries; Raising Preservice Teachers' Creativities

**PRESENTER:** Jody Kerchner, *Oberlin College/Conservatory of Music, OH*

>> In this presentation, "fixed" structures in music teacher education methods courses will be problematized and challenged, specifically institutional, philosophical, and pedagogical structures that influence preservice music teachers' experiences. Basic principles and strategies that undergird alternative creative structures will be considered.

**PRESIDER:** Cathy Benedict, *Florida International University, Miami*

**4:00–5:50 p.m., GRAND E**

### SMTE >> A Qualitative Study of Undergraduate Instrumentalists Teaching Elementary General Music

**PRESENTER:** Maggie Corfield-Adams, *Montgomery County Public Schools, Germantown, MD*



## CONFERENCE SESSIONS > FRIDAY, APRIL 11

» This multiple-case study describes the professional identities of six general music teachers who identified as instrumentalists as undergraduates. The conceptual framework focused on interpretive systems through which individuals and institutions interact (Gee, 2000). The study describes tensions between institutional-identities and core-identities as important to the process of professional identity development.

### **SMTE >> You've Got to Keep Changing: Elementary Music Teachers' Working Conditions and Job Satisfaction**

**PRESENTER:** Lisa Gruenhagen, *Bowling Green State University, OH*

**CO-PRESENTER:** Vincent Kantorski, *Bowling Green State University, OH*

» Elementary music teachers are increasingly required to teach subjects other than music or at different grade levels than those they were hired to teach. Our interviews revealed commitment and passion for teaching elementary music, but also feelings of frustration, sadness, and concern for the future of the profession.

**PRESIDER:** Joseph Abramo, *University of Connecticut, Storrs, CT*

### **SMTE >> Perceptions of the Missouri Preservice Teaching Assessment**

**PRESENTER:** Daniel Hellman, *Missouri State University, Springfield*

» The purpose of this study is to examine the perceptions of student teachers, cooperating teachers and supervisors who participated in a pilot of the Missouri Preservice Teacher Assessment. The Missouri Teacher Performance Assessment is a standardized teaching performance assessment conceptualized as four discrete tasks, which take place over the student teaching experience.

### **SMTE >> Elementary General Music: Culturally Relevant Pedagogy in Bilingual/Bicultural Communities**

**PRESENTER:** Kathy Robinson, *University of Alberta, Edmonton, Canada*

» This session investigates the relationship between the practice of exemplary elementary general music educators teaching students of color in schools situated in Latino, Asian, and Native American communities across the country and the theory of culturally relevant. Bilingual and bicultural issues will be the focus.

**PRESIDER:** Jacki McHale, *DePaul University, Chicago, IL*

**4:00–5:50 p.m., REGENCY A**

### **SRME >> Focus of Attention Affects Tone Production in Trained Singers**

**PRESENTER:** Rebecca Atkins, *University of Tennessee-Chattanooga*

» This research explores the effects of external versus internal focus of attention to vocal tone production. Results indicate that ratings for overall tone quality and resonance were highest when singers focus their attention to distal targets farthest from the vocal mechanism.

### **SRME >> Task-Based Variability in Children's Singing Accuracy**

**PRESENTER:** Bryan Nichols, *University of Akron, OH*

» Children's in-tune singing abilities vary when assessed by different types of tasks like pitch matching or song singing. Results of a study exploring difficulty and discrimination among tasks and the effect of solo and doubled response conditions will be discussed along with general assessment problems.

### **SRME >> Improving Third-Grade Students' Pitch-Matching Skills with Concurrent Feedback**

**PRESENTER:** Andrew Paney, *University of Mississippi, University*

**CO-PRESENTER:** Ann C. Kay, *Center of Lifelong Music Making, Minnetonka, MN*

» We tested the pitch-matching growth of 2,021 third-grade students with the use of a concurrent feedback computer game. All students showed significant pitch-matching growth, with no difference by gender. Students who practiced with the software showed greater gains than those who did not.

### **SRME >> The Acclimatization Effects of Earplugs on Acoustic and Perceptual Measures Of University Singers' Vocal Performances**

**PRESENTER:** Sheri Cook-Cunningham, *University of Central Arkansas, Conway*

» The purpose of this study was to assess with female university singers ( $N = 34$ ) the potential acclimatization effects of wearing one brand of earplugs marketed to musicians on selected acoustic and perceptual measures of choral and vocal sound.

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

**4:00–5:50 p.m., REGENCY B**

### **SRME >> A Catalyst of Change: Urban Music Teachers' Acquisition of Learning and Teaching through Reform-Oriented Professional Development Partnership**

**PRESENTER:** Nicole Robinson, *University of Utah, Salt Lake City*

» This ethnographic case study was designed to describe, analyze, and interpret cultural-sharing patterns of this community of urban music teachers. Four emerging themes included: (1) Professional Isolation and Establishing Community, (2) Pedagogical Training and Content Development, (3) Practice through "Internship Activities," and (4) Transformative (Catalyst) Changes for the Broader Community.

### **SRME >> Knowing Their World: Urban Choral Music Educators' Knowledge of Context**

**PRESENTER:** Julia Shaw, *Northwestern University, Evanston, IL*



» This collective case study explored how successful urban choral educators used contextual knowledge to inform pedagogical practice. Findings are presented in light of Gay's (2002) essential elements of culturally responsive teaching (CRT), illustrating how teachers enacted contextual knowledge through CRT. Implications for music teacher education and professional development are discussed.

## **SRME >> "I Was the Only Black Guy in the Class": An African American Undergraduate's Experience Navigating Music Education at a Predominantly White Institution**

**PRESENTER:** Daniel Shevock, *Pennsylvania State University, University Park*

» To reveal how institutionalized racism can interrupt otherwise educative experiences of an African American undergraduate, this case describes Hector, who left the music education major at a PWI. Informed by critical race theory, Hector's counterstory emerged; many of his interests were devalued. In an act of agency, Hector changed majors.

## **SRME >> An Investigation of Cultural Capital and Student Achievement in Music Education**

**PRESENTER:** Margaret Schmidt, *Arizona State University, Tempe*

**CO-PRESENTER:** Joyce McCall, *Arizona State University, Tempe*

» This collective case study compared the life experiences of two music educators, one from a White middle class family and one from a lower-SES African-American family. The influence of access to cultural capital, including music instruction, on their educational achievement was explored using theories of cultural capital acquisition.

**PRESIDER:** Amy Simmons, *Texas State University, San Marcos*

## **5:00–5:50 p.m., GRAND B**

### **SMTE >> Music Student Teaching Seminars: An Examination of Current Practices across the U.S.**

**PRESENTER:** Christopher Baumgartner, *Middle Tennessee University, Murfreesboro*

**CO-PRESENTER:** Kimberly Councill, *Bucknell University, Lewisburg, PA*

» The purpose of this study was to investigate the structure and content of music student teaching seminars across the United States. Findings show that nearly half of all seminars are taught by someone outside of music education. Professionalism, student teacher responsibilities, and job searching are the most frequently addressed topics.

### **SMTE >> Molly and Rachel Become Band Teachers: Identity Construction during Student Teaching**

**PRESENTER:** Tami Draves, *University of Arizona, Tucson*

» The purpose of this research was to explore the identity construction of Molly and Rachel, two female band student teachers. Participant's personal characteristics and the socially-constructed image of band teacher influenced their identity construction. Social identity theory is used to explore findings; implications for research and practice are provided.

**PRESIDER:** David Stringham, *James Madison University, Harrisonburg, VA*

## **5:00–5:50 p.m., GRAND C**

### **SMTE >> Expert Evaluations of Teacher Quality in Brief and Extended Episodes of Instrumental and Choral Music Teaching**

**PRESENTER:** DaLaine Chapman, *University of Texas at Austin*

» In this presentation, I offer an approach for refining music teacher evaluation. Ten experienced observers evaluated videos of 12 teachers during brief and extended episodes of music teaching. I will explain how evaluations of brief episodes resemble evaluations of

extended episodes and the potential positive implications for music teacher evaluation.

### **SMTE >> Music Teacher Evaluation from the Administrators' Perspective**

**PRESENTER:** Beth Gibbs, *Grand Valley State University, Allendale, MI*

**CO-PRESENTERS:** Ryan Shaw, *Michigan State University, East Lansing*; Sarah Phelps, *University of North Carolina at Greensboro*

» The purpose of this session is to provide insight into the challenges faced by administrators when evaluating music teachers. Presenters will also provide recommendations for the types of resources and information that administrators would find most useful in facilitating music teacher evaluation.

**PRESIDER:** Krissie Weimer, *Pennsylvania State University, State College*

## **5:00–6:00 p.m., GRAND D**

### **SRME >> State Research Chairs Meeting**

## **5:00–6:00 p.m., GRAND F**

### **SRIG >> Chair Meeting**

## **SATURDAY, April 12**

## **8:00–9:20 a.m., REGENCY A**

### **CMPL >> Navigating the "Student Learning Objectives" Process for Music Teacher Evaluation**

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

**CO-PRESENTER:** Kenneth Elpus, *University of Maryland, College Park*

» Music program leaders who attend this session should expect to walk away with a set of research-based, concise suggestions for implementing SLOs as a meaningful component of music teacher evaluation in their schools.

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



## CONFERENCE SESSIONS > SATURDAY, APRIL 12

**8:00–8:30 a.m., GRAND C**

### **SMTE >> State SMTE Chairs Meeting**

**8:30–9:30 a.m., GRAND C**

### **SMTE >> Summary**

**8:00–9:20 a.m., GRAND B**

### **SRME >> Meta-Analyses of Rhythmic Sight-Reading Interventions**

**PRESENTER:** Jennifer Mishra, *University of Missouri, St. Louis*

>> The purpose was to determine whether experimentally tested sight reading interventions (46 studies) positively influenced rhythmic sight-reading performance. Analysis revealed moderate overall effect sizes. Treatment-type was significant.

### **SRME >> Aural Survival Skills: High School Teachers on Melodic Dictation**

**PRESENTER:** Nathan Buonviri, *Temple University, Philadelphia, PA*

**CO-PRESENTER:** Andrew Paney, *University of Mississippi, University*

>> AP Music Theory teachers from across the United States ( $N = 398$ ) responded to a survey about how they teach melodic dictation skills. Due to a lack of solid pedagogical tradition in aural skills instruction, results of this study offer valuable information to high school music teachers.

**PRESIDER:** Rebecca Macleod, *University of North Carolina at Greensboro*

**8:00–9:20 a.m., GRAND F**

### **SRIG >> GENDER & SEXUALITY**

#### **An Investigation into Themes Resulting from the Perceptions of Women Teaching Secondary Instrumental Education**

**PRESENTER:** Sarah Minette, *Eastern Carver County School District/University of St. Thomas, Minneapolis, MN*

>> Despite recent gains in the workforce, women instrumental music educators are still in the minority at the high school

level. This session will present findings that reflect the current perceptions of women teaching instrumental music at the secondary level.

### **Crosswinds: The History and Legacy of the U.S. WAF Band**

**PRESENTER:** Jeananne Nichols, *University of Illinois, Urbana-Champaign, IL*

>> In this session, I present a narrative history of the Women in the Air Force (WAF) Band and consider the band's legacy for music education and women as members and directors of bands in schools and universities.

### **Social Identity Construction among First-Year Members of a Gay Men's Choir**

**PRESENTER:** Donald Taylor, *University of North Texas, Denton*

**CO-PRESENTER:** Michelle Herring, *University of North Texas, Denton*

>> The purpose of this phenomenological investigation was to examine social identity processes among members of a predominantly gay chorus in a politically conservative region of the United States.

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

**8:00–9:20 a.m., REGENCY B**

### **SRIG >> ASSESSMENT**

#### **Improving Music Education Programs through Student Learning Assessment**

**PRESENTER:** Timothy Brophy, *University of Florida, Gainesville*

**CO-PRESENTER:** Jeffrey Ward, *East Carolina University, Greenville, NC*

>> The assessment of music education programs combines the assessment of musical performance, academic coursework in music, and professional education knowledge and skills. Assessment of student learning is a critical but sometimes challenging component of this process. We will present two successful approaches to music education program assessment with examples.

### **"Fun Failure": What Video Games Can Teach Us about Providing Feedback to Music Students**

**PRESENTER:** Ann Clements, *Pennsylvania State University, University Park*

>> Failure in schools has become synonymous with negative repercussions and punitive measures. This paper will present a theoretical model from research in game development and design that highlights the ways in which video games keep players motivated, hopeful, and striving for success despite their abnormally high rate of failure.

**PRESIDER:** Kelly A. Parkes, *Virginia Tech, Blacksburg*

**9:30–11:00 a.m., GRAND F**

### **New Standards & Model Cornerstone Assessment**

**PRESENTERS:** Mike Blakeslee, *NAfME, Reston, VA*; Fred Burrack, *Kansas State University, Manhattan, KS*; Glenn Nierman, *University of Nebraska–Lincoln*; Scott Shuler, *Connecticut State Department of Education, Hartford*

>> The new National Core Music Standards will be released this June. These standards differ from the 1994 standards in some significant ways, notably by including "Model Cornerstone Assessments" being developed with significant work by the NAfME research community. Find out about the new standards and about plans for dissemination.

**11:00 a.m.–12:00 noon, GRAND F**

### **SRME >> Senior Researcher Address**

**PRESENTER:** Peter R. Webster, *University of Southern California, Los Angeles*

**12:00 noon–1:00 p.m., GRAND C**

### **CMPL >> CMPL Summary Session**

**12:00 noon–1:00 p.m., REGENCY B**

### **SRME >> Meeting**



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