

— BRINGING —  
— THE —  
FUTURE  
— INTO —  
FOCUS  
VIRTUAL

MUSIC RESEARCH AND  
TEACHER EDUCATION  
NAfME BIENNIAL CONFERENCE

NAfME PreK-12 LEARNING COLLABORATIVE

FEBRUARY 25–27, 2021  
#NAfMEMRTE2021





# MUSIC RESEARCH AND TEACHER EDUCATION NAfME BIENNIAL CONFERENCE

NAfME PreK-12 LEARNING COLLABORATIVE

FEBRUARY 25–27, 2021 | #NAfMEMRTE2021

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# CONFERENCE INFORMATION

## Access the conference platform

The conference platform URL is: <https://nafmebiennialconference2021.musicfirstclassroom.com/login>  
You can access it using the username and password provided in your welcome email from Lynn Tuttle:  
[lynnt@nafme.org](mailto:lynnt@nafme.org)

## Your username and password

Your username and password were provided in your welcome email from Lynn Tuttle ([lynnt@nafme.org](mailto:lynnt@nafme.org)).

NOTE: IF you cannot find your username and password while the conference is in session, please email Brendan McAloon at [BrendanM@nafme.org](mailto:BrendanM@nafme.org) for assistance.

## How are the sessions organized?

Sessions are organized on the conference platform by day and by time. You can view the complete schedule in the sections within this guide.

## Professional development “clock” hours for PreK–12 educators

“Clock” hours, up to 6.5 hours, are available for attending the “live” Saturday, PreK–12 Learning Collaborative sessions. If you are interested in receiving clock-hour credit, complete the following [Google form](#). A certificate will be emailed to you within 3 weeks following the conference.

## Archived content

All sessions will be recorded – both those presented “live” virtually and those recorded as set up as asynchronous content on the website. Archived content will be available by late March, and available for all conference registrants through February 2022 on the conference platform. Archived content will be available by late March and available for all conference registrants through February 2022 on the conference platform.

## Future events

The next Music Research and Teacher Education Conference is scheduled for November 3–6, 2022, at the Gaylord National Harbor Hotel, near Washington, D.C., at the same time as the next NAFME PreK–12 National Conference. Please note that smaller, virtual events may happen prior to the planned in-person conferences listed here.

# GREETINGS



**Mackie V. Spradley**  
President, NAFME

## From the NAFME President

### Together, We Are NAFME

Dear friends and colleagues,

On behalf of the NAFME National Executive Board and staff, it is my pleasure to formally welcome you to the 2021 NAFME Music Research and Teacher Education (MRTE) Biennial Conference, reimagined for 2021 in a virtual format and with the addition of our new PreK-12 Learning Collaborative. This special event has something for all music educators, and we look forward to engaging and collaborating with you over the next three days.

This year, our profession has faced unprecedented challenges. The only thing certain has been uncertainty! But no matter what teaching has looked like – whether face-to-face, online, or hybrid – the National Association for Music Education (NAfME) and our state music education associations (MEAs) have remained committed to supporting all music educators in your efforts to teach music safely and effectively to your students and to continue your important research that is critical to the future of the profession.

Our reimagined 2021 national conference is just one example of this commitment. Throughout the year, NAFME has provided access to virtual learning resources, current guidelines on how to keep yourself and your students safe, tools to promote diversity, equity, inclusion, and access in music education, online continuing professional development clock hours, and ideas for how to advocate for music education via social media and beyond.

As I have noted during our NAFME Strategic Planning Town Hall sessions, I believe that the Society for Research in Music Education and the Society for Music Teacher Education are the two legs holding up our profession and our association. We cannot move forward without the Societies helping us navigate the landscape in front of us and connecting us to the ground upon which we currently stand. Your work in illuminating the field through research and preparing our future music educators is more critical today than ever. Thank you for your work, your passion, your commitment, and your willingness to share by participating in this conference.

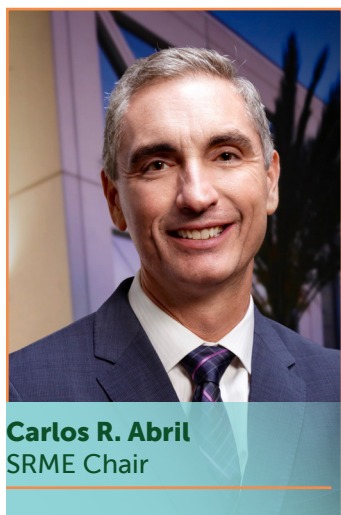
We know you are passionate about your profession and committed to ensuring all students have access to equitable experiences in music education, regardless of background or circumstances. Now more than ever, we must work together for the benefit of all. Whether you are a career-long music educator, a new teacher, a music researcher, a music teacher educator, or a collegiate future music educator, together we are NAFME. And We Will Get Through This – Together!

**I Am NAFME, You Are NAFME, We Are NAFME!**



**National Association  
for Music Education**

# GREETINGS



**Carlos R. Abril**  
SRME Chair

## From the Society for Research in Music Education Chair

It is my pleasure to welcome you, on behalf of the Society for Research in Music Education (SRME) Executive Committee, to the 2021 Music Research and Teacher Education National Conference. Inspired by Vision 2020, the conference theme centers around bringing the future into focus. This last year has been quite challenging, to say the least, but we were determined to hold this biennial gathering so we could share and discuss the important work of our music education community. The conference planning committee worked quickly and thoughtfully to shift gears from an already planned in-person conference in Orlando to a virtual one. I am thrilled with the result! This virtual conference, a first for our organization, will retain many of the things we have come to value from the conference experience: learning about the latest research and special topics pertinent to researchers and music teacher educators, engaging in lively dialogue, and reflecting on the words of our Senior Researcher Award recipient.

This conference would not be possible without the work of so many. First to the researchers, scholars, and music teacher educators presenting this week. Thank you for your work, which fills this program with diverse topics and meaningful ideas. I would also like to acknowledge the SRME Executive Committee and Special Research Interest Group chairs who reviewed hundreds of proposals, helped to shape this program, and will preside over the SRME sessions this week. We are most grateful to NAFME staff and especially Lynn Tuttle, whose wisdom and steadfast support of SRME and this conference makes our work so much easier. Finally, an enormous thank you to my partner and friend, the immediate-past chair of SRME, Deb Confredo, who I could turn to for about anything (at any time) and who played a pivotal role in planning this conference.

Like our teaching this last year, this virtual conference represents an experiment of sorts from which to learn. It may pave the way for different visions of professional gatherings in the future, blending in person and virtual, which could reach wider and more diverse participants. It may offer us new ideas for using technologies to conduct or disseminate our research. It will certainly inform and inspire us to think about the ways our research efforts can affect positive change in classrooms, schools, and society. I look forward to seeing you all this week—socially distanced but connected, nonetheless.



**Society for Research  
in Music Education**

# GREETINGS



**David A. Rickels**  
SMTE Chair

## From the Society for Music Teacher Education Chair

Dear Colleagues,

On behalf of the Executive Committee of the Society for Music Teacher Education, I welcome you to our Music Research and Teacher Education National Conference. The planning for this event has been a journey as we have adapted to the monumental changes in our society over the last year. While I am sure many of you share my regret that we could not gather in Orlando, it is incredibly meaningful that we can still come together virtually as teacher educators and researchers to share scholarship and ideas during these challenging times. I am encouraged and renewed by seeing how many presenters continued with their proposed projects and remained engaged for this event. The range of research and practices being shared this week is truly remarkable, and a testament to the adaptability of our profession. The work of the Areas of Strategic Planning and Action (ASPAs) remain an important feature

of SMTE as these groups of teacher educators continue to bring focus to important areas in our field, and you will see many projects that have come out of ASPA efforts being shared at this conference.

I'd like to thank the members of the SMTE Executive Committee for their work in preparing for this event. In particular I extend my thanks to Past Chair Linda Thornton, who did much of the initial planning work for this conference during her term. I also want to recognize Communications Chair Jay Dorfman, who has done such great work on the review process, scheduling, and so many other details—and without whom this event would definitely not happen. We also owe a huge thanks to Lynn Tuttle and the rest of the NAFME staff in Reston for supporting this event through many different iterations of what it would look like. Finally, I wish to thank our colleagues in the Society for Research in Music Education (SRME) leadership for their close cooperation while collaborating over the past two and a half years to advocate for the needs of the higher education community as we planned this conference.

While this event is different than the large combined conference originally planned for Orlando, I have no doubt that this virtual meeting will offer new ideas and provoke discussion among music teacher educators and scholars at a time when such thought and conversation is more important than ever. I hope you will be energized by the presentations being shared. Please enjoy this virtual conference, and I look forward to the time when we can gather together again in person!



**Society for Music  
Teacher Education**

# PARTNERS

NAfME would like to thank **MusicFirst** for providing the secure conference platform for this year's Music Research and Teacher Education Conference and PreK-12 Learning Collaborative.

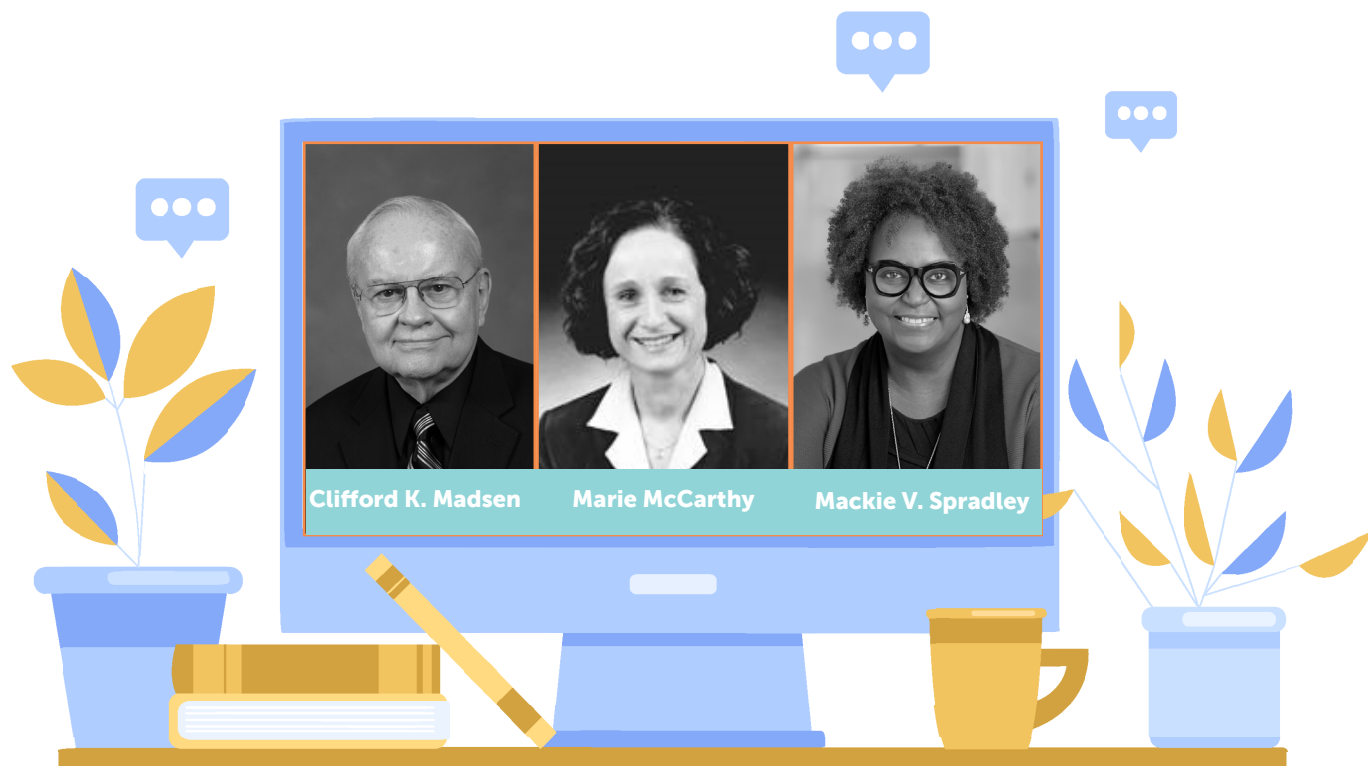
We would also like to thank our colleagues at **NAMM** for providing technical support and expertise for producing all of the Zoom meetings during the course of the conference.





# MUSIC RESEARCH AND TEACHER EDUCATION CONFERENCE SESSIONS

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Featuring "Revisiting *Vision 2020* and Current Implications for Music Education,"  
the keynote address by Clifford K. Madsen, Marie McCarthy, and Mackie V. Spradley,





# 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
<b>Beat Perception, Rhythm Perception, and Error Detection</b>	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.	<b>Bryan Nichols</b> , Penn State University, State College  <b>Laura Stambaugh</b> , Georgia Southern University, Statesboro	Evelyn Orman
<b>Music Teacher Preparation: Two Decades of Thought</b>	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	<b>Colleen Conway</b> , 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.		
<b>Supporting Ensemble Teachers and Curricular Innovation in Rural Schools through Virtual Professional Learning Communities</b>	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.	<b>David Rolandson</b> , Minot State University, Minot  <b>Lana Hekkel</b> , Sidney Middle School, Sidney	Phillip Hash
<b>Women in Instrumental Music Education Research</b>	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.	<b>Deborah Confredo</b> , Temple University, Philadelphia  <b>Mitchell Davis</b> , Northwestern State University, Natchitoches  <b>Harry Price</b> , Kennesaw State University, Kennesaw	Ruth Brittin
<b>A Program Review of the NAFME New Music Teacher Mentor Training</b>	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	<b>Jessica Vaughan-Marra</b> , 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.	<b>Christopher Baumgartner</b> , University of Oklahoma, Norman	
<b>Is Music Teacher PD Becoming More Effective?</b>	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.	<b>Justin West</b> , Louisiana State University, Baton Rouge	Jocelyn Stevens Prendergast
<b>Critical Mis-Listening: A Vision for General Music Education</b>	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.	<b>Kelly Bylica</b> , Boston University, Boston, MA	Wendy Sims
<b>Music Education, Decolonization &amp; Paradoxes of Participation</b>	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	<b>Patrick Schmidt</b> , Western University, London, ON	Carlos Abril

	practices and curricula in art and in music.		
<b>Creativity and Autonomy within Preservice Music Education</b>	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.	<b>Sommer Forrester</b> , University of Massachusetts Boston, Southborough  <b>Jared Rawlings</b> , The University of Utah, Salt Lake City	Angela Munroe

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

Title	Description	Presenters	Presider
<b>Using Mindfulness to Reduce Stress in Music Teachers</b>	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.	<b>Dana Varona</b> , Loudoun County Public Schools, Aldie	Lori Custodero
<b>Mindfulness Practice in Academia: A Comparative Case Study</b>	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.	<b>H. Ellie Wolfe</b> , Drake University, Des Moines  <b>Lisa Martin</b> , 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.		
<b>The Choral Classroom as a Safe Space: The Role of Singing and the Choral Music Educator in Promoting the Mental Well-Being of Adolescents</b>	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.	<b>Julie Hagen</b> , University of Hartford, Hartford  <b>Kristin Zaryski</b> , Ithaca High School, Ithaca	Phillip Hash
<b>Listening to the Canary in the Coal Mine</b>	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.	<b>Mary Catherine Stoumbos</b> , Columbia University, New York City	Carlos Abril
<b>Women in College Marching Bands in the Title IX Era</b>	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	<b>Michquelena Ferguson</b> , Penn State University, University, Park	Ruth Brittin

	IX era. A subject-oriented oral history methodology was utilized to research the stories of these women.		
<b>"Everybody Is Good Enough": Band Teacher Agency</b>	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.	<b>Olivia Tucker</b> , University of North Texas, Denton	Angela Munroe
<b>Elementary Music Restored: A School Music Renaissance</b>	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.	<b>Robin Giebelhausen</b> , University of Maryland, College Park	Wendy Sims
<b>Research Experiences in "Introduction to Music Education"</b>	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	<b>Tami Draves</b> , 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.		
<b>Synchronization and Audiation Abilities of Young Children</b>	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.	<b>Yo-Jung Han</b> , University of Maryland, College Park	Evelyn Orman

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

<b>Title</b>	<b>Description</b>	<b>Presenters</b>	<b>Presider</b>
<b>Interrupting Self-Replication Cycles in Music Education</b>	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.	<b>Brian Weidner</b> , Butler University, Indianapolis  <b>Becky Marsh</b> , Butler University, Indianapolis  <b>Penny Dimmick</b> , Butler University, Indianapolis	Angela Munroe
<b>Who Teaches Music? Music Teacher Census</b>	This presentation addresses questions about the responsibilities of music	<b>Carl Hancock</b> , University of Alabama, Tuscaloosa	Lori Custodero



<b>Results from Alabama</b>	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.	<b>Russell Greene</b> , University of Alabama, Tuscaloosa  <b>Brooke Mason</b> , University of Alabama, Tuscaloosa  <b>Carl Hancock</b> , University of Alabama, Tuscaloosa	
<b>Music Education and Informal Learning in the YouTube Era</b>	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.	<b>Christopher Cayari</b> , Purdue University, West Lafayette	Jocelyn Stevens Prendergast
<b>Young Children's Interactions with Musical and Visual Self-Guided Works: A Collaborative Action Research Study</b>	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.	<b>Diana Dansereau</b> , Boston University, Boston  <b>Brooke Wyman</b> , Ocean State Montessori School, East Providence	Phillip Hash
<b>Effects of Score Study and Gesture</b>	The purpose of this study was to examine the effects of score study and conducting gesture on	<b>Jessica Napoles</b> , University of North Texas, Denton	Evelyn Orman

<b>on Error-Detection Acuity</b>	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?	<b>Mark Montemayor</b> , University of North Texas, Denton  <b>Brian Silvey</b> , University of Missouri, Columbia	
<b>Gender Divisions of Collegiate Band Directors</b>	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.	<b>Julia Baumanis</b> , University of Central Missouri, Warrensburg	Ruth Brittin
<b>Exploring Identity of Immigrant Students through Music</b>	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.	<b>Lily Chen-Hafteck</b> , UCLA, Los Angeles	Carlos Abril
<b>Music Education Majors and Mental Health: A Follow-up Study</b>	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	<b>Phillip Payne</b> , Kansas State University, Manhattan	Blair Williams

	peers. The researchers provide insights into the current data and suggest future research to enhance the current findings.		
<b>Piano in School, Piano in Life: A National Teacher Survey</b>	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.	<b>Robert Duke</b> , The University of Texas at Austin, Austin  <b>Robin Heinsen</b> , The University of Texas at Austin, Austin	Wendy Sims

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

Title	Description	Presenters	Presider
<b>Undergraduate Music Education Vocational Perceptions</b>	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.	<b>Adam Grisé</b> , University of Maryland, College Park	Natalie Royston
<b>Experiences of Students of Color in</b>	The presenter will share data from a narrative study examining experiences of four	<b>Andrea VanDeusen</b> , East Carolina University, Greenville	Justin West

<b>Music Teacher Education</b>	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.		
<b>Investigating Diversity in State Concert Band Lists</b>	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.	<b>Cory Meals</b> , University of Houston, Houston	Chris Johnson
<b>Undocumented Status: A Counter-Narrative</b>	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.	<b>Crystal Gerrard</b> , University of North Texas, Denton	Carlos Abril
<b>Interactions and Independence in Student Directed Middle School and High School Chamber Ensemble Rehearsals</b>	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.	<b>Deborah Confredo</b> , Temple University, Philadelphia  <b>Stephen Selfridge</b> , Garnet Valley High School, Glen Mills	Lindsey Williams

	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.		
<b>Coloniality and the Future of Music Education</b>	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.	<b>Juliet Hess</b> , Michigan State University, East Lansing	Tami Draves
<b>Effect of Focus of Attention on Error-Detection Ability</b>	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 inattentional deafness.	<b>Matthew Williams</b> , University of Arizona, Tucson	John Geringer
<b>The Personal and Professional Attributes of Highly Motivated K-12 Music Teachers</b>	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	<b>Michael Hewitt</b> , University of Maryland School of Music, College Park  <b>Dana Varona</b> , Loudoun County Public Schools, Aldie	Carl Hancock

	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**

<b>Title</b>	<b>Description</b>	<b>Presenters</b>	<b>Presider</b>
<b>A Case Study of a Coordinated K–12 Music Curriculum</b>	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.	<b>Andrew Paney</b> , University of Mississippi, Oxford	Loneka Battiste
<b>Fostering Student Teacher Identity, Agency, and Resiliency</b>	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.	<b>Angela Munroe</b> , West Virginia University, Morgantown  <b>Jason Gossett</b> , West Virginia University, Morgantown  <b>Lauren Ryals</b> , Temple University, Philadelphia	Tami Draves
<b>A Grounded Theory Study on</b>	Based in Maxine Greene's notions of imagination, this research examined the nature	<b>Catherine Bennett Walling</b> , University of Miami, Coral Gables	Carlos Abril

<b>Imaginative Music Pedagogies</b>	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.		
<b>Music Educators Navigating Tides of Social Change</b>	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.	<b>Gabriela Ocadiz</b> , University of Western Ontario, London	Natalie Royston
<b>Predicting Continued Participation in School Ensembles</b>	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.	<b>James Austin</b> , University of Colorado, Boulder  <b>Jacob Holster</b> , University of Colorado, Boulder  <b>Ian Miller</b> , University of Colorado, Boulder	Chris Johnson
<b>Sounds of a Small Town: A Music Department's Responsiveness to Its Community</b>	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	<b>Linda Thornton</b> , The Pennsylvania State University, University Park  <b>Scott Sheehan</b> , 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.		
<b>Reliability and Content Validity of the edTPA for Music</b>	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.	<b>Phillip Hash</b> , Illinois State University, Normal	Carl Hancock
<b>Doing More with Less in Music Practice</b>	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.	<b>Richard Palese</b> , The Ohio State University, Columbus	John Geringer
<b>Developing Cultural Humility in Music Teacher Education</b>	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	<b>William Coppola</b> , University of North Texas, Denton  <b>Don M. Taylor</b> , 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
<b>Decolonizing University Music Education Curriculum and Programs</b>	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.	<b>Amanda Soto</b> , Texas State University, San Marcos	Natalie Royston
<b>Vocal Practice of Professional Singers</b>	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.	<b>Brian Weidner</b> , Butler University, Indianapolis <b>Nancy Summitt</b> , DePauw University, Greencastle	John Geringer
<b>Human and Nature in Music Education</b>	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	<b>C. Victor Fung</b> , 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.		
<b>Mentoring, Induction and Professional Development for Music</b>	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.	<b>Colleen Conway,</b> University of Michigan, Tecumseh	Justin West
<b>Lifelong Learning: A Factorial Rating Scale</b>	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.	<b>Hyesoo Yoo,</b> Virginia Tech, Blacksburg	Carl Hancock
<b>School-University Partnerships in Popular Music Education</b>	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.	<b>Jennifer Blackwell,</b> University of Hawai'i at Mānoa, Honolulu  <b>Nicholas Matherne,</b> University of Hawai'i at Mānoa, Honolulu  <b>Cathlyn Momohara,</b> Wilson Elementary School, Honolulu	Tami Draves

<b>The Multimodal Aesthetics of Specialized Music Schools</b>	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.	<b>Jonathan Lilliedahl</b> , Örebro University, Örebro	Loneka Battiste
<b>School Music and the Transition to College</b>	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.	<b>Kenneth Elpus</b> , University of Maryland, College Park	Chris Johnson
<b>"We Performed Our Own Piece!" Composition in Middle School Band through Integration of Orff Schulwerk and Chrome Music Lab Song Maker</b>	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.	<b>Terri Lenzo</b> , Ohio Northern University, Ada  <b>Maggie Bittner</b> , Anna Local Schools, Anna	Lindsey Williams

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

Title	Description	Presenters	Presider
<b>LGBTQ Teachers' Experiences in a PDC</b>		<b>Christina Carissimo</b> , Jewish Community Center of Greater Buffalo, Buffalo  <b>Jill Reese</b> , SUNY Fredonia, Fredonia	David Stringham
<b>Maintaining Musicianship as a Music Teacher Educator</b>	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.	<b>Crystal Sieger</b> , University of Wyoming, Laramie	Latasha Thomas-Durrell
<b>Effects of Tonic Drones on Wind Instrumentalists' Intonation</b>	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.	<b>D. Gregory Springer</b> , Florida State University, Tallahassee  <b>Brian Silvey</b> , University of Missouri, Columbia  <b>Jessica Nápoles</b> , University of North Texas, Denton  <b>Victoria Warnet</b> , Florida State University, Tallahassee	John Geringer

<b>Subverting the McDonaldization of Music Education</b>	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.	<b>John Kratus</b> , Michigan State University, Tarpon Springs	Wendy Sims
<b>The Impact of Dysconscious Repertoire Selection</b>	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.	<b>Karen Howard</b> , University of St. Thomas, St. Paul	Beatriz Ilari
<b>Expanding the Boundaries of Music Teacher Identity Research</b>	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.	<b>Olivia Tucker</b> , University of North Texas, Denton  <b>Sean Powell</b> , University of North Texas, Denton  Jason Gossett, West Virginia University, Morgantown	Author 1 as Presider?
	In July 2018, an interdisciplinary group of artists and teachers	<b>Sommer Forrester</b> , University of	Don Taylor

<b>Arts-Based and Interdisciplinary Work in Palestine</b>	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	
<b>Students of Color's Stories in a Music Education Program</b>	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.	<b>Vanessa Bond</b> , University of Hartford's The Hartt School, West Hartford  <b>Julie Hagen</b> , University of Hartford's The Hartt School, West Hartford	Chris Baumgartner

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

Title	Description	Presenters	Presider
<b>2000 to (Vision) 2020: Synthesizing 20 Years of Research</b>	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.	<b>Brian Wesolowski</b> , University of Georgia, Athens  <b>Dorothy Musselwhite-Thompson</b> , Kansas State University, Manhattan	Wendy Sims



<b>Influential Structural Components of an Education Program</b>	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.	<b>Daniel Albert</b> , University of Massachusetts Amherst, Amherst	Chris Baumgartner
<b>Making Music Education Interculturally Sensitive</b>	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.	<b>Jennifer Mellizo</b> , University of Wyoming Laboratory School, Laramie	Beatriz Ilari
<b>Fostering Cultural Responsiveness through Collaborative Action Research</b>	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.	<b>Julia Shaw</b> , Indiana University, Bloomington  <b>Yasmani Gonzalez</b> , Dr. Earl J. Lennard High School, Ruskin	David Stringham

<b>A Profile of Music Teachers in U.S. Charter Schools</b>	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.	<b>Lisa Martin</b> , Bowling Green State University, Bowling Green  <b>Sophie Browning</b> , Bowling Green State University, Bowling Green	Latasha Thomas-Durrell
<b>A Study of Music Theory in an Urban High School</b>	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.	<b>Loneka Battiste</b> , University of Tennessee, Knoxville, Knoxville	Nancy Glen
<b>Popular Music Pedagogies in Music Teacher Education</b>	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.	<b>Matthew Clauhs</b> , Ithaca College, Ithaca  <b>Bryan Powell</b> , Montclair State University, Montclair	Don Taylor

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

Title	Description	Presenters	Presider

<b>Effects of Conductor Age and Gender on Ensemble Evaluations</b>	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.	<b>Ann Harrington</b> , Ball State University, Muncie  <b>D. Gregory Springer</b> , Florida State University, Tallahassee	John Geringer
<b>Collaborative Learning in an Alternative Strings Ensemble</b>	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.	<b>David Doke</b> , Boston University, Boston	Nancy Glen
<b>Barriers, Pitfalls, and the Way Forward: Graduate Students' Perspectives on Diversifying Music Teacher Education</b>	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.	<b>Isaiah Mason</b> , Temple University, Philadelphia  <b>Devan Moore</b> , Florida State University, Tallahassee  <b>William Oliver</b> , Penn State University, State College  <b>Kay Piña</b> , Penn State University, State College  <b>Deborah Confredo</b> , Temple University, Philadelphia	Deb Confredo

<b>Digital Mentoring from the Voices of the Mentors</b>	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.	<b>Jessica Vaughan Marra,</b> Seton Hill University, Greensburg	Latasha Thomas-Durrell
<b>The Transmission Nature of Music Across Cultures</b>	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.	<b>Michael Crawford,</b> University of North Texas, Denton	Beatriz Ilari
<b>Music Teachers' Flow Experiences in Teaching and Performing</b>	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.	<b>Sangmi Kang,</b> Westminster Choir College of Rider University, Princeton	Wendy Sims
<b>A Multiple-Case Study of Four Black Gospel Choir Pedagogues</b>	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	<b>Whitney Covalle,</b> Temple University, Philadelphia, PA	Don Taylor

	cultural art form important to African American communities, must improve for music teachers in all contexts to effectively serve all students.		
<b>Exploring Gender Diversity in Music (Teacher) Education</b>	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><b>Joshua Palkki</b>, California State University, Long Beach, Long Beach</p> <p><b>Sarah Bartolome</b>, Northwestern University, Evanston</p> <p><b>William Sauerland</b>, Purdue University - Fort Wayne, Fort Wayne</p> <p><b>Matthew Garrett</b>, Case Western Reserve University, Cleveland</p>	Joshua Palkki
<b>Exploring Hip-Hop Music through Technology-Based Culturally Responsive Pedagogies</b>	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><b>William Bauer</b>, University of Florida, Gainesville</p> <p><b>David Thomas</b>, Discovery High School, Lawrenceville</p>	David Stringham

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

Title	Description	Presenters	Presenter
<b>A Psychometric Approach to Assessing Preservice Teachers</b>	<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><b>Frederick Burrack</b>, Kansas State University, Manhattan</p> <p><b>Dorothy Thompson</b>, Kansas State University, Manhattan</p> <p><b>Phillip Payne</b>, Kansas State University, Manhattan</p>	<p>Frederick Burrack</p>
<b>Examining the Opportunities and Obstacles of a Music Education University-School Partnership</b>	<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><b>Jared Rawlings</b>, The University of Utah, Salt Lake City</p> <p><b>Brandon Larsen</b>, Herriman High School, Herriman</p>	<p>Bryan Powell</p>
<b>Critiquing Our Whiteness as Researchers in</b>	<p>The study of indigenous musical traditions provokes questions of ownership and authenticity for</p>	<p><b>Kate Fitzpatrick-Harnish</b>, University of Michigan, Ann Arbor</p>	<p>Kate Fitzpatrick-Harnish</p>

<b>Indigenous Spaces: Positionality, Answerability, Ownership, and Methodological Responsibility</b>	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.	<b>Brent Talbot</b> , Gettysburg College, Gettysburg  <b>Cat Bennett Walling</b> , University of Miami, Miami	
<b>Diversity and the American Professoriate: Lived-Experiences of Music Education Professors</b>	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.	<b>Lily Chen-Hafteck</b> , University of California, Los Angeles, Los Angeles  <b>Loneka Battiste</b> , University of Tennessee, Knoxville, Knoxville  <b>Joshua Palkki</b> , California State University, Long Beach, Long Beach  <b>Beatriz Ilari</b> , University of Southern California, Los Angeles  <b>Carlos Abril</b> , University of Miami, Miami	Carlos Abril
<b>Music Educators and Policy: Participants or Bystanders?</b>	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.	<b>Patrick Schmidt</b> , Western University, London  <b>Janet Barrett</b> , University of Illinois, urbana  <b>Eric Shieh</b> , Metropolitan School, New York  <b>Carla Aguilar</b> , Metropolitan Denver, Denver	Patrick Schmidt

		<b>Daniel Hellman</b> , Missouri State University, Columbia  <b>Lauren Richerme</b> , Indiana University, Bloomington  <b>Ryan Shaw</b> , Michigan State, Lansing	
<b>The Past &amp; Future of Historical Research in Music Education</b>	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.	<b>Phillip Hash</b> , Illinois State University, Normal  <b>Marie McCarthy</b> , University of Michigan, Ann Arbor  <b>Casey Gerber</b> , University of Oklahoma, Norman  <b>Matthew Thibeault</b> , Education University of Hong Kong, Tai Po	Phillip Hash
<b>The Science and Practice of Successful Music Learning</b>	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.	<b>Robert Duke</b> , The University of Texas at Austin, Austin  <b>Amy Simmons</b> , The University of Texas at Austin, Austin  <b>Sarah Allen</b> , Southern Methodist University, Dallas  <b>Lani Hamilton</b> , University of Missouri Kansas City Conservatory, Kansas City  <b>Carla Cash</b> , Texas Tech University, Lubbock	Robert Duke



		<b>Jennifer McKeeman</b> , The University of Texas at Austin, Austin	
<b>Exploring Post-Qualitative Inquiry in Music Education</b>	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.	<b>Sean Powell</b> , University of North Texas, Denton  <b>Samuel Escalante</b> , University of Texas–San Antonio, San Antonio	Sean Powell

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

Title	Description	Presenters	Presider
<b>Writing Successful Grants to Support Music Education Research</b>	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.	<b>Kenneth Elpus</b> , University of Maryland, College Park, College Park  <b>Evelyn Orman</b> , University of North Carolina, Charlotte  <b>Christopher Johnson</b> , University of Kansas, Lawrence	Chris Johnson

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

Title	Description	Presenters	Presider
<b>Understanding the Motivation for Participation in Community</b>	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.	<b>Amy Bertleff</b> , Cuyahoga Falls City Schools, Cuyahoga Falls  <b>Wendy Matthews</b> , Kent State University, Kent	Chris Johnson
<b>Woodshedding: A Case Study on Artist-Level Jazz Improvisation</b>	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.	<b>Daniel Healy</b> , Roosevelt University, Chicago  <b>Martin Norgaard</b> , Georgia State University, Atlanta  <b>Sarah Allen</b> , Southern Methodist University, Dallas	Michael Hewitt
<b>Marjorie Keller: String Pedagogue Who Broke Gender Barriers</b>	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.	<b>Elizabeth Chappell</b> , University of North Texas, Denton	Phillip Hash

<b>Immersed in Sound: The Infant Perspective during 600 Days</b>	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.	<b>Eugenia Costa-Giomi</b> , The Ohio State University, columbus	Lori Custodero
<b>Transfer: From Community College to Music Education Major</b>	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?	<b>John Eros</b> , California State University, East Bay, Hayward  <b>Karen Koner</b> , San Diego State University, San Diego	Kimberly Councill
<b>Music for Special Learners in <i>Music Educators Journal</i></b>	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.	<b>Stephen Zdzinski</b> , University of Miami, Miami	Paul Sanders
<b>Supporting Graduate Student Parents in Music Education</b>	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.	<b>Tami Draves</b> , University of North Carolina Greensboro, Greensboro  <b>Dennis Giotta</b> , Case Western Reserve University, Cleveland  <b>Kelsey Giotta</b> , Case Western Reserve University, Cleveland	Linda Thornton

		<p><b>Lisa Koops</b>, Case Western Reserve University, Cleveland</p> <p><b>Crystal Sieger</b>, University of Wyoming, Laramie</p> <p><b>Bridget Sweet</b>, University of Illinois at Urbana-Champaign, Urbana</p>	
<b>Impostor Feelings of Music Education Graduate Students</b>	<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 imposter feelings were present in a substantial percentage of the participants.</p>	<p><b>Wendy Sims</b>, University of Missouri, Columbia</p> <p><b>Jane Cassidy</b>, Louisiana State University, Baton Rouge</p>	Deb Confredo

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

Title	Description	Presenters	Presider
<b>Perspectives of Music Education for Students with Autism</b>	<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>	<b>Amanda Draper</b> , Northwestern University, Evanston	Paul Sanders

	students with ASD which has implications for the field.		
<b>Improving Validity, Reliability, and Fairness in Surveys</b>	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.	<b>Brian Wesolowski,</b> University of Georgia, Athens	Chris Johnson
<b>edTPA and the Hyperreality of Music Teaching</b>	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.	<b>Cara Bernard,</b> University of Connecticut, Storrs  <b>Nicholas McBride,</b> The College of New Jersey, Ewing	Linda Thornton
<b>Improvisation Achievement and Empathy Development</b>	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.	<b>Casey Schmidt,</b> Northwestern University, Evanston	Michael Hewitt

<b>Graduate Music Educators Grapple with Marginalization</b>	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.	<b>Janice Killian</b> , Texas Tech University, Lubbock  <b>Andrew Kagumba</b> , Texas Tech University, Lubbock  <b>Laura Flanagan</b> , Texas Tech University, Lubbock	Deb Confredo
<b>Validating Spheres of Musical Understanding in Childhood</b>	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.	<b>Joanne Rutkowski</b> , The Pennsylvania State University, University Park	Lori Custodero
<b>A Multiple-Case Study of Five Modern Band Initiatives</b>	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.	<b>Seth Pendergast</b> , Colorado State University, Fort Collins  <b>Brittany May</b> , Brigham Young University, Provo	Phillip Hash
<b>Developing Hybrid Practices in Popular Music Education</b>	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	<b>Steve Holley</b> , Arizona State University, Tempe  <b>Shane Colquhoun</b> , Loachapoka High School, Loachapoka	Kimberly Councill

	popular music pedagogies. Implications of this research will be of benefit to both current/future music educators and their students.		
<b>Calling All Authors: Publishing Your Music Education Research</b>	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><b>Wendy Sims</b>, Executive Committee, Society for Research in Music Education,</p> <p><b>James Austin</b>, Editor, Journal for Music Teacher Education</p> <p><b>Janet Barrett</b>, Editor, Bulletin of the Council for Research in Music Education</p> <p><b>Steven J. Morrison</b>, Immediate Past Editor, Journal for Research in Music Education</p> <p><b>Peter J. Miksza</b>, Editor, Journal for Research in Music Education</p> <p><b>Debbie Rowher</b>, Immediate Past Editor, Update: Applications of Research in Music Education</p> <p><b>Brian A. Silvey</b>, Editor, Update: Applications of Research in Music Education</p>	Wendy Sims

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

Title	Description	Presenters	Presider
<b>My Music Teacher Educator Identity at an HBCU</b>	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.	<b>Catheryn Foster</b> , Virginia Tech, Blacksburg	Deb Confredo
<b>First-Time Cooperating Music Teachers: Searching for Support</b>	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.	<b>Eric Pennello</b> , University of Oklahoma, Norman	Kimberly Councill
<b>Children's Mental Representations of Music</b>	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.	<b>Giulia Ripani</b> , University of Miami, Miami	Lori Custodero
<b>Motivation of Young Adolescents in General Music</b>	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	<b>Kelsey Giotto</b> , Case Western Reserve University and Plain Local Schools, Cleveland	Chris Johnson



	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.		
<b>Music: Texas Deaf, Dumb and Blind Institute for Colored Youth</b>	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.	<b>Laurie Colgrove Williams,</b> University of Indianapolis, Indianapolis	Paul Sanders
<b>Music Education in Prisons: Past Practices and Possibilities</b>	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.	<b>Mary Cohen,</b> University of Iowa, Coralville  <b>Stuart Duncan,</b> University of Connecticut, Storrs	Phillip Hash
<b>Observation and Analysis of Jazz Combo Rehearsals</b>	Sixteen jazz combo rehearsals were observed at the Jamey Aebersold 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.	<b>Michael Worthy,</b> University of Mississippi, Oxford	Michael Hewitt

<b>Colorblindness and Whiteness in Music Teacher Education</b>	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.	<b>Samuel Escalante,</b> University of Texas at San Antonio, San Antonio	Linda Thornton
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Friday, February 26, 2021 @ 12:00 PM EST

<b>Title</b>	<b>Description</b>	<b>Presenters</b>	<b>Presider</b>
<b>Using a “Trauma Lens”: Trauma-Informed Music Teaching</b>	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.	<b>Becky Marsh,</b> Butler University, Indianapolis  <b>Jenna Parsons,</b> Butler University, Indianapolis	Deb Confredo
<b>Music Teacher Educator Participation in Student Recruitment</b>	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	<b>Edward Hoffman, III,</b> University of Montevallo, Montevallo	Ryan Shaw

	education faculty engage in student recruitment activities virtually, on-campus, and in the broader community.		
<b>LGBTQ Studies in Music Education: A Content Analysis</b>	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> .	<b>Jason Silveira</b> , University of Oregon, Eugene  <b>Melissa Brunkan</b> , University of Oregon, Eugene	Brent Gault
<b>Children's Librarian's Perceptions and Use of Music</b>	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.	<b>Lisa Koops</b> , Case Western Reserve University, Cleveland  <b>Lauren Hodgson</b> , Case Western Reserve University, Cleveland  <b>Madison Teuscher</b> , Case Western Reserve University, Cleveland	Beatriz Ilari
<b>Power and Representation in Recent Survey Research</b>	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.	<b>Megan DiSciscio</b> , UMass Amherst, Amherst	Carl Hancock
<b>Examining Ensemble</b>	Ensemble requirements and the types of music-making they do	<b>Stuart Hill</b> , Webster University, Saint Louis	Juliet Hess

<b>Requirements for Music Education Majors</b>	<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><b>Amy Spears</b>, Nebraska Wesleyan University, Lincoln</p> <p><b>Jill Wilson</b>, Luther College, Decorah</p> <p><b>Jocelyn Prendergast</b>, Truman State University, Kirksville</p> <p><b>Marshall Haning</b>, University of Florida, Gainesville</p> <p><b>Dennis Giotta</b>, Southeast Local School District, Apple Creek</p> <p><b>Briana Nannen</b>, Marshall University, Huntington</p> <p><b>Elizabeth Tracy</b>, Heidelberg University, Tiffin</p>	
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Friday, February 26, 2021 @ 12:30 PM EST

Title	Description	Presenters	Presider
<b>A National Analysis of Music, SEL, and Academic Achievement</b>	<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>	<b>Brian Shaw</b> , Indiana University Jacobs School of Music, Bloomington	Evelyn Orman

	intriguing trends among certain groups of students.		
<b>Trans*+ Voice: Pitches, Ranges, Experiences, &amp; Identity</b>	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.	<b>Christopher Cayari</b> , Purdue University, West Lafayette	Brent Gault
<b>Adolescent Social Development in Secondary Music Programs</b>	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.	<b>Christopher Marra</b> , Seton Hill University, Greensburg  <b>Elizabeth Parker</b> , Temple University, Philadelphia  <b>Bridget Sweet</b> , University of Illinois at Urbana-Champaign, Champaign-Urbana  <b>Jared Rawlings</b> , University of Utah, Salt Lake City  <b>Steven Morrison</b> , Northwestern University, Evanston	Christopher Marra
<b>Infant Home Music Environment: A Cultural Perspective</b>	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	<b>Eugenia Costa-Giomi</b> , The Ohio State University, Columbus	Beatriz Ilari

	learning that are and are not culturally dependent.		
<b>Teaching Music in Two-Way Immersion Bilingual Schools</b>	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.	<b>Julie Bannerman,</b> University of Alabama, Tuscaloosa	Laura Stambaugh
<b>Authoring Philosophical Research: Key Considerations</b>	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.	<b>Lauren Kapalka Richerme,</b> Indiana University, Bloomington	Lauren Kapalka Richerme
<b>Constraints on Preservice Teachers from Low SES Backgrounds</b>	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.	<b>Margaret Schmidt,</b> Arizona State University, Tempe	Deb Confredo

<b>Research Strategies for Classroom Teachers: 5 Perspectives</b>	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><b>Marissa Guarriello</b>, Pennridge High School, Perkasi</p> <p><b>Margaret Harrigan</b>, Fox Hill Elementary School, Burlington</p> <p><b>Sarah Gulish</b>, Lower Moreland High School, Huntington Valley</p> <p><b>Erik Piazza</b>, Eastman School of Music, Rochester</p> <p><b>Matthew Clauhs</b>, Ithaca College, Ithaca</p>	Juliet Hess
<b>Fusing ConneXions</b>	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.	<b>Tamara Thies</b> , California State University, Long Beach, Long Beach	Ryan Shaw

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

Session Title	Session Description	Presenting	Presiding
<b>The Push to 120: Reconciling BMusEd Credit Hours</b>	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><b>Andrea Maas</b>, Crane School of Music, SUNY Potsdam, Potsdam</p> <p><b>Aaron Wacker</b>, The University of Tulsa, Tulsa</p>	Ryan Shaw

	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.	<b>Ashley Allen</b> , The University of Southern Mississippi, Hattiesburg	
<b>Impact of Teaching Setting and Level on Teacher Development</b>	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.	<b>Blair Williams</b> , Texas Tech University, Lubbock  <b>Laura Flanagan</b> , Texas Tech University, Lubbock	Juliet Hess
<b>Self-Care Practices of K–12 Music Teachers</b>	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.	<b>Jamey Kelley</b> , University of North Texas, Denton  <b>Sam Flippin</b> , University of North Texas, Denton  <b>Alyssa Grey</b> , University of North Texas, Denton  <b>Candace Mahaffey</b> , University of North Texas, Denton  <b>Kelsey Nussbaum</b> , University of North Texas, Denton	Evelyn Orman
<b>Effects of Pre-Conducting on</b>	The purpose of this study was to examine the influence of pre-conducting and conducting	<b>Jason Cumberledge</b> , University of Louisville, Louisville	Deb Confredo



<b>Evaluations of Conductors</b>	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.	<b>Brian Silvey</b> , University of Missouri, Columbia  <b>Alec Scherer</b> , University of Missouri, Columbia  <b>Josh Boyer</b> , University of Missouri, Columbia	
<b>These Are My People: Music Instruction and Connectedness</b>	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.	<b>Johanna Gamboa-Kroesen</b> , Irvine Unified School District, Irvine  <b>Frank Heuser</b> , UCLA Herb Alpert School of Music, Los Angeles	Laura Stambaugh
<b>From Teacher and Student to Father and Son: Lessons Learned</b>	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.	<b>Patrick Freer</b> , Georgia State University, Atlanta  <b>Michelle Mercier-DeShon</b> , Georgia State University, Atlanta  <b>Eliél Freer-Sullivan</b> , The Children's School, Atlanta	Brent Gault

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

Title	Description	Presenters	Presider
<b>Parental Musical Engagement and Children's Music Education</b>	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.	<b>Allison Durbin</b> , University of Maryland, College Park  <b>Kenneth Elpus</b> , University of Maryland, College Park	Lisa Koops
<b>Self-Regulation and Self-Determinative Screen-Based Learning</b>	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.	<b>Brian Wesolowski</b> , University of Georgia, Athens  <b>Stefanie Wind</b> , University of Alabama, Tuscaloosa	Bryan E. Nichols
<b>Aesthetic Responses to Video Choral Performances</b>	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	<b>Charles Robinson</b> , University of Missouri-Kansas City, Kansas City  <b>Daniel Keown</b> , Youngstown State University, Youngstown	D. Gregory Springer

	contrasting simulated performance experiences.		
<b>Automaticity and Attention in Instrumental Performance</b>	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.	<p><b>John Parsons</b>, The University of Texas at Austin, Austin</p> <p><b>Amy Simmons</b>, The University of Texas at Austin, Austin</p>	Sarah E. Allen
<b>Motherhood in the Music Academy: Faculty Perspectives</b>	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.	<p><b>Kate Fitzpatrick-Harnish</b>, University of Michigan, Ann Arbor</p> <p><b>Bridget Sweet</b>, University of Illinois at Urbana-Champaign, Urbana-Champaign</p>	Patrick Freer
<b>Addressing Gaps and Assumptions in Historical Research</b>	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.	<p><b>Paul Sanders</b>, The Ohio State University at Newark, Newark</p> <p><b>Sondra Howe</b>, Independent Scholar, Wayzata</p> <p><b>Alan Spurgeon</b>, University of Mississippi, University</p>	Phillip Hash

<b>A Content Analysis of Informal Music Learning and Modern Band</b>	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.	<b>Sara Jones</b> , DePaul University, Chicago  <b>Julie Derges</b> , University of Houston, Houston	Bryan Powell

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

<b>Title</b>	<b>Description</b>	<b>Presenters</b>	<b>Presider</b>
<b>The Role of an Early Childhood Music Class in Parenting</b>	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.	<b>Adrienne Rodriguez</b> , Susquehanna University, Selinsgrove	Lisa Koops
<b>Roles of Music-Making for Sexual- and Gender-Minority Youth</b>	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	<b>Erin Hansen</b> , University of Houston, Houston	Patrick Freer

	feelings they found difficult to express with words.		
<b>Exploring Effects of Negative Feedback in Vocal Instruction</b>	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.	<b>Katrina Cox</b> , University of Nebraska-Omaha, Omaha  <b>Amy Simmons</b> , The University of Texas at Austin, Austin	Sarah E. Allen
<b>Placing All Music in the Curriculum</b>	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.	<b>Matthew Clauhs</b> , Ithaca College, Ithaca  <b>Jonathan Kladder</b> , Ithaca College, Ithaca  <b>Beatrice Olesko</b> , Ithaca College, Ithaca	Bryan Powell
<b>Fantastic 4! Problem-Solving Processes in Chamber Rehearsals</b>	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.	<b>Rebecca Roesler</b> , Brigham Young University - Idaho, Rexburg	Bryan E. Nichols
<b>World Music Preference and Its</b>	We investigated preference transfer from taught world music pieces to untaught pieces	<b>Sangmi Kang</b> , Westminster Choir College of Rider University, Princeton	D. Gregory Springer

<b>Transfer to Untaught Pieces</b>	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.	<b>C. Victor Fung</b> , University of South Florida, Tampa  <b>Hyesoo You</b> , Virginia Tech, Blacksburg	
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Friday, February 26, 2021 @ 3:00 PM EST

<b>Title</b>	<b>Description</b>	<b>Presenters</b>	<b>Presider</b>
<b>The 3x2 Goal Orientation Frame in Music Performance Contexts</b>	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.	<b>Emily Rossin</b> , University of Kansas, Lawrence	Bryan E. Nichols
<b>C'mon Girls! Creative Processes of 5th-Grade Songwriters</b>	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.	<b>Juliana Cantarelli Vita</b> , University of Washington, Seattle  <b>Skúli Gestsson</b> , University of Washington, Seattle	Bryan Powell

<b>Black Music and Music Education in the Mid-Twentieth Century</b>	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.	<b>Marie McCarthy,</b> University of Michigan, Ann Arbor	Phillip Hash
<b>More Than Male: Male Elementary General Music Teachers</b>	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.	<b>Wendy Gunther,</b> University of Miami, Coral Gables	Patrick Freer

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

<b>Title</b>	<b>Description</b>	<b>Presenters</b>	<b>Presider</b>
<b>Preservice Music Teachers' Assessment of Special Learners</b>	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.	<b>Amalia Allan,</b> Florida State University, Tallahassee	Kevin Droe

<b>Transformation of Confucianism and Daoism in Music Education</b>	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.	<b>C. Victor Fung</b> , University of South Florida, Tampa  <b>Sangmi Kang</b> , Westminster Choir College of Rider University, Princeton  <b>Danxu Ma</b> , University of South Florida, Tampa  <b>Morgan Burburan</b> , University of South Florida, Tampa  <b>Ke Guo</b> , University of Washington, Seattle	Lauren Kapalka Richerme
<b>Singing Self-Theories in the Choral Hierarchy</b>	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.	<b>Kari Adams</b> , Florida State University, Tallahassee	Darrin Thornton
<b>Middle School Music Enrollment and Achievement in the U.S.</b>	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.	<b>Kenneth Elpus</b> , University of Maryland, College Park	Brian Wesolowski



<b>Music Teacher Expertise via Visual Attention and Cognition</b>	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.	<b>Laura Hicken</b> , Towson University, Towson  <b>Lorelei Batislaong</b> , University of Texas at Austin, Austin  <b>Robin Heinsen</b> , University of Texas at Austin, Austin	Lindsey R. Williams
<b>Beyond Activations: Dynamic Connectivity During Improvisation</b>	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.	<b>Martin Norgaard</b> , Georgia State University, Atlanta	Daniel John Shevock
<b>Lifelong Learning through Song: Third-Age Choral Experiences</b>	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.	<b>Melissa Brunkan</b> , University of Oregon, Eugene  <b>Melissa Grady</b> , University of Kansas, Lawrence  <b>Sheri Cook Cunningham</b> , Washburn University, Topeka  <b>Jason Silveira</b> , University of Oregon, Eugene	Samuel Tsugawa

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

Title	Description	Presenters	Presider
<b>Hispanic Music Education Students: A Critical Case Study</b>	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.	<b>Jacob Berglin</b> , Florida International University, Miami	Darrin Thornton
<b>Kindergarten Children's Vocal Music Improvisations</b>	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.	<b>Kathleen Arrasmith</b> , University of South Carolina, Columbia	Daniel John Shevock
<b>Teaching Evaluations of Music Teacher Educators</b>	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.	<b>Kelly Parkes</b> , Teachers College, Columbia University, New York  <b>Dorothy Thompson</b> , Kansas State University, Manhattan	Brian Wesolowski
			Kevin Droe

<b>Accessing Creative Music-Making with Tablet-Based Technology</b>	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><b>Patrick Horton</b>, Bienen School of Music, Northwestern University, Evanston</p> <p><b>Janell Bjorklund</b>, Evanston/Skokie School District 65, Evanston</p> <p><b>Sarah Bartolome</b>, Bienen School of Music, Northwestern University, Evanston</p>	
<b>Paradigms of Internationalization: Germany and the USA</b>	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?"	<b>Stacey Garrepy</b> , University of North Carolina at Greensboro, Greensboro	Lauren Kapalka Richerme
<b>Effect of Audio-Visual Asynchrony on a Performance Task</b>	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><b>Taina Lorenz</b>, University of Washington, Seattle</p> <p><b>Steven Morrison</b>, Northwestern University, Evanston</p>	Lindsey R. Williams

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

Title	Description	Presenters	Presider
<b>Music Aptitude and Music Achievement: A Meta-Analysis</b>	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.	<b>Christina Svec</b> , Iowa State University, Ames  <b>Amanda Schlegel</b> , University of South Carolina, Columbia	Brian Wesolowski
<b>A Collaborative Community Music Commission</b>	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.	<b>Christopher Baumgartner</b> , University of Oklahoma, Norman  <b>Cait Nishimura</b> , Composer, Canada	Samuel Tsugawa
<b>Identifying Music Elements within Motion Picture Soundtracks</b>	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.	<b>Daniel Keown</b> , Youngstown State University, Youngstown	Lindsey R. Williams
			Kevin Droe

<b>Descriptive Study of Music Instruction in a School for Students with Disabilities</b>	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.	<b>Elaine Colprit</b> , Bowling Green State University, Bowling Green	
<b>Student Experiences with Songwriting for Therapeutic Purposes</b>	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?	<b>Mark Adams</b> , University of Delaware, Newark  <b>Brian Drumbore</b> , 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**

<b>Critical Examination of the Curriculum ASPA</b>	Marshall Haning
<b>Music Teacher Educators ASPA</b>	William Bauer

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

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

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

<b>Supporting Beginning Music Teachers ASPA</b>	Jessica Vaughan-Marra
<b>Music Teacher Identity Development ASPA</b>	Jason Gossett

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# POSTER SESSION I







# MUSIC RESEARCH AND TEACHER EDUCATION NAfME BIENNIAL CONFERENCE

NAfME PreK-12 LEARNING COLLABORATIVE

## Research Poster Session I – February 25, 2021

### Assessment

<b>A Future Musical Activity Participation Scale</b>	Hyesoo Yoo, Virginia Tech, Blacksburg
<b>Assessing Music: Wind Band Adjudication Forms in the U.S.</b>	DaLaine Chapman, Florida Atlantic University, Boca Raton  Lindsey Williams, Seminole County Schools, Sanford
<b>Barriers to Assessment of Student Learning</b>	Melissa McCabe, Towson University, Towson
<b>Building Blocks: A Case Study of Choral Classroom Assessment</b>	Elizabeth Hearn, University of Mississippi, Oxford

<b>Engaging with New Music Curricula: An Action Research Study</b>	Hannah Fraser, Meriden School District, Meriden  Alden Snell II, Eastman School of Music, Rochester
<b>Examining Self Oral Feedback Effectiveness Accuracy</b>	Myriam Athanas, The University of Georgia, Athens  Brian Wesolowski, The University of Georgia, Athens
<b>Music Teachers' Assessment Literacy, Beliefs, &amp; Practices</b>	Jocelyn Armes, University of Colorado Boulder, Boulder
<b>Pitch, Rhythm, and Expression in String Sight-Reading</b>	Michael Alexander, Baylor University, Waco  Michele Henry, Baylor University, Waco
<b>Action Research of State Test Scores and Music Participation</b>	Lance Nielsen, Lincoln Public Schools, Lincoln  John Bailey, Lincoln Public Schools, Lincoln

<b>The Effects of Computerized Feedback on Sight-Singing Achievement</b>	Adam White, Northwestern University, Evanston
<b>Validation of a Chinese Version of K-MPAI</b>	Cancan Cui, University of South Florida, Tampa

## Children with Exceptionalities

<b>Inside Inclusive Elementary Music Classrooms: Teachers and Their Students with Autism Spectrum Disorder</b>	<p>Laura Brown, Appalachian State University, Boone</p> <p>Ellary Draper, The University of Alabama, Tuscaloosa</p> <p>Judith Jellison, The University of Texas at Austin, Austin</p>
<b>Elementary Music Teachers' Experiences Training and Collaborating With Paraprofessionals</b>	<p>Claire Majerus, University of North Texas, Denton</p> <p>Donald Taylor, University of North Texas, Denton</p>
<b>Sensory Friendly Program for Students with Disabilities</b>	<p>Julia Reynolds, Indiana State University, Terre Haute</p> <p>Kimberly VanWeelden, Florida State University, Tallahassee</p>

<b>Students with Disabilities in High School Music Classes</b>	Erika Knapp, Michigan State University, East Lansing
<b>Teachers' Experiences in the Self-Contained Music Classroom</b>	Angela Pennello, University of Oklahoma, Norman
<b>Where Would We Be without Our Buddies?</b>	Jacqueline Smith, University of Hartford, West Hartford  Vanessa Bond, University of Hartford, West Hartford

## Collaborative Research Posters

<b>"All Are Welcome Here" a Musical Journey: A Convergent Mixed Methods Study on the Cross-Cultural Competencies of Elementary Music Teachers and Students</b>	<p>Marci DeAmbrose, Lincoln Public Schools - Hartley Elementary, Lincoln</p> <p>Kathy Ohlman, Doane University, Crete</p>
<b>A View from the Inside: Ensemble Directors' Perspectives on Standards-Based Instruction</b>	<p>Kristin Harney, Montana State University, Bozeman</p> <p>Heather Katz-Cote, Westwood Public Schools, Westwood</p> <p>Jennifer Greene, Fayetteville-Manlius School District, Manlius</p> <p>Laura Stanley, Brookwood High School, Snellville</p> <p>Krista Mulcahy, University of Cincinnati, Cincinnati</p>
<b>An Examination of the Link between Racial, Ethnic, Cultural Identity and Participation in School Music Ensembles for Students of Mexican Descent</b>	<p>Christopher Mena, University of Washington, Seattle</p> <p>Ramon Rivera, Wenatchee High School, Wenatchee</p>
<b>Applying the Concept of "Mu" (or "Wu") with Students in a Gifted-Magnet High-School Ensemble</b>	<p>Victor Fung, University of South Florida, Tampa</p> <p>Michael Mascari, Whitney M. Young Magnet High School, Chicago</p>

<b>Critical Interculturalism as a Tool for Building Meaningful Connections</b>	<p>Melissa Arnold, Indiana University, Bloomington</p> <p>Michael Mascari, Whitney M. Young Magnet High School, Chicago</p>
<b>Early Puberty Matters: Keeping Elementary Boys Singing through the Vocal Change</b>	<p>Sangmi Kang, Westminster Choir College of Rider University, Lawrenceville</p> <p>Michele Alford, Hopewell Elementary School, Hopewell</p> <p>Devon Barnes, Westminster Choir College of Rider University, Lawrenceville</p> <p>Michael Martin, Westminster Choir College of Rider University, Lawrenceville</p> <p>Sam Scheibe, Westminster Choir College of Rider University, Lawrenceville</p> <p>Luke Wroblewski, Westminster Choir College of Rider University, Lawrenceville</p>
<b>Group Improvisation Effects on Middle School Band Students' Musical Perception</b>	<p>Aaron Wacker, University of Tulsa, Tulsa</p> <p>Ethan Cartee, Martin City Middle School, Kansas City</p>
<b>Improving Middle School Band Students' Self-Regulated Practice through Interactive Guided Practice</b>	<p>Eleanor Todd, Highland Heights, Brandon Peters</p> <p>Hewitt-Trussville Middle School, Trussville,</p>

<b>In Their Own Words: Student Retention and Attrition at Key Transition Points within a Public School Instrumental Music Program</b>	<p>Philip Edelman, The University of Maine, Orono</p> <p>Justin Doss, Liberty Public Schools, Liberty</p>
<b>Investigating Integrated Arts Education in the Elementary Music Classroom: Its Impact on Instructional Relevance and Quality</b>	<p>Daniel Johnson, University of North Carolina Wilmington, Wilmington</p> <p>Amorette Languell, Northern Michigan University, Marquette</p> <p>Kristin Harney, Montana State University, Bozeman</p> <p>Amanda Hoke, Forest Hills Global Elementary School, Wilmington</p>
<b>Multicultural Musical Role Models: Inspiring Diverse Students through Engaged Listening</b>	<p>Adam McLean, Somerville Public Schools, Somerville</p> <p>Rick Saunders, Somerville Public Schools, Somerville</p> <p>Tawnya Smith, Boston University, Boston</p>
<b>Perceived Barriers to Popular Music Program Implementation in Secondary Schools</b>	<p>Rachael Sanguinetti, Allendale Columbia School, Rochester</p> <p>Matthew Clauhs, Ithaca College, Ithaca</p>

<b>Social Network Interactions Among Co-Teaching Music Educators</b>	<p>Ryan Shaw, Michigan State University, East Lansing</p> <p>Timothy Cibor, Ernest W. Seaholm High School, Birmingham</p>
<b>Student Musician Experience Performing in a Hospital Lobby</b>	<p>Mary Perkinson, University of Nebraska at Omaha, Omaha</p> <p>Debbie Martinez, Millard North High School, Millard</p> <p>Matthew Brooks, University of Nebraska at Omaha, Omaha</p>
<b>Teacher and Student Perceptions of Implementing an Achievement- Based Grading System in a Secondary Music Ensemble</b>	<p>Marshall Haning, University of Florida, Gainesville</p> <p>Michael Loffredo, Bradford Middle School, Starke</p>
<b>The Effects of edTPA on the Internship Experience</b>	<p>Jane Kuehne, Auburn University, Auburn University</p> <p>Katherine King, Auburn University, Auburn University</p> <p>Ginger Key, Auburn City Schools Dean Road Elementary, Auburn</p>



<b>The Impact of Contemplative Practices on Anxiety in the Middle and High School Band Setting</b>	<p>Karen Koner, San Diego State University, San Diego</p> <p>Abigayle Weaver, Ramona Unified School District, Ramona</p>
<b>Undergraduate Music Education Students as Middle School Orchestra Mentors</b>	<p>Kara Dean, University of Lynchburg, Lynchburg</p> <p>Anna Hutcherson, Dunbar Middle School, Lynchburg</p>
<b>Vocal Pedagogy Fieldwork Experiences in Collaborative Preservice Teacher Groups: A Service Learning Action Research Project</b>	<p>Emily Mercado, The University of Utah, Salt Lake City</p> <p>Erin Bailey, The University Utah, Salt Lake City</p> <p>Katie Houston, Highland High School, Salt Lake City</p>

## Community Music Education

<b>Building Community One Rock Song at a Time!</b>	<p>Lynann Schraer-Joiner, Kean University, Union</p> <p>Marguerite Modero, Community Access Umlimited, Cranford</p> <p>Patricia Marshall, Kean University, Union</p> <p>Joseph Laurino, Kean University, Union</p> <p>Antonia Kitsopoulos-Graziano, Kean University, Union</p>
<b>Community Music: Definitions of the Past and Future</b>	<p>Laura Flanagan, Texas Tech University, Lubbock</p>
<b>Factors Influencing Participation in a Community Orchestra</b>	<p>Blair Williams, Texas Tech University, Lubbock</p> <p>Ryan Smith, Lubbock Christian University, Lubbock</p>
<b>Focused Music Instruction: A Phenomenological Study</b>	<p>Beth Wheeler, University of Oregon, Eugene</p>
<b>Life through Music: Musical Enrichment in a Retirement Home</b>	<p>Elisabeth Crabtree, University of Washington, Seattle</p>

<b>Medical Musicians: An Exploratory Study</b>	<p>Daniel Taylor, The Ohio State University, Columbus</p> <p>David Hedgecoth, The Ohio State University, Columbus</p>
<b>New Horizons Band Assistants' Perceptions and Experiences</b>	<p>Don Coffman, University of Miami, Coral Gables</p> <p>Debbie Rohwer, University of North Texas, Denton</p> <p>William Dabback, James Madison University, Harrisonburg</p>
<b>Personality Traits of Beginning Older Adult Musicians</b>	<p>Jennifer Bugos, University of South Florida, Tampa</p>
<b>Relationships between Prison Choristers and Their Visitors</b>	<p>Sean Newman, University of Iowa, Iowa City</p>
<b>TARBUT: Music Teaching for a New Century</b>	<p>David Hedgecoth, Ohio State, COLUMBUS</p>

<b>Teaching Private Lessons to Adult Amateur Musicians</b>	Matthew Talbert, Ohio University, Athens
<b>What Do We Offer? Music Courses for Non-Music Majors</b>	Yo-Jung Han, University of Maryland, College Park Adam Gris�, University of Maryland, College Park

## Creativity

<b>Creativity in Third Grade Classroom Music Instruction</b>	Lynn Grossman, Allendale Columbia School, Rochester  Alden Snell, Eastman School of Music, University of Rochester, Rochester
<b>Creativity Items among Beginning Band Method Books</b>	Bradley Regier, Illinois Wesleyan University, Bloomington  Alec Scherer, University of Missouri, Columbia
<b>Effects of Group Assignment on a GarageBand Activity</b>	Samuel Holmes, Atlanta Public Schools, Atlanta

<b>Improvisation as a Teaching Skill</b>	Alden Snell, II, Eastman School of Music, Rochester
<b>Urban Music Teachers' Instructional Needs</b>	Alden Snell, II, Eastman School of Music, Rochester  David Stringham, James Madison University, Harrisonburg

## **Cultural Diversity and Social Justice**

<b>A Case Study of a “Non-Traditional” School Music Ensemble</b>	Jennifer Mellizo, University of Wyoming Laboratory School, Laramie
<b>An Investigation of Culturally Responsive Teaching Activities for Preservice Music Teachers</b>	Joshua Chism, University of Oklahoma, Norman

<b>Axel James: Songwriting from Incarceration to Freedom</b>	Catherine Wilson, Western Kentucky University, Bowling Green
<b>Collective Identity in a Gospel Choir</b>	Diego Pinto, Northwestern University, Evanston
<b>Contest Season: Music Teacher Experience in Latinx Schools</b>	Kelsey Nussbaum, University of North Texas, Denton
<b>Cultural Authenticity in the Multicultural Music Experience</b>	Rachel Dirks, Kansas State University, Manhattan
<b>Cultural Authenticity in Beginning String Orchestra Books</b>	Ashland Murphy, University of Maryland, College Park

<b>Culturally Responsive Teaching: K-5 Music Teachers' Beliefs</b>	Kaitlynn Cassio Igari, University of Washington, Seattle
<b>Inclusion in Music Education: Examining Teaching Practices around Culture, Race, and Identity</b>	Christiana Usenza, Penn State, State College  William Oliver, Penn State, State College
<b>Developing Children's Multicultural Sensitivity and Agency</b>	Juliana Cantarelli Vita, University of Washington, Seattle
<b>Diverse Composers: They ARE Accessible to K12 Band!</b>	Allison Davis, Bowling Green State University, Bowling Green
<b>Music Study in a Juvenile Detention Center</b>	Christopher Bulgren, Oregon State University, Corvallis OR
<b>Negotiations of Language and Music</b>	Marjoris Regus, University of Michigan, Ann Arbor

<b>Preservice Teachers' Perceptions of Teaching Diverse Music</b>	Jacqueline Henninger, Texas Tech University, Lubbock
<b>Representation of Cultural Diversity in Picture Books</b>	Arnekua Jackson, Florida State University, TALLAHASSEE
<b>Rethinking "the Chinese Canon" in Elementary Music Classroom</b>	Ke Guo, University of Washington, Seattle
<b>Social Media Practices: Implications for Music Teachers</b>	Caitlyn Krueger, Syracuse University, Syracuse Elisa Dekaney, Syracuse University, Syracuse
<b>Songs of Praise: Teaching High School Gospel Choir</b>	Allison Durbin, University of Maryland, College Park



<b>String Participation and Self-Concept on Disadvantaged Youth</b>	<p>Angela Ammerman, George Mason University, Fairfax</p> <p>Blair Williams, Texas Tech University, Lubbock</p> <p>Annalisa Chang, Clayton State University, Morrow</p>
<b>Student Perceptions of Culturally Responsive Programming</b>	<p>Jason Cumberledge, University of Louisville, Louisville</p> <p>Matthew Williams, University of Arizona, Tuscon</p>
<b>The Madd Drummer: A Critical Case Study</b>	<p>Scott Atchison, Penn State, State College</p>
<b>Using Empathy to Foster Understanding of Religious Diversity</b>	<p>Mitchell Davis, Northwestern State University, Natchitoches</p>
<b>Using GYO's to Diversify the Music Educator Workforce</b>	<p>Adrian Barnes, Rowan University, Glassboro</p>

<b>We Welcome You to Ramana's: Refugee and Orphan Children Sing</b>	Kinh Vu, Boston University, Boston  Hannah Hooven, Boston University, Boston
<b>Who Is Represented at a State Music Education Conference?</b>	Hollie Bennett, Colorado State University, Fort Collins  Casey Padron, Colorado State University, Fort Collins

## Developing Music Teacher Educators

<b>Elementary Music Performances: Perceptions of Stress</b>	Jennifer Potter, San Diego State University, San Diego
<b>Finding NASM Desirable Attributes in Music Teacher Programs</b>	Shelley Sanderson, Young Harris College, Hiawasse
<b>iFIAS to determine Teacher-Student Communication Pattern</b>	Jinwei Tu, Anhui Normal University/Capital Normal University, Wuhu/Beijing  Cancan Cui, University of South Florida, Tampa

<b>Music Education Island</b>	Adrian Davis, University of Minnesota, Minneapolis
<b>Music Educators' Problem Solving with Participatory Research</b>	Leah Prescott, University of Georgia, Athens Brian Wesolowski, University of Georgia, Athens
<b>Music Teacher Effectiveness in Three Early Career Levels</b>	Alicia Canterbury, Southern Illinois University Edwardsville, Edwardsville
<b>Music Teachers' Ability to Identify Healthy &amp; Unhealthy Vocal Practices</b>	Rhonda Hackworth, University of Mississippi, Oxford

<b>Permeable Boundaries: Work-Live Balance in Music Teacher Education</b>	Jason Gossett, West Virginia University, Morgantown  Angela Munroe, West Virginia University, Morgantown
<b>Non-Traditional Music Courses in Secondary-level Schools</b>	Shane Colquhoun, Loachapoka High School, Loachapoka
<b>Predictors of Student Teaching Context Preference</b>	Crystal Gerrard, University of North Texas, Denton  Alyssa Grey, University of North Texas, Denton
<b>Marching Band Instruction Preparation: In-Service Teachers Perception of its Effectiveness</b>	Glen Brumbach, Texas A&M University - Central Texas, Belton
<b>Professional Development: A Content Analysis</b>	Matthew Talbert, Ohio University, Athens  Christopher Hayes, Ohio University, Athens  Veronique Shaftel, Ohio University, Athens

<b>Reflective Choral Practices: What Happens Before the Singing</b>	Cynthia Williams Phelps, University of Missouri,
<b>Teacher As FLOW-er</b>	Robert Roche, Cleveland State University, Cleveland
<b>Teaching Concerns of Novice Music Teacher Educators</b>	Linda Thornton, The Pennsylvania State University, University Park  Douglas McCall, The Pennsylvania State University, University Park
<b>The Perspectives of Two Full-Time, Non-Tenure- Track Faculty</b>	Ryan Meeks, University of Southern Maine, Gorham  Eric Pennello, University of Oklahoma, Norman
<b>The Value of Leadership Awareness in Ensemble Conductors</b>	Anne Tortora, Creighton University, Omaha

<b>Undergraduate Perceptions of General Music</b>	Christopher Bulgren, Oregon State University, Corvallis
<b>Video Analysis As a Tool for Pre-Service Teacher Reflection</b>	Melissa McCabe, Towson University, Towson

## Early Childhood

<b>Music and Executive Functioning: A Review of Literature</b>	Ellary Draper, The University of Alabama, Tuscaloosa  Andrea Cevalco-Trotter, The University of Alabama, Tuscaloosa
<b>Teaching Music through Movement and Dance: A K-5 Curriculum</b>	Anysia Sierakowski, Peabody Conservatory at Johns Hopkins University, Baltimore
<b>World Music Pedagogy and Building Empathy in Early Childhood</b>	Sarah Watts, Penn State University, University Park

## Gender and Sexuality

<b>Amplify 2020: Teaching the Future of LGBT Youth</b>	Adam Dalton, Marshall University, Huntington
<b>Andi's Story: A Choral Transgender Student in the South</b>	John Wayman, University of Texas at Arlington, GRAND PRAIRIE
<b>Credibility, Community College, and the Closet</b>	Michael Sundblad, Thomas Nelson Community College, Hampton
<b>Stereotypes Inform 4th-5th Grade Students' Future Role Choice</b>	Patrick Cooper, University of South Florida, Tampa Chris Burns, University of South Florida, Tampa

## History

<b>Growth of State Research Productivity with Texas as Exemplar</b>	Janice Killian, Texas Tech University, Lubbock
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## Instructional Strategies

<b>"Make It Better": Developing Musicians' Plans for Practice</b>	<p>Robert Duke, 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>Amy Simmons, The University of Texas at Austin, Austin</p> <p>Carla Cash, Texas Tech University, Lubbock</p>
<b>"But I'm not a Musician!" Ukulele and Music Integration</b>	<p>Amorette Languell, Northern Michigan University, Marquette</p>
<b>Band Director Success through Collaboration</b>	<p>Daniel Tyner, Auburn University, Auburn</p>
<b>Developing Facial Affect in Novice Music Conductors</b>	<p>Julia Baumanis, University of Central Missouri, Warrensburg</p>



<b>Effect of Task Achievement and Performance Error on Feedback</b>	Jennifer Whitaker, University of North Carolina at Charlotte, Charlotte
<b>Effect of Teacher Training in Arts Integration</b>	Christopher Johnson, University of Kansas, Lawrence Cynthia Colwell, University of Kansas, Lawrence Melissa Brunkan, University of Oregon, Eugene Kevin Weingarten, University of Washington, Seattle Becky Eason, WordCraft, Lawrence Michelle Wilson, University of Kansas, Lawrence
<b>Effect of Virtual Reality on Transfer of Conducting Skills</b>	Evelyn Orman, University of North Carolina at Charlotte, Charlotte Jennifer Whitaker, University of North Carolina at Charlotte, Charlotte
<b>Effects of Male Vocal Modeling on Children's Singing</b>	Yo-Jung Han, University of Maryland, College Park Christina Svec, Iowa State University, Ames

<b>HS Band Directors' Classroom Experiences with Social Media</b>	Heidi Welch, Castleton University, Castleton
<b>Incorporating Learning Styles in Teaching Rhythm</b>	Jeff Cranmore, Grand Canyon University, Phoenix  Susan Adams-Johnson, University of Science and Arts of Oklahoma, Chickasha
<b>Informal Music Learning in an Elementary Ukulele Club</b>	Raychl Smith, East Carolina University, Greenville  Jacqueline Secoy, Longwood University, Farmville  Sandra Teglas, Gibsonville Elementary School, Gibsonville
<b>Mandolin Parallels and the Effects on Violin Achievement</b>	Robert Saunders, University of Miami, Coral Gables
<b>Music Activity Preferences of Upper Elementary Children</b>	Virginia Davis, University of Texas Rio Grande Valley, Edinburg  Mara Culp, Eastman School of Music, University of Rochester, Rochester

<b>Music Teacher Identity &amp; Elementary Pedagogical Approach</b>	Candace Mahaffey, University of North Texas, Denton
<b>Music Teachers' Perceptions of Inclusion Approaches</b>	Amalia Allan, Florida State University, Tallahassee
<b>One Chorus, Many Musicians: An Exploration of Skill-building</b>	Paige Mathis, Texas Tech University, Lubbock
<b>Problem-Based Learning in the Music Technology Classroom</b>	Scott Atchison, Penn State, State College
<b>The Effect of Peer Tutoring on Rhythm Counting Achievement</b>	Victoria Warnet, Florida State University, Tallahassee
<b>Undergraduate Research in Music: Benefits and Challenges</b>	Dijana Ihas, Pacific University, Forest Grove

<b>Universal Design for Learning in the Music Setting</b>	<p>Jenny Dees, Texas Tech University, Lubbock</p> <p>Jennifer Rios, Austin Independent School District, Austin</p>
<b>Verbal Behavior of Music Teachers: Review of Literature</b>	<p>Victoria Warnet, Florida State University, Tallahassee</p>

## **Learning and Development**

<b>Young Adult Men, Peer Support, and Choral Singing in Ecuador</b>	<p>Patrick Freer, Georgia State University, Atlanta</p>
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# POSTER SESSION II





# MUSIC RESEARCH AND TEACHER EDUCATION NAfME BIENNIAL CONFERENCE

NAfME PreK-12 LEARNING COLLABORATIVE

## Research Poster Session II – February 26, 2021

### Affective Response

Title	Presenters
<b>Intentions to Persist in Musical Activities</b>	Hyesoo Yoo, Virginia Tech, Blacksburg
<b>Jazz Piano Training on Executive Functions in Older Adults</b>	Jennifer Bugos, University of South Florida, Tampa  Martin Norgaard, Georgia State University, Atlanta
<b>Listener Descriptions of Violin and Irish Fiddle Excerpts</b>	John Geringer, Center for Music Research, Florida State University, Tallahassee  Katarzyna Bugaj, College of Music, Florida State University, Tallahassee
<b>Compassion, Care, and Authentic Connection in Music Education</b>	Karin Hendricks, Boston University, Boston

<b>Senior Adult Band Members' Reactions to Composer Interaction</b>	<p>Amanda Schlegel, University of South Carolina, Columbia</p> <p>Ann Harrington, Ball State University, Muncie</p> <p>Christian Folk, University of South Carolina, Columbia</p>

## Developing Music Educators

<b>Preservice Music Educators' Perceived Development from Collegiate Large Ensemble Experiences</b>	Alyssa Grey, University of North Texas, Denton
<b>The Development of Student Teacher Music Teacher Identity</b>	Douglas McCall, The Pennsylvania State University, State College

## Community Music Education

<b>Personality Traits of Beginning Older Adult Musicians</b>	Jennifer Bugos, University of South Florida, Tampa
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## Learning and Development

<b>Accommodations Made for Changing Voices—20 Year Replication</b>	<p>Janice Killian, Texas Tech University, Lubbock</p> <p>John Wayman, University of Texas - Arlington, Arlington</p> <p>Patrick Antinone, University of Texas - Arlington, Arlington</p>
<b>Adolescent Boys &amp; Singing: A Meta-Review &amp; Implications</b>	Patrick Freer, Georgia State University, Atlanta
<b>Chaos Coordinated: A Partnership between Orff Schulwerk Music Educators and a Symphony Orchestra</b>	Heather Klossner, University of Memphis, Memphis



<b>Dyslexia for Music Educators</b>	Tara Allen, The Crane School of Music, SUNY Potsdam, Potsdam
<b>Effects of Focus of Attention on Tone of Adolescent Singers</b>	Rebecca Atkins, University of Georgia, Athens
<b>Elementary Music Students' Experiences during Music Play</b>	Margaret Harrigan, Eastman School of Music, Rochester
<b>Experiences of Estill Voice Training in High School Choir</b>	Jennifer Hutton, Temple University, Philadelphia
<b>Motion Capture Technology with Beginning Woodwind Learning</b>	Laura Stambaugh, Georgia, Statesboro

<b>Singing in Childhood: Longitudinal Case Studies</b>	<p>Beatriz Ilari, University of Southern California, Los Angeles</p> <p>Jialin Li, University of Southern California, Los Angeles</p> <p>Virginia Stewart, University of Southern California, Los Angeles</p>
<b>The Effect of Notation Format on Sight-Singing Fluency</b>	<p>Rhonda Fuelberth, University of Nebraska-Lincoln, Lincoln</p> <p>Xinwei Liu, University of Nebraska-Lincoln, Lincoln</p>

## Music Teacher Socialization

<b>A Content Analysis of the Middle School Band Directors Facebook</b>	<p>Michael Hudson, University of Kentucky, Lexington</p> <p>Kathryn De Witt, University of Kentucky, Lexington</p>
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<b>A Grounded Theory of Music Teacher Identity Development</b>	<p>Tami Draves, University of North Carolina Greensboro, Greensboro</p> <p>Drew Brooks, University of North Carolina Greensboro, Greensboro</p> <p>Heather Graham, University of North Carolina Greensboro, Greensboro</p> <p>Nicole Ramsey, University of North Carolina Greensboro, Greensboro</p>
<b>Preservice Music Teachers' Field-Observation Experiences</b>	<p>Becky Marsh, Butler University, Indianapolis</p>
<b>Social Perceptions of Humble and Arrogant Band Directors</b>	<p>William Coppola, University of North Texas, Denton</p>

## **Perception and Cognition**

<b>A Meta-Analysis of Self-Efficacy Research in Music Education</b>	<p>Michael Zelenak, Alabama State University, Montgomery</p>
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<b>A Multi-Modal Study of Woodwind Articulation Performance</b>	Laura Stambaugh, Georgia Southern University, Statesboro
<b>Anxiety &amp; Depression of University Music Majors</b>	Danni Gilbert, University of Nebraska-Lincoln, Lincoln
<b>Conducting and Dynamic Variances: Reliability and Assessment</b>	Harry Price, Kennesaw State University, Kennesaw  Evelyn Orman, University of North Carolina at Charlotte, Charlotte
<b>Conservation of Melody with Harmony: A Cross-cultural Study</b>	Jing Liu, Hunan First Normal University, Changsha
<b>Effects of Accompaniment Type on String Musician Intonation</b>	John-Rine Zabanal, VanderCook College of Music, Chicago

<b>Effects of Focus of Attention on Trumpet Pitch Accuracy</b>	Amanda Schlegel, University of South Carolina, Columbia  Mark Montemayor, University of Northern Colorado, Greeley  Christine Russell, University of Akron, Akron
<b>Effects of Performance Venue on Performance Evaluation</b>	Kevin Weingarten, University of Washington, Seattle
<b>Elementary Music Teachers Perceptions of Music Methodologies</b>	Kay Piña, Pennsylvania State University, State College
<b>Examining Self-Talk, Resilience, and Social Environment</b>	Molly Blair, University of Georgia, Athens  Brian Wesolowski, University of Georgia, Athens
<b>Examining the Link Between Anxiety, Reinvestment, and Pain</b>	Peter Hamlin, Gonzaga University, Spokane

<b>Preference between Temporally Offset Music Performance Pairs</b>	<p>Steven Morrison, Northwestern University, Evanston</p> <p>Cory Meals, University of Houston, Houston</p> <p>Casey Schmidt, Northwestern University, Evanston</p> <p>Patrick Horton, Northwestern University, Evanston</p>
<b>Problem Solving with Your Ears: Metacognition and Melody</b>	<p>Thomas LaRocca, St. John's University, Queens</p>
<b>Survey of Intonation Training Recollections</b>	<p>Ryan Scherber, Case Western Reserve University, Cleveland</p>
<b>The Effect of Conducting on Error Detection Ability</b>	<p>Rachel Sorenson, Florida State University, TALLAHASSEE</p>
<b>Undergraduate Music Students' Use of Social Comparisons</b>	<p>Laura Kitchel, Capital University, Bexley</p>

<b>Using Micro:bits in the Music Room: An Approach to Posture</b>	Lindsay Wilson, University of Nebraska at Omaha, Omaha  Sarah Stratton-Babb, University of Nebraska at Omaha, Omaha
<b>What Are You Looking At?: Conductors' Hands vs. Faces</b>	Melissa Grady, The University of Kansas, Lawrence  Tianna Gilliam, The University of Kansas, Lawrence
<b>Wind Instrumentalists Focused Attention to Pitch and Timbre</b>	Amanda Schlegel, University of South Carolina, Columbia  D. Gregory Springer, Florida State University, Tallahassee  Ann Harrington, Ball State University, Muncie

## Policy

<b>A Guide to Accessing Funding for Pre-Service Music Educators</b>	Richard Tilley, Indiana University Jacobs School of Music, Bloomington
<b>Analysis of Factors Influencing Band Enrollment Trends</b>	Melissa Salek, University of North Florida, Jacksonville

<b>Socioeconomic Status as a Predictor of Participation: A Pilot Study</b>	Tina Beveridge, University of Miami, Miami
<b>How Do We Choose? Music and the School Choice Movement</b>	Jason Jones, Eastman School of Music - Rochester, NY, Rochester  Alden Snell, Eastman School of Music, Rochester
<b>Music Teacher Education and edTPA: A Case Study</b>	David Potter, Michigan State University, Lansing
<b>Music Teachers' Knowledge and Perceptions of Hearing Health</b>	John Egger, Purdue University Fort Wayne, Fort Wayne  William Sauerland, Purdue University Fort Wayne, Fort Wayne
<b>Music Teaching in Charter Schools: A Phenomenology</b>	Jamey Kelley, University of North Texas, Denton  Kelsey Nussbaum, University of North Texas, Denton



## Popular Music

<b>80s Metal &amp; Friends' Bedrooms: A New Model For General Music</b>	Bri'Ann Wright, University of Maryland, College Park
<b>An Analysis of Popular Music Metadata</b>	Russell Greene, The University of Alabama, Tuscaloosa
<b>Music Educators' Perspectives on Songwriting</b>	Lauren Ryals, Temple University, Philadelphia
<b>Large Ensemble Teachers' Support for Popular Music Courses in High Schools Examined Through a Framework of Symbolic Violence</b>	David Rolandson, Minot State University, Minot  Daniel Conn, Minot State University, Minot
<b>The Influence of Dewey's Vision on Popular Music Education</b>	Luiz Claudio Marques Barcellos, Georgia State University, Atlanta
<b>Ukulele Usage in Western NY Classrooms</b>	Grace Doeblér, SUNY Fredonia, Fredonia

<b>Understanding Modern Band Integration in Elementary School</b>	Kevin Droe, University of Northern Iowa, Cedar Falls  Martina Vasil, University of Kentucky, Lexington
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### Professional Development for the Experienced Educator

<b>Enculturation in PLCs: A Survey of Orff Schulwerk Members</b>	Laura Wiedenfeld, Hugh A. Glauser School of Music, Kent State University, Kent
<b>HS Beginning Band</b>	Ian Miller, University of Colorado - Boulder, Boulder
<b>Improving Middle Level General Music with Collaborative PD</b>	Stephanie Cronenberg, Rutgers, The State University of New Jersey, New Brunswick  Anqi Tang, Rutgers, The State University of New Jersey, New Brunswick

<b>Miami-Dade Music Educator Professional Development Needs</b>	Candice Mattio, Florida International University, Miami
<b>Social Media's Influence on Music Teaching</b>	Sandra Adorno, Florida International University, Miami Candice Mattio, Florida International University, Miami
<b>Somatic Choral Pedagogy Professional Development for Teacher</b>	Stephen Paparo, University of Massachusetts Amherst, Amherst

## School-University Partnerships

<b>A 25-year Snapshot of Choral Music Education Research</b>	Katrina Cox, University of Nebraska-Omaha, Omaha Amy Simmons, The University of Texas at Austin, Austin
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<b>Fostering Partnerships for K-12 and Music Teacher Education</b>	<p>Lori Gray, Boise State University, Boise</p> <p>Aimee Atkinson, West Ada Public Schools, Meridian</p> <p>Cara Hinkson, West Ada Public Schools, Meridian</p>
<b>Music Technology Curriculum Inquiry Using the National Standards and Learning Domains</b>	<p>Victor Rubio, University of Miami, Coral Gables</p> <p>Joshua Argueta, Sweetwater Elementary School, Miami</p>
<b>Perceptions of School/University Partnerships</b>	<p>Emily Mercado, The University of Utah, Salt Lake City</p> <p>Jason Bowers, Louisiana State University, Baton Rouge</p> <p>Eric Pennello, University of Oklahoma, Norman</p> <p>Tim Nowak, East Carolina University, Greenville</p>
<b>Resilient Music Teachers: Sharing Lived Experiences</b>	<p>Lori Gray, Boise State University, Boise</p> <p>Amy Wickstrom, Boise Public Schools, Boise</p>

<b>Rethinking Preservice Music Teacher Field Experiences</b>	<p>Sarah Minette, University of St. Thomas, Minneapolis</p> <p>Paul Budde, University of Wisconsin-River Falls, River Falls</p>
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## Social Sciences

<b>Adults' Mental Images of Music</b>	Giulia Ripani, University of Miami, Miami
<b>Examining the Development of Communities of Practice</b>	Edward McClellan, Loyola University New Orleans, New Orleans
<b>Performance Anxiety: How Can Music Educators Help?</b>	<p>Catherine Wilson, Western Kentucky University, Bowling Green</p> <p>Michael Butler, University of Wisconsin, Stevens Point, Stevens Point</p>

<b>What I Learned "Over There" about "Here" and Why It Matters</b>	Sommer Forrester, University of Massachusetts Boston, Boston
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## Supporting Beginning Music Teachers

<b>Autonomous Ukulele Learning by Future Generalist Educators</b>	Francisco Reyes Peguero, McGill University, Montreal
<b>Reflections of Recent Music Education Graduates from Historically Black Colleges and Universities</b>	Robert Bryant, Tennessee State University, Nashville

## Teacher Education Curriculum

<b>"High-Impact" Practices in Music Teacher Education Programs</b>	Sandra Adorno, Florida International University, Miami
<b>K-12 Music Job Openings in the Midwest</b>	Jocelyn Prendergast, Truman State University, Kirksville Jill Wilson, Luther College, Decorah
<b>Collegiate Musicians' Experiences with Democratic Rehearsals</b>	Alec Scherer, University of Missouri, Columbia
<b>Conductor Education for Undergraduates: Review of Literature</b>	Laurie Colgrove Williams, University of Indianapolis, Indianapolis
<b>Developing Teacher Identity through Fieldwork &amp; Service</b>	Laura Wiedenfeld, Kent State University, Kent Wendy Matthews, Kent State University, Kent
<b>Diversity Content in Music Education Course Descriptions</b>	Jennifer Whitaker, University of North Carolina at Charlotte, Charlotte

<b>DRC App: Fostering Pre-Service Action Research</b>	<p>Darryl Coan, Southern Illinois University Edwardsville, Edwardsville</p> <p>Alicia Canterbury, Southern Illinois University Edwardsville, Edwardsville</p>
<b>Successful Preparation for edTPA and the Methods Class: Connecting the Dots</b>	<p>Roy Legette Legette, University of Georgia, Athens</p> <p>Dawn McCord, University of West Georgia, Carrollton</p>
<b>Effects of Camera Placement on Peer Teaching Self-Reflection</b>	<p>Nathan Buonviri, Temple University, Philadelphia</p> <p>Andrew Paney, University of Mississippi, University</p>
<b>Elementary Music Education Majors Comfort with Choral Skills</b>	<p>Ji-Eun Kim, Seoul National University, Seoul</p>
<b>Expanding Teaching Placements: Hybrid and Digital Music</b>	<p>Jonathan Kladder, Ithaca College, Ithaca</p>



<b>Expectation and Experiences: A Comparison of Preservice Teacher Perceptions and Inservice Teacher Observations of Marching Band Instruction</b>	Julia Baumanis, University of Central Missouri, Warrensburg
<b>Integrating Music Technology into a Brass Methods Course</b>	Geoffrey Harman, University of Oklahoma, NORMAN
<b>Leitmotifs on Mentoring: Exploring Relational Power Dynamics</b>	Melissa Ryan, University of Miami, Miami
<b>Musicians' General, Performance, and Teaching Self-Esteem</b>	Clifford Madsen, Florida State University, Tallahassee Eileen McGonigal, Florida State University, Tallahassee
<b>Perceptions and Preparedness: Popular Music Teaching Skills</b>	Rachel Sorenson, Florida State University, Tallahassee
<b>Residue in the Secondary Instrumental Lab Course</b>	Alisa Hanson, Arizona State University, Tempe

<b>School Music and Student Transition to College Music Majors</b>	Steven Kelly, Florida State University, Tallahassee
<b>Show Choir: We Don't Know What We Don't Know</b>	Allison Paetz, Case Western Reserve University, Cleveland
<b>Statistical Practices of Music Education Researchers: ANOVAs</b>	Christina Svec, Iowa State University, Ames Sean Lockard, Iowa State University, Ames
<b>Student Teachers' Perceptions of Confidence--A Pilot Study</b>	Kenna Veronee, University of Louisiana Monroe, Monroe
<b>Value of International Presence in Music Graduate Programs</b>	Janice Killian, Texas Tech University, Lubbock Jacqueline Henninger, Texas Tech University, Lubbock Patrick Antinone, University of Texas - Arlington, Arlington Andrew Kagumba, Texas Tech University, Lubbock

<b>You're a Natural!: Mindset in Music Teacher Preparation</b>	Kari Adams, Florida State University, Tallahassee
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## Teacher Education Program Admission, Assessment, Alignment

<b>Admissions Criteria for Master's Students in Music Education</b>	D. Gregory Springer, Florida State University, Tallahassee  Natalie Royston, Iowa State University, Ames  Ashley Allen, University of Southern Mississippi, Hattiesburg
<b>Factors that Influence edTPA Scores</b>	Ryan Fisher, University of Memphis, Memphis

## Teacher Recruitment

<b>An Examination of Recruitment Practices on College Decisions</b>	Jay Juchniewicz, East Carolina University, Greenville  Jeffrey Ward, Kansas State University, Manhattan
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<b>Demographics of Incoming Music Education Majors in Ohio</b>	Brian Meyers, Miami University, Oxford
<b>Recruiting the Next Generation of Music Educators</b>	Angela Ammerman, George Mason University, Fairfax Annalisa Chang, Clayton State University, Morrow Blair Williams, Texas Tech University, Lubbock
<b>Teachers' Perceptions of Barriers to Collegiate Music Study</b>	Stephanie Prichard, University of Maryland, College Park

## Teacher Retention

<b>A Statewide Study of Music Teacher Turnover from 2014-2019</b>	David Sanderson, University of South Dakota, Vermillion
<b>Exploring Itinerant Music Teaching Positions</b>	Elizabeth Schultz, University of Florida, Gainesville

<b>Factors Concerning Music Teacher Attrition and Retention</b>	<p>Lani Hamilton, The University of Missouri–Kansas City Conservatory, Kansas City</p> <p>Jacob Furry, The University of Missouri–Kansas City Conservatory, Kansas City</p>
<b>Investigating Happiness and Gratitude Among Music Teachers</b>	Christian Bernhard, SUNY Fredonia, Fredonia
<b>Music Teacher Role Stress: A Structural Equation Model</b>	Seth Taft, University of Colorado Boulder, Boulder
<b>Teacher Retention and Connection: One Community's Social Exp</b>	Amy Kotsonis, University of Northern Iowa, Cedar Falls
<b>You Don't Look Sick: Music Teachers with Chronic Illness</b>	<p>Jessica Vaughan-Marra, Seton Hill University, Greensburg</p> <p>Krissie Weimer, University of Texas Rio Grande Valley, Edinburg</p>

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- Songs Children Sing
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- Varsity Performing Arts

**Saturday, February 27, 2021 @ 9:30 AM EST**

### Corporate Sponsored Sessions (30 minutes)

Session Title	Company	Description	Presenter(s)
<b>Using Choirchime® Instruments in the General Music</b>	<b>Malmark, Inc. — Bellcraftsmen</b> <a href="http://www.malmark.com">www.malmark.com</a>	Come explore Choirchimes and all that they can offer to students from the elementary to high school ages. This session will introduce and explain	Kathleen Ebling Shaw

<b>Classroom &amp; Concert Stage</b>		Choirchimes. Basic ringing and damping techniques will be demonstrated. Examples of how they can be incorporated into lesson plans for the classroom and suggestions for using for using them in performance will be presented.	
<b>Teaching music online with digital scores: 3 experiments to try with your students</b>	<b>Newzik</b> <a href="https://newzik.com/education">https://newzik.com/education</a>	Last year, we all learned to teach music remotely using digital tools to maintain the connection with our students. Besides the technical difficulties involved, the real challenge was to find engaging ideas and musical projects to keep kids motivated while not in the same room. Digital scores are incredibly helpful for this, allowing us to collaborate online in real-time to recreate the classroom experience. Join Newzik's Paul Leverger for this session and explore 3 collaborative musical experiments you can try out with your students right away.	Paul Leverger
<b>MusicLink Foundation: The Path to Equity in Your Classroom</b>	<b>MusicLink Foundation</b> <a href="http://www.musiclinkfoundation.org">www.musiclinkfoundation.org</a>	Have you ever taught a student in your ensembles who had great potential but couldn't afford their own instrument or private lessons? At MusicLink Foundation, we believe that every one of your students should have as many opportunities to study music as possible, regardless of their economic or social	Laura Blanchard



		standing. Find out what we are doing to provide those opportunities, as well as what you can do to help.	
<b>An Introduction to Songs Children Sing - a catalog of songs by Aline Shader</b>	<b>Songs Children Sing</b> <a href="https://songschildrensing.com">https://songschildrensing.com</a>	Originally composed for K - 6, many of these songs are performed by multi-generational choruses with optional vocal solos, instrumental accompaniments and audience participation. Dr. Trecek-King introduces this 44-song catalog that offers sheet music and lyric sheet downloads plus full-length recordings. He will focus on teaching approaches for Aline Shader's partner songs that blend timeless lyrics and lilting melodies and celebrate the power of music to build confidence, spur imagination, and foster the unity that singing together brings.	Dr. Anthony Trecek-King
<b>General Music and Music Literacy Through Whole-Class and Virtual Piano Curriculum - A Keyboard for Every Student</b>	<b>Music and the Brain</b> <a href="http://www.musicandthebrain.org">http://www.musicandthebrain.org</a>	Since 1997, Music and the Brain has supported schools around the country with a sequential, general music curriculum incorporating music literacy and whole-class piano instruction. Synchronous and asynchronous instructional challenges inspired the launch of Music and the Brain All Access, a new web-based platform providing comprehensive lessons and a recordable virtual piano for students.	Lisala Beatty

		Learn about Music and the Brain's unique approach to strengthening student skills for school and life, our dedication to helping music teachers succeed, and our use of the piano as a classroom tool for critical thinking and comprehensive musicianship.	
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### Saturday, February 27, 2021 @ 10:15 AM EST

Session Title	Description	Presenter(s)
<b>Returning to Center: Self-Care for Music Educators</b>	As stress and burnout are common in music education, we must increase our awareness of these concerns. This session will encourage music educators to consider how to protect their emotional and physical well-being for career longevity and satisfaction. Preservice music educators, K-12 music educators, and music teacher educators can consider their own self-care and how they are modeling wellness for their students in order to develop sustainable wellness practices.	Christa R. Kuebel
<b>Sharing the Baton: Student-Centered Tips and Techniques</b>	Having students take ownership of ensemble rehearsals is vital	Laura Kitchel

	to creating lifelong musicians. By using a student-centered approach, the director ensures that all voices, experiences, and knowledges have a place in music, which will help students engage in self-reflection, creativity, and critical thinking. Learn how to easily implement student-centered strategies into your ensemble rehearsals.	Aaron T. Wacker
<b>Student-Centered Learning in Elementary General Music</b>	In this session we will be exploring specific ways to foster student-centered learning in the elementary general music classroom. We will discuss strategies for concept-based planning, learn ways to foster student leadership through student-led warm-ups and student jobs, learn composition strategies for primary and upper elementary grades to encourage student voice, and discuss strategies and resources for respecting, reflecting, and responding to traditionally marginalized voices including racial groups, cultures and languages, genres, and special needs.	Elizabeth M Caldwell
<b>Student-Centered Learning through Game Creation</b>	Games can help students connect their outside world to the music classroom. This session guides general music educators in facilitating a student-centered, game-creation project that encourages use of students' background knowledge, creative thinking, and innovation. This project will address musical learning	Tina A. Huynh

	objectives, National Standards, and social emotional learning. Attendees will create a game that addresses melody, rhythm, harmony and/or texture.	
<b>Teaching Music to Blind and Visually Impaired Students</b>	While music is, of course, a primarily aural experience, music education normally involves the visual experience of reading and writing notated music. Blind and visually impaired students are often cut off from this experience. In this session, we survey some techniques and technologies that can help address the needs of blind and visually impaired students and help them meet the standards of music education.	Marc Sabatella  Kari Sabatella
<b>Implementing a Multicultural Framework in Choral Classrooms</b>	School systems serve students of various racial and ethnic diversities, learning disabilities, physical handicaps, sexual orientations, and gender identities. It is critical that serious, thoughtful conversations concerning multiculturalism are on the forefront of educators' minds. The purpose of this session is to offer a multicultural framework that addresses the needs of today's secondary choral students. The session will acclimate participants to current research, and guide them in developing personal philosophies concerning multicultural choral music education.	Jason P. Bowers

<p><b>Mirror, Mirror on the Wall. Am I Providing Opportunities Reflecting All?</b></p>	<p>Reflect on the diversity and inclusivity of your program. Are you focusing on the needs of students as learners, and not only as musicians? Has your vocabulary evolved to reflect our changing society and cultures? Have you implemented a curriculum that validates the framing of both mirrors and windows for students to hear, see, and experience the world and its music in more than one way? These opportunities are crucial for acceptance, development, and unity.</p> <p>In this session, attendees will examine strategies for diversity, equity, and inclusion and explore ideas for a program's vision that includes all stakeholders while promoting the education of the whole child. They will reflect on personal and programmatic limitations and strengths to enhance teaching and engage all learners in face-to-face, hybrid, and virtual formats. They will study recent data on student and educator diversity. They will examine language barriers. They will experience exemplar lessons and activities that promote the engagement of all learning styles and discover innovative methods to introduce cultures, composers, and musical repertoire to learners of all areas of music, ages, and levels. They will hear from students who will share their limiting learning experiences and suggestions for</p>	<p>Lori Schwartz Reichl</p>
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	implementation. Resources will be provided to promote an inclusive learning environment throughout music education.	
<b>West African Mande Music in the Elementary Music Classroom</b>	Aiming to familiarize classroom educators with music making practices of West African jalolu (Mande hereditary musicians), this session will provide ideas and resources for lessons on Mande music. While most West African resources for the general music classroom are focused on percussion and dance, we'll take time to explore the possibility of creating and responding within this musical tradition using melodic instruments and song.	Ludger C. Dahm

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

Session Title	Description	Presenter(s)
<b>Afro-Brazilian Drumming for K-8 General Music</b>	Discover the songs and rhythms of the Afro-Brazilian music style Candomblé. Candomblé is the Afro-Brazilian religion of Brazil and is part of the African diaspora. Participants will learn selected songs, rhythms, and dance movements of Candomblé and learn how to adapt them to the K-8 general music classroom. This session will include live demonstrations and opportunities for participants to learn Brazilian instrument technique. Suggestions for instrument substitutions will be provided.	Dr. Christopher H. Fashun
<b>An Intersectional Approach to Music Education</b>	Humans occupy intersectional identities, and the interplay of our characteristics (such as	Karen Salvador Mara E. Culp

D8

	<p>culture, gender, or sexual identity) influences who we are and what we do. In this session, we build a foundation of shared understanding around inclusive mindsets and practices, including intersectionality, universal design for learning, culturally sustaining pedagogy, and trauma-informed practice. We then address how intersectionality manifests in music classrooms, and work with participants to create relevant action plans and practice needed skills.</p>	
<p><b>“Teaching Core Arts Standards through Modern Band”</b></p>	<p>Modern bands have gained momentum across the United States as educators recognize the opportunity to leverage students’ musical interests into a school program. While teachers explore ways to integrate practices that have traditionally existed outside of school (e.g., garage bands), they must consider how student-centered pedagogies fit into a standards-based curriculum. This session will explore connections between modern band and the Core Arts Standards to ensure these new programs meet rigorous goals for student growth.</p>	<p>Matthew Clauhs</p> <p>Ann Clements</p> <p>Bryan Powell</p>

**Saturday, February 27, 2021 @ 12:30 PM EST**

**Corporate Sponsored Sessions (30 minutes)**

Session Title	Company	Description	Presenter(s)
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<b>Facilitating Harmony in a Virtual World</b>	<b>Harmony Helper</b> <a href="https://harmonyhelper.com">https://harmonyhelper.com</a>	How do we teach our students to recognize relationships to melody and harmony in an ever-changing virtual world? Harmony Helper CEO & Founder Andrew Goren shares his journey towards the creation of a tool that puts the 'plunk out my part' days behind us.	Andrew Goren
<b>The Gig Room: Distance Learning in Real Time</b>	<b>Musical Overture</b> <a href="http://www.MusicalOverture.com">www.MusicalOverture.com</a>	Musical Overture's Gig Room allows musicians to rehearse, perform and teach using cutting edge, low latency video/audio conferencing technology designed by and for musicians. Learn how to conduct online lessons and rehearsals as musicians play and sing in real time, with access to tools such as an onscreen metronome and tuner, .PDF sharing and more. Ensemble templates make it easy to create digital classrooms and ensembles, while end to end encryption keeps students and their data safe.	Terry Lowry
<b>Music Ed 2.0 - Ready or Not, Here We Grow!</b>	<b>The mPowered Music Educator Academy</b> <b>URL:</b> <a href="http://mpowerededucator.com">http://mpowerededucator.com</a>	Not being able to play music in traditional ensemble settings has been devastating for student musicians and teachers around the world...and the music programs in our schools. The future of our programs depend on how we handle the next few months as our students are deciding what classes to take next year, but where do you start? Come to this session and get proven strategies for (re)building your program in a way that supports your own and your students'	Lesley Moffat



		social and emotional needs so you can get back to making music. Without strong social and emotional connections, kids are far less likely to sign up for music classes, and they need music now more than ever! Attendees will receive a FREE copy of Love the Job, Lose the Stress: Successful Social and Emotional Learning in the Modern Music Classroom. This best-selling book is the complete guide to identifying and addressing your students' social and emotional needs and gives you the tools you need to usher them into Music Ed 2.0 in spite of all the challenges ahead.	
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### **Saturday, February 27, 2021 @ 1:15 PM EST**

Session Title	Description	Presenter(s)
<b>Creating Inclusive Artistry for Transgender Singers</b>	Creating choral ensembles that are inclusive of multiple gender identities and gender expressions can be an impactful way to teach artistry and respect to all students. In this interactive session, participants will learn techniques that can be particularly helpful with healthy vocal development of transgender singers. We will identify academic language that can assist in creating inclusive classrooms and consider policies that positively impact	Matthew L. Garrett

	quality of instruction for trans and gender expansive students.	
<b>Authentically Embracing World Music: A New Zealand Story</b>	The purpose of this session is to offer an approach for teaching waiata (songs) from Aotearoa, particularly music of the Māori (the indigenous people of New Zealand), in an authentic, artistic and culturally responsive way. By giving singers access to a diverse range of music, conductors can foster respect and an understanding of cultures and traditions. By following approaches such as this, educators can shape the educational sphere of 2030 by teaching ALL students music-for-life skills, particularly, global awareness and respect for other cultures. During this presentation, participants will learn part of a piece of Kapa Haka Māori Music using the approach. This will include ideas on how to: (a) form relationships with composers, (b) teach correct pronunciation of the Māori language, (c) improvise harmonies, and (d) incorporate movement and actions, and (e) convey stories and wairua (spirit).	Andrew G. Withington
<b>Changing How We View Diversity: Knowledge, Bias, &amp; Teaching</b>	This session focuses on expanding views of diversity, challenging single-minded and "token" diversity practices, helping educators challenge personal unknown and known biases, and providing ways to implement culturally responsive teaching and student-centered teaching while also effectively	Jane M. Kuehne Shane Colquhoun

	meeting 2014 National Standards in Music Technology and PK-General Music.	
<b>Developing a Growth Mindset in Beginning Band</b>	Signing students up to learn a new instrument is only half the battle. By helping students project their goals into the future through the use of language in our instruction and feedback teachers working with new instrumentalists can help students develop a growth mindset that will benefit them for years to come. The effects can be drastic in supporting retention, motivation, and helping establish a positive culture in your classroom.	Ian W. Miller

### **Saturday, February 27, 2021 @ 2:30 PM EST**

Session Title	Description	Presenter(s)
<b>Building the Bridge that you Walk On</b>	Do you ever wish that there was a step-by-step guide to teaching cultures other than your own? There is not a “one size fits all” approach to teaching all students. As the demographics of our society change, teachers must purposefully develop personal and pedagogical practices to create a more inclusive classroom environment. Only when meaningful relationships have been fostered can educators promulgate art through music education.	Brittny Kempfer William L. Lake, Jr. LaToya Webb

<b>Excitement, Equity, Exploration: Music Education in Finland</b>	Check out the latest from our music educator colleagues in Finland! Learn what equity means to Finnish teachers and how they get their students excited to come to class every day. Student-centered music practices revolving around Phenomenon-Based Learning target creativity, collaboration, reflection, and creative thinking. You will leave this hands-on presentation with specific tools and ideas to bring into your classroom. Get inspired to think differently about the role of music education in students' lives.	Argine Safari
<b>Group Improvisation in the Choral Rehearsal</b>	Existing at the intersection of performing and composing, training in improvisation builds a vocabulary of self-expression which can be articulated by students in rehearsal, performance, or every-day non-musical scenarios. Information in this session will provide a variety of instructional strategies for the use of improvisation within a group choral rehearsal. Additional thoughts of how to deploy these strategies within a performance context will also be discussed.	Christopher L Clark
<b>Infusing Creativity into Your Next Ensemble Rehearsal</b>	How do ensemble directors guide students to think beyond notes and rhythms and develop a deeper understanding of music? This session will present relevant research in the area of creativity and connect this	Wendy K. Matthews BethAnn Hepburn Elizabeth Hankins

	research to practical ways teachers can address creativity in their next ensemble rehearsal. This session will offer engaging and creative strategies to aid students to “think in sounds” and inspire their curiosity, peer collaboration, and self-expression.	
<b>CORPORATE SPONSORED SESSION (30 MINUTES)</b>  <b>Flipgrid: Easily Exchanging and Creating Videos with your Students</b>  <b>Macie Publishing</b> <a href="http://www.maciepublishing.com">http://www.maciepublishing.com</a>	The pandemic has thrown us into a new world of distance teaching and required us to search for the best, most effective online platforms for staying connected with our students. Rina will demonstrate Flipgrid, a free platform that will enable you to easily create and exchange videos with your students. She will use the Be A Recorder Star Curriculum for illustrations of materials that may be exchanged such as Rhythm Charts, Music Theory Pages and Tooltips for suggested listening and composer and historical background.	Rina Sklar

**Saturday, February 27, 2021 @ 3:30 PM EST**

### **Corporate Sponsored Sessions (30 minutes)**

Session Title	Company	Description	Presenter(s)
<b>How to Improve the Student Online Learning Experience - Presented by Notetracks Inc.</b>	<b>Notetracks</b> <a href="http://www.notetracks.com">www.notetracks.com</a>	A presentation on tips and best practices to keep music students inspired, engaged, collaborative while enhancing their remote learning experience with technology	Kam Lal

<b>The Happy Helpful Guide to the Ukulele</b>	<b>Uku Global</b> <a href="https://ukuglobal.com/">https://ukuglobal.com/</a>	Make waves this year and bring the ukulele into your classroom. Uku Global is here to share our <i>Happy Helpful Guide to the Ukulele</i> , written by renowned ukulele teacher Anne Ku and the Uku Global Team. The <i>Happy Helpful Guide to the Ukulele</i> puts music educators on the fast track to teaching their students how to play. Use the Guide to teach yourself, then your students. In 10-Steps, the Guide teaches skills from posture and positioning, right and left-hand coordination, tuning, strumming, chords, and concludes with the student playing "Somewhere Over the Rainbow". With helpful diagrams, exercises, and accompanying videos to use virtually or in-person, the <i>Happy Helpful Guide to the Ukulele</i> will not disappoint. Stop by our workshop to learn more about this tried and tested method to learning the ukulele.	Katie Pistilli
<b>Reimagining Performance Opportunities with a Focus on Connection, Recognition, and Improvement</b>	<b>Varsity Performing Arts</b> <a href="http://varsityperformingarts.com">http://varsityperformingarts.com</a>	How to be intentional with performances to drive inclusion, safety, and encourage lifelong participation in music and performing arts.	Ben Schroeder
<b>The Future of Music Ed with QuaverMusic</b>	<b>Quaver</b> <a href="http://www.quavered.com">www.quavered.com</a>	With a cloud-based platform and a growing resource library, QuaverMusic has grown by leaps and bounds in the	Emily Hopkins

		past few years and is ready and able to meet the needs of today's music teachers—in the classroom and via hybrid or remote teaching models. Come learn what's new and what's coming from digital curriculum partner QuaverMusic.	
<b>Teach to the Virtual Beat! Drumming and S.E.L. in the Online Classroom</b>	<b>Dancing Drum</b> <a href="https://dancingdrum.com/">https://dancingdrum.com/</a>	Learn how to effectively teach drumming and S.E.L. through character rhythms and raps about Caring, Responsibility, Perseverance, Courage and more in the virtual online classroom! Using buckets, food containers, pencils, body percussion and drums, all of your students can join in the rhythm while reinforcing important character lessons at the same time.	Steve Campbell
<b>Artusi: Tools for Teaching Music Theory</b>	<b>Artusi</b> <a href="http://www.artusimusic.com">www.artusimusic.com</a>	Find out how Artusi's online music theory platform can support your teaching! Save time with our interactive workbooks, customizable textbook, and automatic grading—available on any device. We'll show you how Artusi works, sign you up for a free account, and answer all your questions! Note that Artusi is designed for students ages 13 and above.	Julia Cavallaro

## Saturday, February 27, 2021 @ 4:00 PM EST

Session Title	Description	Presenter(s)
<b>Are You Ok? Experiencing and Coping with Adolescent Anxiety</b>	Recent trends in adolescent mental health have revealed staggering increases in adolescent anxiety, depression, and suicidal behavior. This presentation is designed to explore adolescent anxiety and depression (AAD) from the perspective of the high school music educator. Considerations of root causes as well as meaningful strategies for coping with AAD in the music classroom will be shared. Implications for the fields of music education, and higher education pre-service music education programs, will also be discussed.	Rachel L. Dirks
<b>Building a Classroom Community through History, Culture, and New Music Ensembles</b>	This hands-on presentation will demonstrate how various drum and xylophone ensembles address the needs of the music classroom in city schools; by addressing the needs of the urban student and how the academic study of music (the African diaspora of the Yoruba) will develop various learning modalities, life skills, and social awareness. Thus, tying in our past, present, and future.	James T. Mader
<b>Equity and Inclusion - Invisible Barriers to Learning</b>	Research states that nearly 1 in 2 children (45 %) have experienced at least one ACE (Adverse Childhood Experience), 1 in 6 (16%) have Sensory Processing Disorder (SPD), and 1 in 36 (2.7%) have	Joanie E Calem



	<p>Autism Spectrum Disorder (ASD). These conditions often cause children to have invisible barriers to learning, and challenging behavior. Music class can be hard, but teachers who create sensory-friendly classrooms give all children the chance to participate in music class successfully.</p>	
<p><b>Grow Your Hip Hop Wings</b></p>	<p>Tools and techniques for combining classical and hip hop songs to facilitate student songwriters. Topics for this session will include: active listening, hip hop, classical music and sampling, and breaking emotional and music genre barriers to creative expression. Participants will pick out the melodic structure in hip-hop samples, take the different rhythms and sounds they are hearing and transcribe any instrument. If you do not listen to hip hop, this is for you.</p>	<p>Courtney Powers</p>
<p><b>Including Repertoire Composed by Women in Music Classrooms</b></p>	<p>Repertoire selections send implicit messages about who writes music and what music merits study. Music educators can acknowledge implicit bias and purposefully include compositions by women. Students develop empathy by experiencing the world through the eyes and ears of others. Although resources exist to help music educators select works by women, the application of these resources requires intentionality. Learn where to find these resources, how to</p>	<p>Philip E. Silvey</p>

	use them, and three strategies to apply during rehearsal.	
<b>Student Voices: Celebrating Your School's Music and Culture</b>	This session provides direct strategies for music teachers to encourage inclusivity for all students. Attendees will leave this session with an increased understanding that teaching with a culturally responsive mindset is a necessity, not a novelty. They will understand why educators may need to conduct their own fieldwork in the form of a song collection and how to respectfully and thoughtfully update their curriculum to better reflect their school's student population.	Christa J. Jones
<b>Songwriting in the Music Classroom Panel</b>	Join in a discussion about opportunities for including songwriting in your music curriculum. This panel will feature teachers and faculty who have embraced technology and tools to encourage songwriting by their students. The panelists will provide a brief overview of their pre-recorded sessions, and then engage in a dialogue with each other and attendees on ways to promote songwriting and creativity in the music classroom. Bring your best songwriting ideas and questions and join in the discussion.	Dennis P. Giotta, Kelsey Giotta, Jody Kirchner, Malcolm Brooks
<b>Music Education in Rural Settings Panel</b>	Join in a discussion about opportunities and possibilities when teaching music in a rural setting. This panel will feature teachers and faculty with experience in Missouri, Oklahoma, Georgia and	Chris Harper, John Lychner, Jane Rene Spencer, DaShaun McGree, Daniel Harbaugh

	Michigan. The panelists will provide a brief overview of their pre-recorded session content and then open up for dialogue with each other and attendees regarding rural music education. Come listen, learn, engage and share your rural music experiences.	
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**Saturday, February 27, 2021 @ 5:00 PM EST**

**Happy Hour!**

Join an end of the day celebration and time to network.

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# PreK-12 ASYNCHRONOUS SESSIONS

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## PreK–12 Learning Collaborative Asynchronous Sessions

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Session Title	Description	Presenter(s)
<b>Music Education in Rural Schools: Embracing Diversity</b>	Rural schools face a variety of challenges and among the most common is diversity because of an influx of migrant and immigrant people of various backgrounds. Music classes should be welcoming places to celebrate diversity, helping these students find ways to engage and succeed. This session will provide 1) background information about migrant and immigrant populations, 2) strategies for inclusion, and 3) information regarding technology and resources, especially in Title I schools.	John Lychner
<b>Autism 101: Lessons and Strategies for Music Educators</b>	Children with autism are responsive to music, and many of them are musically talented, yet it is challenging to know the best ways to include individual students in music. Attendees will learn background information on autism spectrum disorder as well as strategies to accommodate these complex learners in an inclusive setting. The session will conclude with a lesson planning activity.	Amalia Allan

<b>Jazz for the Uncommon Band: Creating Successful Arrangements with Less Than Ideal Instrumentation</b>	Do you find it hard to fill your jazz ensemble with a full instrumentation? Do you have a wide range of ability levels in your group? Would you like to offer jazz band to non-traditional jazz students? This session will teach you how to "MacGyver" most jazz arrangements to create a successful ensemble. It don't mean a thing, you'll have what you need to swing.	Jamie M. Roth
<b>Creating, Responding, and Connecting in the Ensemble Setting</b>	Ever wonder how you can teach music besides having your students learn to play repertoire for a concert? We will explore ways to infuse composing, arranging, informal music learning, and music technology with existing teaching techniques in ensemble settings. Session attendees will also learn how to integrate technology, composition, and informal music learning projects into concert/public performances. This approach will not only improve individuals' musicianship, but provide them with skills for lifelong music making.	Daniel Albert
<b>School and Community Collaborations: The Private Lesson</b>	Geared towards music teachers working in private lessons instruction as well as P-12 educators collaborating with community musicians who are teaching private lessons this session will focus on musicianship-focused private lesson instruction and intersections between school music teachers and private music teachers as community partners. Strategies for including movement and creative musicianship in private lessons will be included as well as ways to consider student development in the areas of cognition, physical growth, and identity.	Colleen Conway
<b>Teaching Students to Be Musicians with Studio Habits of Mind</b>	Teach your students to think like musicians using the Studio Habits of Mind. This approach will revolutionize	Emily E. Meyerson

	and reinvigorate your classroom, utilizing a student centered approach to teaching.	
<b>Active Thinking (and Active Doing) in Ensemble Classrooms</b>	While music ensembles are spaces where students are constantly engaged in activities, they are frequently not expected to be actively thinking music at the same time. This session inverts the classroom dynamic by bringing students to the forefront of decision-making and problem-solving in the music ensemble to encourage student-led music-making. By preparing students to both do and think music, they are better prepared for musical engagement outside of classrooms and across a lifetime.	Brian N. Weidner
<b>Old-Time and Participatory Music Education</b>	Old-time music as persevered for centuries as a fiddle and banjo tradition from Appalachia. This session will consider the participatory model of musicking prevalent in old-time and other folk communities and apply it to the instrumental music classroom. Methods and strategies for encouraging inclusion, maximum participation, community, life-long musicking, and even civic discourse are drawn from a traditional participatory model, but equally applicable in the 21st century.	Peter Oswald
<b>Burn the Box: Culturally Responsive Pedagogy in Action</b>	Students are complex individuals who bring multiple intersecting identities (e.g., gender, race, ethnicity, culture, religion, socio-economic status, age) into the classroom. Navigating these identities can be challenging for practicing teachers. This interactive presentation offers activities, examples, strategies and projects that can be utilized to better understand each student and, ultimately, provide more relevant education based	Tamara T. Thies Joshua K. Palkki

	on individual students' assets and experiences.	
<b>Finding Success in a Title I Program</b>	Teaching in a Title I music program presents unique challenges and opportunities. Moving toward solution requires a balanced view of systemic barriers and a passion for building equity through excellence. This session will overview major challenges, examine solutions from successful programs, share resources, and answer questions. This panel of expert presenters incorporates a whole feeder zone with representatives from band, choir, elementary, middle and high school programs.	Peter Briggs Stephanie Sheppard Roxane Hreha
<b>Strategies for Music Program Success In Urban Schools</b>	Teaching in urban schools requires a unique perspective, cultural understanding, and connecting with students in meaningful ways. Urban schools often suffer from high teacher turnover due to the difficulty of teaching in those settings for a variety of reasons, including lack of equitable access to music education resources. This session will explore reasons urban music programs struggle, and provide strategies for implementation that can lead to music program success in urban schools.	Denisse A. Santos
<b>Tips and Tricks for Building Music Programs in Rural Areas</b>	The possibilities for rural music programs are boundless! This session will present a snapshot of the Southern Berkshire Regional School District, a rural district whose music program excels by every measurable outcome. The band specialist and voice specialist will then present tips and tricks they have learned from a decade of working together in rural music education. Participants of all levels will return home motivated with possibilities and strategies to grow the rural music program.	Christopher L. Clark Courtney English



<b>Creating a Student-Centered Secondary General Classroom</b>	This session will explore many ways to introduce student centered learning in the secondary general music classroom through the use of classroom instruments and group projects. Session participants will be introduced to the practice of student centered learning and be given multiple project ideas to bring back to their classrooms. Participants will have the opportunity to explore these project ideas in small groups and try them out for themselves!	Rachael D. Sanguinetti Hayes
<b>Cuban Music and Connections with the United States</b>	This session will expose teachers to Cuban music and its deep connections with music from the United States. The historical context of Cuban music, how to incorporate the styles of music into the classroom and the various connections between music in the United States and in Cuba will be explored. Teachers will also learn the clave rhythm and discuss its relevance within musical traditions in the United States since the beginning of the twentieth century.	Jeff M. Torchon
<b>Using Pop Music for Practicing Musical Skill</b>	When used intentionally, popular music can provide a rich, engaging experience for elementary students without losing any academic musical integrity. In fact, it can be an incredible vehicle for depth of knowledge, musicianship, and creativity. This workshop offers practical, hands-on lesson plans and ideas for incorporating pop music into K-5 music classrooms while addressing traditional curricular standards. Participants will leave with approximately 10 lesson plans for using pop music with movement, instruments, technology, and literacy.	Deborah R. Bryson  Isaac L. Bickmore
<b>Effective Strategies for Meeting ALL Students in Music</b>	My session focuses on special education in music, and teachers of all experience levels are welcome. The primary objective of this session is to provide music	Peter Tinaglia

	teachers with research- and evidence-based teaching strategies and interventions that have been shown to improve a variety of learning and social-emotional outcomes for students with disabilities both in and outside the music classroom.	

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