

Program Guide

2016 NafME

MUSIC RESEARCH AND
TEACHER EDUCATION
NATIONAL CONFERENCE

MARCH 17–19
ATLANTA, GEORGIA



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2016 NAFME MUSIC RESEARCH AND TEACHER EDUCATION NATIONAL CONFERENCE Atlanta, Georgia



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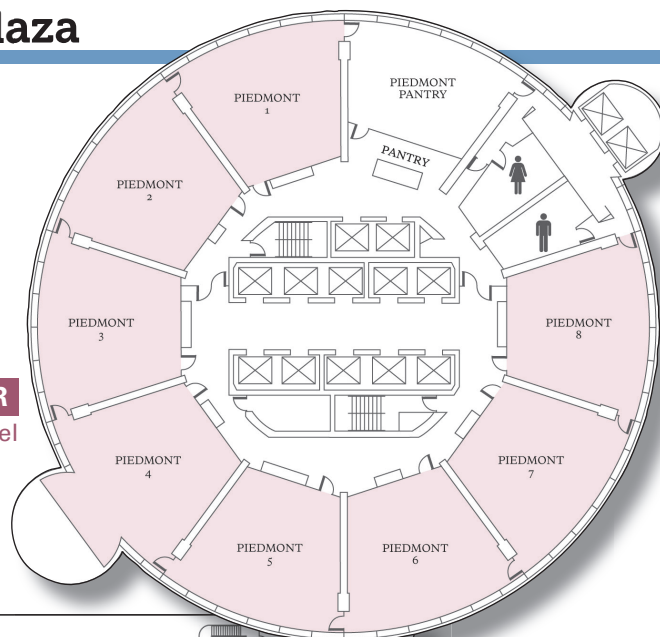
CONFERENCE SESSIONS

- 10** Thursday
- 23** Friday
- 37** Saturday

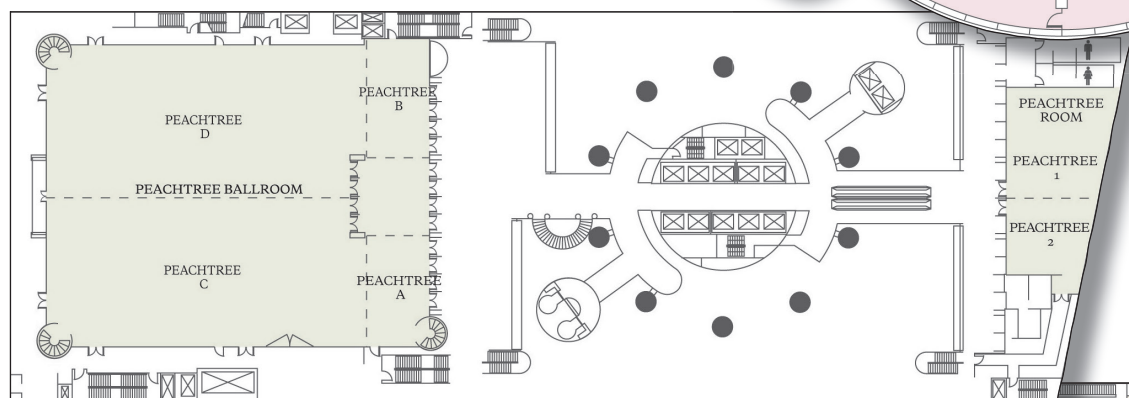
FIND YOUR WAY AT THE WESTIN

Do you have a question about the conference? Need assistance locating a session? Please stop by the NafME Information Booth or Registration Desk on the 6th Floor (near the escalator and Chastain Rooms 1-2).

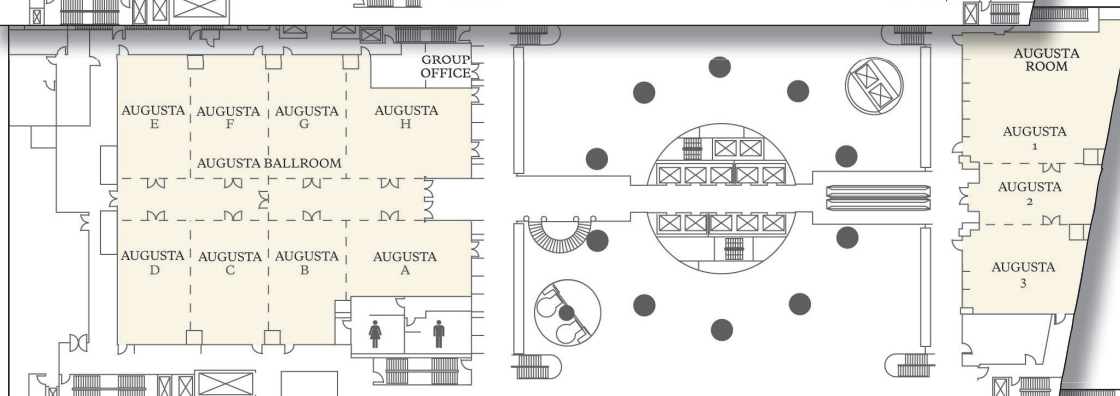
12th FLOOR Piedmont Level



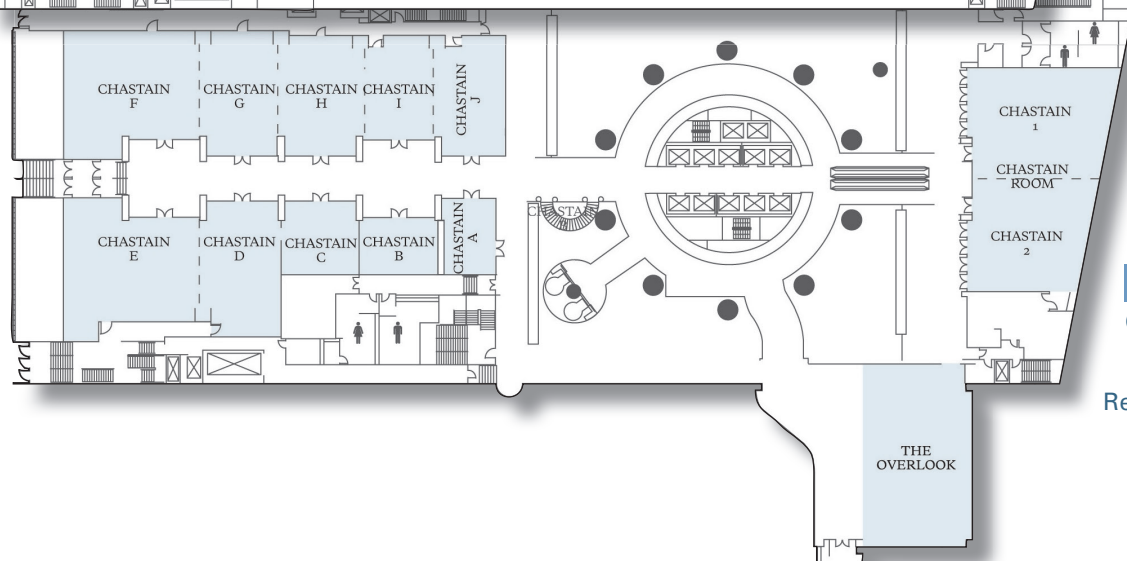
8th FLOOR Peachtree Level



7th FLOOR Augusta Level



6th FLOOR Chastain Level



(NafME
Registration and
Information)



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Executive Officer

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ELLA WILCOX Editor

NAfME REGISTRATION

Located on Chastain Level (6th Floor)

Thursday, March 17 7:00 a.m.–5:00 p.m.

Friday, March 18 7:00 a.m.–5:00 p.m.

Saturday, March 19 Opens 7:00 a.m.;
Conference ends at 12:30 p.m.

BUSINESS CENTER

Located on the hotel's fifth
level, the Business Center is
open from 7 a.m. to 7 p.m.

NAfME INFORMATION BOOTH

NAfME's Senior Regulatory Policy Advisor Lynn M. Tuttle will be available to discuss advocacy, policy, and the new Every Student Succeeds Act at posted times. Learn more about NAfME advocacy programs and changes to federal and state music education policies.

DINING OPTIONS

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

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SPECIAL THANKS TO

Members of the Centennial High School Orchestra of Roswell, Georgia, under the direction of Carolyn Landreau, for their **2:55–3:15 p.m.** performance for the **Opening General Session** of the Conference, held **3:00–4:30 p.m. Thursday, March 17** in the **PEACHTREE BALLROOM** on the Westin's 8th Floor.

Johns Creek High School Chamber Strings of Johns Creek, Georgia, led by **Young Keun Kim**. The ensemble will perform from **6:00 to 6:30 p.m.** during the **NAfME Welcome Reception** on **Thursday, March 17** in the **CHASTAIN OVERLOOK** on the 6th Floor. (The reception will itself run from 4:30 to 6:30 p.m. and includes Poster Session I).

Felice Margol for her work as Fine Arts Coordinator for the Fulton County Public Schools in Atlanta, Georgia, for her leadership and help in coordinating these two performances at the NAfME Conference.



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From the 2016 Conference Chair

Dear Colleagues,

As a member of the NAFME National Executive Board's Professional Development Committee and the organizing chair for this year's event, it is my pleasure to welcome you to the 2016 NAFME Music Research and Teacher Education National Conference in Atlanta. The format of this conference is very similar to the 2014 conference held in St. Louis, and the planning committee has endeavored to make the conference a friendly and accessible opportunity for intriguing scholarship, professional networking, and informal mentoring. The leaders of NAFME's Society for Research in Music Education (SRME), the Society for Music Teacher Education (SMTE), and the Council of Music Program Leaders have worked together to create a schedule that accommodates not only presentations, poster sessions, symposia/colloquia, and stimulating addresses, but also time for informal discussions and reflection.

Our keynote address will be presented by Ben Cameron, president of the Jerome Foundation in St. Paul, Minnesota. Previously, he was the Program Director for the Arts at the Doris Duke Charitable Foundation in New York City, supervising a \$15 million grants program focusing on organizations and artists in the theatre, contemporary dance, jazz, and presenting fields. His address at the TEDx Conference in Calgary, "Why the Live Arts Matter," has been featured as a TED Talk, attracting more than 400,000 viewers, and was featured in the national commercial campaign for the Apple iPad. He has appeared during seventeen seasons as a panelist on the opera quiz feature on the *Live from the Met* radio broadcasts from New York, and has twice ridden his bicycle from Minneapolis to Chicago to raise money for AIDS relief services.

All of us are deeply indebted to the planning committee: James Byo, SRME; David Rickels, SMTE; and Dru Davison, CMPL, and Adriane Darvishian, NAFME staff liaison for this conference. Many hours were spent working collaboratively on tasks from the call for proposals, to setting up the review phase, and finally to scheduling the conference. You should be proud of the people who have chosen to become leaders in your field. They have served you well.

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. At this conference, we hope to merge research and practice in a meaningful way. On behalf of the Professional Development Committee and with respect and gratitude to the leadership of our NAFME Societies and Councils, thank you for coming, and welcome to Atlanta!



Sincerely,

A handwritten signature in black ink that reads "James South". The signature is written in a cursive, flowing style.

James South, NAFME 2016 Conference Chair

Dear Colleagues:

It is my great pleasure to welcome you, on behalf of the SRME Executive Committee, to the 2016 NAFME Music Research and Teacher Education National Conference. These biennial meetings have been consistently well-attended and successful over the years, a direct result of the hard work and commitment shown by all of you who contribute to the research enterprise and prepare succeeding generations of music teachers. This year's meeting represents an unprecedented level of coordination among the Societies for Research and Teacher Education and the Council of Music Program Leaders, the effects of which will be apparent to you as you experience the conference here in Atlanta.

NAfME has long been committed to advancing the cause of research in music education, and the level of participation at this meeting reflects the extent to which the research community in our organization continues to thrive and grow. This year we received 369 submissions for SRME presentations and posters, an increase of 21 percent over our 2014 meeting in St. Louis. A glance at the conference schedule reveals the breadth, depth, and quality of the ongoing work in our field. The focus of this meeting, together with our outstanding research journals—the *Journal of Research in Music Education* and *Update: Applications of Research in Music Education*—is emblematic of an organization that recognizes the value of systematic inquiry and concerns itself with maintaining the highest standards of scholarship.

The planning and organization of our meeting this year include innovations in the submission and review processes that not only take advantage of technological advances in conference planning and organization, but also strategically coordinate the review and selection of proposals and conference scheduling. Thanks to the leadership of Steve Demorest and the current SRIG chairs, the organization of Special Research Interest Group (SRIG) sessions has been redesigned to better serve the interests of SRIG members while more closely integrating the SRIG sessions with the general conference program.

You will note that we have also configured the schedule to include periods of down time with the intent of facilitating more personal interactions among conference attendees. We're confident that the wine and cheese reception, which follows the keynote address and is paired with the first poster session, will start us off on the right note.

None of this would have been possible without the skillful, intelligent, and meticulous behind-the-scenes leadership and tireless efforts of Jim Byo, SRME program chair, Dave Rickels, SMTE program chair and master of technology, and Dru Davison, CMPL program chair. Immense gratitude is owed them all.

National Executive Board member James South, the designated conference chair, and NAFME President Glenn Nierman were instrumental in bringing about the many visible and invisible conference enhancements you will enjoy over the next few days. Many thanks also to the staff at NAFME for their able work in handling the innumerable and unimaginable details that often go unnoticed only because they are so flawlessly managed.

Everyone has done a tremendous job building this conference, and I invite you to make the most of our time together here in Atlanta as you connect with colleagues and friends and enjoy the stimulation that all of the presentations, posters, SRIGs, and ASPAs have to offer.

Listen, learn, laugh, and leave a little smarter for having been here. Have a wonderful time in Atlanta!



Bob Duke, Chair, Society for Research in Music Education

On behalf of the SRME Executive Committee:

Martin Bergee; James Byo, SRME Program Chair; Lori Custodero; Steve Demorest, SRIG Liaison; John Geringer; Maud Hickey; Deborah (Sheldon) Confredo; Sandra Stauffer, State Research Liaison



From the SMTE Chair

Dear Colleagues,

On behalf of the Society for Music Teacher Education Executive Committee, welcome to Atlanta and to the 2016 NAFME Music Research and Teacher Education National Conference. We have been working with the Society for Research in Music Education and the Council for Music Program Leaders for two years to design this event so it is relevant and meaningful to your work. Our Areas for Strategic Planning and Action (ASPAs) coordinators have been diligent in establishing continuity between the recent Greensboro Symposium and this conference. For instance, there will be updates on the Every Student Succeeds Act and the edTPA, promising scholarship and practice on professional development, and many resources for social justice, equity, and inclusion. For those of you who already are involved in the work of an ASPA, we invite you to continue that work, and for those who are new to SMTE, we invite you to affiliate with an ASPA that serves your interests. Most of all, the SMTE Executive Committee wants you to be present and engaged—to build your professional network and support system while you are here in Atlanta. Graduate students and long-time professors alike succeed mainly when they are connected to others.

I would like to take this opportunity to thank the SMTE Executive Committee and ASPA leaders for their blind review of hundreds of proposals for this conference, and to Doug Orzolek and Connie McKoy for all their help with last-minute troubleshooting. Finally, there are no words adequate to express gratitude to David Rickels for all he has done to make this conference run smoothly. When you see him, be sure to tell him “thank you.”

I wish you all a great conference and a wonderful time in Atlanta.



Susan Wharton Conkling, Chair, Society for Music Teacher Education

From the Music Program Leaders Chair

Dear Colleagues,

On behalf of Music Program Leaders across the United States, thank you for being a part of the 2016 Music Research and Teacher Education National Conference in beautiful Atlanta. The National Association for Music Education Council of Music Program Leaders is excited to partner with conference leadership to ensure that the most cutting-edge research impacting music learning, policy, and advocacy is disseminated to music supervisors, curriculum coordinators, and other music leaders.

The Council of Music Program Leaders collaborated to update the National Opportunity-to-Learn Standards for music education. Through these efforts and others, we aim to support an environment that allows all students to experience a high-quality, sequential, and relevant music education driven by well-trained and highly effective music teachers. At this conference, you should expect a wide array of sessions and research poster presentations that are aligned with our collective goals for moving the music teacher training profession toward an even greater capacity.

During this era of high-stakes accountability in public education, we should all take a moment to recognize areas of the curriculum that are difficult to measure and simply prioritize an education where children become more fully alive through deep engagement in high-quality music education. As we collaborate with elected officials and state department representatives to implement sound educational policy for a well-rounded education, it becomes increasingly important to rely on the best research from the field of music education.

The NAFME Council of Music Program Leaders welcomes you to the conference and trusts you will take advantage of every opportunity this event offers. Welcome to Atlanta!



Dru Davison, Chair, Council of Music Program Leaders



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James South, *Weatherford, OK*

NAfME THANKS ...

The National Association for Music Education is indebted to the many individuals who served on the conference planning committee for the 2016 NAfME Music Research and Teacher Education National Conference and who played key roles in bringing this conference to fruition.

CONFERENCE CHAIR

» **James South**, *Southwestern Oklahoma State University, Weatherford, OK*

SRME SESSIONS

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

» **POSTER SESSIONS, James L. Byo**, *Louisiana State University, Baton Rouge*

» **SRIGS, Steven M. Demorest**, *Northwestern University, Evanston, IL*

SMTE SESSIONS

» **CHAIR, Susan Wharton Conkling**, *Boston University, Boston, MA*

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

COUNCIL OF MUSIC PROGRAM

LEADERS SESSIONS

» **Dru Davison**, *Shelby County Schools, Memphis, TN*

NAfME SOCIETY AND EDITORIAL COMMITTEE MEETINGS

Wednesday, March 16

TIME	COMMITTEE	LOCATION
9 a.m.–6:00 p.m.	Society for Research in Music Education Executive Committee	Piedmont 1
12 noon–4:30 p.m.	Music Educators Journal Editorial Committee	Piedmont 6
1:00–6:00 p.m.	Society for Music Teacher Education Executive Committee	Piedmont 2
1:00–6:00 p.m.	General Music Today Editorial Committee	Piedmont 3
1:00–6:00 p.m.	Journal of Music Teacher Education Editorial Committee	Piedmont 4
1:00–6:00 p.m.	Journal of Research in Music Education Committee	Piedmont 5
1:00–6:00 p.m.	Update: Applications of Research in Music Education Editorial Committee	Piedmont 7

RECEPTIONS AND OTHER MEETINGS

DATE	TIME	EVENT	LOCATION
Wednesday, March 16	6:30–8:00 p.m.	<i>Journal of Historical Research in Music Education</i> Editorial Committee Meeting	Piedmont 8
Thursday, March 17	7:00–8:00 a.m.	Advisory Committee of the <i>Bulletin of the Council for Research in Music Education</i> Breakfast	Chastain D
Thursday, March 17	4:30–6:30 p.m.	NAfME WELCOME RECEPTION: Connect with other conference attendees, enjoy light hors d'oeuvres, and, from 6:00 to 6:30 p.m. only, hear a performance by the Johns Creek High School Chamber Strings.	Chastain Overlook
Friday, March 18	5:00–7:00 p.m.	Arizona State University, University of Michigan, and Northwestern University Alumni Reception	Chastain E
Friday, March 18	7:00–9:00 p.m.	University of Miami Frost School of Music Reception	Peachtree 2
Friday, March 18	8:00–9:30 p.m.	University of Missouri Reception	Chastain 1

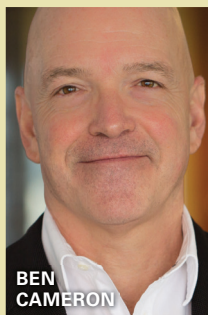
GENERAL SESSION 3:00–4:30 p.m., PEACHTREE BALLROOM

2016 Music Research and Teacher Education National Conference Opening Plenary

WELCOME: Glenn E. Nierman, *NAfME National President, University of Nebraska–Lincoln.*

KEYNOTE ADDRESS: Ben Cameron is the newly-appointed president of the Jerome Foundation, which is based in St. Paul, MN. The Jerome Foundation is a vital source of support for young artists in Minnesota and New York City. He also serves as president to the Camargo Foundation, a study center that Jerome Hill established in Cassis, France, for the benefit of scholars and artists.

PRESIDER: James South, *Southwestern Oklahoma State University, Weatherford.*



BEN CAMERON

A Tale of Two Novices

➡ AUGUSTA 2

PRESENTER: Kristina R. Weimer, *Pennsylvania State University, University Park.*

Mentoring is important to the professional growth, development, and retention of novice music teachers. However, mentoring programs vary greatly and are often ineffective. This study examined the year-long mentoring experiences of two first-year music teachers. Results and implications will be discussed in regards to existing literature. (SMTE).

PRESIDER: Christopher Baumgartner, *University of Oklahoma, Norman.*

Musical Expression in the Choral Classroom

➡ AUGUSTA 3

PRESENTER: Andrea Maas, *Teachers College, Columbia University, New York, NY.*

The purpose of this study is to explore with high school choral directors and their students, their perceptions of the ways in which musical expression is manifested in the choral classroom setting. Stimulated Recall Interviews are used to investigate descriptions and practices of musical expression by ensemble singers. (SRME).

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

Issues and Practices: The Impact of Core Practices in Music Education on Curriculum, Teacher Socialization, and Professional Development for Beginning and Experienced Teachers

➡ CHASTAIN 1

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

CO-PRESENTER: Si Millican, *University of Texas at San Antonio.*

This interactive session will explore the concept of core practices in music teaching and their relationship to music curriculum, teacher socialization, and professional development for beginning and experienced teachers. Session participants will also help develop a research agenda for investigating core practices in music teaching and learning. (SMTE).

PRESIDER: Kyle Chandler, *Arkansas State University, Jonesboro.*

Thursday, March 17

COLLOQUIUM

8:00–9:55 a.m.

Political Action in Music Education

➡ CHASTAIN I/J

PRESENTERS: Carla E. Aguilar, *Metropolitan State University of Denver, CO;* Patrick Schmidt, *University of Western Ontario, London, Ontario;* Suzanne L. Burton, *University of Delaware, Newark;* Daniel Hellman, *Missouri State University, Springfield;* Lynn M. Rechel, *Shenandoah University, Winchester, VA.*

This colloquium examines ways music education stakeholders can respond to policy, the influence of media on the perception of policy, means for individuals to act on specific policy mechanisms, and how being a music educator creates accidental advocates. Panelists will present information and resources along with an opportunity for dialogue. (SMTE).

PRESIDER: Constance McKoy, *School of Music, Theatre and Dance, University of North Carolina at Greensboro.*

SYMPOSIUM

8:00–9:25 a.m.

Conductor Gesture and Music Perception: An Update on the Multimodal Experience of Conducted Ensembles

➡ CHASTAIN G/H

PRESENTERS: Anita B. Kumar, *University of Washington, Seattle;* Cory D. Meals, *Kennesaw State University, Kennesaw, GA;*

Brian A. Silvey, *University of Missouri–Columbia;* Steven J. Morrison, *University of Washington, Seattle;* Deborah A. Confredo, *Temple University, Philadelphia, PA;* Aaron T. Wacker, *University of Missouri–Columbia.*

Conducting is a daily activity for music educators across ensemble contexts, yet we are still exploring the ways in which gesture communicates information. We present three studies, utilizing participant response to audio and video stimuli, examining aspects of conductor gesture and the effect on observers' evaluations of conductor and performance. (SRME).

PRESIDER: Martin Bergee, *University of Kansas, Lawrence.*

PRESENTATION SESSION 1

8:00–8:25 a.m.

The Effects of the Performers' Age on Evaluating Musical Performances by Musicians, Non-Musicians, and New Horizons Members

➡ AUGUSTA 1

PRESENTER: Ann Marie Harrington, *University of Kentucky, Lexington.*

This study investigated effects of performer age on perceptions of performance quality. Similar musical stimuli were paired with images of older adult or younger adult wind bands. Participants' rated the quality of audio-only stimuli and paired stimuli. Results suggest that performer age enacted some influence on perceptions of performance quality. (SRME).

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

Conference Branches

SMTE Society for Music Teacher Education

SRME Society for Research in Music Education

CMPL Council of Music Program Leaders

of sound recordings, with continued relevance. (SRME).

PRESIDER: Ryan Fisher,
University of Memphis, TN.

Current Trends for the Doctoral Dissertation in Music Education

➤ CHASTAIN 1

PRESENTER: Wendy L. Sims,
University of Missouri–Columbia.
CO-PRESENTER: Joanne Rutkowski,
Pennsylvania State University, University Park.

The purpose of this session is to explain different structures for the culminating project of the music education doctorate. The traditional monograph will be compared with the newer, project-based dissertation. Dissertation requirements and their relevance to expectations for the degree and for the music teacher education professoriate will be considered. (SMTE).

PRESIDER: Linda Thornton,
Pennsylvania State University, University Park.

An Ecological View of Music Teachers' Curricular Agency

➤ CHASTAIN 2

PRESENTER: Janet R. Barrett,
University of Illinois, Urbana.
CO-PRESENTER: Timothy C. Caskin,
University of Illinois, Urbana.

The purpose of this study was to examine music teachers' curricular agency as they maneuver within the context of school reform. Experienced music educators participating in summer graduate study described their curricular landscapes, affordances, and constraints for creative curricular work. (SMTE).

PRESIDER: Alden H. Snell II,
University of Delaware, Newark.

Music Cooperating Teachers as Teacher Educators: Honoring Voice and Bridging the Gap

➤ CHASTAIN E

PRESENTER: Laura Catherine Moates Stanley,
Brookwood High School, Snellville, GA.
CO-PRESENTER: Jennifer L. R. Greene,
Fayetteville-Manlius High School, Manlius, NY.

This presentation combines the studies of two music cooperating teachers turned narrative inquirers. By sharing this research, we strive to give voice to cooperating teachers, allow for their personal and professional development by forming knowledge communities and create a basis for future research that seeks to do the same. (SMTE).

PRESIDER: Molly Weaver,
West Virginia University, Morgantown.

Exploring Racial Gaps in Praxis II Music Test Scores: Do Institutional Effects Matter?

➤ CHASTAIN F

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

This study replicated and extended prior research on Praxis II music tests using a larger dataset which grouped candidates by preparing institution. Results indicated that a large portion of the previously reported racial/ethnic score gap were likely due to institutional effects. Discussion includes implications for music teacher education and assessment. (SRME).

PRESIDER: Lori Custodero,
Columbia University Teachers College, New York, NY.

The Effect of Timbre and Pitch-Pattern on Pitch Perceptions of Elementary-Aged Users of Cochlear Implants

➤ PEACHTREE 1

PRESENTER: Morgan C. Soja,
Gardner-Webb University, Boiling Springs, NC.

This investigation of the effect of timbre and pitch-pattern difficulty on pitch perceptions of children with cochlear implants revealed a significant interaction between pitch-pattern difficulty and timbre. Secondary analyses revealed no significant relationships between age, implant age, and scores, and no significant differences between scores and processors ($p > .05$). (SRME).

PRESIDER: Maud Hickey,
Bienen School of Music, Northwestern University.

PRESENTATION SESSION 2

8:30–8:55 a.m.

Relationships Among Musical Home Environment, Parental Involvement, and the Developmental Music Aptitude and Early Audiation Achievement of Preschool Children

➤ AUGUSTA 1

PRESENTER: Alena V. Holme,
University of Wisconsin–Whitewater.
CO-PRESENTER: Sharri VanAlstine,
University of Wisconsin–Whitewater.

The purpose of this study was to examine the relationship between the home musical environments and parental involvement and to determine if selected factors (home musical environment, musical education of parents, age, gender of child) were predictive of musical potential in preschool children. (SRME).

PRESIDER: Jeremy Lane,
University of Arkansas at Little Rock.

Demographics of the Music Education Professoriate: Issues of Equity

➤ AUGUSTA 2

PRESENTER: Cynthia Crump Taggart,
Michigan State University, East Lansing.
CO-PRESENTER: Joshua A. Russell,
University of Hartford, West Hartford, CT.

With an eye toward issues of equity, this study used an online questionnaire to investigate the following questions: (1) What are the demographic characteristics of music teacher educator professoriate? (2) Who is under-represented in the music teacher educator professoriate? and (3) What are the outcomes (interactions) of the demographics? (SMTE).

PRESIDER: David Rickels,
University of Colorado, Boulder.

Sound Recording at the Heart of Pedagogy: Suzuki's Method in America

➤ AUGUSTA 3

PRESENTER: Matthew D. Thibeault,
University of Florida, Gainesville, FL.

This historical study presents the Suzuki Method as the first deep enmeshment of music education with sound recordings. Archival research documents the importation of Suzuki's method by John Kendall. The paper outlines the many ways that pedagogy and practices were adapted to the medium

The Effects of Instruction on the Singing Ability of Children Ages 5–11: A Meta-Analysis

➔ CHASTAIN F

PRESENTER: Christina L. Svec,
Iowa State University, Ames.

A meta-analysis statistically summarized results regarding the effects of instruction on singing ability. Analyses yielded a small overall mean effect for instruction ($g = 0.43$) across 34 studies with the largest effects having been for feedback and research design. Conclusions addressed implications for teaching, research pedagogy, and research practice. (SRME).

PRESIDER: Melissa Brunkan, *Louisiana State University, Baton Rouge.*

Teaching Ear Playing in Formal Education Settings: Strategies from Three Master Fiddlers

➔ PEACHTREE 1

PRESENTER: Anne-Marie Hildebrandt,
Pennsylvania State University School of Music, University Park.

In this multiple case study, three expert fiddlers rooted in Irish, Arabic, and American aural traditions contribute strategies for helping students to play by ear. Data collected from interviews, observations, and documents is analyzed towards a theory for teaching ear playing in formal education settings. (SRME).

PRESIDER: Sarah Bartolome,
Northwestern University, Evanston, IL.

PRESENTATION SESSION 3

9:00–9:25 a.m.

"I Am My Dissertation in the Classroom": The Experiences of Ph.D. Graduates Who Return to K–12 Music Teaching

➔ AUGUSTA 1

PRESENTER: Stuart Chapman Hill,
Michigan State University, East Lansing.

This study focused on the experiences of two practicing teachers who completed Ph.D. degrees in music education and continued to teach in K–12 classrooms, including factors that guided their decisions, connections between their doctoral training and their current classroom practice, and implications for their music teacher identities. (SMTE).

PRESIDER: Sandra Stauffer, *Arizona State University, Tempe.*

Administrators and Music Teacher Evaluation: Context, Support, and Survival

➔ AUGUSTA 2

PRESENTER: Cara Faith Bernard,
University of Connecticut, Storrs.

This study examined the ways in which public school administrators (some with musical and some without musical backgrounds) described the effect of implementing standardized teacher evaluations on their music-based supervision practices and perspectives. Administrators discussed their role as supervisor and how they navigate their educational backgrounds in the evaluation process. (SMTE).

PRESIDER: Stephanie Prichard,
University of Maryland, College Park.

Self-Cultivation Through Teaching Band: A Case Study

➔ AUGUSTA 3

PRESENTER: Jason Gossett, *Oregon State University, Corvallis.*

For this session, I will share findings from this completed investigation that highlight MacIntyre's (2007) three levels of moral life. Findings support the importance of practice in the narrative unity and tensions between narrative unity and tradition. Further, self-cultivation sustains and motivated my participant to grow personally and professionally. (SRME).

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

Network Science, Neuroimaging, and the Effects of Music on the Brain: A NetSci Education Project for Training Pre-College, Undergraduate, and Graduate Music Students in Network Science Techniques Through Exploring the Effects of Music on the Brain

➔ CHASTAIN 1

PRESENTER: Robin W. Wilkins, *Neuroimaging Lab for Complex Systems, Joint School for Nanoscience and Nanoengineering University of North Carolina at Greensboro.*

CO-PRESENTERS: Michelle Lovett, *Southwest High School-Guilford County Public Schools, Greensboro, NC;* David J. Teachout, *University Teaching and Learning Commons—University of North Carolina at Greensboro;* Chelsea Joyce, *Department of Biological Sciences—University of North Carolina at Greensboro;* Robert A. Kraft, *Department of Biomedical Engineering, Wake Forest University Baptist Medical Center, Winston-Salem, NC.*

This session will describe practice that expanded current music education curriculum choices by offering musically trained pre-college, undergraduate, and graduate students neuroimaging training intended to facilitate one's capacity to examine the effects of music on the brain. Implications for participants and future applications in music teacher education will be discussed. (SMTE).

PRESIDER: Jeffrey Marlatt, *Shenandoah Conservatory, Winchester, VA.*

Teacher Education Program Evaluation Policy in the United States

➔ CHASTAIN E

PRESENTER: Kevin J. Tutt, *Grand Valley State University, Allendale, MI.*

Current education legislation has put increased pressure on institutions to quantify the ability of their teacher-education program graduates to demonstrate appropriate content knowledge and teaching efficacy. This research project examined the U.S. state-level policy for rating program effectiveness, along with discussing implications for policy and future research. (SMTE).

PRESIDER: Lori Gray, *University of Montana, Missoula.*

The Effect of Teacher Nonverbal Expressiveness on Ratings of Teacher Effectiveness and Student Learning

➔ CHASTAIN F

PRESENTER: Julia Heath-Reynolds,
Indiana State University, Terre Haute.

The purpose of this study was to determine if levels of teacher nonverbal expressiveness have an effect on ratings of teacher effectiveness, lesson content, and on student learning. Results revealed that higher ratings of teacher nonverbal behaviors were related to higher ratings of teacher effectiveness. (SRME).

PRESIDER: Judy Bowers, *Florida State University, Tallahassee.*

Using Thin-Slice Methodology to Evaluate Pre-Service Teachers' Intuitive Judgment of How Disability, Racial, and Gender Issues May Impact Children's Success in the Music Classroom

➔ PEACHTREE 1

PRESENTER: Elisa M. Dekaney,
Syracuse University, Syracuse, NY.

The purpose of this study was to evaluate pre-service teachers' intuitive judgment when deciding, within 5 seconds, which children

portrayed in the picture would be successful in their music classroom, exposing how issues of disability, gender, and race may impact a teacher's decision of who can be successful in music. (SMTE).

PRESIDER: Elizabeth Menard, Bowling Green State University, Bowling Green, OH.

SYMPOSIUM

10:00–10:55 a.m.

Greater than the Sum of its Parts: Authoring and Publishing Mixed Methods Research in Music Education

➡ CHASTAIN I/J

PRESENTERS: Kate R. Fitzpatrick, University of Michigan, Ann Arbor, MI; Janet R. Barrett, University of Illinois, Urbana, IL; David A. Stringham, James Madison University, Harrisonburg, VA.

Relatively few article-length mixed methods studies have been published in music education research journals. In order to provide suggestions for future authors, this session will explore the experiences and reflections of two published mixed methods authors in music education and one editor of a prominent music education research journal. (SRME).

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

PRESENTATION SESSION 4

10:00–10:25 a.m.

Is Seeing or Hearing Believing? The Effect of Accurate and Inaccurate Visual Feedback on the Tuning Accuracy of High School and College Trombonists

➡ AUGUSTA 1

PRESENTER: Amanda L. Schlegel, University of Southern Mississippi, Hattiesburg.
CO-PRESENTER: D. Gregory Springer, University of South Carolina, Columbia.

High school and college trombonists were tasked to play in tune with a stimulus tone presented through headphones. Across each of three attempts, a tuner was provided and set to one of three conditions that displayed either accurate or inaccurate feedback. Tuner condition and experience level had significant main effects. (SRME).

PRESIDER: DaLaine Chapman, Florida Atlantic University, Boca Raton.

Pre-Professional Service-Learning in Music Education and Art Therapy

➡ AUGUSTA 2

PRESENTER: Wendy K. Matthews, Wayne State University, Detroit, MI.
CO-PRESENTER: Holly Feen-Calligan, Wayne State University, Detroit, MI.

This paper describes what and how art therapy and music education students learned from participating in a service-learning study prior to internship or student teaching. Recommendations for service-learning instruction and research are offered. (SMTE).

PRESIDER: Debbie O'Connell, Winston-Salem State University, NC.

Inmate Axel James—His Passion for Songwriting and His Recovery from Addiction

➡ AUGUSTA 3

PRESENTER: Catherine M. Wilson, University of Wisconsin—Stevens Point.

Axel James has enjoyed writing poetry since he was young. Ultimately, his fast, high life led to addiction and self-destructive behavior. Any money he earned or stole, he spent on drugs and alcohol. While incarcerated, Axel processed his emotions through songwriting, giving him resilience and hope, ultimately reshaping his future. (SMTE).

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

Field Experience Immersion in Music: A Model for Cultural Diversity through Field Experience

➡ CHASTAIN 1

PRESENTER: Kathy Melago, Slippery Rock University of Pennsylvania, Slippery Rock.

This session will describe our Field Experience Immersion in Music course, which includes field experience activities while immersed in the culture of a different population, and will include an overview of the timeline for preparation, the syllabus and course materials, and student comments about their experience of the course. (SMTE).

PRESIDER: Amanda Soto, Texas State University.

Integrating Popular Music into Urban Schools: Assessing the Effectiveness of a Comprehensive Teacher Development Program

➡ CHASTAIN E

PRESENTER: Hal Abeles, Teachers College, Columbia University, New York, NY.
CO-PRESENTERS: Lindsay Weiss, Teachers College, Columbia University, New York, NY; Bryan Powell, AmpUp NYC, New York.

This study examined an ongoing teacher development program that focuses on increasing the capacity of urban music teachers to incorporate popular musics and instruments into their teaching. Results show that teachers perceived that their skills in playing popular music instruments and their skills in improvisation and composing improved. (SMTE).

PRESIDER: Ann Marie Stanley, Eastman School of Music, Rochester, NY.

The Experience of Performance Anxiety in Young Contemporary Musicians

➡ CHASTAIN F

PRESENTER: Charlene Anne Ryan, Berklee College of Music, Boston, MA.

Most research on music performance anxiety has focused on Classical musicians. The purpose of the present study was to extend the literature base by focusing the lens squarely on young, contemporary musicians. Results indicate similarities in experience between study participants and their classically-trained peers, with some key differences. (SRME).

PRESIDER: Mary Cavitt, Texas State University, San Marcos.

Leading Teacher Evaluation: Music Making and Beyond

➡ CHASTAIN G/H

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

In this session we will explore models of teacher evaluation that measure the effectiveness of traditional music instruction as well as the teacher's ability to set up students' engagement in their own music making. We'll investigate district designed rubrics that assess 21st century skills and SLOs for musical skills. (CMPL).

PRESIDER: Heather Cote, Westwood Public Schools, Westwood, MA.



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Degree Enrollment and Persistence of African American Music Education Doctoral Students: Institutional, Environmental, and Motivational Factors

➡ PEACHTREE 1

PRESENTER: Steven Armon Anderson, Georgia State University, Atlanta.

CO-PRESENTERS: Joyce M. McCall, Indiana University, Bloomington. Jason D. Thompson, Arizona State University, Phoenix.

This narrative research ascertained the institutional, environmental, and motivational factors that influenced the decision to enroll in doctoral programs and persist through degree completion for three African American music education doctoral students. Implications for improving the effectiveness of recruitment and retention efforts, and interrogating appropriate policies and programs are explored. (SRME).

PRESIDER: Elaine Colprit, Bowling Green State University, Bowling Green, OH.

PRESENTATION SESSION 5

10:30–10:55 a.m.

The Verification of a Solo Performance Assessment Model

➡ AUGUSTA 1

PRESENTER: Brian E. Russell, University of Miami, Frost School of Music, Coral Gables, FL.

The purpose of this study was to verify a causal paradigm of solo performance components on perceptions of performance quality. Investigation of the measurement model reported good fit of the proposed model and suggests that improvements in technique and music expression can significantly influence assessments of overall quality. (SRME).

PRESIDER: Ruth Brittin, University of the Pacific, Stockton, CA.

The Virtual Reality Teaching Lab (VRTL): Training Music Educators for Meaningful Engagement with All Students

➡ AUGUSTA 2

PRESENTER: Ann C. Clements, Pennsylvania State University, University Park.

This presentation will highlight a Virtual Reality Teaching Lab (VRTL) that has been constructed to provide preservice music education students an opportunity to hone their teaching and engagement skills beyond

classroom discussion. Built around Microsoft Kinect, Unity, and the Microsoft Speech Platform, this program provides lifelike engagement with VR benefits. (SMTE).

PRESIDER: Douglas Orzolek, University of St. Thomas, St. Paul, MN.

The Vulnerability of Enacting Social Justice in Music Education

➡ AUGUSTA 3

PRESENTER: Lauren Kapalka Richerme, Indiana University, Bloomington.

This philosophical inquiry suggests that the feeling of vulnerability influences and enables thinking and action related to social justice and posits how music educators might embrace rather than resist vulnerability. The role of general human vulnerability, emotional uncertainty, and a potential loss of power in social justice interactions are discussed. (SRME).

PRESIDER: Joseph Parisi, University of Missouri–Kansas City.

Welcoming the Elephant in the Music Room: A Content Analysis of Ten Years of Publications Related to Urban Music Education

➡ CHASTAIN 1

PRESENTER: Carol Frierson-Campbell, William Paterson University, Wayne, NJ.

CO-PRESENTERS: Constance McKoy, School of Music, Theatre and Dance, University of North Carolina at Greensboro; Nicole Robinson, University of Utah, Salt Lake City.

The 10-year anniversary of Teaching Music in the Urban Classroom provides a milestone for appraising the conversation about urban music education. Our content analysis of literature from 2005–2015 suggests the parable of the Blind Sages and the Elephant as an apt metaphor for the “elephant” in the music room. (SMTE).

PRESIDER: Karen Salvador, University of Michigan, Flint.

No Musician Left Behind: Incorporating Popular Musicians into High School and Collegiate Music Programs

➡ CHASTAIN E

PRESENTER: Sarah A. Gulish, Lower Moreland Township School District, Huntingdon Valley, PA.

CO-PRESENTER: Amelia E. Garbisch, Bloomsburg University, Bloomsburg, PA.

This presentation provides research investigating entry requirements for students seeking to study music education. Specifically, the

researchers investigate college requirements in the state of Pennsylvania as they pertain to students from nontraditional music backgrounds. Implications for developing inclusive music education programs will be offered with space for group discussion. (SMTE).

PRESIDER: Natalie Royston, Iowa State University, Ames.

“Give Me Actual Music Stuff!”: The Nature of Feedback in a Collegiate Songwriting Course

➡ CHASTAIN F

PRESENTER: Stuart Chapman Hill, Michigan State University, East Lansing.

The purpose of this study was to understand the nature of feedback in a collegiate songwriting course. Findings focus on four themes that emerged from the analysis: micro-feedback, macro-feedback, feedback roles, and overarching features of the class’s feedback culture. Implications for songwriting teachers and recommendations for future research are offered. (SRME).

PRESIDER: Carlos Abril, University of Miami, Coral Gables, FL.

An Exploration of Aural-Based Pedagogy in the Instrumental Classroom

➡ CHASTAIN G/H

PRESENTER: Sara K. Jones, University of Massachusetts Amherst.

This study examined how students involved in traditional, notation-based school band instruction created an arrangement by ear without relying on direct instruction or notated music. This study also explored the benefits and challenges of this nontraditional approach, and how arranging songs in a small group setting impacted participants. (SRME).

PRESIDER: Amanda Schlegel, University of Southern Mississippi, Hattiesburg.

The Role of Participatory Music Making in the Quality of Life of Senior Citizens

➡ PEACHTREE 1

PRESENTER: Lisa J. Lehmborg, University of Massachusetts Amherst.

Individual interviews and researcher observation were utilized to examine the role of circle singing in the quality of life of adults aged 50 or older. Findings indicated that circle singing played a role in participants’ quality of life that was both important and different from that of presentational music-making. (SRME).

PRESIDER: Jeremy Lane, University of Arkansas at Little Rock.

SRIG SESSIONS AND ASPA MEETINGS

11:00 a.m.–12:30 p.m.

SRIG Session: Learning and Development

11:00 a.m.–12:30 p.m.

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

Symposium: Music Learning In Childhood and Family Dynamics

➡ AUGUSTA 1

PRESENTERS: Beatriz Ilari, *University of Southern California Los Angeles*; Lori Custodero, *Columbia University Teachers College, New York, NY*; Claudia Cali, *Columbia University Teachers College, New York, NY*; Adriana Diaz Donoso, *Columbia University Teachers College, New York, NY*; Alissa Chitwood, *University of Southern California Los Angeles*; Lily Chen-Hafteck, *University of California Los Angeles.*

This symposium will center on the relationship between formal and informal music learning and family dynamics. Three studies conducted with children of varied ages and their families across the U.S. will be presented, followed by a discussion on the findings and their implications for music education.

The Association Between School Music Participation and Social Capital Development in Young Adulthood

➡ AUGUSTA 1

PRESENTER: Marshall A. Haning, *Case Western Reserve University, Cleveland, OH.*

Data from the National Longitudinal Study of Adolescent and Adult Health was used to investigate the longitudinal association between school music participation and social capital development in young adulthood. Music participation had stronger predictive value and larger increases in social capital scores than other types of activity participation.

ASPA Meeting: Teacher Recruitment

11:00 a.m.–12:30 p.m.

➡ AUGUSTA 2

PRESIDER: Wesley Brewer, *Roosevelt University, Chicago, IL.*

SRIG Session: History

11:00 a.m.–12:30 p.m.

PRESIDER: Patti Tolbert, *Professor Emeritus, Georgia College, Milledgeville.*

Helen May Butler and her Ladies' Military Band: Being Professional during the Golden Age of Bands

➡ AUGUSTA 3

PRESENTER: Brian D. Meyers, *Miami University, Oxford, OH.*

From the late 1890s through the early 1910s, Helen May Butler and her Ladies' Military Band rivaled the ensembles of Sousa, Clarke, Creatore, and Conway. This study presents a brief history of the ensemble and focuses on the professional and personal difficulties faced by both Butler and her band.

The Narrative Framing of Large Ensembles in Music Educators Journal

➡ AUGUSTA 3

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

This study included a systematic review of *Music Educators Journal* content (1914–2016) pertaining to large ensembles. This content has appeared at inflection points as reactions to political developments and as responses to provocative authors. Results indicate that narrative framing has promoted and/or diminished the role of large ensembles.

Glamour and Music Combine: The Austin High School Girls Band of Chicago, 1926–1956

➡ AUGUSTA 3

PRESENTER: Phillip M. Hash, *Calvin College, Grand Rapids, MI.*

This study documented the history of the Austin High School Girls Band (AHSGB) of Chicago, IL, from 1926 to 1956. Research questions examined the band's organization, activities, directors, repertoire, and instrumentation, as well as the extent to which the AHSGB supported and challenged prevailing attitudes toward gender roles associated with instrumental music.

ASPA Meeting: Cultural Diversity and Social Justice

11:00 a.m.–12:30 p.m.

➡ CHASTAIN E

PRESIDERS: Amanda Soto, *Texas State University, San Marcos*; Karen Salvador, *University of Michigan–Flint.*

ASPA Meeting: Professional Development for the Experienced Teacher

11:00 a.m.–12:30 p.m.

➡ CHASTAIN F

PRESIDERS: Ann Marie Stanley, *Eastman School of Music, Rochester, NY*; Alden H. Snell II, *University of Delaware, Newark.*

SRIG Session: Instructional Strategies

11:00 a.m.–12:30 p.m.

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

The Impact of Music Practice Instruction on Middle School Instrumentalists' Practice Behaviors

➡ CHASTAIN G/H

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

The purpose of this study was to investigate the impact of music practice instruction on middle school band and orchestra students' practice behaviors. Results indicate that practice instruction may have a positive effect on students' ability to select and utilize appropriate practice strategies. Implications for practice will be discussed.

Designing Instruction on Practicing: A Pilot Test of a Micro-Analytic Self-Regulation Intervention

➡ CHASTAIN G/H

PRESIDENTS: Pete Miksza, Jennifer Blackwell, Nicholas Roseth, and Stephanie Cole, *Indiana University, Bloomington.*

We explored the effectiveness of a pedagogical approach for enhancing musicians' self-regulated learning. We employed a multiple baseline experimental design involving three collegiate instrumentalists'

practicing across 14 days. A personalized intervention emblematic of the forethought, performance, and self-reflection processes described in Zimmerman's (1989) model of self-regulated learning was tested.

Analysis of Movement During Cello Bowstrokes

➡ CHASTAIN G/H

PRESENTER: Elaine J. Colprit, *Bowling Green State University, Bowling Green, OH.*

Using a three-dimensional kinematic model I evaluated bowing motions of novice and experienced cellists. Results suggest that experienced cellists use a greater range of wrist motion during bowing cycles performed at a slower tempo. The data show small differences in elbow, shoulder, and trunk angles for novice and experienced cellists.

ASPA Meeting: Policy

11:00 a.m.–12:30 p.m.

➡ CHASTAIN I/J

PRESIDERS: Lauren Kapalka Richerme, *Indiana University, Bloomington.* Carla Aguilar, *Metropolitan State University of Denver, CO.*

SRIG Session: Affective Response

11:00 a.m.–12:30 p.m.

PRESIDER: Jason Silveira, *Ithaca College, Ithaca, NY.*

Personality and World Music Preferences of Undergraduate Non-Music Majors in South Korea and the United States

➡ PEACHTREE 1

PRESENTER: Hyesoo Yoo, *University of Florida, Gainesville.*
CO-PRESENTERS: Sangmi Kang, *University of Florida, Gainesville;* C. Victor Fung, *University of South Florida, Tampa.*

We investigated undergraduate non-music majors' selected personality variables and their preferences for world musics from Africa, Asia, and Latin America. Data were collected in South Korea ($n = 208$) and the United States ($n = 193$). Overall, familiarity followed by openness were the strongest predictors for world music preference.

Effects of Gesture Height on Individual and Ensemble Singing: Acoustic and Perceptual Measures

➡ PEACHTREE 1

PRESENTER: Lesley Maxwell Mann, *Belmont University, Nashville, TN.*

I explored effects of gesture height on singer intonation, vibrato, and tone quality, as well as singer participant perceptions of gestural effects on singing. Individual singer responses were isolated within an authentic choral setting. Singers were less flat with high gesture, although order effects were found.

Across the Lines: Advanced High School String Players' Listening and Performing Preferences

➡ PEACHTREE 1

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

Advanced high school string players ($n = 60$) completed a survey regarding listening preferences, performing experiences, and aspirations for playing a range of genres. Results show interesting responses across styles such as jazz, rock, and mariachi, with one-third intending to concentrate on styles other than classical music in the future.

SYMPOSIUMS

1:30–2:55 p.m.

Doing Historical Research in Music Education in a Digital Age: Promise and Challenge

➡ CHASTAIN G/H

PRESENTERS: Marie McCarthy, *University of Michigan, Ann Arbor;* Jacob Hardesty, *Rockford University, Rockford, IL;* Phillip Hash, *Calvin College, Grand Rapids, MI;* Jill M. Sullivan, *Arizona State University, Tempe.*

The infinite archive of digital sources presents both promise and challenge to researchers in music education history. Three studies serve to illustrate the use of diverse digital sources in the historical research process. The symposium ends with a critique, and trajectory for expanding digital history in music education research. (SRME).

PRESIDER: Sandra Stauffer, *Arizona State University, Tempe.*

The Creation of Authentic Multicultural Music Making Experiences for Undergraduates in Music Education Teacher Training Programs

➡ CHASTAIN I/J

PRESENTERS: Lisa Maynard, *James Madison University, Harrisonburg, VA;* Jennifer S. Walter, *University of North Carolina, Greensboro;* Jacqueline C. Henninger, *Texas Tech University, Lubbock;* Michael Haonga, *Texas Tech University, Lubbock.*

As the school age population in the United States increases, the number of cultural groups represented also increases. This trend has implications for music teacher educators in ensuring that cultural musical content is taught and modeled authentically. This symposium will examine this issue from four different perspectives. (SRME).

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

PRESENTATION SESSION 6

1:30–1:55 p.m.

Effects of Conductor Expressivity on Secondary School Band Members' Performance and Attitudes Toward Conducting

➡ AUGUSTA 1

PRESENTER: Brian A. Silvey, *University of Missouri–Columbia.*
CO-PRESENTER: Bryan D. Koerner, *University of Colorado Boulder.*

Effects of expressive and unexpressive conducting on school band members' and experts' audio evaluations of band performance expressivity and student attitudes were investigated. Analyses indicated that experts assigned lower expressivity scores than band members, and that middle and high school students preferred being conducted expressively rather than unexpressively. (SRME).

PRESIDER: Jennifer Whitaker, *University of North Carolina at Charlotte.*

That Experience Was the Reason I Chose a Performance Degree Rather than an Education Degree: Two Stories of Role Transformation

➡ AUGUSTA 2

PRESENTER: Michael A. Raiber, *Oklahoma City University, Oklahoma City.*

Music teacher identity has been studied for decades with various changing perspectives. There has been a call to investigate this phenomenon via life narratives (Pellegrino, 2009). This study tells the stories of two professional performers who, after experiencing authentic teaching experiences, claim a professional identity as "music teacher." (SMTE).

PRESIDER: Cynthia Wagoner,
East Carolina University, Greenville, NC.

Measuring Professional Dispositions in Pre-Service Music Educators

➡ CHASTAIN 1

PRESENTERS: Kelly A. Parkes,
Teachers College Columbia University, New York, NY; Gary K. Ritcher, James Madison University, Harrisonburg, VA; Paul F. Doerksen, Duquesne University, Pittsburgh, PA.

The purpose of this session is to share research regarding the identification and measurement of professional dispositions in pre-service music education students. The session will consist of three sections: An introduction to and review of our work, a substantive theoretical section, and a section detailing our work in measuring dispositions (SMTE).

PRESIDER: Sean Powell,
University of North Texas, Denton.

Where Do We Go From Here? Moving Forward After Changes to Music Education

➡ CHASTAIN E

PRESENTER: Marci L. Major,
West Chester University, West Chester, PA.
CO-PRESENTER: David Hedgecoth,
Ohio State University, Columbus.

Working to secure a path of future success for music education in public schools, this study examined the fallout of fiscal cuts, the changes in expectations to music programming, and the efforts to restructure, rebuild and revitalize music programs in three large public school districts. (SMTE).

PRESIDER: Lauren Kapalka Richerme,
Indiana University, Bloomington.

Examining the Predictive Properties of an Electronic Portfolio as it Relates to the Four Domains of the Danielson Framework

➡ CHASTAIN F

PRESENTER: Phillip Payne,
Kansas State University, Manhattan.

CO-PRESENTER: Frederick Burrack,
Kansas State University, Manhattan.

The authors examined the coursework portfolio of pre-service music teachers to determine if any parts of the process served as predictors for teaching effectiveness in the classroom during the student teaching semester. Multiple regression analyses revealed a significant regression equation between the ePortfolio and student teaching assessments. (SRME).

PRESIDER: John Wayman,
University of Texas at Arlington.

Looking Inward, Branching Outward: Applications of Qualitative Research as a Music Learning Tool

➡ PEACHTREE 1

PRESENTER: Sarah H. Watts,
Pennsylvania State University, University Park.

The purpose of this research is to explore the application of qualitative research techniques (autobiography and oral history) as music learning tools. Participants were collegiate and eighth grade students who completed musical autobiographies and oral histories. Participants found the exercises to be meaningful and were empowered by new research skills. (SRME).

PRESIDER: Loneka Battiste,
University of Tennessee, Knoxville.

PRESENTATION SESSION 7 2:00–2:25 p.m.

"My Life's Playlist": Exploring the Psychological Functions of Music in the Lives of Adolescent Children

➡ AUGUSTA 1

PRESENTER: Daniel J. Keown,
Youngstown State University, Youngstown, OH.

The purpose of this study was twofold: (1) to study the psychological functions of music in adolescence, and (2) explore adolescent participants' preference towards an in-class writing assignment entitled: "My Life's Playlist." Psychological functions investigated among adolescents' song choices were the construction of identity, emotional regulation, interpersonal relationships, and agency. (SRME).

PRESIDER: Amanda Schlegel,
University of Southern Mississippi, Hattiesburg.

The Online Resource for Social Justice for the Practicing Teacher—Using Research to Promote Social Justice in the Public Schools

➡ AUGUSTA 2

PRESENTER: Jaclyn F. Paul,
Texas Tech University, Lubbock.

The study will investigate both the relevance and appropriate implementation of social justice discussions in the music education classroom. Using empirical data, specific strategies will be offered based on both previous and current research on how to address various social justice issues in the public music school system. (SMTE).

PRESIDER: Amanda Soto,
Texas State University, San Marcos.

Innovation is the Motivation: A Survey of K–12 Music Educators' Intrapreneurial Orientation and Basic Needs Fulfillment at Work

➡ AUGUSTA 3

PRESENTER: Josef Hanson,
University of Rochester, NY.

This study gauged the salience of intrapreneuring for K–12 music teachers and whether intrapreneurial attributes and behaviors predicted teachers' workplace motivation. Results of a survey of 1,351 music educators demonstrated that higher levels of confidence in and contextual support for intrapreneuring predicted significantly greater basic needs fulfillment at work. (SMTE).

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

Beginning Music Teachers' Perceptions of the Student Teaching Seminar

➡ CHASTAIN 1

PRESENTER: Christopher M. Baumgartner,
University of Oklahoma, Norman.
CO-PRESENTER: Kimberly H. Council,
Bucknell University, Lewisburg, PA.

The purpose of this study was to investigate beginning music teachers' perceptions of their experiences in the student teaching seminar, specifically, the impact of course topics and activities. Findings provide instructors with information for constructing seminar content that will best serve their students during their first days in the classroom. (SMTE).

PRESIDER: Janice Killian,
Texas Tech University, Lubbock.

Changing Licensure Requirements: Issues and Implications for Teacher Mobility and Reciprocity

➡ CHASTAIN E

PRESENTER: Christopher K. Dye, *Middle Tennessee State University, Murfreesboro.*

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

Recent revisions to graduation and licensure requirements in various states have complicated the landscape of teacher mobility and the potential for licensure reciprocity. This session will address recent policy developments in teacher licensure and reciprocity, highlight potential challenges for music teacher educators, and propose principles for future reform. (SMTE).

PRESIDER: Mackie Spradley, *Texas Education Agency, Austin.*

Developing Melodic Dictation Pedagogy: A Survey of College Theory Teachers

➡ CHASTAIN F

PRESENTER: Andrew S. Paney, *University of Mississippi, Oxford.*

CO-PRESENTER: Nathan O. Buonviri, *Temple University, Philadelphia, PA.*

University music theory professors ($N = 270$) responded to a survey about teaching melodic dictation. Results included the most frequently used rhythm and pitch systems, recommended sequences, and materials (print and digital) instructors used. This report of current practice may help both high school and college music teachers. (SRME).

PRESIDER: Brian Silvey, *University of Missouri.*

The Use of Improvisation in Undergraduate String Methods and Techniques Courses

➡ PEACHTREE 1

PRESENTER: Nancy S. Conley, *Clayton State University, Morrow, GA.*

This session examines the use of improvisation in undergraduate string methods and techniques classes. The results of a researcher-created survey indicated that music teacher educators value improvisation, but include it only sometimes to never in classes. Interviews revealed best practices suggestions for the inclusion of improvisation in string music education. (SRME).

PRESIDER: Elizabeth Menard, *Bowling Green State University, Bowling Green, OH.*

PRESENTATION SESSION 8

2:30–2:55 p.m.

Effects of a Straw Phonation Protocol on Acoustical Measures of an SATB Chorus Singing Two Contrasting Renaissance Motets

➡ AUGUSTA 1

PRESENTER: Jeremy N. Manternach, *University of Iowa, Iowa City.*

CO-PRESENTERS: James F. Daugherty, *University of Kansas, Lawrence;* Chad J. Clark, *University of Iowa, Iowa City.*

The purpose of this investigation was to measure the effect of a straw phonation protocol on acoustical changes of conglomerate, choral sound. An intact SATB choir sang two motets prior to and after engaging in the protocol. Recordings provided data for acoustical analyses of differences in the choir's overall timbre. (SRME).

PRESIDER: Melissa Brunkan, *Louisiana State University, Baton Rouge.*

"Out of Place" in Palestine: Toward Diverse Interpretations of Place in Music Education

➡ AUGUSTA 2

PRESENTER: Carol Frierson-Campbell, *William Paterson University, Wayne, NJ.*

Spending 5 months teaching music and studying music education in a Palestinian conservatory challenged me to think differently about definitions of place and space in music education. In this presentation I share interpretations of place and space gathered from Palestinian musickers, and query possible applications to North American contexts. (SMTE).

PRESIDER: Tami Draves, *University of Arizona, Tucson.*

MUSIC FIRST: A Platform for Exploration, Experience, and Curricular Integration

➡ AUGUSTA 3

PRESENTERS: Penny G. Dimmick, and Timothy Brimmer, *Butler University, Indianapolis, IN.*

This presentation will provide an overview of an interdisciplinary, inter-professional and inter-institutional research project that investigates music listening as a non-pharmacological intervention in the ABCs (Affect-Behavior-Cognition) of dementia patients. Results from preliminary studies and an

update on the current collaborative study with the State Department of Health will be shared. (SRME).

PRESIDER: Maud Hickey, *Bienen School of Music, Northwestern University, Evanston, IL.*

The Music Education Mentor Plus Program

➡ CHASTAIN 1

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

CO-PRESENTER: David Rickels, *University of Colorado Boulder.*

The Music Education Mentor Plus Program is designed to introduce mentoring strategies teachers can implement during preservice practicum student and student teacher supervision. During 2015–2016, seven teachers and two university music education faculty members met five times. Participants engaged in discussions and role-play activities, and completed readings and reflection assignments. (SMTE).

PRESIDER: Ken Elpus, *University of Maryland, College Park.*

Promoting Professional Collaboration among Pre-Service Music Education Majors: Pedagogy through Technology

➡ CHASTAIN E

PRESENTER: Wendy K. Matthews, *Wayne State University, Detroit, MI.*

CO-PRESENTER: Daniel C. Johnson, *University of North Carolina at Wilmington.*

In this inter-campus research project on collaboration, we investigated how collaborative assignments facilitated by online technology influenced undergraduate music education majors' perception of professional collaboration and understanding of pedagogy. Participants highlighted the importance of preparing for collaboration, encountering obstacles, realizing benefits, and recognizing value of professional communication. (SMTE).

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

Cultural Passivity and Cultural Competence: Multicultural Sensitivity in Children's Musical Learning

➡ CHASTAIN F

PRESENTER: Karen Howard, *University of St. Thomas, St. Paul, MN.*

This study added a new perspective to the existing body of work regarding what children are capable of musically, socially, and

culturally. Music education presents children with an opportunity to unpack these difficult and polarizing subjects through deep interaction with the selected repertoire thereby possibly developing Multicultural Sensitivity. (SMTE).

PRESIDER: Sarah Bartolome, *Northwestern University, Evanston, IL.*

A Survey of Choral Methods Instructors at NASM-Accredited Institutions: Pedagogical Content Knowledge Orientation and the Choral Methods Class

➡ PEACHTREE 1

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

Choral methods courses are uniquely situated in the degree program and provide significant insight into choral teacher training. The purposes of this study were to determine how choral methods courses are structured within the undergraduate curriculum and what types of PCK knowledge/skills were emphasized by the instructor. (SRME).

PRESIDER: Judy Bowers, *Florida State University, Tallahassee.*

GENERAL SESSION

3:00–4:30 p.m.

➡ PEACHTREE BALLROOM

General Session, President's Welcome, and Keynote Speaker Address (**Ben Cameron**).

Music provided from 2:55 to 3:15 p.m. by the **Centennial High School Orchestra** of Roswell, GA

Thursday, March 17

4:30–6:30 p.m.

➡ CHASTAIN OVERLOOK/CHASTAIN 2

POSTER SESSION I AND WINE & CHEESE RECEPTION

■ ADULT & COMMUNITY MUSIC EDUCATION

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

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

Glen, Nancy L. *University of Northern Colorado, Greeley.* Music in a New Key: The Socio-Cultural Impact of the New Horizons Band Program and its Relationship to Baltes' "Selective Optimization with Compensation" Model.

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

Hildebrandt, Anne-Marie. *Pennsylvania State University, University Park.* The Secret Musical Life of Gabe: A Retrospective Case Study.

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

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

Overland, Corin T. *University of Miami, Coral Gables, FL.* "Music Education, Inc." The Emergence of Private Rock Schools in America.

Rohwer, Debbie. *University of North Texas, Denton.* A Narrative Investigation of Adult Music Engagement.

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

Welborn, Daniel C. *Georgia State University, Atlanta.* Lifelong Musicians and Personality Type: Predictors of Long-Term Involvement in Music.

Williams, Lindsey R. *West Virginia University, Morgantown.* **Belgrave, Melita J.** *University of Missouri–Kansas City.* Pilot: Reconciling Cohen's Phases of Second Half of Life and Active Senior Adult Community Music Participation.

■ ASSESSMENT

Howard, Sandra A. *Keene State College, Keene, NH.* The Effect of Memorized Versus Non-Memorized on Choral Performance Evaluation.

■ CHILDREN WITH EXCEPTIONALITIES

Chang, Annalisa Chie. *Florida State University, Tallahassee.* Adaptations and Modifications Used By School Orchestra Directors to Accommodate Students with Autism Spectrum Disorder in Inclusive Settings.

Draper, Ellary A. *University of Alabama, Tuscaloosa.* **Brown, Laura.** *Ohio University, Athens.* **Jellison, Judith.** *University of Texas at Austin.* Learning Together and Helping Each Other: Observations of First-Grade Inclusive Music Classrooms Following Peer Interaction Instruction and Activities.

Spano, Fred. *University of North Carolina at Charlotte.* **VanWeelden, Kimberly.** *Florida State University, Tallahassee.* A Content Analysis of the Breadth of Music Literature Regarding Students with Exceptionalities.

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

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

VanWeelden, Kimberly. *Florida State University, Tallahassee.* **Heath-Reynolds, Julia.** *Indiana State University, Terre Haute.* **Meehan, Laura.** *United Cerebral Palsy, Orlando, FL.* Web-Based Accessibility Information: An Examination of University Concert Venue Websites.

■ CULTURAL DIVERSITY & SOCIAL JUSTICE

Stephens, Gaile. *Emporia State University, Emporia, KS.* Culturally Relevant Attitudes and Expectations of Urban, Rural, and Suburban Teacher.

■ DEVELOPING MUSIC TEACHER EDUCATORS

Cavitt, Mary Ellen. *Texas State University, San Marcos.* A Comparison of Expert and Novice Task Persistence within Instrumental Music Rehearsal Frames.

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

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

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

Haston, Warren. *University of Hartford, West Hartford, CT.* Secondary Students' Perceptions of their Student Teacher in Music.

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

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

Kissel, Mark A. *Brock University, St. Catharines, Ontario.* Restorative Justice in Music Programs.

Languell, Amorette. *University of Arizona, Tucson.* Perceived Preparedness for Urban, Suburban, and Rural Teaching by Connecticut Music Educators.

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

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

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

Saunders, Robert C. *University of Miami, FL.* The String Band Project: Using Vernacular Music to Drive Secondary Instrument Proficiency.

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

VanAlstine, Sharri, and Holmes, Alena. *University of Wisconsin-Whitewater.* Successful Mentoring Practices in Undergraduate Research: A Case Study of Faculty Mentors and Music Majors at the University of Wisconsin-Whitewater.

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

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

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

■ HISTORY

Brumbach, Glen A. *University of Maryland, College Park.* The Music Education Innovation and Legacy of Dr. James R. Wells: An Oral History.

Grant-Rodrigues, Bethany J. *University of Washington, Seattle.* Seeds of Change: Tracing Multiculturalism in Music Education through the lens of Ethnomusicology.

Groulx, Timothy J. *University of North Florida, Jacksonville.* A Comparison of Florida High School Band Participation and Ratings during Segregation.

Hudson, Michael W. *University of Kentucky, Lexington.* The Life and Career of William F. Cramer: Pedagogue, Performer, and Scholar.

Kiss, Boglarka. *Pasadena City College, CA.* Hungarian Music Education 1806–1945.

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

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

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

Peasant Jr., John Marvin. *University of Florida, Gainesville.* Kerna D. McFarlin and the Fighting Blue Devil Band of New Stanton: A Review of His Tenure.

Pinar, Colleen. *Milwaukee, WI.* 1895–1916 New School of Methods—Institute Notebook.

Sanders, Paul D. *Ohio State University at Newark.* Temperance Songs in American School Songbooks, 1865–1899.

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

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

Sullivan, Jill M. *Arizona State University, Tempe.* **Spears, Amy.** *Nebraska Wesleyan University, Lincoln.* Historical Images of Female School Bands: Applications of Iconography in Gendered-Performance Analysis.

Tast, Rebecca. *Texas State University, San Marcos.* Jacquelyn Dillon and the Development and Promotion of Heterogeneous String Class Teaching Methods in the United States.

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

Williams, Laurie Ann Colgrove. *Texas Tech University, Lubbock.* The Early History of the Heterogeneous String Class: Exploring the Merle Isaac String Class Method Book.

■ MUSIC TEACHER SOCIALIZATION

Albert, Daniel J. *Michigan State University, East Lansing.* Disruptions and Transformations: The Influences of Culture and Community on Pre-Service Music Educators' Occupational Identities.

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

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

Kuehne, Jane M. *Auburn University, Auburn, AL.* Pre-service Educator Views on At-Risk Students and Families, and Schools.

Lalama, Susana M. *Converse College, Spartanburg, SC.* **Sanchez, Sandra M.** *University of Miami, Coral Gables, FL.* **Haskins, Stanley.** *Northern Illinois University, DeKalb.* **Denison, Craig.** *Indiana University of Pennsylvania, Indiana, PA.* Reflections on Becoming Music Teachers.

Thornton, Linda C., and Weimer, Krissie R. *Pennsylvania State University, University Park.* Goal Setting in Music Education Methods Courses: A National Survey.

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

Vasil, Martina. *University of Kentucky, Lexington.* "Was My Whole World About To Be Turned Upside Down?": The Professional Socialization of Preservice Music Teachers into Elementary General Music Education

■ PROFESSIONAL DEVELOPMENT FOR THE BEGINNING TEACHER

Chen-Hafteck, Lily, and Heuser, Frank. *University of California Los Angeles.* Transforming Music Teacher Education through Juxtaposed Field Experiences in both Classical and Popular Music.

Kelly, Steve, and Darrow, Alice-Ann. *Florida State University, Tallahassee.* Body Posture Effects on Preservice Music



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Educators' Professional Presence and Students' Evaluation of Teacher Attributes.

Royston, Natalie Steele. *Iowa State University, Ames.* Technology based Observation/Supervision for Music Student Teaching.

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

■ PROFESSIONAL DEVELOPMENT FOR THE EXPERIENCED TEACHER

Brakel, Timothy D. *University of Toledo, OH.* Advancing the Profession: Current Status and Requirements of Teacher Leader Programs.

Duling, Ed. *Kent State University, Kent, Ohio.* Online Master's Capstones: A Model for Advising.

Kang, Sangmi. *University of Florida, Gainesville.* **Yoo, Hyesoo.** *University of Florida, Gainesville.* Music Teachers' Work Engagement and Psychological Needs as Predictors of Their Well-Being.

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

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

Stover, Pamela J. *University of Toledo, Ohio.* Music Moves Me: A Content Analysis of the Orff-Schulwerk Professional Development Courses given by Movement Educator Nancy Miller.

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

■ SOCIAL SCIENCES

Anderson, Steven Armon. *Georgia State University, Atlanta.* "Look at the white girl on the drum line!" An Ethnoperformance of the Majority as the Minority.

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

Clements, Ann C. *Pennsylvania State University, University Park.* Reclaiming Our Voice: How Music is Re-writing and Re-righting the Narrative of Indigenous Peoples.

Davis, Virginia E. Wayman. *University of Texas–Pan American, Edinburg.* Burning at Both Ends: Perspectives of the Mid-Career Music Researcher.

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

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

Hudson, Michael W. *University of Kentucky, Lexington, Kentucky.* **Vasil, Martina.** *University of Kentucky, Lexington.* The Use of Technology and Social Media as Tools for Communication with Students and Parents in K–12 Music Programs: A Pilot Study.

Ihas, Dijana. *Pacific University, Forest Grove, OR.* Full Service Violin Teacher: Mentoring Practices of Dorothy DeLay.

Kelley, Jamey. *Florida International University, Miami.* **Farley, Alison.** *University of Washington, Seattle.* Self-Compassion Levels in Musicians and Non-Musicians.

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

Palmer, Elizabeth S. *University of Southern California, Los Angeles.* Social Capital within a Title I Band Program.

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

Robinson, Nicole R. *University of Utah, Salt Lake City.* The Expectancy Theory: Music Teachers' Perceptions and Attitudes About Physical, Social, and Academic Risk Factors that Influence School Failure.

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

Sigler, Paulette T. *Georgia State University, Atlanta.* Can You Hear My Voice? Students' Reflections Regarding Access To Music Participation During Secondary School.

Whitaker, Jennifer A. *University of North Carolina at Charlotte.* Concert Band Literature on YouTube.

Yoo, Hyesoo. *University of Florida, Gainesville.* A Motivational Sequence Model of Students' Intentions to Continue Participating in Music and Performing Ensembles.

Friday, March 18

COLLOQUIUM

8:00–9:55 a.m.

Preservice Teacher Evaluation Policy and Practices Colloquium

➔ CHASTAIN G/H

PRESENTERS: **Lauren Kapalka Richerme,** *Indiana University, Bloomington;* **Carla Aguilar,** *Metropolitan State University of Denver, CO;* **Ron Kos,** *Boston University, Boston, MA;* **Daniel Hellman,** *Missouri State University, Springfield.* **Jocelyn Pendergast,** *Truman State University, Kirksville, MO;* **Benjamin Helton,** *University of Illinois, Champaign.*

This colloquium explores current preservice teacher evaluation policies and practices, including their development and situatedness within overarching education policies, and analyzes the impact of such action on music educators. Panelists representing four states will provide resources and guidance regarding preservice teacher evaluation and open a space for dialogue and collaboration. (SMTE).

PRESIDER: **Ken Elpus,** *University of Maryland, College Park.*

COLLOQUIUM

8:00–9:25 a.m.

The Ages and Stages of Professional Development: Reflections on Pedagogy and Practice

➔ CHASTAIN I/J

PRESENTERS: **Ann Marie Stanley,** *Eastman School of Music, Rochester, NY;* **Daniel Johnson,** *University of North Carolina–Wilmington;* **Alden H. Snell II,** *University of Delaware, Newark;* **Stacy Paparone,** *Grove City College, Grove City, PA;* **Jennifer Greene,** *Fayetteville-Manlius Schools, Fayetteville, NY;* **Jacqueline Smith,** *Hart School of Music, Hartford, CT;* **H. Ellie Falter,** *University of Colorado Boulder;* **Moore, Haley L.** *Rush-Henrietta Central School District, Henrietta, NY*

Reflective practice is an effective link between various types of professional development for music teachers at different career stages. Reflection-oriented PD structures targeted toward pre-service, beginning, and veteran teachers will be discussed, highlighting how teachers may benefit most from autonomy to choose any of these formats at any career stage. (SMTE).

PRESIDER: **Susan Wharton Conkling,** *Boston University, Boston, MA.*

PRESENTATION SESSION 9

8:00–8:25 a.m.

The Impact of Targeted Instruction in Music Performance Anxiety Reduction Techniques

➔ AUGUSTA 1

PRESENTER: Ericka Tyner Grodrian, *Valparaiso University, Valparaiso, IN.*

CO-PRESENTER: Amanda D. Zelechowski, *Valparaiso University, Valparaiso, IN.*

This pilot study examined the degree to which targeted instruction in music performance anxiety reduction techniques was effective in helping undergraduate music students decrease their level of performance anxiety. The role of age, years of experience, type of instrument, pre-existing generalized anxiety, and impostor feelings was also examined. (SRME).

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

Repressive Tolerance and the Perils of a Politicized Music Education Curriculum

➔ AUGUSTA 2

PRESENTER: William M. Perrine, *Concordia University, Ann Arbor, MI.*

Recent philosophy of music education has called for political involvement by music education practitioners, accompanied by a critique of capitalism, corporate influence, and existing political structures. This paper will critique this narrative, arguing that a degree of political detachment may, in fact, be a virtue that music educators should cultivate. (SRME).

PRESIDER: Jeremy Lane, *University of Arkansas at Little Rock.*

Visions of Disability: An Analysis of Photographic Representations of Disability in the Music Educators Journal, 1914–2015.

➔ AUGUSTA 3

PRESENTER: Jesse C. Rathgeber, *Arizona State University, Tempe.*

This study analyzed photographic representations of disability in the Music Educators Journal. Photographs (N = 177) were analyzed using Garland-Thomson's (2002) "visual rhetorics of disability" taxonomy. Findings suggest the changing nature of how disability is constructed in music education and

implicate a need for sensitive consideration how disability is represented. (SRME).

PRESIDER: Carl Hancock, *University of Alabama, Tuscaloosa.*

Working Together: Collaborating with K–12 Music Teachers for Practicum Success

➔ CHASTAIN 1

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

CO-PRESENTER: Angela M. Munroe, *University of Colorado Boulder.*

Building successful partnerships between university and area teachers is important for all music teacher educators. This session highlights collaborative field placement models addressing mutual goals, shared feedback, and documentation of preservice teacher growth. Additional strategies for networking with district and state MEAs will also be discussed. (SMTE).

PRESIDER: Jennifer Walter, *University of North Carolina at Greensboro.*

Rewriting Narratives: Preparing Music Educators for the Urban Classroom

➔ CHASTAIN E

PRESENTER: Phillip M. Hash, *Calvin College, Grand Rapids, MI.*

CO-PRESENTERS: Kate Fitzpatrick, *University of Michigan, Ann Arbor;* Kevin Mixon, *Georgia State University, Atlanta.*

This presentation will discuss the roles music teacher educators can play in better preparing professionals for the urban classroom. Topics will include urban music educators' needs in relation to preparation, support, and professional development, contextually specific teaching in urban settings, and methods for introducing preservice teachers to diverse educational settings. (SMTE).

PRESIDER: Amanda Soto, *Texas State University, San Marcos.*

Does Doubled Singing or Solo Singing Produce Higher Quality Outcomes? New Data and Synthesis Inform Previous Findings

➔ CHASTAIN F

PRESENTER: Bryan E. Nichols, *University of Akron, Akron, OH.*

CO-PRESENTER: Julie Lorah, *Indiana University, Bloomington.*

Studies indicate contradictory findings as to whether children in the elementary grades

show superior solo or doubled singing in pitch matching and song singing tasks. The study replicates a previous report of superior doubled singing, and effect sizes from previous studies were calculated for a synthesis review to contextualize results. (SRME).

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

Student Perspectives of the Music-Learning Culture in a Competitive Music Program at a Suburban High School

➔ PEACHTREE 1

PRESENTERS: Jeremy S. Kellett, *University of Southern Mississippi, Hattiesburg;* Jeremy S. Kellett, *University of Southern Mississippi, Hattiesburg.*

The purpose of this study was to determine factors that persuaded or dissuaded student participation in school musicking through looking at the music-learning culture created within a suburban high school. Findings indicated differences between the student and teacher perceptions of the music-learning culture, which effected student participation. (SRME).

PRESIDER: DaLaine Chapman, *Florida Atlantic University, Boca Raton.*

PRESENTATION SESSION 10

8:30–8:55 a.m.

Music Teachers' Perspectives on a High-Stakes Music Exam

➔ AUGUSTA 1

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

CO-PRESENTER: Johanna Abril, *University of Miami, Coral Gables, FL.*

The purpose of this study was to examine the ways music teacher pedagogy was impacted by a newly implemented high-stakes music test. In-depth interviews were conducted with primary and secondary school music teachers. Four major themes emerged: test validity, legitimizing programs, curriculum and instruction, and professional support. (SRME).

PRESIDER: Loneka Battiste, *University of Tennessee, Knoxville.*

Examining Preservice Music Teacher Concerns in Field-Teaching Settings within an Elementary Music Methods Course

➔ AUGUSTA 2

PRESENTER: Christina L. Svec, *Iowa State University, Ames, IA.*
CO-PRESENTERS: Sean R. Powell and Donald M. Taylor, *University of North Texas, Denton.*

The purpose of this study was to investigate the concerns of preservice music teachers in peer-teaching settings within an elementary general music methods course. Participants (8) completed 7 teaching episodes with local elementary school students. Audio and written teaching reflections were coded using the Fuller and Bown (1975) concerns framework. (SMTE).

PRESIDER: Kyle Chandler, *Arkansas State University, Jonesboro.*

Effects of Applause Magnitude and Musical Style on Listeners' Evaluations of Choral Performances

➔ AUGUSTA 3

PRESENTER: D. Gregory Springer, *University of South Carolina, Columbia.*
CO-PRESENTERS: Amanda L. Schlegel, *University of Southern Mississippi, Hattiesburg;* Jessica Napoles, *University of Utah, Salt Lake City.*

This study examined the effects of applause magnitude and musical style on listeners' evaluations of choral performances. Listeners rated technical and expressive content of excerpts of a motet and spiritual presented in three conditions (high, low, or no applause). Results indicated an interaction among applause condition, musical style, and order. (SRME).

PRESIDER: Jennifer Whitaker, *University of North Carolina at Charlotte.*

Instrumentalists in Vocal Methods: Analysis of Student-Identified Transfers

➔ CHASTAIN 1

PRESENTER: John B. Wayman, *University of Texas at Arlington.*

Recent music education graduates with instrumental emphasis are being asked to teach outside their area of expertise, specifically choir. The purpose of this study was to analyze the self-identified transfers, connecting the playing of their instruments and singing, by instrumentalist in a vocal methods course. (SRME).

PRESIDER: Daryl Kinney, *Ohio State University, Columbus.*

The Reliability, Validity and Utility of edTPA Scores: A Within-Program Analysis

➔ CHASTAIN E

PRESENTER: James R. Austin, *University of Colorado Boulder.*
CO-PRESENTER: Margaret H. Berg, *University of Colorado Boulder.*

We conducted a program level analysis of edTPA scores awarded to 52 music education candidates across five student-teacher cohorts. Only 15% of student teachers scored below standard on their first attempt. Students' edTPA scores exhibited adequate reliability and construct validity, but did not correlate to other achievement/performance measures. (SMTE).

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

Adult Music Learning: What We Know and What We Still Need to Know

➔ CHASTAIN F

PRESENTER: Jeremy S. Lane, *University of Arkansas at Little Rock.*

Recent data indicates one of the fastest growing populations of first-time music learners as adults aged 50 and older. This session will explore existing research related to this population from fields such as andragogy, music, physiology, and gerontology. Additionally, the presenter will identify questions and topics for future research. (SRME).

PRESIDER: Joseph Parisi, *University of Missouri-Kansas City.*

Musical-Miscue Analysis: A Pilot Study of the Usefulness of a Language-based Framework for Analyzing Music-Reading Habits

➔ PEACHTREE 1

PRESENTERS: Kenneth A. Douglas and Hope Smith Davis, *Indiana University South Bend.*

Musical miscues—instances where a performance does not match the notation—of expert musicians were examined. The researchers suggest that Goodman's "Miscue Analysis," a well-established framework for analyzing language-reading habits, can provide insights into music-reading processes, aid the development of assessment procedures that includes a taxonomy of musical miscues, and ultimately, improve instruction. (SRME).

PRESIDER: Mary Cavitt, *Texas State University, San Marcos.*

PRESENTATION SESSION 11

9:00–9:25 a.m.

The Role of Auditory Feedback and Overnight Sleep Intervals on Violinists' Intonation Skills

➔ AUGUSTA 1

PRESENTER: Mark A. Montemayor, *University of Northern Colorado, Greeley.*
CO-PRESENTERS: Danqing Zhou and Luciano R. Silvestri Jr., *University of Northern Colorado, Greeley.*

College and high school violinists practiced a four-measure melody, either in the morning or in the evening; half practiced in an auditory masking condition whereby they were unable to hear themselves play. Intonation accuracy on targeted pitches was measured during practice and during retesting procedures 12 hours later. (SRME).

PRESIDER: Martin Bergee, *University of Kansas, Lawrence.*

The Effect of Sight-Singing on Sight-Reading in the High School String Classroom

➔ AUGUSTA 2

PRESENTER: Kelly Erin Thomas, *Kell High School, Marietta, GA.*

The effect of vocal sight singing on instrumental sight-reading was studied using high school string players. Sight singing was an effective tool, though not statistically significant. The results were compared to a previously established String Sight-Reading Hierarchy and proved the hierarchy invalid and affected by targeted sight-reading instruction. (SRME).

PRESIDER: John Geringer, *Florida State University.*

1895 New School of Methods at Surf Song, Hingham (Pigeon Cove), MA

➔ AUGUSTA 3

PRESENTER: Colleen Pinar, *Milwaukee, WI.*

The New School of Methods is a classic example of early teacher training and teaching curriculum. These sessions were associated with the Natural Music Course and were influential in early American educational philosophies, practices, and education practitioner's preparation. This study will focus on the 1895 eastern session at Surf Song. (SRME).

PRESIDER: Ryan Fisher, *University of Memphis, TN.*

Divergent Perceptions: Evaluating Novices' Evaluations of Their Work as Teachers

➔ CHASTAIN 1

PRESENTER: DaLaine Chapman, *Florida Atlantic University, Boca Raton.*

CO-PRESENTER: Jacqueline C. Henninger, *Texas Tech University, Lubbock.*

In student teacher evaluations, supervisors and mentor teachers most often respond directly to novices' work, rather than to novices' perceptions of their work. In this presentation, we explain the important differences between these two observation foci in terms of their potential effects on the thinking and behavior of novices. (SMTE).

PRESIDER: Molly Weaver, *West Virginia University, Morgantown.*

The Unbearable Whiteness of Music Education

➔ CHASTAIN E

PRESENTER: Tami J. Draves, *University of Arizona, Tucson.*

Whiteness Studies has gained popularity since the 1970s. McIntosh (1988) likened white privilege to an "invisible knapsack" carried around by those who enjoy its many advantages. In this session, I give an overview of whiteness studies, discuss its relevance to our profession, and reflect on music education's "invisible knapsack." (SMTE).

PRESIDER: Karen Salvador, *University of Michigan, Flint.*

Continued Investigation of the Effect of a Male Singing Model on Kindergarten Children's Use of Singing Voice Achievement

➔ CHASTAIN F

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

The effect of a male singing model on kindergarten children's singing voice achievement was investigated. A significant interaction by time and model was found. Children's scores increased over time for both models. One child scored lower on the final text performance with the female model resulting in the interaction. (SRME).

PRESIDER: Steven Morrison, *University of Washington, Seattle.*

PRESENTATION SESSION 12

9:30–9:55 a.m.

Identifying Influential Scholarship in Music Education

➔ AUGUSTA 1

PRESENTER: John Kratus, *retired professor emeritus, Michigan State University; now in Tarpon Springs, FL.*

The question of what constitutes "good" scholarship is relevant to the future well-being of a discipline. The purposes of this session are to present an objective, easily verifiable approach for identifying influential music education scholarship and to report on the most influential articles, journals, scholars, and institutions in music education. (SRME).

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

Theoretical Frameworks used to Examine Music Teacher Identity

➔ AUGUSTA 2

PRESENTER: Tami J. Draves, *University of Arizona, Tucson.*

CO-PRESENTERS: Sandy B. Goldie, *Virginia Commonwealth University, Richmond;* Erik Alan Johnson, *Colorado State University, Fort Collins;* Kristen Pellegrino, *University of Texas at San Antonio.*

In this session, we present five theoretical frameworks used to examine music teacher identity: symbolic interactionism, role identity, communities of practice, multiple dimensions of identity, and social identity theory. We discuss how these lenses have impacted study designs and findings and provide suggestions for future research. (SMTE).

PRESIDER: Cynthia Wagoner, *East Carolina University, Greenville, NC.*

A Disciplinary-Literacy Approach to Music Education

➔ AUGUSTA 3

PRESENTER: Kenneth A. Douglas, *Indiana University South Bend.*

CO-PRESENTER: Hope Smith Davis, *Indiana University South Bend.*

Researchers in disciplinary-literacy—the knowledge, abilities, and behaviors used by experts within a discipline—have suggested that how teachers approach reading and reading-instruction impacts student beliefs and values toward reading. The current research explores the ways expert musicians

approach music-reading, which may provide a valuable contribution to educational practice. (SRME).

PRESIDER: Elaine Colpritt, *Bowling Green State University, Bowling Green, OH.*

The Vulnerability of Urban Elementary School Music Programs: A Policy Case Study

➔ CHASTAIN 1

PRESENTER: Ryan D. Shaw, *Capital University, Columbus, OH.*

Researchers have found consistent evidence of post-NCLB curriculum narrowing in school districts across the United States, but little research has focused on how school districts decide to make arts instruction cuts. The purpose of this research was to investigate how one urban school district decided to eliminate its elementary arts specialists. (SMTE).

PRESIDER: Cathy Benedict, *University of Western Ontario, London, Ontario.*

Breaking the Sound of Silence: A Teacher Conversation Group

➔ CHASTAIN E

PRESENTER: Alden H. Snell II, *University of Delaware, Newark.*

CO-PRESENTER: Suzanne L. Burton, *University of Delaware, Newark.*

Five novice music teachers participated in a teacher conversation group. During six weekly meetings, participants mentored each other, formed a close-knit community, and collectively navigated early career tensions such as negotiating relationships with school personnel, and balancing work and home life. Participants became agents of their own professional development. (SMTE).

PRESIDER: Christopher Baumgartner, *University of Oklahoma, Norman.*

The Battle of the Dependent Measures: Assessing the Fuller and Bown Teacher-Concerns Model Comparing Free Responses and Intention Ratings

➔ CHASTAIN F

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

CO-PRESENTERS: Shawna Martin Laity, *Texas Tech University, Lubbock;* Renee Wilson, *Texas Tech University, Lubbock;* Vallie Owens, *Texas Tech University, Lubbock.*

To examine differing conclusions reached by music researchers using Fuller and Bown Teacher Concerns Model, we assessed

the most frequently appearing dependent measures, comparing student teachers' ($N = 43$) reported concerns (self report) with their beliefs about teaching (intentions). Results differed across the two measures, possibly explaining previously differing results. (SRME).

PRESIDER: Ruth Brittin,
University of the Pacific, Stockton, CA.

The Model Cornerstone Assessments—What Are They? What Are They Not? An Open Conversation

➡ CHASTAIN I/J

PRESENTER: Kelly A. Parkes, *Teachers College Columbia University, New York, NY.*
CO-PRESENTER: Frederick Burrack, *Kansas State University, Manhattan.*

This session proposes to explain the Model Cornerstone Assessments (MCAs) with an interactive presentation and, in discussion groups, we would like MPLs to examine these Assessments in detail to generate a discussion about their teachers' understandings and misunderstandings of the Assessments. We are actively seeking feedback and responses. (CMPL).

PRESIDER: Ellen Koziel,
University of Memphis, TN.

Vocal Music Training Enhances Musical Nuance Perception in Aging

➡ PEACHTREE 1

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

The purpose of this study was to examine the effects of vocal music training on musical nuance perception in older adults. Since aging is associated with decreased performance on cognitive and auditory measures, results will serve to better understand how music training can modulate auditory skills. (SRME).

PRESIDER: Melissa Brunkan,
Louisiana State University, Baton Rouge.

ASPAA MEETINGS AND SRIG SESSIONS

10:30 a.m.—12:00 noon

ASPAA Meeting: Supporting Beginning Music Teachers

➡ AUGUSTA 1

PRESIDER: Christopher Baumgartner,
University of Oklahoma, Norman.

ASPAA Meeting: Teacher Retention

➡ AUGUSTA 2

PRESIDER: Mackie Spradley,
Texas Education Agency, Austin.

SRIG Session: Gender and Sexuality

➡ AUGUSTA 3

PRESIDER: Sondra Howe,
Independent Scholar, Wayzata, MN.

Music Teachers' Attitudes toward Transgender Students and Supportive School Practices

PRESENTER: Jason M. Silveira,
Ithaca College, Ithaca, NY.

CO-PRESENTER: Sarah Goff,
Portland Village School, Portland, OR.

The purpose of this study was to measure music teachers' attitudes toward transgender individuals and toward supportive school practices. Results revealed fairly positive attitudes overall. Female participants had more positive attitudes than male participants, and individuals identifying as more liberal had more positive attitudes than those identifying as more conservative.

A Matter of Gender and Race: An Examination of an Undergraduate Music Program through the Lens of Feminist Pedagogy and Black Feminist Pedagogy

PRESENTER: Paula A. Grissom-Broughton,
Spelman College, Atlanta, GA.

This presentation examines ways feminist pedagogy and Black feminist pedagogy are integrated in the undergraduate music department at Spelman College. The presenter will demonstrate how discourses of gender and race affect the pedagogical practices of music teachers within a single-sex institution committed to the education of women of color.

The Effect of Sex and Instrument played on the Hiring of Instrumental Music Educators for Positions in Elementary or Secondary Schools

PRESENTER: Hal Abeles, *Teachers College, Columbia University, New York, NY.*

CO-PRESENTER: Lindsey Castellano,
Teachers College, Columbia University, New York, NY.

This study focuses on aspects of candidates'

resumes that influence being selected to interview for positions as an elementary school instrumental music teacher and a high school instrumental music teacher. The results indicated that hiring is affected by a candidate's sex, the instrument played, and the level of the position.

ASPAA Meeting: Critical Examination of the Curriculum

➡ CHASTAIN 1

PRESIDERS: Kyle Chandler, *Arkansas State University, Jonesboro;* Jeffrey Marlatt, *Shenandoah Conservatory, Winchester, VA.*

SRIG Session: Adult & Community Education

➡ CHASTAIN F

Can Music Education Last a Lifetime? Effects of School Music Education on Adult Participation in Music and the Arts

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

Using nationwide data ($N = 35,735$) from the 2012 NEA SPPA, this study examined whether and how school music education was associated with adults' music and arts participation (after covariate control). Results showed that former music students were more likely than other adults to engage in music and the arts.

The Efficacy and Impact of Event-Based Intergenerational Collaborations in Music

PRESENTER: Charles R. Robinson,
University of Missouri–Kansas City.
CO-PRESENTERS: Melita J. Belgrave,
University of Missouri–Kansas City; Alice-Ann Darrow, *Florida State University, Tallahassee;* Daniel J. Keown, *Youngstown State University, Youngstown, OH.*

The session will describe three intergenerational musical collaboration projects involving older adults with elementary, middle school and college students. Contrasts and similarities will be presented to highlight logistics and participant benefits of event-based collaborations. Research findings will be discussed, and session will include insights into designing and implementing such projects.

PRESIDER: Jennifer Bugos,
University of South Florida, Tampa.

SRIG Session: Social Sciences

10:30 a.m.–12 noon

➡ CHASTAIN G/H

Uncovering the Process of Social Identity Development in High School Women's Choir Singers: A Grounded Theory

PRESENTER: Elizabeth Cassidy Parker,
*Boyer College of Music and Dance, Temple
University, Philadelphia, PA.*

The purpose of this grounded theory study was to discover the process of social identity development in adolescent high school women's choir participants. Fifty interviews were conducted with 40 different public school singers in three school settings. The data analysis revealed a seven-step process that emphasized singers' increased self-confidence.

Development and Validation of a Music Self-Concept Inventory for College Students

PRESENTER: Phillip M. Hash, *Calvin College,
Grand Rapids, MI.*

The purpose of this study was to develop a brief music self-concept inventory for college students that is valid, reliable, and reflects the global nature of this construct. This instrument will be useful to researchers examining music self-concept and college instructors who want to measure this construct among their students.

Not just a Beautiful Voice: Talking Race in Postsecondary Music Education

PRESENTERS: Juliet Hess, *Michigan State
University, East Lansing;* Mary Rose
Go, *Independent Scholar, New York, NY.*

Bradley (2006) points to the silence that surrounds race in music education. The authors, a coloratura soprano of color and a white anti-racist music education scholar, experience this culture of silencing in different ways. This paper explores what it might mean to break the silence.

Creating More Diverse Ensemble Classes: What Students Tell Us

PRESENTER: Margaret E. Schmidt,
Arizona State University, Tempe.
CO-PRESENTER: Valerie Dopp, *Chandler
Public Schools, Chandler, AZ.*

In our community, elementary ensembles generally recruit a diverse group of students, while high school orchestras are overwhelmingly White. Members of a university mariachi explained why they either chose to remain in or drop school music classes. Their voices offer insights into more culturally relevant school-based ensemble instruction.

A Mixed Methods Investigation of Nonparticipation in Secondary School Music

PRESENTER: Jennifer K. Hawkinson,
University of Central Arkansas, Conway.

Little research has focused exclusively on the large proportion of students who do not participate in school music. The purpose of this study was to investigate those factors and barriers associated with nonparticipation in music at school. Results indicated that experiences with constraints significantly influenced student decisions regarding participation.

Selected Non-Music Predictors of Urban Students' Decisions to Enroll and Persist in Middle and High School Music Ensemble Electives

PRESENTER: Daryl W. Kinney, *Ohio State
University, Columbus.*

Using multinomial logistic regression, I built predictive models for urban students' initial enrollment and persistence in band, string and choir using academic achievement, socioeconomic status, family structure, mobility, ethnicity and sex as explanatory variables. Findings support differentiation between music participants and non-participants, as well as differences between instrumentalists and choristers.

PRESIDER: Edward McClellan,
Loyola University New Orleans, LA

SRIG Session: Perception & Cognition

10:30 a.m.–12 noon

➡ CHASTAIN I/J

PRESIDER: Amanda Schlegel, *University of
Southern Mississippi, Hattiesburg.*

Reconsidering Error in Music Learning

PRESENTER: Lani Hamilton,
University of Texas at Austin.
CO-PRESENTER: Robert A. Duke,
University of Texas at Austin.

We found that the frequency of error-making during music practice (i.e., discrepancies between what musicians intend and what they perceive about their playing) does not vary across levels of experience and expertise. Rather, as musicians develop increasing levels of skill, they also develop increasing levels of discrimination about their performances.

Construction and Validation of a Computerized Assessment of Children's Singing Accuracy

PRESENTERS: Steven M. Demorest,
Northwestern University, Evanston, IL;
Peter Q. Pfordresher, *University at Buffalo,
State University of New York.*

The goal of this NAFME/SRME-funded research project was to develop an automated measure of singing accuracy and related tasks for use by teachers and researchers. This presentation will review the tasks, the acoustic scoring procedures, and the quality of the initial data we are receiving from the online measure.

The Window to the Mind: Analysis of Visual Gaze and Attention in Skilled Music Teachers

PRESENTER: Travis D. Marcum,
University of Texas at Austin.
CO-PRESENTER: Robert A. Duke,
University of Texas at Austin.

Perceptual acuity plays a key role in a teacher's ability to improve student performance. Using eye-tracking technology with violin teachers during instruction of a familiar and novel student, we found that visual fixations reflected teachers' attentional focus and were related to the assessment of student performance in compelling ways.

SRIG Session: Children with Exceptionalities

➡ PEACHTREE 1

Music Speaks Autism: Effects of Music-Based Interventions on Behavioral Changes among Children with Autism Spectrum Disorder (ASD)

PRESENTER: Michelle Chinn Cannon, University of North Carolina at Greensboro.

CO-PRESENTER: Patricia Sink, University of North Carolina at Greensboro.

This study investigated effects of music instruction on adaptive behaviors of children with autism spectrum disorder. Participants, receiving 20 weeks of violin instruction, scored notably higher on expressive communication and interpersonal skills than participants receiving non-music intervention. Results support that music instruction serves as effective intervention for children with autism.

"I Am a Good Singer!": A Phenomenological Case Study of an Adolescent Girl with Autism at an Inclusive Summer Music Camp

PRESENTER: Anna R. Halliday,

University of Montevallo, Montevallo, AL.

This phenomenological study aims to reveal the lived experience of a 14-year-old girl with autism in a summer music camp. Triangulated data offer an understanding of salient themes, which include social and musical engagement, anxiety related to rehearsal and performance settings, behavioral issues, and confidence in her own singing ability.

Inclusion of Students Using Wheelchairs in Marching Band: An Examination of Perceptions of Efficacy and Case Studies of Successful Inclusion

PRESENTER: Robert Henry Clark,

Florida State University, Tallahassee.

The purpose of this study was to investigate perceptions about inclusion of students with disabilities in marching band, and document successful inclusion in marching band for students using wheelchairs. The participants ($N = 125$) indicated different levels of comfort when adapting the marching band curriculum for students with varying disabilities.

PRESIDER: Ryan Hourigan, Ball State University, Muncie, IN

ASPA MEETINGS AND SRIG SESSIONS

1:00–2:25 p.m.

SRIG Session: Creativity

➡ AUGUSTA 1

PRESIDER: Martin Norgaard,

Georgia State University, Atlanta

Students' and Teachers' Perceptions of Creativity in Secondary Choral Ensemble Classes

PRESENTER: David W. Langley,

Georgia Southern University, Statesboro.

This study explored student and teacher perceptions of creativity in choral classes. While students found that creativity was present, they could not specifically state what activity precipitated that creativity. Teacher perceptions were formed based on their musical, educational, and professional experiences with creativity. Teacher creativity perceptions heavily influenced their students.

Informal Learning in the Choral Classroom

PRESENTER: Aimee D. Pearsall,

University of Delaware, Newark.

The purpose of this study was to explore students' experiences composing in an informal learning context situated in a choral setting. The results and conclusions from this study could have important implications for the field of choral music education related to both informal learning and composition in the choral classroom.

Redefining Community Music-Making: An Exploratory Study of a Musical Playground Installation

PRESENTER: Casey J. Clementson,

University of St. Thomas, St. Paul, MN.

CO-PRESENTER: Scott D. Lipscomb,

University of Minnesota, Minneapolis.

Researchers studied the impact of placing a "musical playground" of seven durable, outdoor instruments in an urban community park. Hundreds of hours of video captured musical interactions between people at the park. Preliminary results suggest that informal music learning occurred through collaborative music-making, socialization, and dancing.

Young Composers and Their Mentors: Strategies for Communication and Realization of Creative Musical Ideas

PRESENTER: Elizabeth Menard, Bowling Green State University, Bowling Green, OH.

This study presents strategies used by elementary students to communicate creative musical ideas to their teachers and the methods used by the teachers to encourage expression and development of those ideas. A collaborative relationship in which the teachers serve as models and mentors for the young composers will be shared.

Music-Making Alone, Together: Developing Autonomy and Community in an Extracurricular Music-Making Setting

PRESENTER: Sarah A. Gulish, Lower

Moreland High School, Huntingdon Valley, PA.

This research presentation centers on an intrinsic case study investigating the function and significance of an extracurricular music-making event at a public high school. This study demonstrates positive outcomes related to autonomy and community building among event participants with applications for music education and music teacher education.

ASPA Meeting: Program Admission, Assessment, and Alignment

➡ AUGUSTA 2

PRESIDER: Natalie Royston, Iowa State University, Ames

ASPA Meeting: School/University Partnerships

➡ AUGUSTA 3

PRESIDERS: Edward McClellan, Loyola University New Orleans, LA, and

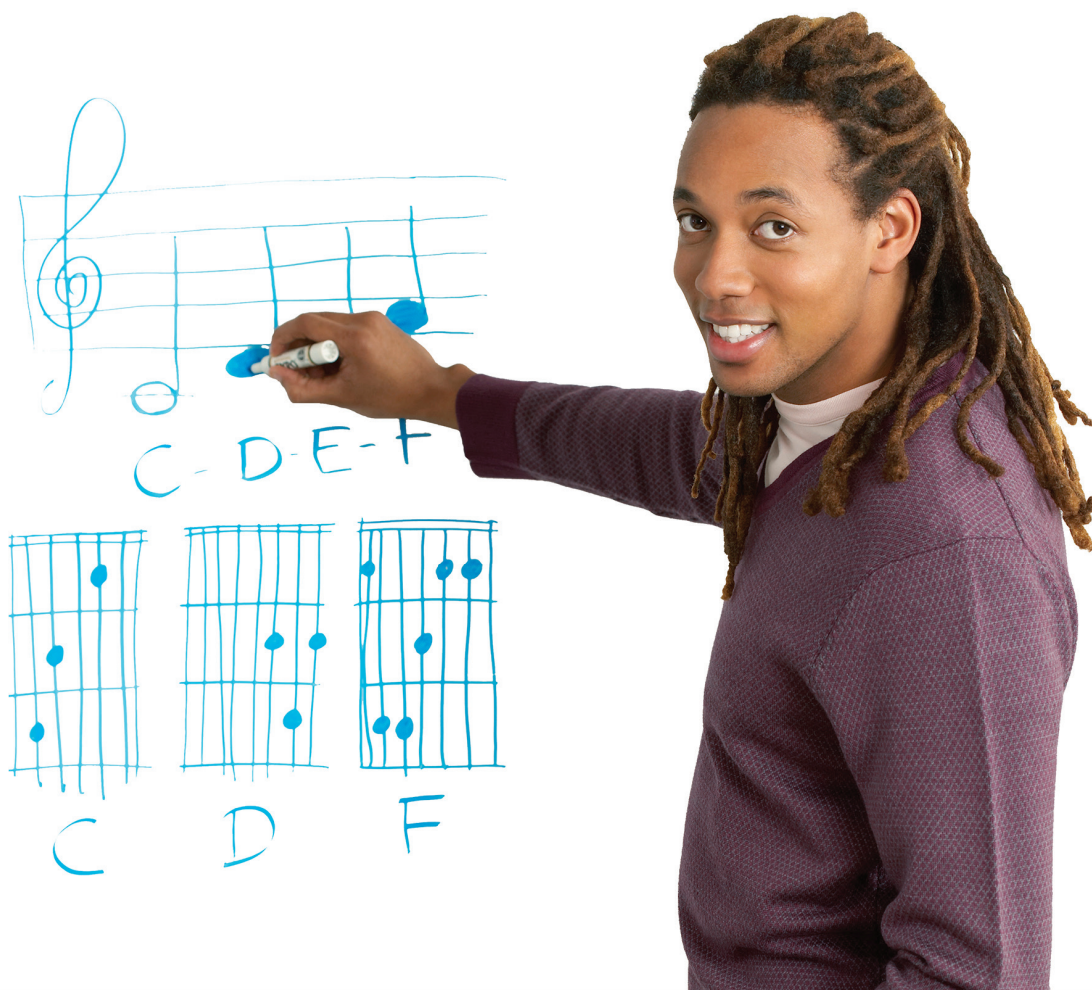
Debbie O'Connell, Winston-Salem State University, NC.

ASPA Meeting: Music Teacher Socialization

➡ CHASTAIN 1

PRESIDER: Cynthia Wagoner,

East Carolina University, Greenville, NC



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ASPA Meeting: Teacher Evaluation

➡ CHASTAIN E

PRESIDERS: Ken Elpus and Stephanie Prichard, *University of Maryland, College Park*

SRIG Session: Philosophy

➡ CHASTAIN F

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

The Lost Pedagogical Core of "Student-Centered" Teaching

PRESENTER: Shannan L. Hibbard, *University of Michigan, Ann Arbor, MI.*

PRESENTER: Cathy Benedict, *University of Western Ontario, London, Ontario.*

This purpose of this session is to examine "student-centered" rhetoric connected to furthering global competition, and the neo-liberal view. As a term that confounds pedagogical practice, we discuss how seemingly benign language may fetter pedagogical goals and tie us to practices that fail the students we believe we are serving.

Social Class and the Praxial Philosophy of Music Education

PRESENTER: Vincent C. Bates, *Weber State University, Ogden, UT.*

In this presentation, I discuss potential social class bias in praxial philosophies of music education, including a critique of their primarily Aristotelian grounding as classist. I also explore the tendency of praxial theorists to frame philosophy in terms of competition and conquest, thereby rationalizing hierarchy and meritocracy.

The NAFME Position Statement on Sacred Music: A Genealogical Inquiry and Postsecular Reconstruction

PRESENTER: Matthew R. Koperniak, *Riverwatch Middle School, Suwanee, GA.*

This study was a genealogical inquiry into the historical and philosophical conditions constituting the NAFME position statement on sacred music in the schools. Based upon this inquiry, I positioned the traditional sacred/secular dichotomy as problematic and recommended suggestions and reflexive questions written from a postsecular approach.

SRIG Session: Music Teacher Education

➡ CHASTAIN G/H

PRESIDER: Cynthia Taggart, *Michigan State University, East Lansing*

Professional Development Quality in U.S. Music Education: An Analysis of the 2011–12 Schools and Staffing Survey

PRESENTER: Donna J. Gallo, *Westminster Choir College, Princeton, NJ.*

This study compared differences in professional development (PD) quality between music educators and "higher-stakes" disciplines. Data drawn from the 2011–2012 Schools and Staffing Survey included several PD measures. Analyses revealed that music educators engaged in significantly fewer school-based collaborations, although overall findings of PD quality among teaching disciplines were inconsistent.

An Analysis of State Music Education Certification Practices in the United States

PRESENTER: Brittany Michelle May, *Brigham Young University, Provo, UT.*
CO-PRESENTERS: Karen Willie, *Utah; Cherilyn Worthen, Utah Valley University, Orem; Allyssa Pehrson, Brigham Young University, Provo, UT.*

The purpose of this study was to compile relevant information for music educators about certification practices of each of the United States and the District of Columbia, and to examine the commonalities and differences among the states' policies. Data revealed a movement towards comprehensive certification and an increase in accountability.

Evolving as Culturally Responsive and Socially Just Educators: Urban Music Teachers' Professional Growth in a Model Professional Development Program

PRESENTER: Julia T. Shaw, *Ohio State University, Columbus.*

This collective case study investigated urban music teachers' professional growth in the context of an eight-month professional development program focused on culturally responsive and socially just music education. Data generated with six participants offered insight into ways the program catalyzed changes in urban music teachers' beliefs and practices.

SRIG Session: Assessment

1:00–2:25 p.m.

➡ CHASTAIN I/J

PRESIDER: Frederick Burrack, *Kansas State University*

The Ethics of Assessment: A Theoretical Model for Defining Fair Assessment

PRESENTER: Ann C. Clements, *Penn State University, University Park.*

Educational assessment frequently evaluates what students know after a course of learning in terms of information, skills, or both. Assessments are value-laden, as they are based upon selected definitions of success. This session will present a model of ethical considerations and conditions for contemplation when creating, using and analyzing assessments.

Concerns of Validity and Inference in Rater-Mediated Music Assessment Protocols

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

This session discusses concerns with validity and inference in rater-mediated music assessment data. Topics will include selection of measurement models, proper treatment of types of data, and sources of rater error. Suggestions for improved inference in applied and research-based assessment applications will be provided.

Exploring Rater Cognition: A Typology of Operational Rater Schemata in the Context of Music Performance Assessment

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

The purpose of this study was to identify a typology of operational rater schemata based upon systematic differential severity indices in the context of large ensemble music performance assessment. A rater cognition information-processing model is explored based upon two frameworks: a framework for scoring and a framework for audition.

SRIG Session: Early Childhood

1:00–2:25 p.m.

➔ PEACHTREE 1

DISCUSSANT: Diane Persellin,
Trinity University, San Antonio, TX.
PRESIDER: Alison Reynolds,
Temple University, Philadelphia, PA

School Readiness: Can a Literacy-based Music Curriculum Enhance Linguistic Skills in Preschool Children?

PRESENTER: Catherine Ming Tu,
Texas A&M University–Kingsville.

Researchers investigate the impact of a literacy-based music program on preschoolers' linguistic skills. Fifty 4-year-old children in three counterbalanced groups will be tested before, in the middle, and after an 18-week intervention using four linguistics measures. Results will be analyzed to determine if there are significant differences among groups.

The Effects of a Short-Term Early Childhood Music Program on Auditory Perception and Executive Functions

PRESENTER: Jennifer A. Bugos,
University of South Florida, Tampa.
CO-PRESENTERS: Darlene DeMarie and
Tracy Torrance, *University of South Florida,
Tampa.*

The purpose of this research was to evaluate the effects of a six-week novel preschool program that integrates creativity, motor training, and vocal development on auditory skills and executive functions. Results show significantly increased performance for the music training group compared to active controls on measures of inhibition.

The Enjoyment Cycle: A Phenomenology of Musical Enjoyment of 4- to 7-Year-Olds During Musical Play

PRESENTER: Lisa Huisman Koops, *Case Western Reserve University, Cleveland, OH.*

This phenomenology sought to describe musical enjoyment and explore its role and function within young children's music-making. Findings highlight the importance of community, agency, and context for enjoyment during music-making. Implications are drawn for early childhood music instruction as well as music teaching and learning in a variety of settings.

EARLY CAREER MENTORING WORKSHOP

2:30–5:30 p.m.

➔ PEACHTREE 2

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

COLLOQUIUM

2:30 PM–3:55 p.m.

Mapping the Route to Publication: Advice from NAFME Journal Editors

➔ CHASTAIN G/H

PRESENTER: Joanne Rutkowski, *Pennsylvania State University, University Park.*
CO-PRESENTERS: Shelly Cooper, *University of Arizona, Tucson;* Patrick K. Freer, *Georgia State University, Atlanta;* Janice Killian, *Texas Tech, Lubbock;* Steven Morrison, *University of Washington, Seattle;* Debbie Rohwer, *University of North Texas, Denton;* Chad West, *Ithaca College, Ithaca, NY.*

This Colloquium will comprise three sessions presented by the journal editors of NAFME journals—SRME journals (*JRME* and *Update*); SMTE journal (*JMTE*); and practitioner journals (*MEJ* and *GMT*). Submission and review processes will be shared followed by questions from the audience and discussion.

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

SYMPOSIUM

2:30–3:55 p.m.

Research on School Bullying in Music Classrooms: What Have We Learned, and Where Do We Go from Here?

➔ CHASTAIN I/J

PRESENTER: Jared R. Rawlings,
Stetson University, DeLand, FL.
CO-PRESENTERS: Bruce A. Carter,
Florida International University, Miami;
Ken Elpus, *University of Maryland,
College Park.*

The purpose of this research symposium is to critically examine the issue of bullying as it relates to music education contexts. Three research papers will encourage music educators to reevaluate bullying to promote enriched and up-to-date approaches to curriculum study, research practices, and other practitioner-based consens. (*SRME*).

PRESIDER: Maud Hickey, *Bienen School of Music, Northwestern University.*

PRESENTATION SESSION 13

2:30–2:55 p.m.

Do Improvisers' Verbal Descriptions of their Thinking align with Neurophysiological Data Collected During Improvisation?

➔ AUGUSTA 1

PRESENTER: Martin Norgaard,
Georgia State University, Atlanta.

Advanced jazz musicians describe a subconscious "intuitive" process that selects notes during improvisation. We recorded EEG during an improvisation task and identified a network involving the medial frontal cortex. This area has been implicated in rule-based decision-making below consciousness and could therefore be central to automatic note choices during improvisation. (*SRME*).

PRESIDER: John Geringer,
Florida State University, Tallahassee.

Addressing Equity and Inclusion through School-University Partnerships

➔ AUGUSTA 2

PRESENTER: Elizabeth Menard, *Bowling Green State University, Bowling Green, OH.*
CO-PRESENTERS: Edward R. McClellan,
Loyola University New Orleans, LA; Debbie O'Connell, *Winston-Salem State University, Winston-Salem, NC.*

Developed through work of the SMTE School-University Partnerships ASPA at the 2015 Symposium in Greensboro, North Carolina, presenters will profile successful school-university partnerships, which emphasize equity and inclusion in their design. Benefits, to all stakeholders, of using school-university partnerships to provide expanded contexts for learning and socialization will be discussed. (*SMTE*).

PRESIDER: Sean Powell, *University of North Texas, Denton.*

"Modern Band" (Rock Band) as School Music: A Case Study

➔ AUGUSTA 3

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

This study examined the nature and value associated with rock band as the primary means of music education in one Manhattan middle school. Standard ethnographic procedures revealed five values: Music, community, identity, teacher, and classroom

order. Results point to the framework of “informal learning” in music as a fitting conceptualization. (SRME).

PRESIDER: Daryl Kinney,
Ohio State University, Columbus.

edTPA and First Year Teacher Reflective Practice

➡ CHASTAIN 1

PRESENTER: Cara Faith Bernard, *University of Connecticut, Storrs.*

This study describes three first-year music teachers who engaged in the edTPA process. We invited three novice teachers, one who passed edTPA outright, one who passed through revisions, and one who failed. Participants reflected on their current teaching situations, drawing comparisons to their student teaching experience and preparation for edTPA. (SMTE)

PRESIDER: Stephanie Prichard,
University of Maryland, College Park.

Preparing Music Educators in the Age of Accountability

➡ CHASTAIN E

PRESENTER: Timothy S. Brophy,
University of Florida, Gainesville.

USDOE requirements mandate that states implement teacher evaluation systems that include data on student growth as a significant factor. The preparation of music teachers for this reality is a challenge. In this session, I offer recommendations for pre-service music education programs to address this component. (SMTE)

PRESIDER: Natalie Royston, *Iowa State University, Ames.*

“Music Down in My Soul”: Achieving a Sound Ideal for Moses Hogan Spirituals

➡ CHASTAIN F

PRESENTER: Loneka Wilkinson Battiste, *University of Tennessee, Knoxville.*

In the mid-1990’s, Moses Hogan gained an international reputation as a leader in arranging African American spirituals. The purpose of this study was to explore the sound ideal for his spirituals by examining primary documents, interviewing former members of his singing groups, and interviewing choral conductors who worked with him.

PRESIDER: Sarah Bartolome,
Northwestern University, Evanston, IL.

Promoting Youth Musical Engagement at an Honor Orchestra Festival: One Conductor’s Approach

➡ PEACHTREE 1

PRESENTER: Allen R. Legutki, *Benedictine University, Lisle, IL.*

CO-PRESENTERS: Karin S. Hendricks, *Boston University, Boston, MA;* Tawnya D. Smith, *Independent Scholar, Boston, MA.*

This case study reveals how one nationally-revered guest orchestra conductor prepares for and executes a successful adolescent all-state orchestra festival experience. Through analysis of multiple forms of data, we uncovered three themes with practical implications: (a) student-oriented approach, (b) modeling expressive musicianship, and (c) building a community of music learners. (SRME).

PRESIDER: Brian Silvey,
University of Missouri, Columbia.

PRESENTATION SESSION 14

3:00–3:25 p.m.

Effects of Single versus Multiple Line Music Notation on Small Group Performance Outcomes and Self-Directed Rehearsal Procedures of Wind Instrumentalists

➡ AUGUSTA 1

PRESENTER: Deborah A. Confredo,
Temple University, Philadelphia, PA.

CO-PRESENTER: Ruth V. Brittin,
University of the Pacific, Stockton, CA.

Using single and multiple line scores, nine wind quartets sight-read, rehearsed, and performed two contrasting examples. Raters evaluated performance quality. Quality as a function of notation condition was determined. Multiple line notation contributed to higher rehearsed performance ratings. Musicians spent more time seeking information when rehearsing from single-line scores. (SRME).

PRESIDER: Lori Custodero,
Columbia University Teachers College.

Approaches to Teaching about Diversity and Social Justice in Music Teacher Education

➡ AUGUSTA 2

PRESENTER: Karen Salvador,
University of Michigan, Flint.

CO-PRESENTERS: Amy Beegle, *University of Cincinnati, OH;* Karin Hendricks, *Boston*

University, Boston, MA; Jacqueline Kelly-McHale, *DePaul University, Chicago, IL;* Sarah Minnette, *Minneapolis South High School, Minneapolis, MN;* Michael Raiber, *Oklahoma City University, OK;* Don Taylor, *University of North Texas, Denton.*

Wondering how music teacher education programs could prepare future educators to teach students with a variety of backgrounds and needs? We will present a rationale for the inclusion of social justice in music teacher education and offer strategies for teaching about diversity and social justice in music teacher education courses. (SMTE).

PRESIDER: Jennifer Walter,
University of North Carolina at Greensboro.

Understanding Singing Experiences of Adolescent Female Choristers: Implications for the Choral Music Education Curriculum

➡ AUGUSTA 3

PRESENTER: Bridget M. Sweet,
University of Illinois, Urbana-Champaign.

This study examined singing experiences of female college choristers from age 11 onward. Ultimately, decisions by choir teachers resulted in psychological and emotional ramifications for these female singers, who also lost their figurative voice in choir. This research demonstrates the need for a more informed approach to choral music education. (SRME).

PRESIDER: Amanda Schlegel, *University of Southern Mississippi, Hattiesburg.*

“Best Practices” for Designing Music Teacher Mentor, Induction, and Professional Development Programs

➡ CHASTAIN 1

PRESENTER: Bryan D. Koerner,
University of Colorado Boulder.

CO-PRESENTERS: Melissa M. Baughman, *University of Oklahoma, Norman;* Christopher M. Baumgartner, *University of Oklahoma, Norman;* Morgan C. Soja, *Gardner-Webb University, Boiling Springs, NC;* J. Si Millican, *University of Texas at San Antonio;* Denisse Stanbery, *Charleston County School District, Charleston, SC.*

This project extends our recent investigation on American state induction programs and state music education association (MEA) mentoring programs. The purpose of this investigation is to thoroughly examine state MEA-sponsored beginning teacher programs in order to recommend “best practices” for implementing mentoring, induction, and professional development programs. (SMTE).

PRESIDER: Carla Aguilar, *Metropolitan State University of Denver, CO.*

Cooperating Teachers' Perceptions of Facilitating Student Teacher Capstone Assessments

➡ CHASTAIN E

PRESENTER: Jocelyn Stevens Prendergast, *Truman State University, Kirksville, MO.*

CO-PRESENTERS: Crystal A. Sieger, *University of Wyoming, Laramie;* Brittany Nixon May, *Brigham Young University, Provo, UT;* Peter J. Hamlin, *Gonzaga University, Spokane, WA.*

Requiring capstone performance assessments of preservice teachers is a recent focus of policy makers. These policies have an obvious impact on student teachers but also affect their cooperating teachers. A study of four in-service teachers who have facilitated a student teaching capstone project (like edTPA) will be presented. (SMTE).

PRESIDER: Linda Thornton, *Pennsylvania State University, University Park.*

A Comparison of Music Compositional Process and Product of Two Groups of Secondary Students: Using Only Acoustic Instruments Versus Using Acoustic Instruments and iPads

➡ CHASTAIN F

PRESENTER: Robert L. Lyda, *Auburn City Schools, Auburn, AL.*

This session will present the results of a study to explore compositional process stages, determine aptitude score changes, and examine differences in two groups (technology and non-technology) of secondary-level general music students who composed music over eight composition sessions. (SRME).

PRESIDER: Elizabeth Menard, *Bowling Green State University, Bowling Green, OH.*

Participation in Community Youth Orchestras: Student Observations, Perceptions, and Musical Identities

➡ PEACHTREE 1

PRESENTER: Christine M. D'Alexander, *Longy School of Music of Bard College, Los Angeles, CA.*

This study investigated musical identities amongst underrepresented children participating in a community youth orchestra. Currently, little is known regarding perspec-

tives of the child musician, and how participation impacts their musical identities. Findings suggested that musical identities were impacted and their perspectives were shaped through orchestral experiences and social and cultural factors. (SMTE).

PRESIDER: John Wayman, *University of Texas at Arlington.*

PRESENTATION SESSION 15

3:30–3:55 p.m.

A Learner-Centered Approach to the Concert Band

➡ AUGUSTA 1

PRESENTER: David A. Williams, *University of South Florida, Tampa.*

Inspired by the Orpheus Chamber Ensemble, a project was undertaken by a University Symphonic Band in which two pieces of music were rehearsed and then performed by the student musicians with no director involvement at all. This session will overview the methodology and conclusions, and recommendations will be offered. (SRME).

PRESIDER: Carlos Abril, *University of Miami, Coral Gables, FL.*

Exploring the Role of Teacher Resilience in Combating Migration and Attrition Among Music Educators at Different Career Stages

➡ AUGUSTA 2

PRESENTER: James R. Austin, *University of Colorado Boulder.*
CO-PRESENTER: Bryan D. Koerner, *University of Colorado, Boulder.*

We explored the role of teacher attributes, job attributes, workplace environment perceptions and teacher resilience in determining K-12 music teachers' professional plans. Risk for migration and attrition increased over time. Results suggest that music teachers may lack the resilience needed to overcome major challenges in the workplace. (SMTE).

PRESIDER: Mackie Spradley, *Texas Education Agency, Austin.*

Beyond the Anthropocentric: A Valuing System for Eco-Literate Music Pedagogy

AUGUSTA 3

PRESENTER: Daniel J. Shevock, *Pennsylvania State University, Altoona.*

In this philosophical paper, I draw on ecology literature to extend anthropocentric (human-centered) valuing systems that dominate our field's literature to the ecocentric (ecology-centered). What does an anthropocentric position not allow music educators to value? And, what benefits might an ecocentric position offer music educators? (SRME).

PRESIDER: Martin Bergee, *University of Kansas, Lawrence.*

Tensions and Perplexities within Teacher Education and P-12 Schools for Music Teachers with Visual Impairments

➡ CHASTAIN 1

PRESENTER: Elizabeth Cassidy Parker, *Temple University, Philadelphia, PA.*
CO-PRESENTER: Tami J. Draves, *University of Arizona, Tucson.*

In this session, we connect societal perceptions of disability with P-12 schools and higher education institutions to increase understanding and equitable employment opportunities for persons with disabilities. We address several topics including teacher candidates with disabilities, essential functions of teaching, and ways to foster inclusive spaces for persons with disabilities. (SMTE).

PRESIDER: Lauren Kapelka Richerme, *Indiana University, Bloomington.*

Cooperating Teachers' Perceptions of Hosting Student Teachers as Professional Development

➡ CHASTAIN E

PRESENTER: Alden H. Snell II, *University of Delaware, Newark.*
CO-PRESENTERS: Jill Wilson, *Luther College, Decorah, IA;* Carolyn Cruse, *Texas Tech University, Lubbock.*

In this exploratory mixed methods study, we first interviewed 13 cooperating teachers. Based on those results, we distributed a national survey to document cooperating teachers' perceptions of this role as professional development. Results affirm the importance of fostering strong relationships between music education faculty and cooperating teachers. (SMTE).

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

Experiences During Doctoral Music Education Students' Degree Program: A Comparison of Perceptions

➤ CHASTAIN F

PRESENTER: Kimberly VanWeelden, Florida State University, Tallahassee.

CO-PRESENTER: Steven N. Kelly, Florida State University, Tallahassee. This study examined the differences in perception by established and beginning university music education professors regarding what experiences they believe are needed to: (a) be hired as a faculty member in today's higher education climate, and (b) meet the job requirements and expectations of a university music educator. (SRME).

PRESIDER: Jeremy Lane, University of Arkansas at Little Rock.

"One Size Does Not Fit All": Examining Teacher Evaluation Procedures for Elementary General Music Educators

➤ PEACHTREE 1

PRESENTER: Sarah J. Bartolome, Northwestern University, Evanston, IL.

This study examined elementary general music educators' experiences with a statewide teacher evaluation system. Data collection entailed interviews, observations, and analysis of policy documents and completed evaluation forms. The paper explores challenges and benefits of the system and possible implications for music education during the age of state-mandated teacher accountability. (SRME).

PRESIDER: Sandra Stauffer, Arizona State University, Tempe.

Friday, March 18

4:00–5:30 p.m.

CHASTAIN OVERLOOK/CHASTAIN 2

POSTER SESSION II

■ AFFECTIVE RESPONSE

Bugaj, Kasia. Florida State University, Tallahassee. **Darrow, Alice-Ann.** Florida State University, Tallahassee. **Mick, James.** Ithaca College, Ithaca, NY. The Relationship Between High-level Violin Performers' Degree of Movement and Evaluators' Perception of Musicality.

Coggiola, John C. Syracuse University, Setnor School of Music, Syracuse, NY. Do They Hear What They See? An Analysis of

Students' Focus of Attention When Viewing Jazz Performance Videos.

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

■ CREATIVITY

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

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

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

Himes, MacKinlay Stewart. Pennsylvania State University, University Park. Free Improvisation, Its Practice and Process.

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

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

Shevock, Daniel J. Pennsylvania State University, Altoona. Praxes for Confident Music Improvising.

■ EARLY CHILDHOOD

Campbell, Jennifer E. P. The University of Mississippi, Oxford. An Exploratory Study on Melodic Acquisition in Preschool Children

Frederickson, William E. Florida State University Center for Music Research, Tallahassee. **Byrnes, Suzanne Rita.** Florida State University Center for Music Research, Tallahassee. **Aycock, Sylvia A.** Florida State University College of Music, Tallahassee. Older/Younger Sibling Pairs in the Context of a Community Outreach Children's Choir.

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

Huynh, Tina A. University of Southern California, Los Angeles. Early Childhood Songs and Cultural Preservation: Voices of Vietnamese-American Parents.

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

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

Vannatta-Hall, Jennifer E. Middle Tennessee State University, Murfreesboro, TN. Rethinking Music Methods Courses for Early Childhood Educators.

■ HISTORY

Groulx, Timothy J. University of North Florida, Jacksonville. A History of the Bands at Historically Black High Schools in Northeast Florida.

■ INSTRUCTIONAL STRATEGIES

Adams, Mark C. Michigan State University, East Lansing. The Perceptions of Non-Music Major Songwriters Concerning Reasons to Participate in a Songwriting Class.

Alexander, Dina L. Eastman School of Music / Roberts Wesleyan College, Rochester, NY. Motivation in Collegiate Secondary Trumpet Class.

Bell, Anne M. Old Dominion University, Norfolk, VA. Differentiation Practices in String Music Education: Case Studies of Two Secondary Orchestra Directors.

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

Chen, Fen-Fang. Florida Southern College, Lakeland. Observation and Analysis of Undergraduate Applied Piano Lessons and Individual Practice Sessions.

Clements, Ann C., and Thornton, Darrin. Pennsylvania State University, University Park. A Cross-University Collaborative DOCC: Outcomes of a Pilot Study in Collaborative Learning.

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

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

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

Demorest, Steven M., and Weidner, Brian N. *Northwestern University, Evanston, IL.* Teachers' Views of Effective Practice in the Instrumental Ensemble.

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

Dugger, Sallie E. *Montana State University, Bozeman.* General Music Methods: The Efficacy of Orff Schulwerk, Kodály, and Dalcroze Eurhythmics in Teaching Form.

Duke, Robert A., and Kim, Youjin. *The University of Texas at Austin.* Expert Teaching in the Context of Traditional Korean Music.

Fisher, Ryan A.; Koziel, Ellen B.; and Summitt, Nancy L. *University of Memphis, TN.* A Description of Middle School Male Singers' Vocal Range and Assigned Vocal Part.

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

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

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

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

Henninger, Jacqueline C. *Texas Tech University, Lubbock.* The Nature of Expertise in East African Ensemble Rehearsals: A Comparative Analysis of Common Elements Observed in East African Ensemble Rehearsals Taught by Accomplished Individuals.

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

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

Killian, Janice N., and Sekaleega, Branco. *Texas Tech University, Lubbock.* Effect of

Learning a Melody via Oral or Notated Means on Improvised Accompaniment Quality.

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

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

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

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

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

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

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

Pinar, Colleen. *Milwaukee, Wisconsin.* Best Evidence Synthesis of Optimal Online Class Size.

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

Roberts, J. Christopher. *University of Washington, Seattle.* Elementary Students' Situational Interest in Lessons of World Music.

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

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

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

Tozer, Brett C. *Indiana University of Pennsylvania, Indiana, PA.* Music IQ or Music I Will: Understanding the Influence of Music

Aptitude on Beginning and Middle Level Band Program Participation.

Velázquez, Gabriela Ocádiz. *University of Western Ontario, London, Ontario.* Collection, Transcription, and Categorization of Mexican Singing Games.

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

■ LEARNING & DEVELOPMENT

Hamlin, Peter John. *Gonzaga University, Spokane, WA.* A Model of Metacognition, Achievement Goal Orientation, Learning Style, and Self-Efficacy.

■ MUSIC PROGRAM LEADERS

Gilbert, Danni. *Doane College, Crete, NE.* **Collins, Caron.** *State University of New York, Potsdam.* Curious, Collaborative, and Creative: Applying the CCC Approach to Elementary, Secondary, and Collegiate Performing Ensembles.

Hansen, Demaris A. *University of Hartford, The Hartt School, West Hartford, CT.*

Bernstorff, Elaine. *Wichita State University, Wichita, KS.* Oliver Sachs was Right: Music Works in Tandem with the Common Core

■ MUSIC TEACHER EDUCATION

Baumanis, Julia Lauren. *Florida State University, Tallahassee.* First Impressions of Conductors: Initial Communication and Its Effect on Perception of Conductor Effectiveness.

Bernhard, Christian. *The State University of New York at Fredonia.* Music Teacher Burnout.

Brown, Debra Rae. *University of Kansas, Lawrence.* Aural Identification of Guitar-Chord Accuracy among Pre-service Music Educators and Therapists Referencing Written Manuscript.

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

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

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

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

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

Egger, John Okley. *Indiana University–Purdue University Fort Wayne.* **Springer, D. Gregory.** *University of South Carolina, Columbia.* Music Educators' Understanding and Expressed Opinions of U.S. Copyright Law: A Pilot Study.

Harris, Trey. *Florida State University, Tallahassee.* Expectations of Incoming Ninth-Grade/ Outgoing Eighth-Grade Band Students Among High School Directors and Middle School Directors.

Haskins, Stanley. *Northern Illinois University, Dekalb.* Belief and Behavior: Relationships Involving Music Teaching Behaviors and Focus of Teaching Concern in the School Performance Ensemble.

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

Legette, Roy M., and Royo, Johanna L. *University of Georgia, Athens.* Exploring Pre-service Music Teacher Perceptions of the Role of Peer Feedback in Shaping Teaching Effectiveness and Self-Efficacy.

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

Matthews, Keith P. *Columbus State University, Columbus, GA.* An Investigation of Teacher Performance and Instrument Modeling in the Band Classroom.

McGinnis, Emily J. *University of Missouri–Kansas City.* Developing Emotional Intelligence in Undergraduate Music Education Majors: An Exploratory Study Using Bradberry and Greaves' (2009) Emotional Intelligence 2.0.

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

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

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

Orman, Evelyn K. *University of North Carolina at Charlotte.* **Price, Harry E.** *Kennesaw State University, Kennesaw, GA.*

Russell, Christine R. *Louisiana State University, Baton Rouge.* Potential for Enhanced Music Conducting Skills Using an Augmented Immersive Virtual Reality Learning Environment.

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

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

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

VanWeelden, Kimberly; Veronee, Kenna; and Singletary, Laura. *Florida State University, Tallahassee.* Lesson Planning Strategies to Improve Teaching: Preservice Teachers' Perceptions.

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

Wacker, Aaron T., and Silvey, Brian A. *University of Missouri–Columbia.* Programming Trends of Southeastern Conference Wind Ensembles (2009–2014).

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

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

TEACHER EDUCATION CURRICULUM

Soto, Amanda Christina. *Texas State University, San Marcos.* Make it a Double Play! Incorporating Technology to Enhance a World Music Pedagogy Unit.

TEACHER EDUCATION PROGRAM ADMISSION, ASSESSMENT, ALIGNMENT

Payne, Phillip D.; Gurgel, Ruth; and Hale, Travis. *Kansas State University, Manhattan.* GPS for Music Educators: Tracking the Development of Future Teachers.

SOCIAL SCIENCES

Hudson, Michael W. *University of Kentucky, Lexington.* **Silveira, Jason M.** *Ithaca College, Ithaca, NY.* In Their Own Words: Marching Band Students' Definition of Hazing.

Whitaker, Jennifer A. *University of North Carolina at Charlotte.* **Orman, Evelyn K.** *University of North Carolina at Charlotte.* **Yarbrough, Cornelia.** *Louisiana State University, Baton Rouge.* A Content Analysis of Responses to Music Teaching and Performance Videos Posted on YouTube.

Saturday, March 19

SYMPOSIUM

8:00–8:55 a.m.

Introduction to Structural Equation Modeling: Foundations and Applications

➔ CHASTAIN I/J

PRESENTERS: Christopher Johnson and Martin Bergee, *University of Kansas, Lawrence*

This session is an introduction on the principles of structural equation modeling. Topics include basics of SEM, types of research questions SEM can address, limitations and assumptions of SEM, confirmatory factor analysis, path analysis, and introductory concepts of hypothesis testing. (SRME).

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

PRESENTATION SESSION 16

8:00–8:25 a.m.

Analysis of Publication Decisions for *Journal of Research in Music Education* Manuscripts

➔ AUGUSTA 1

PRESENTER: Wendy L. Sims, *University of Missouri–Columbia.*
CO-PRESENTERS: Jackie Lordo and Cynthia Williams Phelps, *University of Missouri–Columbia.*

Characteristics of manuscripts submitted to the JRME that received a publication decision from February 2009 through March 2014 (n = 423) were examined. Results indicated that qualitative and quantitative

submissions were accepted/not accepted in approximately the same proportions and that publications decisions were not systematically attributable to research methodology. (SRME).

PRESIDER: Steven Morrison,
University of Washington, Seattle.

Mentorship Between LGBTQ Student Teachers and Successful LGBTQ Educators: An Examination of Informal Learning

➡ AUGUSTA 2

PRESENTER: Donald M. Taylor,
University of North Texas, Denton.

The purpose of this intrinsic case study was to examine informal learning between student teachers in music education who identified as lesbian, gay, bisexual, transgender, or questioning (LGBTQ) and successful music teachers with similar identities who were willing to serve as external mentors via online communication. (SMTE).

PRESIDER: Lori Gray,
University of Montana, Missoula.

Placido de Montoliu's Instructional Approach to Dalcroze Eurhythmics in Pennsylvania in the Early Twentieth Century

➡ AUGUSTA 3

PRESENTER: Bonnie S. Jacobi, *Colorado State University, Fort Collins.*

In fall 1913, Placido de Montoliu, a Spanish protégé of Emile Jaques-Dalcroze, began teaching Eurhythmics at the Phebe Anna Thorne School within Bryn Mawr College in Pennsylvania. This paper presents historical research on Montoliu's pedagogical approach and details his work as the earliest Eurhythmics instructor within an American school curriculum. (SRME).

PRESIDER: Loneka Battiste,
University of Tennessee, Knoxville.

Cumulative Strategies for Increasing Student Success on Secondary Instruments

➡ CHASTAIN 1

PRESENTER: Kathy Melago, *Slippery Rock University of Pennsylvania, Slippery Rock.*

Developing competent skills on secondary instruments within the crowded curriculum of a comprehensive undergraduate music education degree can be difficult. This session will offer insight on seven strategies I have used to weave experience on second-

ary instruments into the music education curriculum within the content of courses likely already exist. (SMTE).

PRESIDER: Wesley Brewer,
Roosevelt University, Chicago

Programs, Practices, and Policies in Music Education: Incorporating PK in Music Teacher Education

➡ CHASTAIN E

PRESENTER: Suzanne L. Burton,
University of Delaware, Newark.

CO-PRESENTERS: Alison Reynolds, *Temple University, Philadelphia, PA;* **Wendy Valerio,** *University of South Carolina, Columbia.*

Music education researchers, specializing in music teacher education focus on the preparation of music teachers to teach children in prekindergarten (PK). They discuss programs, practices, and policies challenging the role of music in young children's lives, the inclusion of PK in music teacher education, and meeting new PK music standards. (SMTE).

PRESIDER: Jeffrey Marlatt, *Shenandoah Conservatory, Winchester, VA.*

A National Survey of Graduate Music Education Courses Focused on Assessment

➡ CHASTAIN F

PRESENTER: James R. Austin, *University of Colorado Boulder.*

CO-PRESENTER: Joshua A. Russell, *The Hartt School, University of Hartford, West Hartford, CT.*

Assessment literacy has become a focal point for professional development and graduate education. We surveyed faculty at NASM-accredited music schools. A graduate course on music assessment is offered at only 58% of institutions. Face-to-face instructional formats are most common, and classroom assessment skills germane to K-12 music teaching are emphasized. (SRME).

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

Student Learning Objectives: Ensuring Quality Assessment Practices

➡ CHASTAIN G/H

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

This research-based session will present a series of effective approaches for supporting music teachers by demystifying the SLO

process and providing professional development designed to facilitate creation and implementation of valid and reliable student assessments that are developmentally appropriate, rigorous, and provide high-quality student growth data. (CMPL).

PRESIDER: Jeffrey Murdock,
University of Arkansas, Fayetteville.

Reminiscence and Music Participation among Older Adults

➡ PEACHTREE 1

PRESENTER: Nathan B. Kruse, *Case Western Reserve University, Cleveland, OH.*

The purpose of this research was to explore the ways in which adults in their 60s, 70s, and 80s reminisced about past musical events over the course of their lives. Salient themes included self-acceptance, bitter-sweet associations with music, and the reconciliation of life events. (SRME).

PRESIDER: Daryl Kinney,
Ohio State University, Columbus.

PRESENTATION SESSION 17

6:30-8:55 a.m.

A Longitudinal Analysis of the Music Teacher Workforce in the United States from 1987-2012.

➡ AUGUSTA 1

PRESENTER: Carl B. Hancock, *University of Alabama, School of Music, Tuscaloosa.*

CO-PRESENTER: Ann M. Porter, *University of Cincinnati, College-Conservatory of Music, Cincinnati, OH.*

We examined 25 years of data from the Schools and Staffing Survey to compare the demographics for music and arts educators with others from across the US. Subtle, yet profound changes suggest decades of educational reforms and societal changes are reflected in the teacher pool although music remained consistent throughout. (SRME).

PRESIDER: Joseph Parisi,
University of Missouri-Kansas City.

Examining Technology Integration in Light of the CAEP Standards: Considerations for Pre-Service Music Teacher Education

➡ AUGUSTA 2

PRESENTER: Katie Carlisle, Georgia State University, Atlanta.

This paper presentation examines assumptions upon which technology integration curricular practices have developed within pre-service music teacher education. As well, it proposes a new avenue for consideration of technology integration in light of the new Council for the Accreditation of Educator Preparation (CAEP) standards. (SMTE).

PRESIDER: Alden H. Snell II, University of Delaware, Newark.

Edutainment in the Practice Room: The Effects of Technological Practice Aids on Middle School Self-Regulated Practice Behaviors

➡ AUGUSTA 3

PRESENTER: Robin E. Schaps, University of Georgia, Athens.

The purpose of this study was to evaluate effects of the Tonal Energy iPad application on middle school students' ability to self-regulate practice behaviors. Critical listening retention and problem-solving skills while using technology were investigated. Results indicated that use of Tonal Energy resulted in significant increases in self-regulated domains. (SRME).

PRESIDER: Brian Silvey, University of Missouri–Columbia.

Life as a Researcher: Continued Exploration of an Alternative Dissertation Model

➡ CHASTAIN 1

PRESENTER: Linda C. Thornton, Pennsylvania State University, University Park.
CO-PRESENTER: Joanne Rutkowski, Pennsylvania State University, University Park.

With this project we continued to explore the process and effectiveness of a multi-study dissertation model from the perspective of doctoral students and faculty. We will report findings from our follow-up study with doctoral students and members of their committees, interviewed to gain a deeper understanding of their perspectives. (SMTE).

PRESIDER: Debbie O'Connell, Winston-Salem State University, Winston-Salem, NC.

Preparing Pre-Service Music Educators: Who, How, When?

➡ CHASTAIN E

PRESENTER: Jamila L. McWhirter, Middle Tennessee State University, Murfreesboro.
CO-PRESENTER: Jill Wilson, Luther College, Decorah, IA.

Coordinators of Music Education perceptions of faculty teaching MUED courses and levels of commitment to the overall goals of preparing pre-service music educators. Issues of academic freedom versus the scope and sequence of pre-service music educator training, as well as issues of professor qualifications including previous public school teaching experience. (SMTE).

PRESIDER: Tami Draves, University of Arizona, Tucson.

NCCAS Model Cornerstone Assessments: Research Illustrating Appropriateness of Use in K–12 Schools to Measure Student Learning

➡ CHASTAIN F

PRESENTER: Kelly A. Parkes, Teachers College Columbia University, New York, NY.
CO-PRESENTERS: Frederick Burrack, Kansas State University, Manhattan; Brian Wesolowski, University of Georgia, Athens.

This session reports findings about the scoring consistency, validity, reliability, teacher perceptions and utility of the Model Cornerstone Assessments, as piloted in fall 2015. Qualitative and quantitative data analyses will be shared and implications given will assist researchers become familiar with the assessments and how they may appropriately be used. (SRME).

PRESIDER: Ruth Brittin, University of the Pacific, Stockton, CA.

Teacher Evaluation Feedback: Receive, Reactions and Resistance

➡ CHASTAIN G/H

PRESENTER: Heather Cote, Westwood Public Schools, Westwood, MA.
CO-PRESENTERS: Cara Bernard, University of Connecticut, Storrs; Joy Hirokawa, Moravian College, Bethlehem, PA.

This session shares current research of music teacher evaluation, focusing on feedback given to ensemble directors by non-music and music-based administrators. We describe examples of administrative evaluative feedback and how musical language may be situated in these conversa-

tions; and, discuss ways teachers implement evaluation feedback back into the ensemble classroom. (SMTE).

PRESIDER: Ryan Fisher, University of Memphis, TN.

Think About Your Fingers: Focus of Attention Affects Performance on a Woodwind Instrument

➡ PEACHTREE 1

PRESENTER: Laura A. Stambaugh, Georgia Southern University, Statesboro.

Woodwind players may direct their attention internally (movement of fingers) or externally (keys or aural feedback). The purpose of this study was to examine the effects of focus of attention on performance by novice and experienced woodwind players. Results lead to recommendations for woodwind practice and instruction. (SRME).

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

SRME SRIG CHAIRS MEETING

9:00–9:55 a.m.

➡ CHASTAIN E

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

SMTE SUMMARY SESSION

9:00–9:55 a.m.

➡ CHASTAIN G/H

PRESIDER: Susan Wharton Conkling, Boston University, Boston, MA.

CMPL SUMMARY SESSION

9:00–9:55 a.m.

➡ PEACHTREE 1

PRESIDER: Heather Cote, Westwood Public Schools, Westwood, MA.

STATE RESEARCH CHAIRS MEETING

9:00–9:55 a.m.

➡ CHASTAIN I/J

PRESIDER: Sandra Stauffer, Arizona State University, Tempe.

SENIOR RESEARCHER ADDRESS

10:00–11:00 a.m.

➔ AUGUSTA 1/2/3

Wendy L. Sims, *University of Missouri–Columbia*, Award Recipient

Saturday, March 19

11:00 a.m.–12:30 p.m.

CHASTAIN OVERLOOK/CHASTAIN 3

POSTER SESSION III

ASSESSMENT

Edwards, Andrew S., and **Brian C. Wesolowski**. *University of Georgia, Athens*. The Psychometric Evaluation of a Wind Band Performance Rating Scale using the Multifaceted Rasch Partial Credit Measurement Model.

Edwards, Kinsey Emiline. *University of Georgia, Athens*. Evaluation of a String Performance Rating Scale using the Multifaceted Rasch Partial Credit Measurement Model.

Hamlin, Peter John. *Gonzaga University, Spokane, WA*. Teacher Evaluation in the State of Washington and Its Impact on Assessment in Secondary Music Classrooms.

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

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

Johnson, Christopher; Wheeler, Beth; and Hernandez-Ruiz, Eugenia. *The University of Kansas, Lawrence*. Research Productivity in Music Education / Therapy: Update of Publication Records from 1993–2013.

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

Rutkowski, Joanne. *Pennsylvania State University, University Park*. **Culp, Mara E.** *Pennsylvania State University, University Park*.

Han, Yo-Jung. *Pennsylvania State University, University Park*. **Fulcher, Lindsay J.** *Ball State University, Muncie, IN*. **Hildebrandt, Anne-Marie**. *Pennsylvania State University, University Park*. **Himes, Mackinlay S.** *Pennsylvania State University, University Park*.

Shevock, Daniel J. *Pennsylvania State University, Altoona*. **Weimer, Kristina R.**

Pennsylvania State University, University Park. An Exploration of Recent Approaches to Research in Music Education.

Summitt, Nancy L., and **Fisher, Ryan A.** *University of Memphis, TN*. Effect of Self-Listening on Self-Evaluation Accuracy.

CHILDREN WITH EXCEPTIONALITIES

VanWeelden, Kimberly; Singletary, Laura; and Veronee, Kenna. *Florida State University, Tallahassee*. Whose Job Is It? The Roles of Teacher and Paraeducator in the Music Classroom.

CULTURAL DIVERSITY & SOCIAL JUSTICE

Baker, Vicki D., and **Onaiwu, Blessed**. *Texas Woman's University, Denton*. Equipping a Pre-Service Educator to Teach Elementary Music to Impoverished Children in Nigeria: A Case Study.

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

Gardner, Kimberly Rene. *Davenport Central High School, Davenport, IA*. Culturally Relevant Pedagogy: An Application to General Music.

Gowan, Jennifer A. *Western University, London, Ontario*. Aboriginal Voices: Realigning Inclusivity and Informal Music Learning.

Leal, Camilo I. *University of Florida, Gainesville, Alachua*. Multicultural Music Education: A Critical Review of Terminology.

Murdock, Jeffrey Allen. *University of Arkansas, Fayetteville*. Where Preference Meets Praxis: Exploring the Choral Musical Preferences of Urban High School Students and their Teachers.

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

Stephens, Gaile. *Emporia State University, Emporia, KS*. The Significance of Place: Perspectives of Rural Music Educators.

Zhang, Wenzhuo. *Boston University, MA*. Chinese Ethnic Cultural Expression in National Music Textbooks.

GENDER & SEXUALITY

Fiorentino, Matthew C. *Boise State University, ID*. Sexual Orientation and Diversity Topics in Preservice Music Teacher Education.

Freer, Patrick K. *Georgia State University, Atlanta*. Musical and Sociological Perceptions of Collegiate Male Choral Singers.

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

LEARNING & DEVELOPMENT

Alexander, Michael L. *Baylor University, Waco, TX*. The Development of a Hierarchy of Basic Rhythmic Bowing Patterns for String Sight-Reading.

Arnold, Gabriel. *Florida State University, Tallahassee*. Effect of Varying Conducting Gestures on Ensemble Performance Quality.

Bergee, Martin; Bockhold, Quinton; Funk, Erin; Kaul, Philip; and Stevens, Hannah. *University of Kansas, Lawrence*. Effects of Interventions on Beginning Band Students' Range, Embouchure Development, Breath Support, and Articulation: A Multiple Baseline Study.

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

Brunkan, Melissa C. *Louisiana State University, Baton Rouge*. Computer Simulated or Traditional Laboratory Dissection: A Comparison of Experiences on Student Knowledge of and Perceptions Toward Dissection in a Vocal Pedagogy Course for Pre-Service Music Educators.

Culp, Mara E. *Pennsylvania State University, University Park*. A Longitudinal Investigation of Phonological Awareness and Music Aptitude.

Diaz, Frank M. *UMKC Conservatory of Music and Dance, Kansas City, MO*. Relationships between Mindfulness Disposition, Perfectionism, Anxiety, and Self-Reported Meditation Practice among Collegiate Musicians.

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

Gavin, Russell B. *Baylor University, Waco, TX.* **Silveira, Jason M.** *Ithaca College, Ithaca, NY.* Optimism vs. Pessimism: An Analysis of Explanatory Style and Undergraduate Music Student Achievement.

Hancock, Carl B. *University of Alabama, Tuscaloosa.* **Price, Harry E.** *Kennesaw State University, Kennesaw, GA.* **Todd, E. Danielle.** *University of Alabama, Tuscaloosa.* Charting the Headwaters of Music Education Research: A Bibliographic Analysis of the Sources Referenced in the Journal of Research in Music Education from 1953 to 2015.

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

Satkowski, Laura. *Education Through Music, New York, NY.* The Effect of Program Participation on Students' Musical Self-Efficacy.

Sheehy, Meghan K. *The University of Southern Mississippi, Hattiesburg.* A Quantitative Analysis of the Relationship Between PreK–12 Music Educators and Collegiate Music Educators and Researchers: Assessing Philosophy, Research Dissemination and Implementation, and Perceived Relationships Between Researcher and Practitioner.

■ PERCEPTION & COGNITION

Byo, James L. *Louisiana State University, Baton Rouge.* **Schlegel, Amanda L.** *University of Southern Mississippi, Hattiesburg.* Effects of Stimulus Octave and Timbre on the Tuning Accuracy of Advanced College Instrumentalists.

Gilbert, Danni. *Doane College, Crete, NE.* An Exploration of the Use of and the Attitudes Toward Technology in First-Year Instrumental Music.

Grant-Rodriguez, Bethany. *University of Washington, Seattle.* Feel the Beat: Synchronization and Rhythmic Entrainment in Group Exercise Classes.

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

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

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

Hwang, Yoo Ji, and Cho, Eun. *University of Southern California, Los Angeles.* Acculturation and Perceptions of Children's Participation in Extracurricular Musical Activities by Immigrant Parents.

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

Matthews, Wendy K. *Wayne State University, Detroit, MI.* A Mixed-Methods Study of a Collegiate Marching Band Members' Group Beliefs Throughout a Performance Season.

Montemayor, Mark A.; Ecker, William B.; and Campbell, Melynie. *University of Northern Colorado, Greeley.* Effects of Blocked and Random Practice Schedules on Pitch and Interval Accuracy Among Skilled Singers.

Musselwhite, Dorothy J., and Wesolowski, Brian C. *University of Georgia, Athens.* **Englehard, George.** *University of Georgia, Dept. of Educational Psychology, Athens.* Interval Discrimination and Melodic Dictation as Implications of Cognitive Processing.

Phillips, Joseph J. *Manhattanville College, Purchase, NY.* The Nature vs. Nurture Debate on the Role of Pitch Perception in Language Development.

Pinar, Colleen. *Milwaukee, Wisconsin.* Goal Orientation in Music, Music Activities, and Music Education Literature: A Meta-Analysis.

Sogin, David W. *University of Kentucky, Lexington.* Non-Musicians' Preferences for Different Variants of Bow Skew in a Violin Performance.

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

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

■ PHILOSOPHY

Coppola, William J. *University of Washington, Seattle.* Humility, Egoism and Music Education: A Theoretical Examination of Social-Musical Constructs.

■ POLICY

Dye, Christopher K. *Middle Tennessee State University, Murfreesboro.* Preparation of Licensed Arts Educators: National Trends and Data Quality.

Heuser, Frank. *University of California, Los Angeles.* What Happened to the Tipping Point? The Resurgence of Music Education in California.

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

■ SCHOOL/UNIVERSITY PARTNERSHIPS

Edelman, Philip B. *University of Missouri-Kansas City.* Cooperating Music Teachers' Opinions Regarding the Importance of Selected Traits as Predictors of Successful Student Teaching Experiences.

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

Killian, Janice N. *Texas Tech University, Lubbock.* **Wayman, John B.** *University of Texas at Arlington.* **Owens, Vallie S.** *Tech University, Lubbock.* **Barnes, Adrian D.** *Texas Tech University, Lubbock.* **Laity, Shawna Martin.** *Tech University, Lubbock.* The China Experience: Constructing Partnerships Between American and Chinese Universities.

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

Zelenak, Michael S. *Alabama State University, Montgomery.* Developing a Community of Practice: Examining the Impact on K–12 Music Educators.

■ TEACHER EDUCATION CURRICULUM

Adams, Mark C. *Michigan State University, East Lansing.* **Hill, Stuart Chapman.** *Michigan State University, East Lansing.* **Watson, Kevin.** *Western University, London, Ontario.* **Giotta, Dennis P.** *Southeast Local School District, Apple Creek, OH.* **Marsh, Becky L.** *Michigan State University, East Lansing.* **Owens, Vallie Susanne.** *Texas Tech University, Lubbock.* A Vague Beginning of a Direction.

Burgess, Susanne F. *Samford University, Birmingham, AL.* And the Walls Came Tumblin' Down.

Chandler, Kyle. *Arkansas State University, Jonesboro.* **Millican, Si.** *University of Texas at San Antonio.* **Forrester, Sommer.** *University of Massachusetts–Boston.* **Duling, Ed.** *Kent State University, Kent, OH.* Pedagogical Content Skill Knowledge as a Theoretical Framework: Implications for Music Teacher Preparation and Practices.

Egger, John Okley. *Indiana University–Purdue University Fort Wayne.* The Effects of a Cooperative Learning Environment on Preservice Elementary Teachers' Interest in and the Application of Music into Core Academic Subjects.

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

Harney, Kristin L., and Young, Gregory D. *Montana State University, Bozeman.* Survey on Undergraduate Research Experiences in Music Education: Senior Capstone Project and Teacher Work Sample.

Koops, Lisa Huisman, and Kubel, Christa R. Case *Western Reserve University, Cleveland, OH.* From Beer Garden to Jazz Band II: Broadening Music Education through Fieldwork Projects in a Secondary General Music Methods Course.

Marlatt, Jeffrey. *Shenandoah Conservatory, Winchester, VA.* Music Teacher Education: Building a Professional Community of Learners.

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

Phelps, Cynthia Williams. *University of Missouri–Columbia.* Before the Singing: The Journey of an Artistic Director.

Powell, Bryan. *Amp Up NYC, New York, NY.* **Burstein, Scott.** *Little Kids Rock, Verona, NJ.* A Zero-Sum Game? How the Introduction of Popular Music Ensembles in Secondary Schools Impacts Overall Student Enrollment in Traditional Music Programs.

Powell, Sean R. *University of North Texas, Denton.* **Weaver, Molly A.** *West Virginia University, Morgantown.* Influence of

Preservice Teacher Instrumental Background upon Pedagogical Content Knowledge and Teaching Effectiveness in Secondary Instrument Techniques Classes.

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

Saunders, Robert C. *University of Miami, FL.* String Traditions and Advanced Technique: How Traditional, Informal, and Multicultural Music Informs Modern Teaching.

Shaw, Catheryn R., and Walter, Jennifer S. *University of North Carolina at Greensboro.* The Presence of Ethics Courses in Undergraduate Music Education Curriculum.

Smith, Raychl Elizabeth; McCunney, Dennis; Nesbit, Marissa; Sisk, Jennifer; Smith Meagan; Quinn, Robert; Bickley-Green, Cynthia; and Kaur, Gagandeep. *East Carolina University, Greenville, NC.* Promoting Engagement: Investigating Connections Between Service-Learning and Universal Design for Learning.

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

Spears, Amy E. *Nebraska Wesleyan University, Lincoln.* **Gray, Lori F.** *University of Montana, Missoula.* **Evans, Kathryn L.** *Towson University, Towson, MD.* **Chandler, Kyle.** *Arkansas State University, Jonesboro.* Piano Proficiency Requirements and Practices in Music Teacher Training.

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

TEACHER EDUCATION PROGRAM ADMISSION, ASSESSMENT, ALIGNMENT

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

Royston, Natalie Steele. *Iowa State University, Ames.* **Wilson, Jill.** *Luther College, Decorah, IA.* A Preliminary Examination of Music Education Students' Perceptions of Essential Professional Teaching Dispositions.

TEACHER RETENTION

Dingle, Rosetta. *South Carolina State University, Orangeburg.* Implications of Student Engagement Pathways of First-Year Music Majors' Experiences in Non-Performance Courses.

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

Payne, Phillip D., and Burrack, Frederick. *Kansas State University, Manhattan.* An Investigation of Music Teachers' Job Satisfaction and Perceived Sources of Stress Within the Current Educational Environment of a Midwestern State.

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

SRME BOARD MEETING

12:30–1:30 p.m.

➡ PEACHTREE 1

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