



**MUSIC RESEARCH AND
TEACHER EDUCATION
NAfME BIENNIAL CONFERENCE**
NAfME PreK-12 LEARNING COLLABORATIVE

Music Research and Teacher Education Conference Session Program

Thursday, February 25, 2021 @ 10:00 AM EST

Opening Plenary Session: Join the Chairs for the Society of Research in Music Education and the Society for Music Teacher Education, along with Dr. Cliff Madsen, Dr. Marie McCarthy, and Dr. Mackie Spradley for a welcome to the Music Research and Teacher Education Conference and a facilitated dialogue about the past, present and future of music education and the National Association for Music Education.

Thursday, February 25, 2021 @ 10:30 AM EST

Title	Description	Presenters	Presider
Beat Perception, Rhythm Perception, and Error Detection	We piloted and refined a test of rhythmic error detection to be presented alongside two tests of beat and rhythm perception. The performance of music majors (N = 50) was compared to previous research, and the relationship between beat perception and error detection was explored.	Bryan Nichols , Penn State University, State College Laura Stambaugh , Georgia Southern University, Statesboro	Evelyn Orman
Music Teacher Preparation: Two Decades of Thought	A report of current views of teacher education based on qualitative data collected from 11 teachers who had been participants in past studies (2002, 2012) of inservice teacher perceptions of teacher	Colleen Conway , University of Michigan, Tecumseh	Lori Custodero

	education. Findings address ways to push the boundaries of the status quo in education through innovation in teacher education.		
Supporting Ensemble Teachers and Curricular Innovation in Rural Schools through Virtual Professional Learning Communities	In the present study, researchers investigated a group of rural music teachers learning to implement Comprehensive Musicianship through Performance (CMP) into their large ensemble classrooms through participation in a Virtual Professional Learning Community (VPLC). The findings suggest that well-structured VPLCs may provide rural music teachers in K-12 schools with access to on-going, music-focused professional development, contribute to music teacher growth, and help reduce feelings of professional isolation.	David Rolandson , Minot State University, Minot Lana Hekkel , Sidney Middle School, Sidney	Phillip Hash
Women in Instrumental Music Education Research	We analyzed all contents of the JRME and the BCRME for the inclusion of instrumental music research contributions by women in the field. Data show that the challenges women have faced historically in instrumental performance are mirrored in instrumental music education scholarship.	Deborah Confredo , Temple University, Philadelphia Mitchell Davis , Northwestern State University, Natchitoches Harry Price , Kennesaw State University, Kennesaw	Ruth Brittin
A Program Review of the NAFME New Music Teacher Mentor Training	The purpose of this program review is to provide an in-depth analysis of the NAFME Music Mentorship Program Facilitator and Mentor Support Project. We	Jessica Vaughan-Marra , Seton Hill University, Greensburg	Blair Williams

	used an illuminative evaluation process to present a rich description, perceptions of participants and instructors, and findings pertinent to developing new music teacher mentor programs.	Christopher Baumgartner , University of Oklahoma, Norman	
Is Music Teacher PD Becoming More Effective?	Has the landscape for music teacher professional development improved over time? Using data from the Schools and Staffing Survey spanning 20 years, I examined music teachers' PD participation by topic, intensity, relevance, and format; their top PD priorities; and the reach of certain PD-supportive policies. Findings reveal a mixed record.	Justin West , Louisiana State University, Baton Rouge	Jocelyn Stevens Prendergast
Critical Mis-Listening: A Vision for General Music Education	This presentation describes a study that explored a music composition project that was grounded in the theoretical framework of border crossing. I focus on engagements of mis-listening wherein students expanded and challenged musical-social expectations to present a critical and complex vision of middle-level general music education curriculum.	Kelly Bylica , Boston University, Boston, MA	Wendy Sims
Music Education, Decolonization & Paradoxes of Participation	Drawing on social sciences frameworks, this presentation addresses how populist discourses surrounding the notion of vocality can safeguard "contradictorily" spaces for undemocratic exertion of influence and privilege. I situate this challenge within the timely politics of decolonization and indigenization of educational	Patrick Schmidt , Western University, London, ON	Carlos Abril

	practices and curricula in art and in music.		
Creativity and Autonomy within Preservice Music Education	The complex nature of teaching music has resulted in teacher preparation programs comprising intricate systems of assessment. The purpose of this session is to uncover possibilities for designing undergraduate preservice music teachers' learning experiences as a means of connecting with the arts and promoting dialogue, creativity, and autonomy.	Sommer Forrester , University of Massachusetts Boston, Southborough Jared Rawlings , The University of Utah, Salt Lake City	Angela Munroe

Thursday, February 25, 2021 @ 11:00 AM EST

Title	Description	Presenters	Presider
Using Mindfulness to Reduce Stress in Music Teachers	The purpose of this randomized controlled trial was to examine the effects of online mindfulness training on K–12 music teachers' (N = 444) self-reported responses to occupational stress and burnout. Implications include providing efficacious and feasible professional development for supporting music teacher health and well-being.	Dana Varona , Loudoun County Public Schools, Aldie	Lori Custodero
Mindfulness Practice in Academia: A Comparative Case Study	In this comparative case analysis, two early career music teacher educators used a self-study approach to explore the intersections between their personal mindfulness practice and various career demands.	H. Ellie Wolfe , Drake University, Des Moines Lisa Martin , Bowling Green State University, Bowling Green	Blair Williams

	Findings illuminate approaches toward sustainable, wellness-based practices for music teacher educators both in and out of the classroom.		
The Choral Classroom as a Safe Space: The Role of Singing and the Choral Music Educator in Promoting the Mental Well-Being of Adolescents	The prevalence of mental health problems among adolescents has increased greatly over the past decade, including in the adolescent population. Simultaneously, one does not have to look far to find research linking choral singing to increased health benefits. However, there is a paucity of research investigating whether these perceived benefits may counteract the increase in mental health issues in adolescents. To that end, this study investigated the impact of participating in a high school choral program on adolescents' mental health.	Julie Hagen , University of Hartford, Hartford Kristin Zaryski , Ithaca High School, Ithaca	Phillip Hash
Listening to the Canary in the Coal Mine	This study investigated how New Jersey's model music curriculum content normalizes a hegemonic education for students to the purposeful exclusion of other pedagogical experiences, while its implementation classifies low-income, racial and ethnic minority students as unworthy of even the basic requirements for an education.	Mary Catherine Stoumbos , Columbia University, New York City	Carlos Abril
Women in College Marching Bands in the Title IX Era	The rights granted by the passage of Title IX propelled women's participation in college marching bands. This historical study investigated the experiences of women instrumentalists who participated in collegiate marching bands during the Title	Michquelena Ferguson , Penn State University, University, Park	Ruth Brittin

	IX era. A subject-oriented oral history methodology was utilized to research the stories of these women.		
"Everybody Is Good Enough": Band Teacher Agency	In this case study, I investigated band teacher agency in the context of a highly competitive music education environment. Findings include the multi-dimensionality of teacher deliberation, connections between neoliberal education policy and teacher beliefs, and the manner in which interschool competition shapes music teaching and learning at the classroom level.	Olivia Tucker , University of North Texas, Denton	Angela Munroe
Elementary Music Restored: A School Music Renaissance	In 1992, Albuquerque Public Schools' budget cuts eliminated elementary art, elementary music, and many other programs from the schools. Between 1992-1997 key people were able to rally the community and bring back many of these programs, often with greater vitality and support than previously known. The result of this activism resulted in legislative action which embedded elementary arts in New Mexico schools. Additionally, it demanded appropriate funding for these curriculums. Albuquerque Public Schools along with other New Mexico K-12 schools continue to benefit from this legislation.	Robin Giebelhausen , University of Maryland, College Park	Wendy Sims
Research Experiences in "Introduction to Music Education"	The purpose of this programs, practices, and issues presentation is to share the design, implementation, and outcomes of a course-based undergraduate research experience (CURE) in an Introduction to Music Education	Tami Draves , University of North Carolina Greensboro, Greensboro	Jocelyn Stevens Prendergast

	class. Students (N = 65) engaged in the CURE to develop and integrate research skills while investigating teacher identity construction.		
Synchronization and Audiation Abilities of Young Children	We investigated the relationship between audiation and synchronization abilities of children ages 5–7. Additionally, we examined how different characteristics of stimuli (i.e., isochronous, rhythmic, and melodic sequences; duple and triple meters; familiar and unfamiliar melodies) affect children's synchronization abilities, which were measured in terms of synchronization error and stability.	Yo-Jung Han , University of Maryland, College Park	Evelyn Orman

Thursday, February 25, 2021 @ 11:30 AM EST

Title	Description	Presenters	Presider
Interrupting Self-Replication Cycles in Music Education	Music education practice is shaped by self-replication cycles where preservice teachers teach as they were taught. In order to introduce new ideas, music teacher education programs must engage in processes of sequential interruption, including identification and disruption of existing cycles and sustained experiences and pedagogy training for new practices.	Brian Weidner , Butler University, Indianapolis Becky Marsh , Butler University, Indianapolis Penny Dimmick , Butler University, Indianapolis	Angela Munroe
Who Teaches Music? Music Teacher Census	This presentation addresses questions about the responsibilities of music	Carl Hancock , University of Alabama, Tuscaloosa	Lori Custodero

<p>Results from Alabama</p>	<p>teachers in Alabama: their education and experience, and their involvement in professional development, teacher education, mentorship, and mentoring. Trends in teaching experience, school demographics, culture, and funding that affect the work of music teachers, as well as the needs of music educators are shared.</p>	<p>Russell Greene, University of Alabama, Tuscaloosa Brooke Mason, University of Alabama, Tuscaloosa Carl Hancock, University of Alabama, Tuscaloosa</p>	
<p>Music Education and Informal Learning in the YouTube Era</p>	<p>This session explores how five YouTube creators used school music education and informal learning to develop music-making practices for publishing recordings and live virtual performances online. Exploring how musicians learn in online and offline contexts may help better equip music teachers who can assist students to make music online.</p>	<p>Christopher Cayari, Purdue University, West Lafayette</p>	<p>Jocelyn Stevens Prendergast</p>
<p>Young Children’s Interactions with Musical and Visual Self-Guided Works: A Collaborative Action Research Study</p>	<p>In this session, we will discuss a collaborative action research study in which we compared young children’s interactions with specifically-designed Montessori shelf works aimed at music learning and other sensorial works. Collaborators in this study included a researcher/music teacher educator, a Montessori preprimary teacher, 18 children ages 3-6, two sixth grade Montessori teachers, and three sixth grade students who studied the research process and subsequently assisted in data collection and analysis.</p>	<p>Diana Dansereau, Boston University, Boston Brooke Wyman, Ocean State Montessori School, East Providence</p>	<p>Phillip Hash</p>
<p>Effects of Score Study and Gesture</p>	<p>The purpose of this study was to examine the effects of score study and conducting gesture on</p>	<p>Jessica Napoles, University of North Texas, Denton</p>	<p>Evelyn Orman</p>

<p>on Error-Detection Acuity</p>	<p>collegiate musicians' ability to detect errors in a choral score. We posed the following questions: Does score study with a correct aural example influence error-detection acuity? Does gesture impact error-detection acuity?</p>	<p>Mark Montemayor, University of North Texas, Denton Brian Silvey, University of Missouri, Columbia</p>	
<p>Gender Divisions of Collegiate Band Directors</p>	<p>This study explored the gender division in hiring, professorship levels, and job titles/positions of collegiate band of directors at NCAA Div. 1, NASM-accredited institutions. Results showed a 9:1 ratio of male to female college band directors, with similar disparities found in each category. The presentation will share further results/implications.</p>	<p>Julia Baumanis, University of Central Missouri, Warrensburg</p>	<p>Ruth Brittin</p>
<p>Exploring Identity of Immigrant Students through Music</p>	<p>This study aims to examine the effectiveness of a music course based on the theoretical framework of culturally responsive pedagogy in supporting immigrant undergraduates' search for their identity and increasing their cultural understanding. It also examines the role played by music and identifies the factors that shape these students' identity.</p>	<p>Lily Chen-Hafteck, UCLA, Los Angeles</p>	<p>Carlos Abril</p>
<p>Music Education Majors and Mental Health: A Follow-up Study</p>	<p>This session reveals the current perspectives of U.S. music education majors regarding mental health and stress. Results indicate that music education majors are overcommitted and highly stressed compared with their</p>	<p>Phillip Payne, Kansas State University, Manhattan</p>	<p>Blair Williams</p>

	peers. The researchers provide insights into the current data and suggest future research to enhance the current findings.		
Piano in School, Piano in Life: A National Teacher Survey	We analyzed survey responses from approximately 2,000 music teachers in the U.S. regarding their past piano instruction and their use of the piano in their personal and professional lives. We discovered that self-perceptions of piano proficiency and personal enjoyment were the strongest predictors of piano use in teaching.	Robert Duke , The University of Texas at Austin, Austin Robin Heinsen , The University of Texas at Austin, Austin	Wendy Sims

Thursday, February 25, 2021 @ 12:30 PM EST

Title	Description	Presenters	Presider
Undergraduate Music Education Vocational Perceptions	This study examined professional intentions and expectations among a nationally representative cohort of undergraduate music education majors, music majors, and education majors. Comparative profiles illuminate how the three types of degree seeking populations perceive and pursue their future occupations. Findings may inform music education recruitment, retention, and identity development scholarship.	Adam Gris�, University of Maryland, College Park	Natalie Royston
Experiences of Students of Color in	The presenter will share data from a narrative study examining experiences of four	Andrea VanDeusen , East Carolina University, Greenville	Justin West

<p>Music Teacher Education</p>	<p>students of color in an undergraduate music education program. Preliminary findings suggest that mentorship from faculty of color was impactful in helping navigate higher education structures. Implications for music education programs will also be discussed.</p>		
<p>Investigating Diversity in State Concert Band Lists</p>	<p>Diversity in music education spaces has become an increasingly salient and urgent topic. This study examines the inclusion of underrepresented composers in prescribed state music lists across a sample within the United States (N = 29). Preliminary results indicate a vast absence of diversity across all lists.</p>	<p>Cory Meals, University of Houston, Houston</p>	<p>Chris Johnson</p>
<p>Undocumented Status: A Counter-Narrative</p>	<p>In this study, I share the narrative account of a formerly undocumented music student's journey through schooling in the United States and the barriers she encountered in pursuit of a music education. Findings from the study provide insight into increasing opportunities for student participation in music programs regardless of citizenship status.</p>	<p>Crystal Gerrard, University of North Texas, Denton</p>	<p>Carlos Abril</p>
<p>Interactions and Independence in Student Directed Middle School and High School Chamber Ensemble Rehearsals</p>	<p>This researcher/practitioner collaborative study focused on the benefits of student-directed rehearsal procedures among middle school wind instrumentalists in grouped in quartets. Chamber ensembles met and rehearsed twice without teacher presence or intervention; rehearsals were recorded and separated by one week. We reviewed and transcribed all student interactions for each rehearsal.</p>	<p>Deborah Confredo, Temple University, Philadelphia Stephen Selfridge, Garnet Valley High School, Glen Mills</p>	<p>Lindsey Williams</p>

	<p>Analysis focused on interaction categorization, as well as frequency and duration of rehearsal talk and performance time. Twelve middle and high schools were originally scheduled to participate but COVID-19 forced a pause in the study for ten institutions. We will discuss preliminary findings derived from the two participating schools who were able to complete pre-shutdown.</p>		
<p>Coloniality and the Future of Music Education</p>	<p>Music education, historically and currently, has played an important role in the colonial project. This study examines how coloniality manifests in music education contexts through curriculum and pedagogy. I explicate tenets of anti-colonialism as a theoretical framework and position it as an orientation to resist colonial practices in music education.</p>	<p>Juliet Hess, Michigan State University, East Lansing</p>	<p>Tami Draves</p>
<p>Effect of Focus of Attention on Error-Detection Ability</p>	<p>In this study, 64 undergraduates listened to excerpts with planted errors and focus reinforcers. Comparisons indicated significant differences between errors detected in lines on which participants focused versus peripheral lines, as well as across various error placement and listening conditions. Results appear to support the phenomenon of inattentive deafness.</p>	<p>Matthew Williams, University of Arizona, Tucson</p>	<p>John Geringer</p>
<p>The Personal and Professional Attributes of Highly Motivated K-12 Music Teachers</p>	<p>We examine attributes of highly motivated K–12 music teachers in the United States to better understand the factors influencing teachers who successfully engage in music teaching for the long term. Data</p>	<p>Michael Hewitt, University of Maryland School of Music, College Park Dana Varona, Loudoun County Public Schools, Aldie</p>	<p>Carl Hancock</p>

	include information from multiple measures examining motivation, well-being, and personality along with demographic and professional profiles.		
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Thursday, February 25, 2021 @ 1:00 PM EST

Title	Description	Presenters	Presider
A Case Study of a Coordinated K–12 Music Curriculum	This case study examined the problem of coordination between elementary, middle, and high school music teachers. In several meetings over two years, teachers from a large school district spent time looking to reduce students' transition difficulties. Their work resulted in increased teacher morale, decreased teacher frustration, and increased student participation.	Andrew Paney , University of Mississippi, Oxford	Loneka Battiste
Fostering Student Teacher Identity, Agency, and Resiliency	In this presentation, we will connect theory and practice related to mentoring student teachers and the development of teacher identity, agency, and resiliency. Drawing from relevant literature, we connect educative mentoring of cooperating teachers with identity, agency, and resiliency. Cooperating teachers will share their stories through video vignettes.	Angela Munroe , West Virginia University, Morgantown Jason Gossett , West Virginia University, Morgantown Lauren Ryals , Temple University, Philadelphia	Tami Draves
A Grounded Theory Study on	Based in Maxine Greene's notions of imagination, this research examined the nature	Catherine Bennett Walling , University of Miami, Coral Gables	Carlos Abril

Imaginative Music Pedagogies	<p>and extent of "imaginative" pedagogies as lived and described by current "imaginative" music teachers. This presentation shares interview and artifact data from 35 participants, and dialectically examines the common and disparate elements of imaginative practices and philosophies today.</p>		
Music Educators Navigating Tides of Social Change	<p>This multiple-case study explored reflection and pedagogical adaptation as experienced by two music educators in schools changing due to human mobility. Findings suggest that music teachers' dispositions reflect on their practice and influence how they adapt and facilitate connections among the multiple social, musical, and academic realities within their communities.</p>	Gabriela Ocadiz , University of Western Ontario, London	Natalie Royston
Predicting Continued Participation in School Ensembles	<p>Why do some students continue participating in school ensembles, while others opt out for a period of time or stop playing altogether? We explored the role of a range of motivational and behavioral variables in determining how likely middle school students are to continue participating in band or orchestra.</p>	James Austin , University of Colorado, Boulder Jacob Holster , University of Colorado, Boulder Ian Miller , University of Colorado, Boulder	Chris Johnson
Sounds of a Small Town: A Music Department's Responsiveness to Its Community	<p>Based on three of the Housewright Symposium's twelve agreements (#1, 6, 10), the purpose of this collaborative descriptive study was to examine one school district music department's inclusive</p>	Linda Thornton , The Pennsylvania State University, University Park Scott Sheehan , Hollidaysburg Area School District, Hollidaysburg	Lindsey Williams

	practices, musical opportunities, and community collaboration and responsiveness as perceived by the school district community at large. Responses from students, parents, teachers, and community members depict a positive bond between the music department and the various communities. Some data indicate areas for further investigation and reflection.		
Reliability and Content Validity of the edTPA for Music	The purpose of this study was to replicate the analyses of edTPA scores conducted by Pearson (2013, 2019) using data from preservice music teachers (N = 134) at one large midwestern university. This research will help establish the reliability and construct validity of the edTPA specifically among preservice music educators.	Phillip Hash , Illinois State University, Normal	Carl Hancock
Doing More with Less in Music Practice	This study tested interventions designed to prompt a more thoughtful approach to music practice. Instrumentalists (N = 57) ages 11 to 29 practiced and performed novel solos in a single free-practice session and under one of two conditions that constrained resources, then described how conditions influenced their thinking and behavior.	Richard Palese , The Ohio State University, Columbus	John Geringer
Developing Cultural Humility in Music Teacher Education	In this instrumental case study, we introduce the emerging concept of cultural humility as a necessary quality for self-reflective and socially accountable preservice music teachers. Through analyses of student discussions, debates, and interviews within one undergraduate course, we	William Coppola , University of North Texas, Denton Don M. Taylor , University of North Texas, Denton	Justin West

	examine how students integrated tenets of cultural humility through interpersonal dialogue.		
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Thursday, February 25, 2021 @ 1:30 PM EST

Title	Description	Presenters	Presider
Decolonizing University Music Education Curriculum and Programs	This Programs, Practices, and Issues presentation will present the trials and tribulations of passing a mariachi certification for undergraduate music education students. Discussion of the process and strategies for passing this certification can serve as a model for creating institutional space for non-Western music genres in Western Schools of Music.	Amanda Soto , Texas State University, San Marcos	Natalie Royston
Vocal Practice of Professional Singers	While the nature of practice of instrumentalists has been frequently studied, little research has addressed practice in vocalists. This study identifies similarities between expert instrumental and vocal practice alongside significant differences that reflect the differing needs of these two populations of musicians.	Brian Weidner , Butler University, Indianapolis Nancy Summitt , DePauw University, Greencastle	John Geringer
Human and Nature in Music Education	This presentation focuses on human and nature in music education through a discussion in the resemblances between anthropocentrism and Confucianism and between ecocentrism and Daoism. Ideas are folded into an evolving	C. Victor Fung , University of South Florida, Tampa	Carlos Abril

	philosophical foundation of music education that allows for complementarity and concomitance between the anthropo-Confucian view and the eco-Daoist view.		
Mentoring, Induction and Professional Development for Music	A report of current views of mentoring and professional development based on qualitative data collected from 11 teachers who had been participants in past studies of inservice teacher perceptions of induction and mentoring. Findings address ways to improve mentoring, induction, and professional development.	Colleen Conway, University of Michigan, Tecumseh	Justin West
Lifelong Learning: A Factorial Rating Scale	This study developed a scale to assess individuals' intentions to persist in music, and to compare future musical activities between two classes (performance/nonperformance). A factor analysis (N = 361) produced three factors. A MANOVA indicated that there was a significant main effect, with performance classes scoring higher than nonperformance classes.	Hyesoo Yoo, Virginia Tech, Blacksburg	Carl Hancock
School-University Partnerships in Popular Music Education	This study explored a school-university partnership between two local elementary schools and a popular music pedagogy course. Results suggest that preservice teachers value the opportunity for prolonged teaching experience before student teaching, that they developed positive attitudes toward teaching popular music, and that informal teaching skills take significant time to develop.	Jennifer Blackwell, University of Hawai'i at Mānoa, Honolulu Nicholas Matherne, University of Hawai'i at Mānoa, Honolulu Cathlyn Momohara, Wilson Elementary School, Honolulu	Tami Draves

The Multimodal Aesthetics of Specialized Music Schools	This study addresses the issue of how specialized music schools distinguish themselves as specialized through their various websites. While specialized music training may be desirable, there are differences in their approach to social inclusion/exclusion that should be discussed with regard to the themes of this conference.	Jonathan Lilliedahl , Örebro University, Örebro	Loneka Battiste
School Music and the Transition to College	Using data from the High School Longitudinal Study of 2009 (N = 25,210), this study explored the extent to which music study "made a difference" in secondary students' transition to college. Results showed that music students applied to and attended colleges similar in profiles to their demographically matched nonmusic peers.	Kenneth Elpus , University of Maryland, College Park	Chris Johnson
"We Performed Our Own Piece!" Composition in Middle School Band through Integration of Orff Schulwerk and Chrome Music Lab Song Maker	Students were engaged in the study curriculum twice-weekly for nine weeks. They participated in The Schulwerk to improvise musical ideas, which they subsequently notated and played as part of a full-band rondo. Students then used Chrome Song Maker to create individual compositions which they also transferred to their instruments. Findings revealed increases in self-efficacy for improvisation and in musical and social development. Curriculum, research design, and results will be presented.	Terri Lenzo , Ohio Northern University, Ada Maggie Bittner , Anna Local Schools, Anna	Lindsey Williams

Thursday, February 25, 2021 @ 2:30 PM EST

Title	Description	Presenters	Presider
<p>LGBTQ Teachers’ Experiences in a PDC</p>		<p>Christina Carissimo, Jewish Community Center of Greater Buffalo, Buffalo</p> <p>Jill Reese, SUNY Fredonia, Fredonia</p>	<p>David Stringham</p>
<p>Maintaining Musicianship as a Music Teacher Educator</p>	<p>This presentation explores efforts of music teacher educators (MTEs) to maintain a sense of musicianship and to outline their perceptions of personal musicianship as influencing their teaching practices when working with preservice music teachers. Strategies for including music-making in coursework and experiences outside traditional MTE area of expertise will be discussed.</p>	<p>Crystal Sieger, University of Wyoming, Laramie</p>	<p>Latasha Thomas-Durrell</p>
<p>Effects of Tonic Drones on Wind Instrumentalists’ Intonation</p>	<p>Participants performed a melody with three types of tonic drone: a mono drone (tonic note only), a dyad drone (tonic note plus fifth), and no drone. Results indicated no significant differences in performance between conditions, but participants' perceptions of their intonation accuracy differed significantly based on drone condition.</p>	<p>D. Gregory Springer, Florida State University, Tallahassee</p> <p>Brian Silvey, University of Missouri, Columbia</p> <p>Jessica Nápoles, University of North Texas, Denton</p> <p>Victoria Warnet, Florida State University, Tallahassee</p>	<p>John Geringer</p>

<p>Subverting the McDonaldization of Music Education</p>	<p>Sociologist George Ritzer's influential book <i>The McDonaldization of Society</i>, describes four features of McDonaldization: efficiency, calculability, predictability, and control. Ritzer explains the dehumanizing effects of McDonaldization in limiting individual initiative and creativity. This presentation shows the effect of McDonaldization on music education and concludes with subversive means to oppose McDonaldization.</p>	<p>John Kratus, Michigan State University, Tarpon Springs</p>	<p>Wendy Sims</p>
<p>The Impact of Dysconscious Repertoire Selection</p>	<p>This case study analyzed the events related to the programming of a song with a known racist history at a statewide choral festival. Key participants in the festival were interviewed. King's (1991) theory of "dysconscious racism" was applied to the findings.</p>	<p>Karen Howard, University of St. Thomas, St. Paul</p>	<p>Beatriz Ilari</p>
<p>Expanding the Boundaries of Music Teacher Identity Research</p>	<p>Rich understandings of identity, resilience, agency, and ideology are vital in our work of preparing teachers to navigate challenges inherent in staying in the field and including all students in music education. In this colloquium, ASPA members will share robust theoretical frameworks to aid in investigations of teacher identity formation.</p>	<p>Olivia Tucker, University of North Texas, Denton Sean Powell, University of North Texas, Denton Jason Gossett, West Virginia University, Morgantown</p>	<p>Author 1 as President?</p>
	<p>In July 2018, an interdisciplinary group of artists and teachers</p>	<p>Sommer Forrester, University of</p>	<p>Don Taylor</p>

Arts-Based and Interdisciplinary Work in Palestine	assembled to plan and facilitate a weeklong creative music camp for students in Palestine. The presenters will provide concrete examples of how to reimagine students' learning experiences through arts-based approaches that privilege student voice, experience, and history.	Massachusetts Boston, Boston	
Students of Color's Stories in a Music Education Program	The purpose of this narrative inquiry was to explore the detailed experiences of students of color in an undergraduate music education program. We will briefly share excerpts from this constellation of stories during the session prior to stating commentary on the narratives through our lenses as music teacher educators/researchers.	Vanessa Bond , University of Hartford's The Hartt School, West Hartford Julie Hagen , University of Hartford's The Hartt School, West Hartford	Chris Baumgartner

Thursday, February 25, 2021 @ 3:00 PM EST

Title	Description	Presenters	Presenter
2000 to (Vision) 2020: Synthesizing 20 Years of Research	The purpose of this study was to examine the relationship between 20 years of music education research and the agreements prescribed in the Housewright Declaration. Using a natural-language-processing text mining approach, 2,596 abstracts across twelve U.S.-based research journals were examined. Latent manifest variables across and between journals are explored.	Brian Wesolowski , University of Georgia, Athens Dorothy Musselwhite-Thompson , Kansas State University, Manhattan	Wendy Sims

<p>Influential Structural Components of an Education Program</p>	<p>The purpose of this study was to examine how structural components of a music teacher education program "disrupt," or challenge, preservice educators' occupational identities. A "de-tracked" program sequence and microteaching experiences influenced students to adopt occupational identities as educators who could teach through any type of educative experience.</p>	<p>Daniel Albert, University of Massachusetts Amherst, Amherst</p>	<p>Chris Baumgartner</p>
<p>Making Music Education Interculturally Sensitive</p>	<p>This study unpacks several deeply engrained ethnocentric tendencies that currently exist in the field of music education. I propose a series of small, developmental action steps that might help us make slow, yet steady and sustainable progress towards higher levels of systemic intercultural sensitivity.</p>	<p>Jennifer Mellizo, University of Wyoming Laboratory School, Laramie</p>	<p>Beatriz Ilari</p>
<p>Fostering Cultural Responsiveness through Collaborative Action Research</p>	<p>In this ongoing project, a university-based researcher and school-based music educator are collaborating on an action research project in order to develop knowledge of cultural and musical assets present in a school community, then translate that knowledge into culturally responsive pedagogy. The study further provides an opportunity to explore whether and how collaborative action research can foster teachers' development of knowledge, skills, and dispositions associated with culturally responsive pedagogy.</p>	<p>Julia Shaw, Indiana University, Bloomington Yasmani Gonzalez, Dr. Earl J. Lennard High School, Ruskin</p>	<p>David Stringham</p>

<p>A Profile of Music Teachers in U.S. Charter Schools</p>	<p>The purpose of this study was to provide a comprehensive, multi-state profile of music educators teaching in United States charter schools as told from their perspective. Findings offer a more detailed understanding of the circumstances surrounding charter school music teachers' training and career choice.</p>	<p>Lisa Martin, Bowling Green State University, Bowling Green</p> <p>Sophie Browning, Bowling Green State University, Bowling Green</p>	<p>Latasha Thomas-Durrell</p>
<p>A Study of Music Theory in an Urban High School</p>	<p>This presentation shares the findings of a study on the musicality of African American students in an urban high school. The findings reveal the rich musicality the students possess, illuminate untapped areas for recruiting music teachers, and underscore the importance of culturally responsive pedagogy in music teaching and learning.</p>	<p>Loneka Battiste, University of Tennessee, Knoxville, Knoxville</p>	<p>Nancy Glen</p>
<p>Popular Music Pedagogies in Music Teacher Education</p>	<p>Despite the increased presence of popular music ensembles and sound recording classes in K–12 schools, music teacher education programs have been slow to change. The goal of this session is to explore challenges and opportunities related to implementing popular music pedagogies at colleges and universities.</p>	<p>Matthew Clauhs, Ithaca College, Ithaca</p> <p>Bryan Powell, Montclair State University, Montclair</p>	<p>Don Taylor</p>

Thursday, February 25, 2021 @ 3:30 PM EST

Title	Description	Presenters	Presider

<p>Effects of Conductor Age and Gender on Ensemble Evaluations</p>	<p>The purpose of this study was to examine the effects of implied conductor age and gender on ensemble performance evaluations. Participants rated identical audio recordings paired with varied conductor photos (younger adult, middle-aged adult, and older adult). Results indicated that the implied age of a conductor influenced listeners' performance evaluations.</p>	<p>Ann Harrington, Ball State University, Muncie D. Gregory Springer, Florida State University, Tallahassee</p>	<p>John Geringer</p>
<p>Collaborative Learning in an Alternative Strings Ensemble</p>	<p>This study examined how students worked collaboratively in an alternative styles string ensemble. Communities of practice served as the theoretical framework. Data was collected via observations and interviews of participants and their teacher. Transcriptions of interviews were coded to identify themes. Data analysis revealed that participants benefited from collaborative learning.</p>	<p>David Doke, Boston University, Boston</p>	<p>Nancy Glen</p>
<p>Barriers, Pitfalls, and the Way Forward: Graduate Students' Perspectives on Diversifying Music Teacher Education</p>	<p>Four outstanding music education graduate students will engage in a discussion on their journeys through the music teacher preparation program. They will offer their perceptions of how graduate programs in music education might be transformed so a more diverse student population has greater access. Issues of equity in leadership as a direct consequence of graduate study will be a focus.</p>	<p>Isaiah Mason, Temple University, Philadelphia Devan Moore, Florida State University, Tallahassee William Oliver, Penn State University, State College Kay Piña, Penn State University, State College Deborah Confredo, Temple University, Philadelphia</p>	<p>Deb Confredo</p>

<p>Digital Mentoring from the Voices of the Mentors</p>	<p>This multiple-case study examined two cases, each including one mentor and two mentees working together during the 2017–18 school year in a digital mentoring environment. This study features the advantages and challenges of the digital mentoring environment from the perspectives of the mentor participants.</p>	<p>Jessica Vaughan Marra, Seton Hill University, Greensburg</p>	<p>Latasha Thomas-Durrell</p>
<p>The Transmission Nature of Music Across Cultures</p>	<p>This narrative study documented the lived experiences of a renowned Ghanaian musician and tenured professor. I investigated and challenged the ways in which world music is transmitted and critiqued the ethical considerations surrounding the use of culture-bearers as the "gold standard" for teaching cultural outsiders.</p>	<p>Michael Crawford, University of North Texas, Denton</p>	<p>Beatriz Ilari</p>
<p>Music Teachers' Flow Experiences in Teaching and Performing</p>	<p>I compared 211 music teachers' flow experiences in performing vs. teaching music and found subtle but essential differences in their flow preconditions and states in each setting. To fully explain music teachers' flow, student factors and social dynamics should be taken into consideration beyond Csikszentmihalyi's (1990) perspective.</p>	<p>Sangmi Kang, Westminster Choir College of Rider University, Princeton</p>	<p>Wendy Sims</p>
<p>A Multiple-Case Study of Four Black Gospel Choir Pedagogues</p>	<p>Gospel music in choral music education remains under-researched, with preservice choral teachers receiving limited experience in this tradition (Turner, 2009). Induction in the pedagogy of gospel music, a</p>	<p>Whitney Covalle, Temple University, Philadelphia, PA</p>	<p>Don Taylor</p>

	<p>cultural art form important to African American communities, must improve for music teachers in all contexts to effectively serve all students.</p>		
<p>Exploring Gender Diversity in Music (Teacher) Education</p>	<p>This colloquium focuses on issues of gender diversity in music education and music teacher preparation. Panelists will feature perspectives of trans/gender expansive students, musicians, and music teachers as well as music and voice teachers working with T/GE students. Findings illuminate considerations for gender expansiveness in P–12 and collegiate music settings.</p>	<p>Joshua Palkki, California State University, Long Beach, Long Beach</p> <p>Sarah Bartolome, Northwestern University, Evanston</p> <p>William Sauerland, Purdue University - Fort Wayne, Fort Wayne</p> <p>Matthew Garrett, Case Western Reserve University, Cleveland</p>	<p>Joshua Palkki</p>
<p>Exploring Hip-Hop Music through Technology-Based Culturally Responsive Pedagogies</p>	<p>The purpose of this study was to explore students’ engagement with hip-hop music facilitated by technology-based, culturally responsive pedagogies. Students were engaged in an extended unit of instruction in which they developed fundamental musical understandings essential to analyzing and creating hip-hop music, while also learning about the related culture. Their learning experiences were facilitated by technology, and they developed and used skills such as sampling, remixing, creating beats, and writing raps, ultimately creating their own hip-hop tunes.</p>	<p>William Bauer, University of Florida, Gainesville</p> <p>David Thomas, Discovery High School, Lawrenceville</p>	<p>David Stringham</p>

Thursday, February 25, 2021 @ 4:30 PM EST

Title	Description	Presenters	Presenter
<p>A Psychometric Approach to Assessing Preservice Teachers</p>	<p>This session will share new understandings of variables that interact with student learning and achievement, the validity and reliability analysis supporting the findings, applied research methodology that can enable research from practice, and longitudinal implications for instructional and curricular improvements.</p>	<p>Frederick Burrack, Kansas State University, Manhattan</p> <p>Dorothy Thompson, Kansas State University, Manhattan</p> <p>Phillip Payne, Kansas State University, Manhattan</p>	<p>Frederick Burrack</p>
<p>Examining the Opportunities and Obstacles of a Music Education University-School Partnership</p>	<p>Partnerships between universities and school district music programs support preservice music teacher development. However, researchers rarely examine the combination of the opportunities and obstacles involved with such an undertaking and previous research demonstrates a scarcity of secondary students' perspectives. In order to uncover the benefits and challenges of our University-School Partnership, we used a collaborative, action research design to investigate the musical and pedagogical implications of our partnership.</p>	<p>Jared Rawlings, The University of Utah, Salt Lake City</p> <p>Brandon Larsen, Herriman High School, Herriman</p>	<p>Bryan Powell</p>
<p>Critiquing Our Whiteness as Researchers in</p>	<p>The study of indigenous musical traditions provokes questions of ownership and authenticity for</p>	<p>Kate Fitzpatrick-Harnish, University of Michigan, Ann Arbor</p>	<p>Kate Fitzpatrick-Harnish</p>

<p>Indigenous Spaces: Positionality, Answerability, Ownership, and Methodological Responsibility</p>	<p>the communities to whom these musics belong. In this presentation, we discuss three different studies within Hawaiian, Balinese, and Tanzanian communities, and ask critical questions related to our positionality as white researchers and teachers within colonized spaces.</p>	<p>Brent Talbot, Gettysburg College, Gettysburg</p> <p>Cat Bennett Walling, University of Miami, Miami</p>	
<p>Diversity and the American Professoriate: Lived-Experiences of Music Education Professors</p>	<p>This session is an open dialog on diversity, intersectionality and the music education professoriate. Three music education professors will share their experiences and challenges with diversity issues in academia. Following the presentation of each individual narrative, the floor will be open for discussion.</p>	<p>Lily Chen-Hafteck, University of California, Los Angeles, Los Angeles</p> <p>Loneka Battiste, University of Tennessee, Knoxville, Knoxville</p> <p>Joshua Palkki, California State University, Long Beach, Long Beach</p> <p>Beatriz Ilari, University of Southern California, Los Angeles</p> <p>Carlos Abril, University of Miami, Miami</p>	<p>Carlos Abril</p>
<p>Music Educators and Policy: Participants or Bystanders?</p>	<p>The colloquium aims to (1) provide a progressive outlook on how music teacher educators and inservice teachers can better understand policy and advocacy processes as concrete and meaningful, and (2) offer entry points for music educators to consider the distinct ways in which they can more actively engage in policy work.</p>	<p>Patrick Schmidt, Western University, London</p> <p>Janet Barrett, University of Illinois, urbana</p> <p>Eric Shieh, Metropolitan School, New York</p> <p>Carla Aguilar, Metropolitan Denver, Denver</p>	<p>Patrick Schmidt</p>

		<p>Daniel Hellman, Missouri State University, Columbia</p> <p>Lauren Richerme, Indiana University, Bloomington</p> <p>Ryan Shaw, Michigan State, Lansing</p>	
<p>The Past & Future of Historical Research in Music Education</p>	<p>This session will examine and critique past accomplishments, evaluate current status, and identify future directions for historical research in music teaching and learning. Research literature, information collected by the panel, and discussions among historians at a recent symposium on the history of music education will inform this session.</p>	<p>Phillip Hash, Illinois State University, Normal</p> <p>Marie McCarthy, University of Michigan, Ann Arbor</p> <p>Casey Gerber, University of Oklahoma, Norman</p> <p>Matthew Thibeault, Education University of Hong Kong, Tai Po</p>	<p>Phillip Hash</p>
<p>The Science and Practice of Successful Music Learning</p>	<p>We will present new behavioral and brain imaging research results that illuminate fundamental principles of memory formation and suggest strategic ways to exploit the biological mechanisms of learning to maximize the effectiveness of music practice.</p>	<p>Robert Duke, The University of Texas at Austin, Austin</p> <p>Amy Simmons, The University of Texas at Austin, Austin</p> <p>Sarah Allen, Southern Methodist University, Dallas</p> <p>Lani Hamilton, University of Missouri Kansas City Conservatory, Kansas City</p> <p>Carla Cash, Texas Tech University, Lubbock</p>	<p>Robert Duke</p>

		Jennifer McKeeman , The University of Texas at Austin, Austin	
Exploring Post-Qualitative Inquiry in Music Education	In this session, we will discuss the concepts underlying post-qualitative thinking, explain how post-qualitative theorists deconstruct conventional methods, and provide examples of post-qualitative studies. Finally, we will discuss the potential of post-qualitative inquiry and envision how this mode can be used to uncover new knowledge about music teaching and learning.	Sean Powell , University of North Texas, Denton Samuel Escalante , University of Texas–San Antonio, San Antonio	Sean Powell

Thursday, February 25, 2021 @ 5:00 PM EST

Title	Description	Presenters	Presider
Writing Successful Grants to Support Music Education Research	This session highlights varied stories and experiences of music education researchers with grant funded projects. We will offer perspectives from both the applicant and reviewer viewpoint. Attendees will also have the opportunity to ask questions during an extended interactive period.	Kenneth Elpus , University of Maryland, College Park, College Park Evelyn Orman , University of North Carolina, Charlotte Christopher Johnson , University of Kansas, Lawrence	Chris Johnson

Friday, February 26, 2021 @ 10:00 AM EST

Title	Description	Presenters	Presider
<p>Understanding the Motivation for Participation in Community</p>	<p>This study focuses on the development of a motivation measurement scale that can provide insights into participation in community ensembles and can be used by ensemble leadership to recruit and retain members of their particular community band.</p>	<p>Amy Bertleff, Cuyahoga Falls City Schools, Cuyahoga Falls</p> <p>Wendy Matthews, Kent State University, Kent</p>	<p>Chris Johnson</p>
<p>Woodshedding: A Case Study on Artist-Level Jazz Improvisation</p>	<p>The purpose of this study is to use an adapted stimulated recall methodology to examine the practice methods of five artist-level jazz improvisers. The study participants were video-recorded as they practiced a new jazz composition. Afterward, participants were interviewed as they viewed and commented on their own practice videos.</p>	<p>Daniel Healy, Roosevelt University, Chicago</p> <p>Martin Norgaard, Georgia State University, Atlanta</p> <p>Sarah Allen, Southern Methodist University, Dallas</p>	<p>Michael Hewitt</p>
<p>Marjorie Keller: String Pedagogue Who Broke Gender Barriers</p>	<p>Marjorie Keller was an influential string pedagogue during the mid-twentieth century and the only female founding member of the American String Teachers Association. Keller introduced Paul Rolland to the viability of group string instruction and built her career at a time when women were largely absent from leadership positions.</p>	<p>Elizabeth Chappell, University of North Texas, Denton</p>	<p>Phillip Hash</p>

<p>Immersed in Sound: The Infant Perspective during 600 Days</p>	<p>The description and explanation of the changes that unfold as we grow older are central to developmental research. When and how do children learn to engage with others in communicative ways? How does a newborn become a capable singer? We completed a longitudinal study with infants to address these questions.</p>	<p>Eugenia Costa-Giomi, The Ohio State University, columbus</p>	<p>Lori Custodero</p>
<p>Transfer: From Community College to Music Education Major</p>	<p>This study investigated the experiences of community-college transfer students in music as they transitioned into music education programs at four-year universities. The primary research question was: How do transfer students in music education describe their experiences making the transition from two- to four-year music programs?</p>	<p>John Eros, California State University, East Bay, Hayward Karen Koner, San Diego State University, San Diego</p>	<p>Kimberly Councill</p>
<p>Music for Special Learners in <i>Music Educators Journal</i></p>	<p>This study examined trends in music instruction for special learners in the United States through the lens of <i>Music Educators Journal</i>. Articles (N = 173) related to special learners in music in the journal were examined. Articles reflected special learner music teaching practices of their eras.</p>	<p>Stephen Zdzinski, University of Miami, Miami</p>	<p>Paul Sanders</p>
<p>Supporting Graduate Student Parents in Music Education</p>	<p>The purpose of this program, practices, and issues presentation is to convene a panel of music teacher educators and music education graduate students to highlight issues and concerns and share their experiences as graduate student parents and those supporting graduate student parents.</p>	<p>Tami Draves, University of North Carolina Greensboro, Greensboro Dennis Giotta, Case Western Reserve University, Cleveland Kelsey Giotta, Case Western Reserve University, Cleveland</p>	<p>Linda Thornton</p>

		<p>Lisa Koops, Case Western Reserve University, Cleveland</p> <p>Crystal Sieger, University of Wyoming, Laramie</p> <p>Bridget Sweet, University of Illinois at Urbana-Champaign, Urbana</p>	
<p>Impostor Feelings of Music Education Graduate Students</p>	<p>Impostor Phenomenon (IP) is a psychological construct describing the potentially debilitating fear of being exposed as a phony in individuals who are actually successful. Results of the Clance IP Scale and a Graduate Music Student Scale (N = 130) indicated that impostor feelings were present in a substantial percentage of the participants.</p>	<p>Wendy Sims, University of Missouri, Columbia</p> <p>Jane Cassidy, Louisiana State University, Baton Rouge</p>	<p>Deb Confredo</p>

Friday, February 26, 2021 @ 10:30 AM EST

Title	Description	Presenters	Presider
<p>Perspectives of Music Education for Students with Autism</p>	<p>This study explores stakeholder perspectives of music education for students with autism spectrum disorder (ASD) in an inclusion setting. Stakeholder voices contribute to a more global understanding of the value of music for this population. Findings illustrate this teacher's practice with</p>	<p>Amanda Draper, Northwestern University, Evanston</p>	<p>Paul Sanders</p>

	students with ASD which has implications for the field.		
Improving Validity, Reliability, and Fairness in Surveys	The purpose of this session is to prescribe a conceptual model for improving validity, reliability, and fairness arguments in the context of music survey research. This session will include methodological design choices, data analysis considerations, and statistical indices that provide reproducible and transparent inferences through an Item Response Theory lens.	Brian Wesolowski, University of Georgia, Athens	Chris Johnson
edTPA and the Hyperreality of Music Teaching	This research presentation examines how preservice music teachers performed edTPA discourses through their planning, instruction, and reflection during their student teaching. Using Baudrillard's hyperreality, we describe how these discourses changed candidates' teaching. We provide suggestions for music teacher educators and candidates to develop agency within these new compulsive, discursive realities.	Cara Bernard, University of Connecticut, Storrs Nicholas McBride, The College of New Jersey, Ewing	Linda Thornton
Improvisation Achievement and Empathy Development	This study examined the effect of music improvisation interventions on dispositional empathy. I also explored the relationship between empathy levels and performance achievement in adolescents engaging in small-ensemble experiences using improvisation and notation. Preliminary results show no significant changes in empathy. Performance achievement relationships and implications will be discussed.	Casey Schmidt, Northwestern University, Evanston	Michael Hewitt

<p>Graduate Music Educators Grapple with Marginalization</p>	<p>We examined effects of reading and discussing marginalization on empathy and possible corrective strategies among preservice and inservice teachers. Graduate students (N = 11) responded weekly to Talbott's Marginalized Voices in Music Education and Burg & Mann's Go-Giver. Standard qualitative processes identified emerging themes, including Pedagogical Strategies and Personal Impact.</p>	<p>Janice Killian, Texas Tech University, Lubbock Andrew Kagumba, Texas Tech University, Lubbock Laura Flanagan, Texas Tech University, Lubbock</p>	<p>Deb Confredo</p>
<p>Validating Spheres of Musical Understanding in Childhood</p>	<p>This study aimed to validate a model of musical development that is fluid, situational, and contextual by observing children in an early childhood music class. The model was validated, but the complexity of the model and potential difficulty for practical use was noted. Observers made recommendations for a revision.</p>	<p>Joanne Rutkowski, The Pennsylvania State University, University Park</p>	<p>Lori Custodero</p>
<p>A Multiple-Case Study of Five Modern Band Initiatives</p>	<p>The purpose of this study was to explore why school districts are pursuing Modern Band initiatives and how modern band initiatives are implemented. We utilized a multiple-case study design to explore Modern Band curriculum implementation in five different U.S. school districts.</p>	<p>Seth Pendergast, Colorado State University, Fort Collins Brittany May, Brigham Young University, Provo</p>	<p>Phillip Hash</p>
<p>Developing Hybrid Practices in Popular Music Education</p>	<p>This presentation discusses the development, implementation, and integration of a university-level music education course focusing on novel approaches to teaching and learning through an investigation of hybrid and</p>	<p>Steve Holley, Arizona State University, Tempe Shane Colquhoun, Loachapoka High School, Loachapoka</p>	<p>Kimberly Councill</p>

	<p>popular music pedagogies. Implications of this research will be of benefit to both current/future music educators and their students.</p>		
<p>Calling All Authors: Publishing Your Music Education Research</p>	<p>The editors of four prominent music education research journals will share their expertise about the journal publication process. Learn what to expect from submission of a manuscript through the final decision, including these experts' suggestions and helpful hints for maximizing success as an author of music education research.</p>	<p>Wendy Sims, Executive Committee, Society for Research in Music Education,</p> <p>James Austin, Editor, Journal for Music Teacher Education</p> <p>Janet Barrett, Editor, Bulletin of the Council for Research in Music Education</p> <p>Steven J. Morrison, Immediate Past Editor, Journal for Research in Music Education</p> <p>Peter J. Miksza, Editor, Journal for Research in Music Education</p> <p>Debbie Rowher, Immediate Past Editor, Update: Applications of Research in Music Education</p> <p>Brian A. Silvey, Editor, Update: Applications of Research in Music Education</p>	<p>Wendy Sims</p>

Friday, February 26, 2021 @ 11:00 AM EST

Title	Description	Presenters	Presider
<p>My Music Teacher Educator Identity at an HBCU</p>	<p>This autoethnographic study details my first year in higher education as I attempted to discover my music teacher educator identity as a white faculty member at an HBCU.</p>	<p>Catheryn Foster, Virginia Tech, Blacksburg</p>	<p>Deb Confredo</p>
<p>First-Time Cooperating Music Teachers: Searching for Support</p>	<p>The purpose of this study was to describe the experiences of a group of first-time cooperating music teachers in music education. Findings help illuminate the need for explicit preparation of cooperating music teachers, concerns for working within the student-teaching triad, and strategies used by this community of teachers.</p>	<p>Eric Pennello, University of Oklahoma, Norman</p>	<p>Kimberly Councill</p>
<p>Children's Mental Representations of Music</p>	<p>The purpose of this study was to examine children's mental images of music and musical engagements through projective techniques (free verbal associations to linguistic stimuli). The analysis identified hidden dimensions in children's musical thinking and summarized the links between contextual variables and children's responses.</p>	<p>Giulia Ripani, University of Miami, Miami</p>	<p>Lori Custodero</p>
<p>Motivation of Young Adolescents in General Music</p>	<p>The purpose of this instrumental case study was to explore how a middle school general music teacher fostered student motivation by examining her teaching and classroom through</p>	<p>Kelsey Giotta, Case Western Reserve University and Plain Local Schools, Cleveland</p>	<p>Chris Johnson</p>

	the lens of self-determination theory. Proactive classroom management, active music-making, relevant and engaging content, and a safe environment increased student motivation and participation.		
Music: Texas Deaf, Dumb and Blind Institute for Colored Youth	The purpose of this study was to document the history of music education at the Texas Deaf, Dumb and Blind Institute for Colored Youth from 1887 until 1965. Research inquiries included long-term implications concerning diversity, equity, and inclusion for students with special needs in music classes.	Laurie Colgrove Williams, University of Indianapolis, Indianapolis	Paul Sanders
Music Education in Prisons: Past Practices and Possibilities	This presentation provides a brief summary of past music education programs in U.S. prisons and select current musical communities in male and female facilities. Given the research indicating positive outcomes of musical communities inside prisons, we explore how music educators can create transformative change through the framework of desistance theory.	Mary Cohen, University of Iowa, Coralville Stuart Duncan, University of Connecticut, Storrs	Phillip Hash
Observation and Analysis of Jazz Combo Rehearsals	Sixteen jazz combo rehearsals were observed at the Jamey Abersold Summer Jazz Workshop to identify instructional targets and to analyze the combo coaches' verbalizations and modeling. Selected teaching segments were analyzed to determine frequencies and durations of teacher talking, teacher modeling, student talking, and student performing.	Michael Worthy, University of Mississippi, Oxford	Michael Hewitt

Colorblindness and Whiteness in Music Teacher Education	This study illustrates challenges posed by colorblindness and Whiteness in promoting future classroom equity through preservice music teacher education. Drawing from original research, music education scholarship, and general education scholarship, I provide implications for anti-racist music teacher education through the lenses of social theories on race and critical Whiteness studies.	Samuel Escalante, University of Texas at San Antonio, San Antonio	Linda Thornton
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Friday, February 26, 2021 @ 12:00 PM EST

Title	Description	Presenters	Presenter
Using a “Trauma Lens”: Trauma-Informed Music Teaching	The question guiding this study was: What evidence-based strategies have music educators found to be effective when teaching students with trauma? Participants include K–12 music educators who received professional development in Trust-Based Relational Intervention (TBRI), a therapeutic model designed to provide support for children and youth impacted by complex trauma.	Becky Marsh, Butler University, Indianapolis Jenna Parsons, Butler University, Indianapolis	Deb Confredo
Music Teacher Educator Participation in Student Recruitment	This presentation summarizes the results of a study examining how music teacher educators are involved in student recruitment. Data gathered in responses to a researcher-created electronic survey provides a greater understanding of how music	Edward Hoffman, III, University of Montevallo, Montevallo	Ryan Shaw

	education faculty engage in student recruitment activities virtually, on-campus, and in the broader community.		
LGBTQ Studies in Music Education: A Content Analysis	The purpose of this study is to examine the breadth of content related to LGBTQ topics and author eminence in several music education journals: <i>Journal of Research in Music Education</i> , <i>International Journal of Music Education</i> , <i>Psychology of Music</i> , <i>Research Studies in Music Education</i> , and <i>Journal of Music Teacher Education</i> .	Jason Silveira , University of Oregon, Eugene Melissa Brunkan , University of Oregon, Eugene	Brent Gault
Children’s Librarian’s Perceptions and Use of Music	This grounded theory describes the process of incorporating music in story times by children's librarians. After interviewing 25 librarians, we developed a theory to explore this, including actions, interactions, strategies, intervening conditions, and consequences. We include implications by considering library programming and early childhood experiences of students.	Lisa Koops , Case Western Reserve University, Cleveland Lauren Hodgson , Case Western Reserve University, Cleveland Madison Teuscher , Case Western Reserve University, Cleveland	Beatriz Ilari
Power and Representation in Recent Survey Research	The purpose of this study is to analyze recent trends in survey research in order to (1) identify the populations most frequently surveyed, (2) identify underrepresented populations, and (3) determine the methods researchers used to ensure adequate statistical power and enhance impact on the field.	Megan DiSciscio , UMass Amherst, Amherst	Carl Hancock
Examining Ensemble	Ensemble requirements and the types of music-making they do	Stuart Hill , Webster University, Saint Louis	Juliet Hess

<p>Requirements for Music Education Majors</p>	<p>or do not represent are important components of music teacher education and potentially important to curricular reform. This presentation shares findings of a content analysis of published ensemble requirements at all NASM-accredited institutions with undergraduate music education degrees (N = 538).</p>	<p>Amy Spears, Nebraska Wesleyan University, Lincoln</p> <p>Jill Wilson, Luther College, Decorah</p> <p>Jocelyn Prendergast, Truman State University, Kirksville</p> <p>Marshall Haning, University of Florida, Gainesville</p> <p>Dennis Giotta, Southeast Local School District, Apple Creek</p> <p>Briana Nannen, Marshall University, Huntington</p> <p>Elizabeth Tracy, Heidelberg University, Tiffin</p>	
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Friday, February 26, 2021 @ 12:30 PM EST

Title	Description	Presenters	Presenter
<p>A National Analysis of Music, SEL, and Academic Achievement</p>	<p>This study used propensity scores to compare the academic and social-emotional abilities of students who did and did not participate in high school music with the nationally representative High School Longitudinal Study of 2009. Findings were mixed, including many null results, but included</p>	<p>Brian Shaw, Indiana University Jacobs School of Music, Bloomington</p>	<p>Evelyn Orman</p>

	intriguing trends among certain groups of students.		
Trans*+ Voice: Pitches, Ranges, Experiences, & Identity	This performance-based research features selections from a musical theater revue and addresses issues of voice regarding transgender/nonbinary/gender nonconforming individuals as they relate to music education. Topics addressed include masculinity, femininity, and nonconformity; vocal ranges and gender-diverse musical identities; and the empowerment of trans+ people through music performance and learning.	Christopher Cayari , Purdue University, West Lafayette	Brent Gault
Adolescent Social Development in Secondary Music Programs	Three research studies are presented examining the social experiences of public high school music students and teachers in their programs. Topics include (a) ensemble participation in relationship to students' social identity, (b) student and teacher participant perspectives of safe space, and (c) peer-group effects of relational victimization and empowerment.	Christopher Marra , Seton Hill University, Greensburg Elizabeth Parker , Temple University, Philadelphia Bridget Sweet , University of Illinois at Urbana-Champaign, Champaign-Urbana Jared Rawlings , University of Utah, Salt Lake City Steven Morrison , Northwestern University, Evanston	Christopher Marra
Infant Home Music Environment: A Cultural Perspective	The purpose of this study was to explore the home music environment of infants from various countries (United States, Tanzania, and Argentina) to identify opportunities for music	Eugenia Costa-Giomi , The Ohio State University, Columbus	Beatriz Ilari

	learning that are and are not culturally dependent.		
Teaching Music in Two-Way Immersion Bilingual Schools	In this collective case study, I explored the experiences of elementary general music teachers working in two-way immersion bilingual schools. I examined how working in multilingual and culturally diverse school contexts influenced music educator curriculum choices, instructional strategies, and perceived professional benefits and challenges.	Julie Bannerman, University of Alabama, Tuscaloosa	Laura Stambaugh
Authoring Philosophical Research: Key Considerations	This session explains aspects of high-quality philosophical research. Topics covered include: constructing philosophical questions; creating a significant, sufficiently narrow, and realistic problem statement; using premises, inductive and deductive reasoning, and clearly defined terms to build critiques and extensions; distinguishing philosophical research from practitioner articles; and avoiding fallacies and definitive answers.	Lauren Kapalka Richerme, Indiana University, Bloomington	Lauren Kapalka Richerme
Constraints on Preservice Teachers from Low SES Backgrounds	This study presents data from interviews with five current music educators from lower SES families, reflecting on their experiences with institutional and social structures that hindered or supported their ability to complete college degrees. Findings focus on ways they resisted institutional constraints and empower their current students to do likewise.	Margaret Schmidt, Arizona State University, Tempe	Deb Confredo

<p>Research Strategies for Classroom Teachers: 5 Perspectives</p>	<p>This panel consists of practicing music teachers, PhD students, and music education professors. In this session, we will discuss what qualifies as research, how to get started with research, and how to read research. The goal of this presentation is to help teachers bridge the gap between research and practice.</p>	<p>Marissa Guarriello, Pennridge High School, Perkasie</p> <p>Margaret Harrigan, Fox Hill Elementary School, Burlington</p> <p>Sarah Gulish, Lower Moreland High School, Huntingdon Valley</p> <p>Erik Piazza, Eastman School of Music, Rochester</p> <p>Matthew Clauhs, Ithaca College, Ithaca</p>	<p>Juliet Hess</p>
<p>Fusing ConneXions</p>	<p>Grounded in culturally responsive and critical pedagogies, ConneXions is a performing music education ensemble focused on student-designed musical arrangements and compositions that fuse acoustic, analog, and digital platforms. This presentation will explore ways of making music that blur boundaries and embraces students' assets.</p>	<p>Tamara Thies, California State University, Long Beach, Long Beach</p>	<p>Ryan Shaw</p>

Friday, February 26, 2021 @ 1:00 PM EST

Session Title	Session Description	Presenting	Presiding
<p>The Push to 120: Reconciling BMusEd Credit Hours</p>	<p>This study examined the intersections of accreditation, policy, and curriculum as "Theories of Action" enacted by Schools of Music (SoM). A survey and document review</p>	<p>Andrea Maas, Crane School of Music, SUNY Potsdam, Potsdam</p> <p>Aaron Wacker, The University of Tulsa, Tulsa</p>	<p>Ryan Shaw</p>

	aimed to understand which accredited SoM met the 120–126 credit hour limit, the factors influencing policy choices, and how SoM reconcile credit-hour mandates.	Ashley Allen , The University of Southern Mississippi, Hattiesburg	
Impact of Teaching Setting and Level on Teacher Development	The purpose of this study was to explore the impact of teaching in different settings and levels on the development of preservice and inservice teachers. Data was collected using semi-structured interview methods of two current string project staff members. Results will inform efforts to improve string music educator preparation.	Blair Williams , Texas Tech University, Lubbock Laura Flanagan , Texas Tech University, Lubbock	Juliet Hess
Self-Care Practices of K–12 Music Teachers	This study examined the personal and professional self-care practices among music teachers. Using an adapted version of the Self-Care Assessment for Psychologists, we surveyed active K–12 music teachers (N = 377) regarding their self-care practices. Significant relationships between self-care practices, age, and level of instruction were identified.	Jamey Kelley , University of North Texas, Denton Sam Flippin , University of North Texas, Denton Alyssa Grey , University of North Texas, Denton Candace Mahaffey , University of North Texas, Denton Kelsey Nussbaum , University of North Texas, Denton	Evelyn Orman
Effects of Pre-Conducting on	The purpose of this study was to examine the influence of pre-conducting and conducting	Jason Cumberledge , University of Louisville, Louisville	Deb Confredo

<p>Evaluations of Conductors</p>	<p>behaviors on perceptions of conductor competence. College musicians (N = 214) served as participants. Results indicated a significant main effect for conducting behavior, suggesting the importance of conductors' approach to the podium and their conducting behaviors.</p>	<p>Brian Silvey, University of Missouri, Columbia</p> <p>Alec Scherer, University of Missouri, Columbia</p> <p>Josh Boyer, University of Missouri, Columbia</p>	
<p>These Are My People: Music Instruction and Connectedness</p>	<p>School connectedness, or the sense of belonging at school, is a critical factor in adolescent health, academic achievement, and socioemotional well-being. This study examines the relationship between school connectedness and school-based performing ensembles and, furthermore, provides descriptive analysis of instructional practices that music teachers use to promote inclusive environments.</p>	<p>Johanna Gamboa-Kroesen, Irvine Unified School District, Irvine</p> <p>Frank Heuser, UCLA Herb Alpert School of Music, Los Angeles</p>	<p>Laura Stambaugh</p>
<p>From Teacher and Student to Father and Son: Lessons Learned</p>	<p>This study centered on narratives of a father-son pair of music educators from different racial, ethnic, and socioeconomic backgrounds. Both are gay men. Themes explore sameness/difference, dependence/independence, loss/gain, and intersections of family, faith, education, and culture. Implications focus on recognizing and addressing difference between collegiate instructors and their students.</p>	<p>Patrick Freer, Georgia State University, Atlanta</p> <p>Michelle Mercier-DeShon, Georgia State University, Atlanta</p> <p>Eliél Freer-Sullivan, The Children's School, Atlanta</p>	<p>Brent Gault</p>

Friday, February 26, 2021 @ 2:00 PM EST

Title	Description	Presenters	Presenter
<p>Parental Musical Engagement and Children's Music Education</p>	<p>We sought to understand the relation between parental engagement in the arts and children's participation in music education using a nationally representative sample of American parents (N = 17,611). Parental attendance at live music was significantly and positively related to child participation in music, even when controlling for other factors.</p>	<p>Allison Durbin, University of Maryland, College Park Kenneth Elpus, University of Maryland, College Park</p>	<p>Lisa Koops</p>
<p>Self-Regulation and Self-Determinative Screen-Based Learning</p>	<p>The purpose of this study was to examine parents' perceptions of the effect of private music lessons on adolescents' self-regulation and self-determinative screen-based learning behaviors. Implications for balancing formal and informal learning and considerations towards students' personal learning environments as part of mainstream music education will be discussed.</p>	<p>Brian Wesolowski, University of Georgia, Athens Stefanie Wind, University of Alabama, Tuscaloosa</p>	<p>Bryan E. Nichols</p>
<p>Aesthetic Responses to Video Choral Performances</p>	<p>This study examined aesthetic responses to the choral performances presented in two contrasting video formats (stationary and produced). We used Continuous Response Digital Interface dials to gather data on participants' aesthetic responses to viewing and hearing a selected piece of music in the context of these</p>	<p>Charles Robinson, University of Missouri-Kansas City, Kansas City Daniel Keown, Youngstown State University, Youngstown</p>	<p>D. Gregory Springer</p>

	contrasting simulated performance experiences.		
Automaticity and Attention in Instrumental Performance	We describe how two experienced beginning band teachers focus learners' attention on either internal (e.g., embouchure) or external (e.g., sound) elements of performance during group instruction, and we propose that teachers make these choices instinctively in order to facilitate goal achievement and promote the development of automaticity.	John Parsons , The University of Texas at Austin, Austin Amy Simmons , The University of Texas at Austin, Austin	Sarah E. Allen
Motherhood in the Music Academy: Faculty Perspectives	Research demonstrates that academic women with children are less likely to achieve tenure and more likely to experience discrimination. This study explores six music professors' perceptions and experiences navigating the academy and motherhood. We aim to support academic mothers within current societal and structural contexts of music institutions.	Kate Fitzpatrick-Harnish , University of Michigan, Ann Arbor Bridget Sweet , University of Illinois at Urbana-Champaign, Urbana-Champaign	Patrick Freer
Addressing Gaps and Assumptions in Historical Research	Presenters will discuss recent historical studies that address gaps and questions assumptions of earlier research, suggesting additional future studies. Specific topics include research on music education in African-American schools prior to integration, research related to gender and feminism, and questionable assumptions in music education history texts that remain unchallenged.	Paul Sanders , The Ohio State University at Newark, Newark Sondra Howe , Independent Scholar, Wayzata Alan Spurgeon , University of Mississippi, University	Phillip Hash

A Content Analysis of Informal Music Learning and Modern Band	As popular music pedagogy becomes more prevalent, two approaches seem to have emerged as the most prominent: informal music learning and Modern Band. The purpose of this study was to conduct a directed content analysis of literature to note the similarities and differences in these approaches.	Sara Jones , DePaul University, Chicago Julie Derges , University of Houston, Houston	Bryan Powell

Friday, February 26, 2021 @ 2:30 PM EST

Title	Description	Presenters	Presider
The Role of an Early Childhood Music Class in Parenting	This study explored how parents engaged in musical parenting and whether parenting changed as a result of participation in an early childhood music class. Although participants focused more on their child's learning and behaviors than their own, parents' implicit learning translated to changes in their musical parenting and home environment.	Adrienne Rodriguez , Susquehanna University, Selinsgrove	Lisa Koops
Roles of Music-Making for Sexual- and Gender-Minority Youth	This multiple-case study examined the roles of music-making in the lives of sexual- and gender- minority youth. Cross-case analysis revealed that music-making allowed participants to explore aspects of their sexual orientation and gender identity and also helped them express thoughts and	Erin Hansen , University of Houston, Houston	Patrick Freer

	feelings they found difficult to express with words.		
Exploring Effects of Negative Feedback in Vocal Instruction	In this session, we present video clips and behavioral data that illustrate the idea that the skillful use of specific negative feedback in vocal instruction can facilitate goal achievement without diminishing singers' enjoyment. Our data suggest it may also serve as an instructional tool that promotes self-assessment.	Katrina Cox , University of Nebraska-Omaha, Omaha Amy Simmons , The University of Texas at Austin, Austin	Sarah E. Allen
Placing All Music in the Curriculum	Using a narrative inquiry approach, we sought to determine the mechanisms by which a popular music teacher becomes aware of students' musical interests and integrates these preferences into classroom instruction at an alternative high school in the northeastern United States.	Matthew Clauhs , Ithaca College, Ithaca Jonathan Kladder , Ithaca College, Ithaca Beatrice Olesko , Ithaca College, Ithaca	Bryan Powell
Fantastic 4! Problem-Solving Processes in Chamber Rehearsals	Collaborative problem-solving has been shown to be an effective learning tool, but has not been fully elucidated in music. This analysis illuminates the problem-solving process during autonomous chamber music rehearsals by seven string quartets at multiple levels of expertise, from collegiate-level students, to established professional string quartets.	Rebecca Roesler , Brigham Young University - Idaho, Rexburg	Bryan E. Nichols
World Music Preference and Its	We investigated preference transfer from taught world music pieces to untaught pieces	Sangmi Kang , Westminster Choir College of Rider University, Princeton	D. Gregory Springer

<p>Transfer to Untaught Pieces</p>	<p>among preservice music teachers. Contrary to previous studies, world music preference transfer occurred in our sample (N = 83). The participants' maturation and a prolonged engagement with the music seemed to have yielded a significant transfer effect.</p>	<p>C. Victor Fung, University of South Florida, Tampa</p> <p>Hyesoo You, Virginia Tech, Blacksburg</p>	
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Friday, February 26, 2021 @ 3:00 PM EST

Title	Description	Presenters	Presenter
<p>The 3x2 Goal Orientation Frame in Music Performance Contexts</p>	<p>The purpose of this study was to develop and apply the 3x2 Achievement Goal Questionnaire in Music Performance to university music students in personal and ensemble performance contexts. This questionnaire measured six goal orientations: task-approach, task-avoidance, self-approach, self-avoidance, other-approach, and other-avoidance. Results were analyzed using confirmatory factor analysis.</p>	<p>Emily Rossin, University of Kansas, Lawrence</p>	<p>Bryan E. Nichols</p>
<p>C'mon Girls! Creative Processes of 5th-Grade Songwriters</p>	<p>Due to the lack of female participation and space in music activities that involve creativity, this study examined the creative processes and negotiation of space of 5th-grade girls in an elementary school in the Pacific Northwest of the United States. Findings point to democratic processes through an autonomous learning environment.</p>	<p>Juliana Cantarelli Vita, University of Washington, Seattle</p> <p>Skúli Gestsson, University of Washington, Seattle</p>	<p>Bryan Powell</p>

<p>Black Music and Music Education in the Mid-Twentieth Century</p>	<p>Study of Black music and culture in the K–12 school curriculum during the middle decades of the twentieth century. A critical appraisal of issues set in a contextual framework that advances a more inclusive historical narrative and informs contemporary questions of race and music curriculum.</p>	<p>Marie McCarthy, University of Michigan, Ann Arbor</p>	<p>Phillip Hash</p>
<p>More Than Male: Male Elementary General Music Teachers</p>	<p>Studies of male elementary general music teachers often reveal the challenges that they face. The participants in this study minimized the importance of these challenges and focused instead on their achievements and positive influence on children, without regard to their own gender, their students' genders, or their students' ethnic heritages.</p>	<p>Wendy Gunther, University of Miami, Coral Gables</p>	<p>Patrick Freer</p>

Friday, February 26, 2021 @ 4:00 PM EST

Title	Description	Presenters	Presider
<p>Preservice Music Teachers' Assessment of Special Learners</p>	<p>The purpose of this study was to see if basic Sounds of Intent training could affect preservice music teachers' accuracy in identifying musical responses in children with special needs. Results indicated that basic training helped to significantly improve overall correct responses, affecting proactive and interactive responses more than reactive ones.</p>	<p>Amalia Allan, Florida State University, Tallahassee</p>	<p>Kevin Droe</p>

<p>Transformation of Confucianism and Daoism in Music Education</p>	<p>This session journeys through the philosophical traditions of Confucianism and Daoism from China through a manifestation and transformation in Korean court and folk music and music education, to a potential application in research and practice in contemporary music education in the U.S., including teacher education, all with reflective insights.</p>	<p>C. Victor Fung, University of South Florida, Tampa</p> <p>Sangmi Kang, Westminster Choir College of Rider University, Princeton</p> <p>Danxu Ma, University of South Florida, Tampa</p> <p>Morgan Burburan, University of South Florida, Tampa</p> <p>Ke Guo, University of Washington, Seattle</p>	<p>Lauren Kapalka Richerme</p>
<p>Singing Self-Theories in the Choral Hierarchy</p>	<p>The purpose of this study was to explore adolescent self-views of singing ability (i.e., implicit theory and self-concept) in the context of a choral hierarchy. Interacting with the choral hierarchy appeared to influence meaning for the students involved. As an example, females experienced a loss of self-concept due to lower ensemble placement.</p>	<p>Kari Adams, Florida State University, Tallahassee</p>	<p>Darrin Thornton</p>
<p>Middle School Music Enrollment and Achievement in the U.S.</p>	<p>Using data from the 2016 Music NAEP, this study estimated demographics and music achievement of 8th graders enrolled in general music and ensemble courses. Results showed that general music students were representative of the population, while ensemble students were not. Ensemble students significantly outperformed general music students in NAEP scores.</p>	<p>Kenneth Elpus, University of Maryland, College Park</p>	<p>Brian Wesolowski</p>

<p>Music Teacher Expertise via Visual Attention and Cognition</p>	<p>Expert music teachers perceive music tasks fundamentally differently than do novices because they allocate their visual attention differently and thus make different decisions moment-to-moment. Our eye-tracking research reveals expert and novice visual attention during music-teaching tasks and demonstrates the differences in expert versus novice cognition and decision-making.</p>	<p>Laura Hicken, Towson University, Towson</p> <p>Lorelei Batislaong, University of Texas at Austin, Austin</p> <p>Robin Heinsen, University of Texas at Austin, Austin</p>	<p>Lindsey R. Williams</p>
<p>Beyond Activations: Dynamic Connectivity During Improvisation</p>	<p>Dynamic connectivity analysis is demonstrated using fMRI data from jazz musicians who performed pre-learned or improvised music in the scanner. I explored whether hypothesized involvement of both the default network (idea creation) and the executive control network (idea evaluation) are indeed present with alternating dominance during the improvisation trials.</p>	<p>Martin Norgaard, Georgia State University, Atlanta</p>	<p>Daniel John Shevock</p>
<p>Lifelong Learning through Song: Third-Age Choral Experiences</p>	<p>According to the U.S. Census Bureau, 20% of the population will be over the age of 65 by 2030. Many retirees ("third-age" individuals) are participating in lifelong musical activities. This symposium offers results of three studies on singing during the third age in intergenerational, interdisciplinary, and community-based choral groups.</p>	<p>Melissa Brunkan, University of Oregon, Eugene</p> <p>Melissa Grady, University of Kansas, Lawrence</p> <p>Sheri Cook Cunningham, Washburn University, Topeka</p> <p>Jason Silveira, University of Oregon, Eugene</p>	<p>Samuel Tsugawa</p>

Friday, February 26, 2021 @ 4:30 PM EST

Title	Description	Presenters	Presider
<p>Hispanic Music Education Students: A Critical Case Study</p>	<p>The purpose of this critical case study was to collect stories of successful Hispanic/Latinx music education students at a university in the southeastern U.S. Through a three-session interview protocol with six students, themes of race, class, and nationality emerged. Implications for research and suggestions for the profession are included.</p>	<p>Jacob Berglin, Florida International University, Miami</p>	<p>Darrin Thornton</p>
<p>Kindergarten Children's Vocal Music Improvisations</p>	<p>Children's improvisatory social music interactions may set the foundation for their music creativity, ownership, and acquisition. The purpose of this study was to document children's vocal music experiences, social music interactions with peers and their music teacher, and the music characteristics of the kindergarten children's vocal music improvisations.</p>	<p>Kathleen Arrasmith, University of South Carolina, Columbia</p>	<p>Daniel John Shevock</p>
<p>Teaching Evaluations of Music Teacher Educators</p>	<p>We examine the ways in which music teacher educators (MTEs) are evaluated in their teaching positions in higher education. A national survey of Chairs/Directors of Schools of Music reveals how MTEs are evaluated, along with the levels of evidence of reliability, validity, and usability in the evaluation tools used.</p>	<p>Kelly Parkes, Teachers College, Columbia University, New York Dorothy Thompson, Kansas State University, Manhattan</p>	<p>Brian Wesolowski</p>
			<p>Kevin Droe</p>

<p>Accessing Creative Music-Making with Tablet-Based Technology</p>	<p>The purpose of this case study was to examine the use of tablet-based musical instruments (TBMI) for creative music-making and learning in self-contained classrooms for students with disabilities. Findings related to TBMI design process, qualitative analysis of interview and observational data, and curricular design considerations will be discussed.</p>	<p>Patrick Horton, Bienen School of Music, Northwestern University, Evanston</p> <p>Janell Bjorklund, Evanston/Skokie School District 65, Evanston</p> <p>Sarah Bartolome, Bienen School of Music, Northwestern University, Evanston</p>	
<p>Paradigms of Internationalization: Germany and the USA</p>	<p>This philosophical inquiry illustrates the relationship of the United States and Germany as an example in the internationalization of music education and examines the role that language has had on issues of power, asking "How can internationalization of music education be re-imagined in a culturally sensitive way?"</p>	<p>Stacey Garrepy, University of North Carolina at Greensboro, Greensboro</p>	<p>Lauren Kapalka Richerme</p>
<p>Effect of Audio-Visual Asynchrony on a Performance Task</p>	<p>We examined pulse alignment among performers facing increasingly asynchronous auditory (ensemble) and visual (conductor) information. Musicians tapped the pulse during nine videos of conductors and ensembles differentially increasing or decreasing in tempo. Participants broadly adhered to one of the two information streams rather than to a steady rate of pulse.</p>	<p>Taina Lorenz, University of Washington, Seattle</p> <p>Steven Morrison, Northwestern University, Evanston</p>	<p>Lindsey R. Williams</p>

Friday, February 26, 2021 @ 5:00 PM EST

Title	Description	Presenters	Presider
<p>Music Aptitude and Music Achievement: A Meta-Analysis</p>	<p>This meta-analysis explored the relationship between music aptitude and music achievement. Results yielded an overall medium effect size ($r = 0.32$), and moderator variable analyses yielded small to large effects. Overall, the relationship between aptitude and achievement is observable; visibility varies regarding aptitude test, level, and experience.</p>	<p>Christina Svec, Iowa State University, Ames</p> <p>Amanda Schlegel, University of South Carolina, Columbia</p>	<p>Brian Wesolowski</p>
<p>A Collaborative Community Music Commission</p>	<p>The purpose of this study is to describe the experiences of New Horizons musicians, conductor, and composer engaged in a collaborative commissioning project. Findings highlight musical and social implications for collaboration between adult musicians and living composers, particularly those representing diverse backgrounds, and serve as a model for future commissions.</p>	<p>Christopher Baumgartner, University of Oklahoma, Norman</p> <p>Cait Nishimura, Composer, Canada</p>	<p>Samuel Tsugawa</p>
<p>Identifying Music Elements within Motion Picture Soundtracks</p>	<p>The purpose of this study was to determine whether student participants could identify music characteristics with more accuracy and frequency while watching film clips accompanied by only the music underscore compared to the entire soundtrack (e.g. film, video games, video streaming). Educational implications based on the results will be addressed.</p>	<p>Daniel Keown, Youngstown State University, Youngstown</p>	<p>Lindsey R. Williams</p>
			<p>Kevin Droe</p>

Descriptive Study of Music Instruction in a School for Students with Disabilities	<p>In this study, I describe music instruction in a K–12 school for students with emotional disabilities. Undergraduate and graduate music majors serve as teachers. The intent was for music students to experience success in making music and for preservice music teachers to gain confidence in teaching students with disabilities.</p>	Elaine Colprit , Bowling Green State University, Bowling Green	
Student Experiences with Songwriting for Therapeutic Purposes	<p>The purpose of this instrumental case study was to examine student perceptions of a songwriting course incorporating therapeutic writing methods. Specifically: How (if at all) does songwriting affect their ability to reflect, emote, and process their world? What aspects of the songwriting class (if any) were of value, and why?</p>	Mark Adams , University of Delaware, Newark Brian Drumbore , Mount Pleasant High School, Wilmington	Daniel John Shevock

Saturday, February 27, 2021 @ 10:00 AM EST

SRME and Senior Researcher Award Plenary Session: Join Dr. Carlos Abril, Chair of the Society for Research in Music Education, as he shares updates from the Society's work over the last two years. The winner of the 2020 Senior Researcher Award will be announced, followed by the Senior Researcher address.

Saturday, February 27, 2021 @ 11:30 AM EST

Critical Examination of the Curriculum ASPA	Marshall Haning
Music Teacher Educators ASPA	William Bauer

School/University Partnerships ASPA	Ted Hoffman
Teacher Recruitment ASPA	Tiger Robinson
Teacher Evaluation ASPA	Kenneth Elpus
Policy ASPA	Cara Bernard
Social Justice SRIG Initial Meeting	Amanda Christina Soto

Saturday, February 27, 2021 @ 1:00 PM EST

Cultural Diversity and Social Justice ASPA	Sarah Minette
Music Teacher Health and Wellness ASPA	Judy Palac
Program Admission, Assessment and Alignment ASPA	Phillip Payne
Professional Development ASPA	Barry Hartz

Supporting Beginning Music Teachers ASPA	Jessica Vaughan-Marra
Music Teacher Identity Development ASPA	Jason Gossett