

 **NAfME is ME!**  
**2022**  
**NATIONAL CONFERENCE**  
**NOVEMBER 2-6**  
National Capital Area  
National Association for Music Education

**Music Research and  
Teacher Education  
Conference**

**PreK-12 National  
Conference**

**All-National  
Honor Ensembles**



**#NAfME2022**

# MUSIC EDUCATION AT SOUTHERN MISS

Placing successful educators around the globe for more than 100 years, Southern Miss is not only a reliable choice, it's also one of the most affordable in the country.

## BACHELOR'S DEGREE IN MUSIC EDUCATION

- Practical focus to prepare for the classroom
- Hands on courses with more teaching time and specific training on ALL wind instruments for instrumentalists.
- Primary instructors are full-time faculty with real world K-12 teaching experience
- Instrumental and choral double emphasis available.



SCAN HERE FOR MORE INFORMATION



SCAN HERE FOR MORE INFORMATION

*ONLINE, IN-PERSON, OR HYBRID*

## MASTER'S DEGREE IN MUSIC EDUCATION

- Competitive tuition
- Assistantships available for residential students
- Diverse elective offerings
- Faculty experienced in K-12 choral, instrumental and general music teaching
- Practical teaching applications
- Prepare for National Boards OR research for future doctoral study
- MME with licensure available

SOUTHERN MISS  
SCHOOL OF  
MUSIC



USM.EDU/MUSIC



THE UNIVERSITY OF  
SOUTHERN  
MISSISSIPPI®



# THE HARTT SCHOOL

MUSIC • DANCE • THEATRE

At The Hartt School, we prepare our graduates for meaningful Music Education careers that impact the lives of young artists in the classroom and on the stage.

# Turning Passion Into Profession

Combining the rigors of conservatory training with a solid foundation in music education, our program prepares you for a career as an elementary and secondary school music educator. In addition to general music, choral music, wind and string instrumental pedagogy, music education majors receive training in such methodologies as Kodály, Suzuki, and Orff.

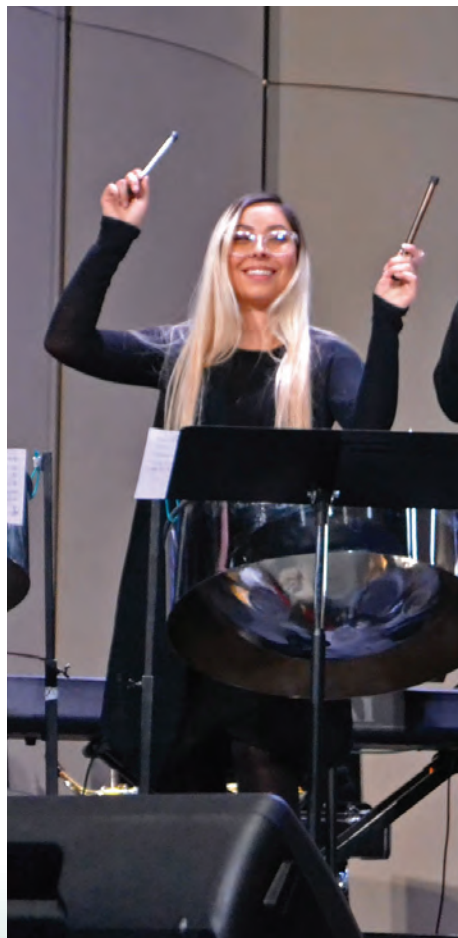


**DEGREES OFFERED**  
Bachelor of Music  
Music Education Minor  
(music and non-music majors)  
Master of Music Education  
Doctor of Philosophy

**UNIVERSITY OF HARTFORD**  
THE HARTT SCHOOL

Learn more and apply today at [hartford.edu/music-education](http://hartford.edu/music-education)

# Earn Your Master's in Music Education Online, in Under Two Years.



## ADAMS STATE UNIVERSITY

Ranked #3 in nation  
for best online Master's in Music Education  
programs of 2022 by Intelligent.com

Contact Dr. Matthew Schildt  
719-587-7606 • mschildt@adams.edu

[adams.edu/academics/graduate/music](https://adams.edu/academics/graduate/music)

**CARNEGIE HALL**  
Weill Music Institute

# Free Summer Training for Extraordinary Teen Musicians



Fadi Khair

In summer 2023, more than 200 gifted young musicians from across the country will come together in three ensembles to study with world-class faculty, go on tour, and perform at Carnegie Hall.

**NYO**  
**USA**

Ages 16–19

**Apply by December 8**

**NYO2**

Ages 14–17

**Apply by December 15**

**NYO**  
**Jazz**

Ages 16–19

**Apply by January 19**

[carnegiehall.org/NationalYouthEnsembles](https://carnegiehall.org/NationalYouthEnsembles)

# A BIG STAGE FOR BIG DREAMS

Creativity comes to life at Belmont University with nationally recognized, accredited programs in Music, Theatre and Dance. Now, with the opening of the extraordinary Fisher Center for the Performing Arts, there's no better time for the creative community to engage with all Belmont has to offer.

Learn more at [BELMONT.EDU/CREATIVECOMMUNITY](http://BELMONT.EDU/CREATIVECOMMUNITY)

**f** The  
Fisher  
Center



## Introducing The Fisher Center for the Performing Arts

See a schedule of Belmont's College of Music and Performing Arts productions at The Fisher Center for the Performing Arts and other campus venues.

Visit [CMPAEVENTS.BELMONT.EDU](http://CMPAEVENTS.BELMONT.EDU).



# PROGRAM GUIDE CONTENTS



## CONFERENCE MOBILE APP

Access the app for the latest conference information, schedule, announcements, and networking.



QR Code for iPhone



QR Code for Android

**Note: You must use the email address associated with your conference registration to access the app.**

## 2022 NAfME National Conference

National Harbor, Maryland, November 2-6, 2022

Welcome Messages	A8
Thank You to Leaders and Contributors	A11
NAfME National Executive Board	A16
Important Conference Information	A18
Keynote Speakers	A19
Student Performances	A23
Young Composers Concert	A24
Exhibitors	A25
Preconference Forums	A30
Sessions Schedule Overview	A33
All-National Honor Ensembles Schedule	A35
Conference Sessions Schedule and Details	1-90

Note for attendees: Audio or video recording of any sessions (as well as any dissemination of any recordings) is not permitted. Still photos may be taken of slides on the screen but are strictly for attendees' personal use only.

*Conference information is current as of October 21, 2022 and is subject to change.*

# From the NAFME President



**Scott R. Sheehan**  
NAFME President

On behalf of the NAFME National Executive Board and staff, it is my pleasure to welcome you to the 2022 NAFME Conference, “NAfME is ME!” We are very excited to bring our entire association, the Society for Research in Music Education, the Society for Music Teacher Education, our PreK-12 music educators, and the more than 550 students in the All-National Ensembles together for this in-person event for the first time in three years. We are honored that you are joining us for the opportunity to grow professionally, connect with colleagues, and be inspired by outstanding performances, research presentations, and professional learning sessions.

Part of what makes the NAFME Conference so special are the many opportunities to share this learning experience with friends and colleagues from across the country. This is the perfect time to acquire new ideas, strategies, and resources that are the “latest and greatest” in our profession. We are pleased to offer more than 250 sessions and 200+ research posters shared from presenters and scholars from across the country. New this year will be a health and wellness room hosted by the Health and Wellness ASPA. Throughout the day, you can use the room as a quiet place to relax and recharge in-between sessions. They will also host short Mindful Moments (i.e., Restorative Yoga, Mindfulness, Body Mapping, Expressive Arts, Breathing Techniques) several times through the day. Be sure to take advantage of the opportunity to rejuvenate and be fully present while you are at the conference.

The conference begins with three forums focusing on our collegiate members, emerging leaders, and music program leaders. Each of the experiences takes the attendees on a deep dive into cultivating the future of our profession. You won't want to miss the Keynote sessions on Thursday and Friday featuring world-renowned performing artist Richard Antoine White, Past NAFME (MENC) President Paul R. Lehman, and U.S. Deputy Secretary of Education Cindy Marten. Saturday's Keynote session is a special conversation with composers Alex Shapiro and Brian Nabors moderated by NAFME Composition Council Chair Rob Deemer. Also, be sure to check out the evening happy hour and jam session on Thursday and the Young Composers and Songwriters Concert on Friday that will feature original compositions for voice and piano as well as original songs by students from three age groups: K–8, 9– 12, and collegiate. Additionally, we are very excited to showcase the All-National Honor Ensembles that will be featured in concert on Saturday and Sunday. Finally, I encourage everyone to visit the exhibits to see what's new in the music industry and to thank our exhibitors for supporting this event!

A special thanks goes out to the members of the Conference Organizing Committee and to our NAFME staff for their vision, diligent preparation, and the countless hours that went into planning this event! Thanks is also extended to the many presenters, performing ensembles, and volunteers who have contributed to the success of this conference. *Together, We Are NAFME*, and I want to thank YOU as well for choosing to attend the conference and for your commitment to music education!

This NAFME conference is an experience like none other! Every opportunity and interaction is a reminder that music education is important. Sharing our stories with colleagues renews our passion and commitment to our profession and our association. Take advantage of every occasion throughout the conference to find new ways to think deeply, collaborate with colleagues, and grow in ways you didn't know were possible. Enjoy this time and leave motivated and empowered to carry your passion and vision for music education forward.

Sincerely,

A handwritten signature in black ink that reads "Scott R. Sheehan". The signature is written in a cursive, flowing style.

Scott R. Sheehan  
NAFME President



## From the Society for Music Teacher Education Chair

---



Sean Robert Powell, Ed.D.

Dear Colleagues,

On behalf of the Executive Committee of the Society for Music Teacher Education, I welcome you to the 2022 NAFME National Conference. Although the pandemic continues to present challenges, I know that we all welcome the chance to be together again in the same physical space. We have an impressive lineup of research presentations and featured speakers for what is sure to be a memorable and enriching event.

I thank all the folks who worked so hard to plan our return to an in-person conference. In particular, I acknowledge the labor of Chris Woodside, Scott Sheehan, Mackie Spradley, Kristen Rencher, John Donaldson, Chaudlier Moore, Kim Henry, and all the staff from the NAFME office. They have worked diligently to ensure that the research portions of this conference were maintained at the highest professional standards. I thank SMTE Past Chair

David Rickels, who did much of the initial conference planning work. I am especially grateful to SMTE Communications Chair, Jay Dorfman, who handled all the logistics for the review process and scheduling. Finally, I thank my SRME colleagues Wendy Sims and Carlos Abril who have been amazing partners in this process.

Given the dangerous and uncertain climate, educational research is more important than ever. We must work together to dispel pedagogical myths, expose harmful practices, share experiences of the unheard, generate theory to clear new paths for thinking, and champion right action on behalf of children. The NAFME National Conference has always been a key moment for scholars in our profession to share their work and develop ideas. I know that we are all overjoyed that we are together once again. Enjoy the conference!

## From the Society for Research in Music Education Chair

---



Carlos R. Abril

On behalf of the Society for Research in Music Education (SRME) Executive Committee, I welcome you to the 2022 NAFME National Conference. This meeting is especially meaningful because we are together—in person—for the first time since 2018. During the pandemic, we experienced a gap in the rhythm of our professional lives, which helped us to recognize the importance of gatherings such as these. They offer a place to exchange ideas, discuss issues, and disseminate research, as well as to connect with colleagues, collaborators, mentors, and friends.

This conference could not be possible without the contributions of so many. I would first like to acknowledge the work of the music educators who will be presenting this week. Their work addresses diverse topics and timely issues. I would also like to acknowledge the SRME Executive Committee, *JRME* and *Update* Editorial Committees, and SRIG chairs who reviewed hundreds of research proposals that shaped the conference program. I am most grateful to NAFME staff and leaders who have been steadfast in their support of the

SRME and this conference. Finally, an enormous thank you to the SRME conference co-chairs, Wendy Sims and Beatriz Ilari, whose hard work and attention to myriad details have been instrumental in shaping the conference.

I wish you all a meaningful conference experience and look forward to seeing you this week.

# From the PreK-12 Conference Chair



Judy Bush

It is my distinct pleasure to welcome our PreK-12 music educators to the 2022 NAfME National Conference. We are excited to meet in person this year with the Biennial Music Research and Teacher Education Conference and the All-National Honor Ensembles. The theme of the conference is NAfME is **ME!** and no matter your area of expertise, there is something for you, from practical hands-on sessions at every grade level, to exploring efforts to increase equity and diversity in our classrooms, to new ways of thinking about what we do as educators.

The PreK-12 Conference Committee, consisting of Johnathan Hamiel, Rob Lyda, and Christopher Perez, working with a host of educators from across the country, vetted the hundreds of session proposals to select content that would address current issues and concerns facing music educators. I want to extend a huge thank you to all our working educators who took time out of their busy schedules to assist in this effort.

It is our hope that you will also consider attending research sessions. Taking the opportunity to see the latest research and working to implement these into practice is what moves our profession forward. We also hope you will take advantage of networking with new colleagues from across the country, learning new things from one another.

The Professional Learning and Partnership Committee hopes to receive feedback from you to let us know what works and where we can improve to ensure we are providing the finest in professional learning opportunities. We are so grateful to the NAfME staff, especially Kristen Rencher and John Donaldson for all of their support and guidance and for their herculean work to make this in-person conference a reality.

My hope is that you leave the conference feeling refreshed and excited to return to your classrooms. Thank you for all you do for students and enjoy the conference!

# THANK YOU TO THE CONFERENCE ORGANIZING COMMITTEE

## 2022 NAFME National Conference Organizing Committee

### Society for Research in Music Education (SRME)

Wendy Sims – SRME Co-Chair for the 2022 NAFME National Conference;  
SRME Executive Committee

Beatriz Ilari – SRME Co-Chair for the 2022 NAFME National Conference;  
SRME Executive Committee

Carlos Abril – Chair, SRME Executive Committee

### Society for Music Teacher Education (SMTE)

Sean Powell – Chair, SMTE Executive Committee

Jay Dorfman – SMTE Executive Committee; SMTE Communications Chair

David Rickels – Immediate Past Chair, SMTE Executive Committee

Judy Bush – Chair, PreK-12 Conference Committee; Tri-Chair,  
NAfME Professional Learning and Partnerships Committee

Rob Lyda – NAFME Professional Learning and Partnerships Committee member; Chair,  
NAfME Council for General Music Education

Johnathan Hamiel – NAFME Equity Committee member;  
NAfME Professional Learning and Partnerships Committee member

Rob Deemer – NAFME Professional Learning and Partnerships Committee member;  
Chair, NAFME Council for Music Composition

Chris Baumgartner – Conference Committee member; Past Member,  
Professional Learning and Partnerships Committee

Annamarie Bollino – Chair, NAFME Council of Music Program Leaders

Michael Stone – Immediate Past Chair, NAFME Council of Music Program Leaders

Susan Smith, Chair, Collegiate Advisory Council

Scott Sheehan – President, NAFME

Mackie Spradley – Immediate Past President, NAFME

# THANK YOU TO THE SRME PROGRAM REVIEWERS

**Melissa Abramo**

**Johanna Abril**

**Sarah Bartolome**

**Ruth Brittin**

**Nathan Buonviri**

**Colleen Conway**

**Frank Diaz**

**Kate Fitzpatrick-Harnish**

**William Fredrickson**

**Carl Hancock**

**Phillip Hash**

**Karin Hendricks**

**Chris Johnson**

**Jay Juchniewicz**

**Lauren Kapalka Richerme**

**Jeremy Manternach**

**Mark Montemayor**

**Jessica Napoles**

**Martin Norgaard**

**Evelyn Orman**

**Joseph Parisi**

**Elizabeth Parker**

**David Pope**

**Sean Powell**

**Jared Rawlings**

**Jason Silveira**

**Gregory Springer**

**Laura Stambaugh**

**Matt Williams**

**John Rine Zabanal**

**Stephen Zdzinski**

# THANK YOU TO THE SMTE PROGRAM REVIEWERS

Brian Weidner

Marshall Haning

Ryan Shaw

Karen Salvador

Emily Mercado

William Bauer

Tiger Robison

Jessica Vaughan-Marra

Don Taylor

Tawnya Smith

Jacob Berglin

Aaron Wacker

Tami Draves

Krissie Weimer

Phillip Payne

Jared Rawlings

Kimberly Councill

Angela Munroe

Ted Hoffman

Allyson Rottman

Olivia Tucker

Cara Bernard

Jacqueline Henninger

Crystal Sieger

Brett Nolker

Melissa Baughman

Justin West

Sarah Minette

Erin Zaffini

Nate Kruse

# THANK YOU TO THE PREK-12 REVIEWERS

Sue Barre

Morgan Beaton

Stephanie Benischek

Carmen Brennan

Kim Bruguier

Rob Deemer

Jordan Ford

Elizabeth Fortune

Julie Gray

Johnathan Hamiel

Kasey Julian

Terence Madlangbayan

Christin McClain

Michael Raiber

Leyla Sanyer

Jim Scheuer

Kati Seiter

Susan Smith

Megan Stroup

Ann Usher

Bill Vliek

Sonja Williams

# THANK YOU TO THE PRESIDERS

## PreK-12 Presiders

Ann Medellin  
Annamarie Bollino  
Beth Fortune  
Cecil Adderley  
Chris Perez  
Clay Blackman  
David Kauffman  
Deb Confredo  
Debbie O'Connell  
Fran Kick  
Heidi Welch  
Jen Kauffman  
Judy Bush  
Karen Salvador  
Kathy Ohlman  
Kendra Kay Friar  
Kevin Vigil  
Martha Gabel  
Penny Dimmick  
Rob Lyda  
Ruth LeMay  
Susan Smith

## SMTE Presiders

Aaron T. Wacker  
Analisa Rodriguez  
Andrew Goodrich  
Angela Munroe  
Ann Marie Stanley  
Becky Marsh  
Brian Weidner  
Cara Bernard  
Carla Salas-Ruiz  
Charles Oldenkamp  
Christopher Baumgartner  
Colleen Conway  
Daniel Hellman  
David Rickels  
Don Taylor  
Emily Mercado  
Erin Zaffini  
Jacob Berglin  
Jared R. Rawlings  
Jessica Vaughan-Marra  
Julianna LoBiondo  
Justin West  
Karen Salvador

Krissie Weimer  
Melissa Baughman  
Nate Kruse  
Nicole Laborte  
Olivia Tucker  
Peter Hamlin  
Phillip D. Payne  
Ryan Shaw  
Sean Powell  
Sommer Forrester  
Tawnya Smith  
Thomas Rinn  
William I. Bauer

## SRME Presiders

Carlos Abril  
James Austin  
William Bauer  
Ruth Brittin  
Nathan Buonviri  
Kelly Bylica  
Colleen Conway  
Eugenia Costa-Giomi  
Lisa Crawford  
Kate Fitzpatrick-Harnish  
Carl Hancock  
Phillip Hash

Chris Johnson  
Jay Juchniewicz  
Candice Mattio  
Edward McLellan  
Mark Montemayor  
Jessica Napoles  
Evelyn Orman  
Elizabeth Cassidy Parker  
Jared Rawlings  
Paul Sanders  
Mandi Schlegel  
Jason Silveira  
Gregory Springer  
Laura Stambaugh  
Christina Svec  
Juliana Cantarelli  
Matt Williams  
Hyesoo Yoo

## NAfME National Executive Board 2022-2023

### NAfME President and Board Chair

Scott R. Sheehan, Hollidaysburg, PA

### NAfME President-Elect

Deb Confredo, Saint Martinville, LA

### NAfME Immediate Past President

Mackie V. Spradley, Austin, TX

### Eastern Division President

Susan Barre, Waterville, ME

### North Central Division President

Richard Tengowski, Kohler, WI

### Northwest Division President

Tom Muller, Harrisburg, PA

### Southern Division President

James Daugherty, Lexington, NC

### Southwestern Division President

Anne Dawson, Norman, OK

### Western Division President

Scott Hedgecock, Placentia, CA

### Eastern Division Immediate Past President

Keith Hodgson, Egg Harbor Township, NJ

### North Central Division Immediate Past President

Karen Salvador, East Lansing, MI

### Northwest Division Immediate Past President

Scott Barnes, Edmonds, WA

### Southern Division Immediate Past President

Sonja Williams, Jacksonville, NC

### Southwestern Division Immediate Past President

Michael Raiber, Norman, OK

### Western Division Immediate Past President

Renee Shane-Boyd, Tucson, AZ

### Eastern Division President-Elect

Michael Brownell, Freeville, NY

### North Central Division President-Elect

Kim Bruguier, Mitchell, SD

### Northwest Division President-Elect

Dusty Molyneaux, Great Falls, MT

### Southern Division President-Elect

Susan Smith, Troy, AL

### Southwestern Division President-Elect

Martha Gabel, Olathe, KS

### Western Division President-Elect

Michael Stone, Bakersfield, CA

### National Executive Board Member

Lenora Helm Hammonds, Durham, NC

### National Executive Board Member

Alice Hammel, Richmond, VA







# Be Boulder.

## In Music

### Elevate your academic journey.

At the University of Colorado Boulder College of Music, our summer MME program is tailored to the specific interests, needs and areas of expertise of K-12 teachers. Students working toward an MME degree complete 12 hours of study in music education, 12 hours of music study, plus six hours of open electives.

**Apply by March 1, 2023!**

*“The CU Boulder summer master’s program was the ideal way for me to continue my professional education. It combines the rigor of a full-time graduate program with the practicality of part-time study. There were many opportunities to work closely with faculty and I was able to explore a variety of topics of interest in the flexible elective options.”*

– MME graduate



College of Music

UNIVERSITY OF COLORADO BOULDER

Imig Music Building  
301 UCB  
Boulder, CO 80309  
303.492.6352

[SummerMME@colorado.edu](mailto:SummerMME@colorado.edu)  
[colorado.edu/music](http://colorado.edu/music)



# IMPORTANT CONFERENCE INFORMATION

## Professional Development Recognition

Conference attendees can receive 15 hours of recognition from NAFME for their professional development contact hours for attending the conference. Anyone seeking recognition for contact hours must complete NAFME's attendee survey, which will be sent to all registrations at the end of the 2022 NAFME National Conference, including providing their name and email address as part of completing the survey. The deadline for completing that survey will be November 11. NAFME will follow up with letter of recognition for contact hours the week of November 14.

COVID-19 TESTING HOURS	
<b>Wednesday, November 2</b>	
1:00 – 5:00 PM	
<b>Thursday, November 3</b>	
7:00 AM – 5:00 PM	
<b>Friday, November 4</b>	
7:00 AM – 5:00 PM	
<b>Saturday, November 5</b>	
7:00 AM – 4:00 PM	
<b>Sunday, November 6</b>	
6:15 – 10:15 AM	

Exhibit Hall Hours
<b>THURSDAY, NOV. 7:</b> 5:30 p.m. – 7:00 p.m.
<b>FRIDAY, NOV. 8:</b> 9:00 a.m. – 4:00 p.m.
<b>SATURDAY:</b> 9:00 a.m. – 1:00 p.m.

### Important Locations:

**Attendee Registration:**  
Conference Lobby

**Exhibitor Registration:**  
Prince George's Exhibit Hall E (Level A)

**Exhibit Hall:**  
Prince George's Exhibit Hall E (Level A)

**Welcome Keynote:**  
Potomac Ballroom A-B

**Entertainment and Happy Hour:**  
Prince George's Exhibit Hall E (level A)

**Poster Sessions:**  
Prince George's Exhibit Hall E (Level A)

**Wellness Room:**  
National Harbor 15

**Young Composers and Songwriters Concert:**  
Potomac Ballroom A-B

REGISTRATION HOURS	
<b>WEDNESDAY</b> 1:30 – 5:00 PM (Forum/PreCon Attendees Only)	<b>FRIDAY</b> 7:30 AM – 5:00 PM
<b>THURSDAY</b> 7:30 AM – 5:00 PM	<b>SATURDAY</b> 7:30 AM – 3:00 PM

ANHE CONCERT TICKET SALES HOURS	
<b>Thursday, November 3</b>	
10:00 AM – 5:30 PM	
<b>Friday, November 4</b>	
11:00 AM – 4:00 PM	
<b>Saturday, November 5</b>	
2:00 – 9:00 PM	
<b>Sunday, November 6</b>	
8:00 – 10:00 AM	
<i>**Conference attendees do not need to purchase a ticket for the ANHE concerts. Please show your badge to gain admittance to the concert.</i>	

SCHEDULE	
<b>Thursday, November 3</b>	
3:00 PM – 4:15 PM	Opening General Session
5:30 PM – 7:00 PM	Entertainment and Happy Hour
<b>Friday, November 4</b>	
10:20 AM – 11:20 AM	General Session
2:30 PM – 4:00 PM	Young Composers and Songwriters Concert
4:30 PM – 5:45 PM	Senior Researcher Session
<b>Saturday, November 5</b>	
8:15 AM – 9:15 AM	General Session
6:30 PM – 10:00 PM	All-National Honor Ensembles Concert
<b>Sunday, November 6</b>	
9:30 AM – 10:45 PM	All-National Honor Ensembles Concert

# KEYNOTE SPEAKERS

## Dr. Richard Antoine White



Dr. Richard Antoine White

With over two decades of performing on the world's classical music stages, tubist Richard White has matured into a musician known for his clear sound and stylistic flexibility. Author of the memoir *I'm Possible: A Story of Survival, a Tuba, and the Small Miracle of a Big Dream*, he began his tuba studies with Ed Goldstein at age twelve at The Baltimore School for the Performing Arts, where he graduated with honors. He then went to the Peabody Conservatory of Music to study with David Fedderly (Principal Tubist, Baltimore Symphony) where he received his Bachelor's degree. On the advice of Mr. Fedderly, Richard traveled to Indiana University to study with the legendary Professor Daniel Perantoni. He continued his studies

there receiving both his Master's and Doctoral degrees becoming the first African American in the world to receive a DM in Tuba Performance.

For 7 years, Dr. White held the position of Principal Tubist with the New Mexico Symphony Orchestra and from 2011 until today, he is the Principal Tubist of the New Mexico Philharmonic in addition to being principal tubist of The Santa Fe Symphony. Richard enjoys teaching at the University of New Mexico, where he is a Professor of tuba/euphonium. Dr. White has performed with the Canadian Brass Quintet, Indiana University Faculty Brass Quintet, New Mexico Symphony Brass Quintet, Baltimore Symphony Orchestra, Colorado Symphony Orchestra, Indianapolis Symphony Orchestra, Malaysian Philharmonic, Santa Fe Opera, Sphinx Symphony, Chineke Orchestra, Spoleto Music Festival U.S.A., Music in the Mountains, a summer festival located in beautiful Durango, CO, and many others. Dr. White is an Adams and Conn-Selmer Artist, and performs exclusively on these instruments.

Prior to moving to New Mexico, Dr. White was one of the top freelance musicians in the Indianapolis area, where he recorded with such greats as movie film composer John Williams, Cincinnati Pops conductor Eric Kunzel, and the late great wind ensemble conductor Frederik Fennell. Throughout his musical and educational career development, Dr. White has had a passionate interest in motivational speaking. That dream has recently materialized itself with the launching of the documentary *RawTuba*. Sharing inspirational thoughts and philosophies that have motivated Dr. White has taken him to Mexico, Canada, South America, Europe, South East Asia and across the United States of America – with more engagements on the horizon.

# KEYNOTE SPEAKERS

## Marie McCarthy



Marie McCarthy

Marie McCarthy is Professor of Music Education at the University of Michigan. Prior to this position, she was on the music faculty of the University of Maryland from 1990 to 2006. She teaches courses on general music, research methods, and history, psychology, and sociology of music education. Her primary area of research is history of music education, with emphasis on social and cultural contexts. Author of two books, *Passing It On: The Transmission of Music in Irish Culture*, and *Toward a Global Community: A History of the International Society for Music Education, 1953-2003*, and editor

of several more, her research is also published in book chapters and articles in peer-reviewed journals. She has presented keynote addresses internationally.

She was a member of numerous editorial boards, and since 2015 she has served as Editor of the *Journal of Historical Research in Music Education*. She was National Chair of the History Special Research Interest Group of the National Association for Music Education (NAfME), and a member of the NAfME Music Education Research Council. She was founding Chair of the History Standing Committee of the International Society for Music Education.

A former public-school teacher in Ireland, she has received numerous awards, including a Fulbright Scholarship and an Outstanding Dissertation Award from the Council for Research in Music Education. More recently she was named Honorary Life Member in both the Society for Music Education in Ireland and the International Society for Music Education.

## Paul R. Lehman



Paul R. Lehman

Paul R. Lehman served as a professor and as senior associate dean of the School of Music, Theater, and Dance at the University of Michigan. Prior to his tenure at Michigan, he taught in the public schools of Ohio and at the University of Colorado, the University of Kentucky, and the Eastman School of Music. He also served as music specialist with the U.S. Department of Education in Washington. Paul has served NAfME in a variety of roles almost continuously from his appointment as a member of the MENC Music Education Research Council in 1964 to his service as co-chair of the Executive Director Search Committee in 2009-10. He served as president in 1984-86,

and in 1992-94 he chaired the groups that wrote the first voluntary national standards for K-12 music. He is a member of the Music Educators Hall of Fame and an Honorary Life Member of the International Society for Music Education. In 2021 he observed his 90th birthday by skydiving.

# KEYNOTE SPEAKERS

## Brian Nabors



Brian Nabors

Brian Raphael Nabors is a composer of emotionally enriching music that tells exciting narratives with its vibrant themes and colorful harmonic language. Nabors' music has been performed by the Boston, Atlanta, Nashville, Cincinnati, Detroit, Fort Worth, and Munich Symphonies, as well as ROCO Chamber Orchestra, the American Youth Symphony, Rochester Philharmonic and Chineke! Orchestra. His music has been performed at many venues and events internationally, including the Elbphilharmonie Hamburg, Helsinki Festival, and the Lucerne Festival. In the US, the Texas Music Educators Association Conference (TMEA), Midwest Composers Symposium, Texas Flute Society Festival,

International Horn Symposium, International Double Reed Society Conference (IDRS), International Clarinet Association Clarinet Fest, National Orchestral Institute (NOI), Aspen Music Festival, and the Tanglewood Music Festival. He is currently Assistant Professor of Composition at the Louisiana State University School of Music and was recently named a Member-at-Large representative of the NAFME Council for Music Composition. Nabors earned both a Doctor of Musical Arts and Master of Music degree in Composition at the University of Cincinnati College-Conservatory of Music (CCM) and a Bachelor of Music in Theory & Composition at the School of the Arts at Samford University.

## Cindy Marten



Cindy Marten

Cynthia "Cindy" Marten was confirmed by the U.S. Senate as the Deputy Secretary on May 11, 2021. Before joining ED, Marten served as the superintendent of the San Diego Unified School District since 2013. She has spent 32 years as an educator, holding various roles of increasing responsibility as a teacher, literacy specialist, vice principal, and principal. She is the author of "Word Crafting: Teaching Spelling, Grades K-6," which places an emphasis on literacy as a key to students' success. As superintendent, she directed implementation of the district's Vision 2020 commitment to a meaningful graduation for all students, with the district achieving the highest graduation rate among big-city districts in California and the fastest reading growth of large urban districts nationwide, in 2019.

In addition to her emphasis on academics, Marten has been a champion for health and wellness, putting in place an award-winning wellness policy for staff and students. Under her leadership, San Diego Unified received Gold Recognition in the American Heart Association's Workplace Health Achievement Index for efforts to support employee wellness, and multiple San Diego Unified schools received "America's Healthiest Schools" award from the Alliance for a Healthier Generation. Prior to being appointed superintendent, for ten years Marten worked in one of San Diego's most ethnically diverse and economically challenged school communities, at Central Elementary School in City Heights. As a teacher, instructional leader, and later as principal, she established a commitment to educating the whole child through an emphasis on social and emotional learning and the arts, combined with academic rigor.

# KEYNOTE SPEAKERS

## Alex Shapiro



Alex Shapiro

Composer Alex Shapiro (born NYC, 1962) has built an unconventional life interweaving her dynamic musical career with avid pursuits of wildlife photography, non-fiction writing, and a devotion to advocacy for the arts, education, marine sciences, and social justice. Alex's genre-blind acoustic and electroacoustic works are heard daily in concerts and broadcasts and can be found on over thirty commercially released recordings from around the world. Sought after for her seamless melding of live and recorded sounds and multimedia, she is acclaimed for changing the landscape of the wind band field, beginning with her groundbreaking 2010 middle school piece PAPER CUT, and continuing with more than twenty electroacoustic pieces for musicians at every playing level, from earliest beginners to accomplished professionals.

Ms. Shapiro's inclusion of technology in music education began over a decade ago with her pioneering approach to online webhearsals that connect students with the composer of the music on their stands. Alex is also noted for having created the popular "Putting the E- in Ensemble" curriculum used by many university, high school, and middle school teachers across the U.S. throughout the pandemic, in which instrumental students collaborate with each other to compose and record original pieces of music. Alex is one of the six co-authors of the 2020 book from GIA publications, "The Horizon Leans Forward...Stories of Courage, Strength, and Triumph of Underrepresented Communities in the Wind Band Field," and is a familiar guest in NAFME webinars that discuss not only diversity, but social emotional learning and adaptable music for large ensembles. She is the Northwest Division Representative for NAFME's Council for Music Composition.

Ms. Shapiro is the first composer to serve on the Board of Directors of both ASCAP, for which she holds the sole Symphonic & Concert writer member seat, and the Music Publishers Association of the United States, on which she represents her company Activist Music LLC. Shapiro also serves on the boards of the Aaron Copland Fund for Music and the ASCAP Foundation.

Educated at The Juilliard School and Manhattan School of Music, Alex moved from Manhattan to Los Angeles in 1983, and spent the first 15 years of her career composing for film and television. In 2007 she relocated to Washington State's remote San Juan Island, and her award-winning photographs and concert music can be experienced through social media and her website, [www.alexshapiro.org](http://www.alexshapiro.org).

# STUDENT PERFORMANCES

<b>Thursday, November 3</b>			
TIME	PLACE	GROUP	DIRECTOR
<b>2:40 PM - 3:00 PM</b>	Ballroom Stage	<b>Rustin High School World Percussion Ensemble</b> Bayard Rustin High School, West Chester, Pennsylvania	Michael S. Shoremount
<b>Friday, November 4</b>			
<b>10:00 AM - 10:20 AM</b>	Ballroom Stage	<b>Advanced Rock On</b> The Winsor School, Boston, Massachusetts	Felicia Brady-Lopez
<b>12:30 PM - 12:45 PM</b>	Exhibit Hall Stage	<b>George Mason University Green Machine</b> George Mason University, Fairfax, Virginia	Dr. Michael Nickens
<b>1:15 PM - 1:45 PM</b>	Exhibit Hall Stage	<b>Chamber Singers</b> The Stony Brook School, Stony Brook, New York	Dustin Ramirez
<b>4:00 PM - 4:20 PM</b>	Central Stage	<b>Lake Braddock Chamber Orchestra</b> Lake Braddock Secondary School, Burke, Virginia	Clayton Allen
<b>Saturday, November 5</b>			
<b>12:15 PM - 12:30 PM</b>	Exhibit Hall Stage	<b>Miami Arts Charter Percussion Group</b> Miami Arts Charter School, Miami, Florida	Dr. Clifford Sutton
<b>1:15 PM - 1:45 PM</b>	Exhibit Hall Stage	<b>Hawktet</b> Lincoln Southwest High School, Lincoln, Nebraska	Dr. Marci Malone DeAmbrose

# YOUNG COMPOSERS CONCERT

## 2022 NAFME Young Composers and Songwriters Concert

Gaylord National Resort and Convention Center  
National Harbor, Maryland

Friday, November 4  
2:30 – 4:00 PM ET

Potomac Ballroom AB

This concert will feature original compositions for voice and piano as well as original songs by students from three age groups: K-8, 9-12, and Collegiate. Selected from almost 400 applicants, these student creators hail from all over the country and represent the importance of including composition and songwriting in our music curriculum. To learn more about NAFME's National Composition Competitions, visit: [nafme.org/programs/contests-calls-competitions/](https://nafme.org/programs/contests-calls-competitions/)

Special thanks to the 2022 Student Composers Competition Sponsor, the European American Musical Alliance.



### Program

Don't Forget	Emma Baugh, <i>Student Songwriters Winner, K-8</i>
One Day	Eila Conopask, <i>Student Songwriters Honorable Mention, K-8</i>
Battle Cry	Kiefer Bernard, <i>Student Composers Winner, K-8</i>
Disposition	Dexter Griffin, <i>Student Songwriters Honorable Mention, 9-12</i>
There Will Come Soft Rains	Aiden Levendofsky, <i>Student Composers Honorable Mention, 9-12</i>
Textbook Answers	Sanjna Rajagopalan, <i>Student Songwriters Honorable Mention, 9-12</i>
Ice cream in the driveway	Yuta Takahashi, <i>Student Songwriters Winner, 9-12</i>
Jabberwocky	Joseph Lim, <i>Student Composers Winner, 9-12</i>
Dear Stranger	Caroline Bergan, <i>Student Songwriters Honorable Mention, Collegiate</i>
My life closed twice before its close	AJ Francisco, <i>Student Composers Honorable Mention, Collegiate</i>
Like Me More	Roman Rivera, <i>Student Songwriters Honorable Mention, Collegiate</i>
Springtime	Ryan Flat, <i>Student Composers Winner, Collegiate</i>
Hand of Hodges	Sam Harrison, <i>Student Songwriters Winner, Collegiate</i>

Cellular phones, pagers, and other electronic devices must be turned off during the performance.  
Any type of recording or photography is strictly prohibited. Thank you for your cooperation.



# EXHIBITORS



American College of Music  
acmonline.us



American String Teachers Association

American String Teachers  
Association  
Astastrings.org



CMA Foundation  
cmaworld.com



FRED AND DINAH GRETSCH  
SCHOOL OF MUSIC

Fred and Dinah Gretsch  
School of Music  
<https://cah.georgiasouthern.edu/music>



GALA Choruses  
galachoruses.org



GAMA – Teaching Guitar  
Workshops  
guitaredunet.org



Handbell Musicians  
OF AMERICA

Handbell Musicians of  
America  
<https://sites.google.com/handbellmusicians.org/belled-handbellsineducation/>



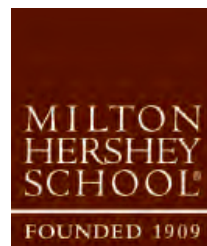
LeDor Publishing

LeDor Publishing  
ledorgroup.com

LONGY

School of Music of Bard College

Longy School of Music of  
Bard College  
[longy.edu/](http://longy.edu/)



Milton Hershey  
mhskids.org



MUZIE.LIVE

Muzie.Live  
<https://bit.ly/3Oqq43s>



New Harmony Line  
newharmonyline.org



OPERA THEATRE of SAINT LOUIS

Opera Theatre of St. Louis  
ExperienceOpera.org



Practice Packs

Practice Packs  
Practicepacks.org



Prodigies Academy  
prodigiesacademy.com



QuaverEd  
quavered.com



Rider University  
Rider.edu

ROWMAN &  
LITTLEFIELD

Rowman & Littlefield  
Rowman.com



Schmidt Vocal Arts  
schmidtvocalarts.org



Smithsonian Folkways  
folkways.si.edu



U.S. Army Bands  
bands.army.mil/



U.S. Marine Corps Music  
Program  
[marines.com/about-the-marine-corps/roles/musician-enlistment-option-program.html](http://marines.com/about-the-marine-corps/roles/musician-enlistment-option-program.html)



Your Performance Partner

Wenger Corporation  
wengercorp.com



# Invest in **YOURSELF** Invest in Your **STUDENTS**

THE UNIVERSITY OF FLORIDA'S  
ONLINE MASTER OF MUSIC IN MUSIC EDUCATION

Discover innovative approaches to music teaching and learning at a School of Music that has provided exceptional instruction for nearly 100 years. The faculty, who are leading experts in music education, will help you to develop as a teacher, scholar, and musician, suggesting instructional strategies for you to use to inspire your students to create, perform, and respond to music.

## WITH THE UNIVERSITY OF FLORIDA'S ONLINE MASTER OF MUSIC IN MUSIC EDUCATION PROGRAM YOU CAN:

- Continue teaching while you learn - and apply your new expertise immediately
- Explore topics like assessment, creativity, popular music, and technology
- Collaborate with other music educators from throughout the U.S. via video conferencing and discussion forums
- Complete the program in as little as 2 years with 7.5-week courses

## GROW AS AN EDUCATOR AND MUSICIAN

Applications are open – dedicated music teachers from diverse educational settings are welcome. No GRE is required.

The University of Florida is accredited by the National Association of Schools of Music (NASM) and the Council for the Accreditation of Educator Preparation (CAEP).

**NASM** | NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

**CAEP** Council for the Accreditation of Educator Preparation

**UF** | Online Master of Music in Music Education



REQUEST A BROCHURE USING THE QR CODE OR VISIT:

[musiceducation.arts.ufl.edu/NAFME](https://musiceducation.arts.ufl.edu/NAFME)

Your students are reimagining the ways they create and share music. Transform the way you encourage, empower, and inspire them.



**TEACHERS COLLEGE**  
COLUMBIA UNIVERSITY

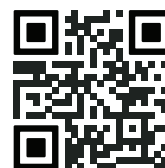
**The Hybrid Summer Master of Arts in Music and Music Education  
from Teachers College, Columbia University**

Applications are open — music teachers from anywhere in the world are invited to apply. We consider the whole person when evaluating applicants and require no GRE scores.

The Hybrid Summer Master of Arts in Music and Music Education is a world-class program that equips you with the knowledge, skills, and confidence needed to excel in both virtual and in-person music teaching.

Grow as a teacher, musician, and advocate. Our student-centered approach blends individualized learning with intellectually robust and creatively rich instruction. Finish your degree in two years even while working full time.

Learn online and in New York City. To match the hybrid world of today's teaching, our master's blends the best of online and in-person education: take courses remotely during the academic year and spend two Summer Residencies in the Big Apple.



Request a program brochure using the QR code or by visiting [musiconlinehybrid.tc.columbia.edu/nafme](https://musiconlinehybrid.tc.columbia.edu/nafme).



# Music

## at William Carey University



**WILLIAM CAREY**  
UNIVERSITY

WINTERS SCHOOL of MUSIC

*One Goal, One Passion*



FOLLOW US ON SOCIAL MEDIA  
@wmcareymusic



**For More Information**  
**Scan this QR Code**

### The Winters School of Music invites you to be a part of the William Carey family!

- Competitive Scholarships for Undergraduate Music Majors and Non-Music Majors
- Mississippi's FIRST All-Steinway School
- Undergraduate degrees offered in Music Education, Worship Leadership, Worship Technology, Music Therapy, Performance, Dance, and more!
- FULLY ONLINE Doctor of Arts in Music, Master of Music Education, Master of Music in Worship Studies
  - Common-sense entrance requirements
  - Taught by caring, Christian professionals
  - Masters degrees completed in one calendar year
  - DA in Music coursework completed in two years
  - Affordable tuition

### 2022/2023 Scholarship **Audition Days**

**Friday, November 11**  
9:00 AM – 12:00 PM

**Friday, January 13**  
9:00 AM – 12:00 PM

**Friday, March 24**  
9:00 AM – 12:00 PM

To reserve an audition day or request a time that works better for you, please email [music@wmcarey.edu](mailto:music@wmcarey.edu) or call 601-318-6175.

### Save the Dates

**Carey Honor Choir**  
October 21-22

**Carey Honor Band**  
February 23-25

**Carey Jazz Festival**  
March 25



Learn about our no-fee tuition and graduate tuition discounts at [messiah.edu/gradcost](https://messiah.edu/gradcost)

## Earn your **master's degree** in **Music Conducting** or **Music Education**

Messiah University's Graduate Program in Music is designed for busy music educators who would like to advance their career and education. Whether you are a public or private school educator, a community or church ensemble director, or a recent music major graduate, our program can help you develop your skills as a music educator or deepen your expertise in music conducting.

- NASM-accredited
- Predominately online
- 1-week, on-campus summer course (optional for MME)
- Faculty are experienced music educators and conductors
- Conducting degree tracks:  
**choral, orchestral, wind**
- Post-master's certificate of advanced graduate studies in music conducting (CAGS) available

*Experience the academic distinction of a nationally ranked Christian university.*

Your career  
see **anew**

**APPLY TODAY**

[messiah.edu/gradmusic](https://messiah.edu/gradmusic)

Online | Flexible | Affordable



**MESSIAH  
UNIVERSITY**

# COLLEGIATE PRECONFERENCE FORUM

<b>Collegiate PreCon</b>	
<b>WEDNESDAY, NOVEMBER 2</b>	
3:00 PM	Welcome, Meet and Greet, Overviews, Conference tips
3:30 PM	Opening Session: Fran Kick
4:30 PM Break	
4:45 PM	The Different Hats of the Music Educator: What to Prepare for Besides Actually Teaching Music – Ramon Cardenas
5:45 PM Break	
6:00 PM	Student Teachers and Cooperating Teachers: Learning Side by Side – Daniel J. Albert
7:00 PM	Wrap up/Announcements
<b>THURSDAY, NOVEMBER 3</b>	
8:00 AM	How to Lose a Job in 10 Days: Things I Did Not Realize After College – Dashaun McGee
9:00 AM Break	
9:15 AM	Successful Interview Process – Program Leaders Council and Collegiate Advisory Council
10:15 AM Break	
10:30 PM	Together We Are NAFME! Scott Sheehan
11:00 Lunch on your own	
12:15 PM	Race, Representation, and Access in Music Education – Dr. Latoya Webb, William Lake
1:15 PM Break	
1:30 PM	Keynote: Peter Boonshaft
2:30 PM	Collegiate Events Preview
2:45 PM End	

# EMERGING LEADER PRECONFERENCE FORUM

Emerging Leaders	
WEDNESDAY, NOVEMBER 2	
3:00 PM	Welcome & Introductions
3:15 PM - 4:15 PM	Panel Discussion 1
4:15 PM - 4:50 PM	What Kind of Leader Are YOU? <i>Nancy Ditmer and Scott Sheehan</i>
4:50 PM - 5:25 PM	Leading with a Sense of Belonging <i>Mackie Spradley and Deb Confredo</i>
5:25 PM - 6:00 PM	Breakout Discussions & Day 1 Wrap Up
THURSDAY, NOVEMBER 3	
9:00 AM - 10:15 AM	Panel Discussion 2
10:15 AM - 10:50 AM	Building Support for Music Education: User-friendly Strategies to Engage All Parties Involved in Decision-Making and Funding <i>Lynn Brinckmeyer and Denese Odegaard</i>
10:50 AM - 11:25 AM	Battle-tested: Lots of Leadership Lessons Learned <i>Scott Shuler and Paul Lehman</i>
11:25 AM - 11:45 AM	Breakout Discussions
11:45 PM - 12:45 PM - Lunch	
12:45 PM - 1:30 PM	Leadership Forum Block: Effective Change Leadership <i>Glenn Nierman and Kathleen Sanz</i>
1:30 PM - 2:30 PM	Closing Keynote with Peter Boonshaft
2:30 PM - 2:45 PM	Wrap Up and Closing Remarks

## PRESENTERS

**Lynn Brinckmeyer** – MENC President 2006-2008

**Deb Confredo** – NAFME President-Elect 2022-2024

**Nancy Ditmer** – NAFME President 2012-2014

**Paul Lehman** – MENC President 1984-1986

**Glenn Nierman** – NAFME President 2014-2016

**Denese Odegaard** – NAFME President 2016-2018

**Kathleen D. Sanz** – NAFME President 2018-2020

**Scott Sheehan** – NAFME President 2022-2024

**Scott Shuler** – NAFME President 2010-2012

**Mackie Spradley** – NAFME President 2020-2022

# MUSIC PROGRAM LEADERS PRECONFERENCE FORUM

<b>Council of Music Program Leaders</b>	
<b>WEDNESDAY, NOVEMBER 2</b>	
3:00 PM	Welcome, Meet and Greet, Overview, Unconference Session ideas
3:20 PM	Katy Weatherly: Rebuilding the Music Community as Leaders through the Lens of Culturally Responsive Framework after COVID-19
4:20 PM Break	
4:35 PM	Dr. LaToya A. Webb & Dr. William L. Lake, Jr.: A Campfire Discussion: Courageous Conversations on Race, Representation, and Access in Music Education
5:35 PM	Presentations Debrief
6:00 PM	NAfME Updates with Scott Sheehan
6:30 PM	Wrap up/Announcements
<b>THURSDAY, NOVEMBER 3</b>	
8:00 AM	<b>CONCURRENT SESSIONS</b>
	Angelica Brooks: Creating a Diverse Workforce: Social Justice in Music Education through the Recruitment and Retention of Minority Music Educators
	Dr. Doug Orzolek: A Framework for Evaluating Music Teacher Evaluation Criteria
	Dr. Matthew Talbert & Dr. Christopher Hayes: Working with the Music Administration to Facilitate Large-Scale Transformations to a Music Education Curriculum in order to meet the needs of our Changing Student Population
9:00 AM Break	
9:15 AM	<b>CONCURRENT SESSIONS</b>
	Dr. Lisa Furman: Leader or Manager - What's the Difference and Why it is Important to be Both!
	Dr. Marshaun Hymon: The Art of Facilitation: Navigating Race, Culture, and Difference within Organizations
	Marcia Neel & Dr. Warren Mize: Expand Your Comprehensive Curriculum and Serve a New Student Population through the Implementation of a Music Business and Industry Program
10:15 AM Break	
10:30 PM	Presentations Debrief
11:00 Lunch on your own	
12:15 PM	Keynote: Peter Boonshaft: "If You Don't Know, I Can't Tell You!"
1:15 PM Break	
1:30 PM	Unconference Session
2:30 PM	Wrap up/Evaluation
2:45 PM End	





**NAfME is ME!**  
**2022**  
**NATIONAL CONFERENCE**  
**NOVEMBER 2-6**  
 National Capital Area  
 National Association for Music Education

# SESSIONS SCHEDULE OVERVIEW

Thursday, November 3, 2022		
12:00–2:45 PM	Biennial Sessions	12:00–12:25 PM Block 3A 12:35–1:00 PM Block 3B 1:10–1:35 PM Block 3C 1:45–2:10 PM Block 3D 2:20–2:45 PM Block 3E
3:00–4:15 PM	National Conference Opening General Session	Potomac Ballroom A-B
4:30–5:30 PM	Conference Sessions	<b>Biennial Sessions:</b> 4:30–4:55 PM Block 3F 5:05–5:30 PM Block 3G <b>PreK-12 Sessions:</b> 4:30–5:20 PM Block 3F_P
5:30–7:00 PM Opening Night Happy Hour and Entertainment Prince George Exhibit Hall E		
Friday, November 4, 2022		
9:00 AM – 2:00 PM Wellness Room		
8:00–10:10 AM	Conference Sessions	<b>Biennial Sessions:</b> 8:00–8:25 AM Block 4A 8:35–9:00 AM Block 4B 9:10–9:35 AM Block 4C 9:45–10:10 AM Block 4D <b>PreK-12 Sessions:</b> 8:10–9:00 AM Block 4A_P 9:10–10:00 AM Block 4C_P
10:20–11:20 AM General Session (Potomac Ballroom A-B)		
11:30 AM–12:10 PM	Conference Sessions	<b>Biennial Sessions:</b> 11:30–11:55 AM Block 4E 12:05–12:30 PM Block 4F <b>PreK-12 Sessions:</b> 11:30 AM–12:20 PM Block 4E_P
12:30–1:30 PM Exhibit Hall Time / Lunch		
1:20–2:20 PM Biennial Research Poster Session #1 in Exhibit Hall		
1:30–2:20 PM	PreK-12 Sessions	Block 4G_P
2:30–4:00 PM Young Composers and Songwriters Concert (Potomac Ballroom A-B)		

Friday, November 4, 2022			
2:30–4:05 PM	Biennial Sessions	2:30–2:55 PM 3:05–3:30 PM 3:40–4:05 PM	Block 4H Block 4I Block 4J
4:15–5:05 PM	PreK-12 Sessions	Block 4K_P	
4:30–5:45 PM Society for Research in Music Education Meeting and Senior Researcher Address Potomac A-B			
Saturday, November 5, 2022			
7:30 AM – 2:00 PM Wellness Room			
8:15–9:15 AM General Session Potomac Ballroom A-B			
9:25–10:25 AM Biennial Research Poster Session #2 in Exhibit Hall			
9:25 AM–12:15 PM	Conference Session	<b>PreK-12 Sessions:</b> 9:25–10:15 AM 10:25–11:15 AM 11:25 AM–12:15 PM  <b>Biennial Sessions:</b> 10:35–11:00 AM 11:10–11:35 AM 11:45 AM–12:10 PM	Block 5A_P Block 5B_P Block 5E_P  Block 5C Block 5D Block 5F
12:15–2:30 PM Exhibit Hall Time / Lunch			
1:00–2:00 PM Biennial Research Poster Session #3 in Exhibit Hall			
2:10–3:10 PM	Conference Sessions	<b>Biennial Sessions:</b> 2:10–2:35 PM 2:45–3:10 PM  <b>PreK-12 Sessions:</b> 2:10–3:00 PM	Block 5G Block 5H  Block 5G_P
3:30–4:30 PM	Conference Sessions	<b>Biennial Sessions:</b> 3:30–3:55 PM 4:05–4:30 PM  <b>PreK-12 Sessions:</b> 3:30–4:20 PM	Block 5I Block 5J  Block 5I_P

*Sessions schedule overview is current as of October 26, 2022 and is subject to change. For updates and details, see the online program at [nafme.org](http://nafme.org) or access the conference app.*

# ALL-NATIONAL HONOR ENSEMBLES

Concerts will be held in the Potomac A-B Ballroom.  
Conference attendees may show their badge for free admission.  
Additional concert tickets may be purchased for \$10 each.

## Saturday, November 5, 2022

6:30 PM – 10:00 PM

Doors Open at 6:00 PM

### MODERN BAND

Bryan Powell, Conductor  
Raina Murnak, Conductor

### GUITAR ENSEMBLE

Chuck Hulihan, Conductor

### MIXED CHOIR

Frances Fonza, Conductor

### JAZZ ENSEMBLE

Todd Stoll, Conductor  
Helen Sung, Guest Soloist

## Sunday, November 6, 2022

9:30 AM – 10:45 AM

Doors open at 9:00 AM

### SYMPHONY ORCHESTRA

Nobuyoshi Yasuda, Conductor

### CONCERT BAND

Rodney Dorsey, Conductor



## Celebrate Your Music Program with National Recognition

The NAMM Foundation's Best Communities for Music Education award program recognizes and celebrates schools and districts for their support and commitment to music education as part of a well-rounded education.

Get the National Recognition Your Music Program Deserves!



Recognizes Commitment



Increases Visibility



Validates Program



Advances Support



APPLY BY JAN. 31, 2023

NAMMFOUNDATION.ORG

# OBERLIN CONSERVATORY OF MUSIC

## 21<sup>ST</sup> CENTURY ARTISTS AT WORK

At Oberlin, students are guided along diverse paths by expert faculty mentors. They are inspired through individualized instruction in studios and classes that launch compelling performances. And they are supported by campus resources that make imaginative projects possible.

This transformative education has launched cutting-edge music-makers across genres including Eighth Blackbird, International Contemporary Ensemble, and the Pacifica and Miró quartets, and jazz collaborators Sullivan Fortner (piano), Kassa Overall (drummer), Theo Croker (trumpet).

### New interdisciplinary courses of study:

- Community Engagement for Musicians
- Music and Cognition Minor
- Music and Popular Culture Minor
- Interdisciplinary Performance Minor
- Arts and Creative Technologies Minor
- Arts Administration and Leadership Integrative Concentration
- Pedagogy, Advocacy, and Community Engagement Concentration

**START YOUR PATH HERE.**

**OBERLIN**  
COLLEGE & CONSERVATORY

[www.oberlin.edu/con](http://www.oberlin.edu/con)

YEVHEN GULENKO



# Music Education at Westminster Choir College of Rider University

## GROW AS A MUSIC EDUCATOR

Westminster's music education programs have a reputation for excellence in the field and a long track record for successful job placement. Our programs aim to develop teachers who are reflective, who acknowledge the connections music has to the child's world and who seek to promote an understanding of those connections in a social context.



### Bachelor of Music in Music Education

- » A four-year undergraduate program for aspiring teachers
- » Students will be certified for teaching vocal and instrumental music at all levels

### Master of Music Education

- » For licensed music educators who want to improve music teaching and student learning
- » Completed part-time through online classes and summer study

For more information, visit:

[RIDER.EDU/WCC-MUSIC-EDUCATION](https://www.rider.edu/wcc-music-education)



RIDER UNIVERSITY  
College of  
Arts and Sciences

WESTMINSTER  
CHOIR COLLEGE



**UARTS MUSIC  
EDUCATION PROGRAMS**

# MAKE MEANINGFUL MUSIC

---

**SUMMER MUSIC STUDIES**  
FOR CERTIFIED MUSIC EDUCATORS

---

**MASTER OF MUSIC EDUCATION**  
SUMMERS ONLY FOR CERTIFIED  
MUSIC EDUCATORS

---

**MASTER OF ARTS (MAT)  
IN MUSIC EDUCATION**  
CERTIFICATION PROGRAM

---

**MUSIC EDUCATION MINOR**  
UNDERGRADUATE

LEARN MORE @  
[uarts.edu/sms](https://uarts.edu/sms)

UNIVERSITY  
OF THE **Arts** 

# Thank you to our NAFME Corporate Members

NAfME would like to thank our Corporate Members who have supported our membership with valuable resources, including products and services, that have greatly assisted with online learning and allowed our members to continue to provide connection, instruction, and creativity for their music students. We are truly grateful to be able to collaborate with our Corporate Members, who continue to support music education and value the importance of music-making by all.

## Platinum

**Alfred Music**  
alfred.com

**CMA Foundation**  
cmafoundation.org

**Columbia TC Music Program**  
tc.columbia.edu

**Conn-Selmer, Inc.\***  
conn-selmer.com

**Forte**  
forteleasons.com

**GPG Music\***  
gpgmusic.com

**MakeMusic, Inc.**  
makemusic.com

**Malmark, Inc.**  
malmark.com

**Manhattan School of Music\***  
msmny.edu

**New England Conservatory**  
necmusic.edu

**Songs Children Sing, LLC**  
songschilchildrensing.com

**St. Louis Symphony Orchestra\***  
slso.org

**University of Florida**  
musiceducation.arts.ufl.edu

**Wenger Corporation**  
wengercorp.com

## Gold

**The Articulate Foundation**  
articulateshow.org

**Association of International  
Champions (AIC)**  
aicgold.com

**Casio America, Inc.**  
casio.com

**Curtis Institute of Music**  
curtis.edu

**Eastman School of Music**  
iml.esm.rochester.edu

**Education Through Music, Inc.\***  
etmonline.org

**Focusrite Group**  
focusriteplc.com

**Gotham Early Music Scene, Inc.**  
gemsny.org

**Hal Leonard, LLC**  
halleonard.com

**KHS America**  
khs-america.com

**Kidizenship**  
kidizenship.com

**National Federation of  
State High School Associations\***  
nfhs.org

**Opera Theatre of Saint Louis**  
experienceopera.org

**Peripole, Inc.**  
peripole.com

**QuaverEd\***  
quavered.com

**Rider University**  
rider.edu

**Save The Music Foundation\***  
savethemusic.org

**Sound Infusion by Cultural Infusion**  
soundinfusion.com.au

**Teachrock.org (The Rock and Soul  
Forever Foundation)\***  
teachrock.org

**uTheory**  
utheory.com

**Wurrly, LLC\***  
wurrlyedu.com

**Yamaha Corporation of America\***  
usa.yamaha.com

## Silver

**Artsy & Me\***  
artsyandme.com

**Balance Arts Center**  
balanceartscenter.com

**Eastman Music Company**  
eastmanmusiccompany.com

**Guitar & Accessories  
Marketing Association (GAMA)\***  
discoverguitar.com

**Harmony Helper\***  
harmonyhelper.com

**Hawaii Youth Symphony\***  
hiyouthsymphony.org

**J.W. Pepper & Son, Inc.\***  
jwpepper.com

**NUVO Instrumental, LLC\***  
nuvo-instrumental.com

## Bronze

**Adelphi University**  
music.adelphi.edu

**American Composers Forum\***  
composersforum.org

**American School Band  
Directors Association\***  
asbdaband.org

**Band Shoppe**  
bandshoppe.com

**Beacock Music\***  
beacockmusic.com

**Breezin' Thru, Inc.**  
breezinthru.com

**Brigham Young University-Idaho  
Department of Music**  
byui.edu/music

**Charanga**  
charanga.com

**Conservatory of Music of Puerto Rico\***  
cmpr.edu

**Custom Tours, Inc.**  
customtoursinc.net

**DeMoulin Brothers & Company\***  
demoulin.com

**Doremir Music Research AB**  
doremir.com

**Educational Tours, Inc.\***  
tours-eti.com

**Excelcia Music Publishing**  
excelciamusic.com

**Forum Music Festivals**  
forummusicfestivals.com

**Galaxy Music Notes**  
galaxymusicnotes.com

**Gordon Institute for Music Learning\***  
giml.org

**Grand Teton Music Festival**  
gtmf.org

**Handbell Musicians of America**  
handbellmusicians.org

**JazzSLAM\***  
jazzslam.com

**K&C Music Co., Inc.**  
kandcmusic.com

**League of American Orchestras\***  
americanorchestras.org

**LeDor Publishing**  
ledorgroup.com

**Macie Publishing Company\***  
maciepublishing.com

**MajoringInMusic.com**  
majoringinmusic.com

**Murphy Robes/Herff Jones**  
murphyrobes.com

**Music Teachers National Association\***  
mtna.org

**Music Travel Consultants**  
musictravel.com

**Musical Overture, LLC**  
musicaloverture.com

**Musicnotes, Inc.**  
http://musicnotes.com

**National Educational Music Co. LTD**  
nemc.com

**Northern Kentucky University School  
of the Arts - Music Program**  
music.nku.edu

**Phi Mu Alpha Sinfonia Fraternity of America\***  
sinfonia.org

**School of Rock**  
schoolofrock.com

**Silver Burdett/Savvas  
Learning Company**  
savvas.com/music

**Ted Brown Music Company**  
tedbrownmusic.com

**Trills & Thrills Music Festivals**  
trillsandthrills.com

**West Music Company**  
westmusic.com

**Winter Guard International\***  
wgi.org

**\* Indicates Music Education Policy  
Roundtable Member.  
This full list indicates  
NAfME Corporate membership  
as of August 11, 2022.**



# M Manhattan School of Music



**MSMNYC.EDU**

Office of Admissions and Financial Aid  
Manhattan School of Music

130 Claremont Avenue, New York, NY 10027  
917-493-4436 admission@msmnyc.edu

*it all happens here.*



## Build Confidence Expand Creativity

When a student attends Interlochen, they become a part of an artistic community, creating lifelong connections with like-minded peers, and trusted mentors. Not only will they build confidence through practice and performance, but gain inspiration that stays with them for years to come.

INTERLOCHEN ARTS ACADEMY - Grades 9-12

INTERLOCHEN ARTS CAMP - Grades 3-12

INTERLOCHEN ONLINE - Grades 2-12



[interlochen.org](https://www.interlochen.org)

# 2022 NAFME National Conference

## Biennial and PreK-12 Sessions and Biennial Poster Sessions

### Final Conference Program (11-5-22)

We look forward to seeing you November 3-6 at the 2022 NAFME National Conference at the Gaylord National Resort & Convention Center in National Harbor, Maryland, near Washington, DC.! For additional event information, preconference forums, and registration details visit: <https://nafme.org/events/2022-nafme-national-conference/>

This program highlights the PreK-12 sessions and Society for Music Teacher Education (SMTE) and Society for Research in Music Education (SRME) research and presentation and poster sessions taking place November 4-6 at the conference.

#### Contents:

● <a href="#"><u>Overview Schedule</u></a>	Page 2
● <a href="#"><u>Thursday, November 3, 2022 – Biennial and PreK-12 Sessions</u></a>	Page 5
● <a href="#"><u>Friday, November 4, 2022 – Biennial and PreK-12 Sessions</u></a>	Page 17
● <a href="#"><u>Saturday, November 5, 2022 – Biennial and PreK-12 Sessions</u></a>	Page 45
● <a href="#"><u>Biennial Research Poster Sessions #1 (Friday, November 4, 1:20–2:20 PM)</u></a>	Page 64
● <a href="#"><u>Biennial Research Poster Sessions #2 (Saturday, November 5, 9:25–10:25 AM)</u></a>	Page 73
● <a href="#"><u>Biennial Research Poster Sessions #3 (Saturday, November 5, 1:00–2:00 PM)</u></a>	Page 82

# Overview Schedule

## [THURSDAY, NOVEMBER 3, 2022](#)

- 12:00–2:45 PM**      **Biennial Sessions:**
- 12:00–12:25 PM      Block 3A
  - 12:35–1:00 PM      Block 3B
  - 1:10–1:35 PM      Block 3C
  - 1:45–2:10 PM      Block 3D
  - 2:20– 2:45 PM      Block 3E
- 3:00–4:15 PM**      **National Conference Opening General Session (Potomac Ballroom A-B)**
- 4:30–5:30 PM**      *Conference Sessions*
- Biennial Sessions:**
- 4:30–4:55 PM      Block 3F
  - 5:05–5:30 PM      Block 3G
- PreK-12 Sessions:**
- 4:30–5:20 PM      Block 3F\_P
- 5:30–7:00 PM**      **Opening Night Happy Hour and Entertainment (Prince George Exhibit Hall E)**

## [FRIDAY, NOVEMBER 4, 2022](#)

- 7:30 AM–3:00 PM**      **Wellness Room**
- 8:00–10:10 AM**      *Conference Sessions*
- Biennial Sessions:**
- 8:00–8:25 AM      Block 4A
  - 8:35–9:00 AM      Block 4B
  - 9:10–9:35 AM      Block 4C
  - 9:45–10:10 AM      Block 4D
- PreK-12 Sessions:**

- 8:10–9:00 AM Block 4A\_P
- 9:10–10:00 AM Block 4C\_P

**10:20–11:20 AM General Session (Potomac Ballroom A-B)**

**11:30 AM–12:10 PM** *Conference Sessions*

**Biennial Sessions:**

- 11:30–11:55 AM Block 4E
- 12:05–12:30 PM Block 4F

**PreK-12 Sessions:**

- 11:30 AM–12:20 PM Block 4E\_P

**12:30–1:30 PM Exhibit Hall Time / Lunch**

**1:20–2:20 PM Biennial Research Poster Session #1 in Exhibit Hall**

**1:30–2:20 PM PreK-12 Sessions** Block 4G\_P

**2:30–4:00 PM Young Composers and Songwriter’s Concert (Potomac Ballroom A-B)**

**Biennial Sessions:**

- 2:30–2:55 PM Block 4H
- 3:05–3:30 PM Block 4I
- 3:40–4:05 PM Block 4J

**4:15–5:05 PM PreK-12 Sessions** Block 4K\_P

**4:30–5:45 PM Society for Research in Music Education Meeting and Senior Researcher Address (Potomac AB)**

**SATURDAY, NOVEMBER 5, 2022**

**7:30 AM–3:00 PM Wellness Room**

**8:15–9:15 AM General Session (Potomac Ballroom A-B)**

**9:25–10:25 AM** **Biennial Research Poster Session #2 in Exhibit Hall**

**9:25 AM–12:15 PM**

*Conference Sessions*

**PreK-12 Sessions:**

- 9:25–10:15 AM Block 5A\_P
- 10:25–11:15 AM Block 5B\_P
- 11:25 AM–12:15 PM Block 5E\_P

**Biennial Sessions:**

- 10:35–11:00 AM Block 5C
- 11:10–11:35 AM Block 5D
- 11:45 AM–12:10 PM Block 5F

**12:15–2:30 PM**

**Exhibit Hall Time / Lunch**

**1:00–2:00 PM**

**Biennial Research Poster Session #3 in Exhibit Hall**

**2:10–3:10 PM**

*Conference Sessions*

**Biennial Sessions:**

- 2:10–2:35 PM Block 5G
- 2:45–3:10 PM Block 5H

**PreK-12 Sessions:**

- 2:10–3:00 PM Block 5G\_P

**3:30–4:30 PM**

*Conference Sessions*

**Biennial Sessions:**

- 3:30–3:55 PM Block 5I
- 4:05–4:30 PM Block 5J

**PreK-12 Sessions:**

- 3:30–4:20 PM Block 5I\_P

Block	Day, Time	Room	ID	Type	Title	Description	Speakers
-------	-----------	------	----	------	-------	-------------	----------

## THURSDAY, NOVEMBER 3, 2022

### BIENNIAL SESSION BLOCKS 3A, 3A/3B, AND 3B

3A	THURSDAY, NOVEMBER 3, 12:00–12:25 PM	NATIONAL HARBOR 12	1024	SMTE - Presentation	The Skills Music Teachers Really Need	Pinpointing which skills contribute to particular areas of music instruction can help us craft more relevant teacher education. The purpose of this interview study was to investigate music teachers' perceptions of how well the skills they learned in their undergraduate programs prepared them to teach in their unique positions.	Presenters: Andrew Paney, Nathan Buonviri
3A	THURSDAY, NOVEMBER 3, 12:00–12:25 PM	NATIONAL HARBOR 11	1055	SMTE - Presentation	Innovative Partnership: Improving Pre-Service Music Educator Inclusive Practices for Students with IDD & Autism	We examined an experiential opportunity for pre-service music educators to develop teaching abilities when working with students with Intellectual and Developmental Disabilities. Interdisciplinary faculty provided practices and feedback to improve instructional effectiveness. Research outcomes include positive pre-service teacher self-efficacy and enhanced attitudes towards the integration of students with disabilities.	Presenters: Wendy Matthews, Danielle Manring, Cynthia Kenyon
3A	THURSDAY, NOVEMBER 3, 12:00–12:25 PM	NATIONAL HARBOR 13	1099	SMTE - Presentation	Exploring Teacher Educator and Student Teacher Perspectives on Integrated Arts Education	Integrated arts education (IAE) promotes authentic interdisciplinary connections, linking the arts with other subjects in meaningful ways. In this session, we present intern and teacher-educator perspectives on undergraduate arts integration methods courses, focusing on strategies to make such teacher preparation more professionally relevant and influential in classroom teaching practice.	Presenters: Kristin Harney, Daniel Johnson, Caroline Kanzler, Amorette Languell
3A	THURSDAY, NOVEMBER 3, 12:00–12:25 PM	NATIONAL HARBOR 6–7	2009	SRME - Research Paper	Burnout and Perceived Agency Among Choir Teachers	The purpose of this study was to examine variables that contribute to choral teachers' burnout. Participants (N = 151) completed a questionnaire assessing perceived teacher agency as well as the MBI. Results indicate that as perceived teacher agency lessened, teachers experienced greater emotional exhaustion, more depersonalization, and reduced personal accomplishment.	Presenters: Jessica Napoles, Jamey Kelley, Thomas Rinn

3A	THURSDAY, NOVEMBER 3, 12:00–12:25 PM	NATIONAL HARBOR 8	2038	SRME - Research Paper	Public High School Music Education in Maryland: Issues of Equity in Access and Uptake	I used multilevel modeling to investigate equity of access and uptake to music education in the 2015-2016 9th grade cohort of students. Results showed substantive differences in access and uptake due to individual- and school-level SES and demographics. Implications for music teacher education, K-12 music educators, and policy are discussed.	Presenter: David Miller
3A	THURSDAY, NOVEMBER 3, 12:00–12:25 PM	CHEASAPEAKE G-1	2073	SRME - Research Paper	Co-creating Spaces for Personal and Professional Growth in Music Teacher Education Through a Pedagogy of Love and Youth Participatory Action Research	Reconceptualizing practices in pre-service music education is vital. YPAR empowers pre-service students to engage in reflection, inquiry, and action. This methodology is guided by Freire's (1998) dialogic conception of the teacher/mentor as co-learner and is characterized by a humanizing problem-posing approach grounded in love, action and understanding (Hanh, 2007).	Presenters: Ruth DeBrot, Kinh Vü
3A	THURSDAY, NOVEMBER 3, 12:00–12:25 PM	POTOMAC 5-6	2323	SRME - Research Paper	Demographic Variance in College Selection Factors among Undergraduate Music Applicants	This secondary analysis of undergraduate music application records provides evidence that applicants' demographic traits may significantly predict the factors considered when selecting a postsecondary music program. By understanding and accounting for this variance, schools of music may be better positioned to attract and retain more diverse student populations.	Presenter: Adam Grise
3A_3B	THURSDAY, NOVEMBER 3, 12:00–1:00 PM	POTOMAC 1-2	2193	SRME - Special Research Topic	Unobserved Potential: Latent Variables in Music Education Research	Latent variables offer theoretical and statistical advantages to quantitative researchers in music education. This session will provide an overview of applied latent variable modeling, including factor analysis and structural equation models, latent class analysis, and item response theory, to equip music education scholars with tools for rigorous quantitative research.	Presenter: Brian Shaw
3A_3B	THURSDAY, NOVEMBER 3, 12:00–1:00 PM	POTOMAC 3-4	2270	SRME - Special Research Topic	Sounding the Silences of African American Music Education History: A Meta- analysis and Critical Appraisal of Research Literature	The session describes the creation and organization of a database of research studies on African American music education spanning the last century. Analysis of developmental trends and thematic synthesis lead to a critical appraisal of the state of research, with implications for a more inclusive history of American music education.	Presenters: Marie McCarthy, Sean Grier, Tiffanie Waldron



3B	THURSDAY, NOVEMBER 3, 12:35–1:00 PM	NATIONAL HARBOR 13	1034	SMTE - Presentation	Toward the Development of Culturally Responsive Practices: Comparing Pre-Service Music Educators' and Content-Area Experts' Perceptions and Interpretations	This study examined pre-service music educators' understandings of culturally responsive pedagogy (CRP) compared to those of CRP content experts in music. Results suggest preservice teachers struggle with understanding the impact of their own beliefs and the importance of relationships with learners. Implications for pre-service curriculum and program development are discussed.	Presenters: Kristen Lynch, Brian Wesolowski
3B	THURSDAY, NOVEMBER 3, 12:35–1:00 PM	NATIONAL HARBOR 11	1042	SMTE - Presentation	Examining a Music Education School- University Partnership in Relation to the Development of Pedagogical Content Knowing	We examined preservice music teachers' experiences participating in a music education School-University Partnership in relation to the literature on Pedagogical Content Knowing and our analysis revealed opportunities and obstacles within most of the PCK domains. Findings inform how structuring future music education School-University Partnerships may contribute to reciprocity among stakeholders.	Presenters: Jared Rawlings, Brandon Larsen, Jason Weimer
3B	THURSDAY, NOVEMBER 3, 12:35–1:00 PM	NATIONAL HARBOR 12	1072	SMTE - Presentation	Women Graduate Students' Experience and Perceptions as Teaching Assistants in Music Education	The purpose of this study is to examine women graduate music students' perspectives regarding their experiences as graduate music students and teaching assistants. Taking a multiple case study approach (Stake, 1995), participants (N = 4) will share their experiences teaching courses in the undergraduate music education curriculum.	Presenter: Abigail Baeten
3B	THURSDAY, NOVEMBER 3, 12:35–1:00 PM	NATIONAL HARBOR 8	2027	SRME - Research Paper	Covid-19 Pandemic Effects on Student Efficacy in Jazz Performance and Improvisation in Secondary School Musicians.	This study investigates how Covid-19 educational modifications affected students' self-efficacy in jazz performance and improvisation achievement. Secondary jazz ensemble students reported their self-perception in performance and improvisation. Directors were interviewed about student self-efficacy and pedagogical modifications implemented during the pandemic. Implications may inform future development of music student self-efficacy strategies.	Presenters: Glen Brumbach
3B	THURSDAY, NOVEMBER 3, 12:35–1:00 PM	NATIONAL HARBOR 6–7	2222	SRME - Research Paper	An Investigation of In- Service Choral Music Educators' Perceptions of Pre-Service Teacher Readiness	This study explores choral educators' perceptions of teacher readiness. Through a national, large-scale survey and focus groups, we examined what pedagogies and techniques are associated within the field and why choral teachers deem them important for pre-service teachers to become ready to teach.	Presenter: Nicholas McBride, Cara Bernard

3B	THURSDAY, NOVEMBER 3, 12:35–1:00 PM	POTOMAC 5–6	2167	SRME - Research Paper	Roads Less Traveled: Mapping Out Non- Traditional Music Education in the United States	Non-traditional music classes have the potential to offer enriching, relevant experiences to all students in ways that traditional courses cannot. Previous research on such courses has largely focused on specific programming and regional availability. In this study, we examine non-traditional music programming in public high schools throughout the United States.	Presenters: Michael Remy, Marshall Haning
3B	THURSDAY, NOVEMBER 3, 12:35–1:00 PM	CHEASAPEAKE G–I	2288	SRME - Research Paper	“But Her Name Isn’t Even There:” Children’s Development of Respectful Resonance Through Archival Recordings	This six-month remixed ethnographic research examined a pathway for fifth-grade students developing relationships with children’s music and its cultural values through archival recordings. Fifth-graders became attentive to sonic details in the replication of the songs they were learning, and demonstrated a growing consciousness and connection to diverse cultural circumstances.	Presenter: Juliana Cantarelli Vita
<b>BIENNIAL SESSION BLOCKS 3C, 3C/3D/3E, 3D, 3E</b>							
3C	THURSDAY, NOVEMBER 3, 1:10–1:35 PM	CHEASAPEAKE G–I	2017	SRME - Research Paper	The Impact of Procedural and Strategic Practice Instruction on the Independent Practice Behaviors of Middle School Instrumentalists	This study explored the impacts of practice instruction on middle school instrumentalists. Data analysis indicated students generally implemented the strategies taught, but failed to develop a systematic method for practicing and sight-reading without assistance from their instructors.	Presenter: JJ Curry
3C	THURSDAY, NOVEMBER 3, 1:10–1:35 PM	NATIONAL HARBOR 8	2163	SRME - Research Paper	Effects of Staccato, Portato, and Legato Conducting Gestures on Perceptions of Note Duration: A Pilot Study	The purpose of this pilot study was to examine the effects of staccato, portato, and legato conducting gestures on perceptions of note duration. Participants viewed and rated three congruent and six incongruent audio and video pairings of short, medium, and long note duration. Results and implications will be discussed.	Presenter: Nickolas Doshier
3C	THURSDAY, NOVEMBER 3, 1:10–1:35 PM	NATIONAL HARBOR 6–7	2247	SRME - Research Paper	Seeking a Better Understanding of Teaching and Learning in Diverse Settings: Collaborative Development of a Survey Instrument	In this presentation, we will discuss and break down our process of developing a research instrument that is inclusive of different pedagogical frameworks regarding diversity and inclusion. We will highlight the collaborative nature of this process and emphasize how our work together—and with others—led to an original and nuanced survey.	Presenters: Johanna Abril, Catherine Bennett

3C	THURSDAY, NOVEMBER 3, 1:10–1:35 PM	NATIONAL HARBOR 13	1132	SMTE - Presentation	We are Not Superhuman: Experiences of Music Teacher Mothers during the COVID-19 Pandemic	The purpose of this narrative inquiry is to re-story pandemic experiences of music teacher mothers. The research questions explore how the pandemic has affected work-life balance, teaching and parenting, and career goals. Each of three participants' stories are re-storied with a focus on the tensions between teaching, motherhood, and pandemic.	Presenters: Lisa Koops, Kelsey Giotta, Jessica Steuver
3C	THURSDAY, NOVEMBER 3, 1:10–1:35 PM	NATIONAL HARBOR 12	1137	SMTE - Presentation	A Mixed-Methods Study of P-12 Arts Administrators' Views on the Policy and Practice of Music Teacher Professional Development	In this mixed-methods study, using surveys followed by individual interviews and document analysis, we examined how P-12 arts administrators perceive and shape music teacher professional development (PD) policy and practice.	Presenters: Justin West, David Sanderson
3C	THURSDAY, NOVEMBER 3, 1:10–1:35 PM	NATIONAL HARBOR 11	1165	SMTE - Presentation	Influences of In-Service Music Educators' Occupational Identity Construction on Preferred Music Teaching Practices	In this study, I examined in-service music educators' occupational identity construction, the events that have influenced that construction, and how it might have shaped their decisions to change their preferred music teaching medium (e.g., from the performance-based ensemble to general music/non-performance-based classes) as well as their teaching practices.	Presenter: Daniel Albert
3C_3D_3E	THURSDAY, NOVEMBER 3, 1:10–2:45 PM	POTOMAC 1-2	2087, 2124, 2241	SRME - SRIG - Learning and Development	A. Learning Differentiation Music Education Theory (2087); B. Secondary Students' In-School and Out-of- School Musical Activity: An Exploratory Analysis of Music Participation Profiles and Related Variables (2124); C. Motivation in Music Education Research: Theoretical Models, Methods, and Possibilities (2241)	A. The purpose of this study was to develop a grounded theory of differentiation in music education that philosophically considers unidentified and identified special needs students in mainstream and inclusion contexts. The emergent theory is an expansion of praxial curriculum theory and integration of differentiation theory; Learning Differentiation Music Education Theory. (2087); B. In this study, students in grades 7–12 completed a questionnaire on their in-school and out-of-school musical activities (N = 855). A data analytic technique called Latent Profile Analysis was used to identify unique profiles of musical activity, demographic characteristics, and socio-psychological constructs for students in-school music and out-of-school music. (2124); C. In this presentation, we first analyze theoretical frames and research methods commonly used to examine student motivation in music education. We then describe alternative theories of motivation, giving examples from research outside of music education, and explore how different framings might inform reimaginations of existing research and pedagogy. (2241)	Learning and Development SRIG Chairs: Laura Stambaugh, Chair; Melissa Grady, Chair Elect; Presenters: A. Susan Raponi (2087); B. Seth Pendergast (2124); C. Adam Harry, Karen Salvador (2241)

3C_3D_3E	THURSDAY, NOVEMBER 3, 1:10-2:45 PM	POTOMAC 3-4	2138, 2170, 2235	SRME - SRIG – Popular Music Education	<p>A. An Investigation of Emerging Music Courses in Colorado Secondary Schools (2138);</p> <p>B. How Do Music Producers Learn?: A Case Study;</p> <p>C. Modern Band Student Enrollment and Demographics (2235)</p>	<p>A. Emerging Music Courses (EMCs) are music classes for secondary students outside of traditional ensemble offerings such as music theory, guitar, and general music. This study investigated the prevalence of EMCs, EMC curricula, teacher beliefs about EMCs, and the impact of the COVID-19 pandemic on EMCs in Colorado’s secondary schools. (2138);</p> <p>B. The purpose of this collective case study is to examine the learning processes of professional-level music producers. The results may help shrink the gap between how music is learned inside and outside of the classroom. Implications for music educators and music teacher educators are included. (2170);</p> <p>C. Modern band is a growing trend referring to ensembles focused on popular music and popular music instruments. This approach is believed to be more student-centered and lead to increased student representation. This study examines the effects of modern band on enrollment and student demographics using data from New York state. (2235)</p>	<p>Popular Music Education SRIG Chairs: Gareth Dylan Smith, Chair; Jesse Rathgeber, Chair Elect;</p> <p>Presenters:</p> <p>A. Madeleine Cort (2138);</p> <p>B. Julia Weinstein (2170);</p> <p>C. David Knapp, Matthew Clauhs, Bryan Powell (2235)</p>
3C_3D_3E	THURSDAY, NOVEMBER 3, 1:10-2:45 PM	POTOMAC 5-6	2257	SRME - SRIG - Social Sciences	<p>Future of the Field: Demographics of New and Veteran Music Educators (2257)</p>	<p>Using nationally representative data on 1,580 music teachers from the National Center for Education Statistics’ most recent National Teacher and Principal Study, this study presents a demographic profile of public school music teachers and compares the demographics of new music teachers (&lt; 3 years’ experience) to their more veteran colleagues. (2257)</p>	<p>Social Sciences SRIG Chairs: Darrin Thornton, Chair; Jacob Berglin, Chair Elect</p> <p>Presenters: Kenneth Elpus (2257)</p>
3D	THURSDAY, NOVEMBER 3, 1:45-2:10 PM	NATIONAL HARBOR 13	1071	SMTE - Presentation	<p>Perceptions of Skills/Knowledge Learned During Preservice Music Teacher Education</p> <p>Voice Equity in the Music Classroom: Decolonizing the Music Curriculum by Incorporating Indigenized and Afrocentric Pedagogies</p>	<p>The knowledge/skill areas (KSAs) important to teaching music are typically identified by practicing teachers. This study asks teachers to evaluate the KSAs identified by music teacher education programs. Using the results, I recommend how aspects of the preservice curriculum could be reduced to make way for more worthy content.</p> <p>The purpose of this study was to identify ways through which the music curriculum can be more inclusive. Agency and the inclusion of voices historically excluded were recognized as pivotal elements. Additionally, it is necessary to acknowledge Indigenized and Afrocentric practices as legitimate forms of knowing, learning, and teaching.</p>	<p>Presenter: Tim Butler</p>
3D	THURSDAY, NOVEMBER 3, 1:45-2:10 PM	NATIONAL HARBOR 11	1081	SMTE - Presentation			<p>Presenter: Elisa Dekaney</p>

3D	THURSDAY, NOVEMBER 3, 1:45–2:10 PM	NATIONAL HARBOR 12	1108	SMTE - Presentation	Parkland: The Days After	School shootings, while rare, are tragic occurrences in communities across the United States. This presentation recounts the experiences of a music educator during and after the 2018 shooting at Marjory Stoneman Douglas High School and the ways music, community, and fellowship were used as means of expression and recovery.	Presenter: Erich Weiger
3D	THURSDAY, NOVEMBER 3, 1:45–2:10 PM	NATIONAL HARBOR 6–7	2012	SRME - Research Paper	Dualistic Mindsets: U.S. Preservice Music Teachers' Intercultural Sensitivity in an International Choral Festival	We examined eight preservice teachers' intercultural sensitivity revealed in an international choir festival. The results revealed dualistic mindsets of research participants: implicit defense in attitude but explicit acceptance in knowledge. Intercultural knowledge gain is relatively an easy task, we thus need to nurture more acceptance mindsets in the affect domain.	Presenters: Sangmi Kang, Harley Lucado
3D	THURSDAY, NOVEMBER 3, 1:45–2:10 PM	NATIONAL HARBOR 8	2104	SRME - Research Paper	Advanced Musicians' Experience of Performance Anxiety and Its Relationship to Parent Involvement	A growing body of literature indicates that music performance anxiety (MPA) begins in childhood. As such, the question of whether parents may play a role in its development and experience is an important one. This study explores the question from the perspective of musicians who have recently 'left the nest'.	Presenters: Charlene Ryan, Helene Boucher, Gina Ryan
3D	THURSDAY, NOVEMBER 3, 1:45–2:10 PM	CHEASAPEAKE G-1	2179	SRME - Research Paper	Patterns of Inclusion and Exclusion: An Analysis of Beginner Instrumental Method Books	Method books often serve as the primary curriculum in beginner instrumental ensembles. While they serve to motivate beginners and scaffold instruction, teachers should also consider how method book repertoire supports a culturally responsive classroom. This session will examine method book repertoire for patterns of composer and culture inclusion and exclusion.	Presenter: Susan Davis
3D	THURSDAY, NOVEMBER 3, 1:45–2:10 PM	NATIONAL HARBOR 10	2289	SRME - Research Paper	Successful Steelband Directorship without Prior Experience: An Instrumental Case Study	The purpose of this instrumental case study was to explore one Mid-Atlantic High School steelband director's experiences of developing and maintaining a viable steelband program at his high school for at least ten years, without prior experience with the instrument.	Presenter: Josanne Francis

3E	THURSDAY, NOVEMBER 3, 2:20-2:45 PM	NATIONAL HARBOR 11	1065	SMTE - Presentation	Vision and Coherence: Undergraduate Music Education Curricular Approaches Reimagined	The purpose of this session is to explore how music teacher educators (MTEs) cultivate a comprehensive and coherent curricular scope and sequence for undergraduate music teacher preparation programs. The presenters will share detailed examples of learning experiences and assessments tools with the session participants.	Presenters: Sommer Forrester, Jared Rawlings
3E	THURSDAY, NOVEMBER 3, 2:20-2:45 PM	NATIONAL HARBOR 12	1069	SMTE - Presentation	Centering Agency: Pre- service Teacher Agency in a Laboratory Teaching Experience	Preservice teacher agency is largely absent from the small, but growing body of research regarding teacher agency. Using an ecological framework for teacher agency (Priestley et al. 2015), the purpose of this collective case study was to examine preservice teacher agency when designing and delivering instruction for a laboratory band.	Presenter: Jason Gossett
3E	THURSDAY, NOVEMBER 3, 2:20-2:45 PM	NATIONAL HARBOR 13	1070	SMTE - Presentation	Brown and Black Lives in White Spaces: Non- White Student's Perceptions of a Music Education Program	This qualitative study seeks to better understand the experiences of non-white music students and provide recommendations for the ways in which music faculty at higher education institutions may become more mindful in their approaches to working with students from diverse backgrounds.	Presenter: Sarah Minette, Roque Diaz
3E	THURSDAY, NOVEMBER 3, 2:20-2:45 PM	NATIONAL HARBOR 8	2046	SRME - Research Paper	A Descriptive Study of Intra-Individual Change in Advanced Violinists' Music Practice	In this study we investigated four collegiate violinists' self-regulated practice as they worked to acquire mastery of an étude across 2 weeks. Data were gathered via questionnaire, diaries, observations, an automated score-following program, and interviews. Participants struggled to implement a self-regulated approach, despite having much knowledge of practice methods.	Presenters: Peter Miksa, Brenda Brenner
3E	THURSDAY, NOVEMBER 3, 2:20-2:45 PM	CHEASAPEAKE G-I	2048	SRME - Research Paper	Exercises Containing Creativity Items in Beginning Band Method Books	We examined exercises that included creativity items in beginning band method books. Results indicated that 2.53% of the exercises from the 16 examined method books provided creativity instructions. Improvisation exercises (n = 31) were incorporated most frequently followed by composition (n = 27) and arranging (n = 11).	Presenters: Alec Scherer, Bradley Regier

3E	THURSDAY, NOVEMBER 3, 2:20–2:45 PM	NATIONAL HARBOR 10	2121	SRME - Research Paper	Appraising Metropolitan Arts Education Plans: A Policy Analysis	Over the past 20 years, some of the most notable arts education policy initiatives have taken place in large metropolitan areas. The purpose of this study is to describe the formation of high-profile metropolitan arts education partnerships through a policy-focused multiple case study approach, examining metrics, goals, and framing.	Presenters: Cara Bernard Ryan Shaw
3E	THURSDAY, NOVEMBER 3, 2:20–2:45 PM	NATIONAL HARBOR 6–7	2154	SRME - Research Paper	Choral Music Educator Pedagogies for Multilingual Learner Inclusion: A Critical Multiple Case Study	The purpose of this critical multiple case study was to discover three music teachers' and one Multilingual Learner resource teacher's perspectives on the strengths and areas of growth in pedagogies for teaching Multilingual Learners in choral music ensembles. Preliminary data analysis has shown common areas of strength and growth.	Presenter: Austin Norrid

**3:00–4:15 PM**

**NATIONAL CONFERENCE OPENING GENERAL SESSION (Potomac Ballroom A-B)**

**Cindy Marten** U.S. Department of Education Deputy Secretary

**Paul R. Lehman** NAFME Past President

**BIENNIAL SESSION BLOCKS 3F AND 3F/3G**

3F	THURSDAY, NOVEMBER 3, 4:30–4:55 PM	NATIONAL HARBOR 12	1058	SMTE - Presentation	Music Teacher Education and the Intersection of Classroom Management and Culturally Responsive Pedagogy	This discussion session will engage participants in dialogue regarding how music teacher education programs are responding to contemporary practices of classroom management including culturally responsive pedagogy and trauma-informed interactions. Discussion leaders include teacher educators as well as teacher leaders from the Detroit Public Schools Community District.	Presenters: Colleen Conway, Sean Grier, Shanna Hibbard, Andrew McGuire, Daniel Taylor
3F	THURSDAY, NOVEMBER 3, 4:30–4:55 PM	NATIONAL HARBOR 13	1100	SMTE - Presentation	Start Me Up: The Experiences of First- Year Music Teachers Beginning New Instrumental Music Programs in Urban Public Schools	The purpose of this multiple case study was to examine the experiences of teachers during the early stages of starting new instrumental music programs in a large urban school district. Data analyses revealed issues related to school culture, classroom management, safety, school administration, resources, isolation, autonomy, and teacher preparation.	Presenter: Daniel Isbell

3F	THURSDAY, NOVEMBER 3, 4:30-4:55 PM	CHEASAPEAKE G-1	2006	SRME - Research Paper	The Adolescent Choral Imposter Phenomenon Scale: A Pilot Study	The purpose of this study was to pilot the Adolescent Choral Imposter Phenomenon Scale (ACIPS), a newly developed measure for evaluating imposter feelings among high school choral singers. Results revealed participants are experience frequent and sever imposter feelings. Implications for classroom teachers and suggestions for future research are discussed.	Presenter: Baker Purdon
3F	THURSDAY, NOVEMBER 3, 4:30-4:55 PM	POTOMAC 5-6	2084	SRME - Research Paper	Effects of Conducting from Memory on Perceptions of Conductor Competence and Knowledge of the Score	The purpose of this study was to examine the effects of conducting from memory on perceptions of conductor competence and knowledge of the score. Participants viewed and rated two videos of a conductor--one using a music score and another without using a score. Results and implications will be discussed.	Presenters: D. Gregory Springer, Brian Silvey, Nickolas Doshier, Faith Hall
3F	THURSDAY, NOVEMBER 3, 4:30-4:55 PM	NATIONAL HARBOR 14	2088	SRME - Research Paper	Drawing Conclusions: Examining Elementary Students' Perceptions of "Actual" and "Ideal" General Music Experiences Through Their Drawings	What does learning music in school look like through the eyes of eight-year-olds? What might it look like if we prioritized their needs and interests? This study examined third graders' (n = 180) perceptions of "actual" and "ideal" general (classroom) music experiences through analysis of their drawings. A. Recipients of the NAFME/SRME Research Grants will provide updates on their funded projects. One of the projects seeks to assess the efficacy of a Framework for Culturally Relevant and Responsive Music Teaching. The other study will examine standards-based music achievement in instrumental music education programs. B. The Framework for Culturally Relevant and Responsive Music Teaching (Palmer et al., 2021) is a comprehensive model for culturally relevant and responsive teaching that increases student achievement while developing cultural competence and fostering sociopolitical action in diverse or underrepresented communities. The pilot study tests the efficacy of the framework. Preliminary results will be presented. (2337); C. We are studying individual student music achievement framed by the four artistic processes. In collaboration with six teachers, 300 students have been randomly assigned to control or treatment groups based on the order in which they complete create, respond, and connect activities. At this session, we will share in-progress results. (2336)	Presenter: Josef Hanson
3F_3G	THURSDAY, NOVEMBER 3, 4:30-5:30 PM	POTOMAC 1-2	2336, 2337, 2338	SRME - Special Topics	A. NAFME/SRME Research Grant Recipient Progress Reports (2338); B. Framework for Culturally Relevant and Responsive Music Teaching (2337); C. Standards-Based Music Achievement in Instrumental Music Education: Effects of Creating, Responding, and Connecting on Performance (2336)	Presenters:  A. Carlos Abril;  B. Elizabeth Palmer, Jason Vodicka, Tina Huyhnh, Christine D'Alexander, Lisa A. Crawford (2337);  C. Alden H. Snell, David A. Stringham, Lisa R. Caravan, Michael Stewart, Jonathan Fleischman (2336)	



3F_3G	THURSDAY, NOVEMBER 3, 4:30–5:30 PM	NATIONAL HARBOR 8	2399	SRME	State Research Chairs Meeting	Open meeting for state research chairs and anyone interested in research initiatives and leadership at the state level. The moderator will lead a discussion on research activities of state music education associations including paper and poster presentations, journals, columns in state periodicals, research-to-practice conference sessions, and other initiatives.	Presenter: Phillip Hash, SRME State Chairs Liaison
3F_3G	THURSDAY, NOVEMBER 3, 4:30–5:30 PM	POTOMAC 3–4	2135	SRME - Symposium	Women Shattering Gender/ed Norms Within the United States Band Scene	This symposium addresses the critical, and often untold contributions of women educators and mentors in the United States band world. Through grace and humility, these women share personal and professional experiences including their service to the profession, their influential mentors, and sometimes the pressure to conform within instrumental education.	Presenters: Margaret Flood, Wendy Matthews, Janine Tiffe
<b>PREK-12 SESSION BLOCK 3F_P</b>							
3F_P	THURSDAY, NOVEMBER 3, 4:30–5:20 PM	CHESAPEAKE 4–6	47	PreK-12	Designing Sensory- Friendly Concert Programs for All Ages and Abilities	Sensory-friendly concerts create a welcoming performing arts experience for all by adapting traditional etiquette and protocol expectations. Success is a product of careful consideration of concert repertoire/programming, venue/logistics, and training for performers and venue staff. Learn how to plan, prepare, and perform a sensory-friendly concert program that meets the needs of your school and the broader community.	Presenters: Julia Heath Reynolds, Kimberly VanWeelden
3F_P	THURSDAY, NOVEMBER 3, 4:30–5:20 PM	CHESAPEAKE A–C	68	PreK-12	Beginner Steps into Culturally Responsive Teaching for the Novice Teacher	Many teachers are unsure of what culturally responsive pedagogy is or where to begin when it comes to enacting some of these practices in their teaching. This practical, interactive, and hands-on session offers accessible, useful tools and recommendations for collegiate students and early-career music educators who wish to delve deeper into what they can do to improve their culturally responsive pedagogy in their teaching.	Presenter: Erin Zaffini
3F_P	THURSDAY, NOVEMBER 3, 4:30–5:20 PM	CHESAPEAKE D–F	180	PreK-12	Teaching Popular Music through a Culturally Responsive Teaching Lens	In this session, we will discuss how to teach through the popular music of today through a Culturally Responsive Teaching lens. Educators will be able to create a collaborative class playlist, learn strategies for sharing classroom playlists with our students and communities, and engage in fun rhythmic and vocal activities for students in K-8 classrooms.	Presenters: Maria Del Valle Brin, Lauren Delago

3F_P	THURSDAY, NOVEMBER 3, 4:30-5:20 PM	NATIONAL HARBOR 6-7	222	PreK-12	Applying Dalcroze Eurhythmics to Global Music	Come explore Puerto Rican music using Dalcroze Eurhythmics activities, and learn tips on selecting global music. We will learn about the importance of including global music in the general music classroom and how Dalcroze Eurhythmics can be implemented to increase understanding. Discover what to look for when selecting music from world cultures and how culturally responsive teaching can be supported.	Presenter: Kay Piña	
3F_P	THURSDAY, NOVEMBER 3, 4:30-5:20 PM	NATIONAL HARBOR 11	263	PreK-12	ReThinking the Beginning Instrument Experience	As we return to the classroom, you might be excited to go back to the classroom and back to “normal.” Our students have changed, you have changed, it’s time to “ReThink the Beginning Band Experience.” This session will provide you with a fresh new framework and plenty of materials for increasing recruitment, keeping students engaged, and building a new culture of success in a post-pandemic world.	Presenter: Timothy Bupp	
3F_P	THURSDAY, NOVEMBER 3, 4:30-5:20 PM	CHESAPEAKE 1-3	270	PreK-12	Navigating Cultural Biases: The Difference Between Diversity and Inclusion	As choral music educators, we strive to create an inclusive community for all our singers. Students need to feel respectfully represented in their choral community. In this session, attendees will be encouraged to look beyond repertoire selection and led in a discussion regarding bias and classroom environment. Attendees will also receive a list of recommended choral music.	Presenters: Nicole Davis, Hailey Meyer	
3F_P	THURSDAY, NOVEMBER 3, 4:30-5:20 PM	NATIONAL HARBOR 10	284	PreK-12	Improv with Otto (A Chant and Body Percussion Experience)	Explore fundamental principles of improvisation and how those principles can be scaffolded in creative ways. Participants will experience body percussion, create found sound arrangements, and walk away with chants, movement, and singing activities to use and develop with their students.	Presenters: Otto Gross, Jayna Gross	
<b>BIENNIAL SESSION BLOCK 3G</b>								
3G	THURSDAY, NOVEMBER 3, 5:05-5:30 PM	NATIONAL HARBOR 12	1078	SMTE - Presentation	Navigating the Transfer Process during COVID 19: Students' Perceptions and Experiences	Transfer students represent a growing number in music education programs. In this study, we will share any impact COVID-19 has had on transfer students through the lens of Author's (2021) conceptual framework. Discussion will focus on identifying emerging changes in students' perceptions and implications for music teacher education.	Presenters: Natalie Steele Royston, Kate Phillip Payne, Kate Bertelli-Wilinski, Adrian Barnes	

3G	THURSDAY, NOVEMBER 3, 5:05–5:30 PM	NATIONAL HARBOR 13	1117	SMTE - Presentation	An Examination of Career Preparation Among Music Education Doctoral Alumni	Music teacher educators typically have a pedagogical background from K-12 classroom teaching experiences. However, music education doctoral alumni may face uncertainties related to career preparation and placement. This presentation will share descriptive survey results of recent doctoral music education alumni perceptions of how their doctoral programs informed their current work.	Presenters: Elizabeth Schultz, Nathan Kruse, Krissie Weimer, Martina Miranda, Ian Miller, Charles Oldenkamp, Julie Myung Ok Song, Troy Thomas
3G	THURSDAY, NOVEMBER 3, 5:05–5:30 PM	NATIONAL HARBOR 14	2112	SRME - Research Paper	A Descriptive Analysis of Elementary Music Teachers' Planning Time	Individual and shared planning times are critical in a teacher's professional life. Very little research has explored how much planning time elementary general music teachers have. This research study will investigate the amount and types of planning elementary music teachers have by analyzing data collected from a nation-wide survey.	Presenter: Seth McKnight
3G	THURSDAY, NOVEMBER 3, 5:05–5:30 PM	CHEASAPEAKE G-1	2122	SRME - Research Paper	Lived Experiences of the Herriman High School Treble Choir, Vivace: A Phenomenological Case Study	The purpose of this phenomenological case study was to describe the lived experiences of the Herriman High School Advanced Treble Choir, Vivace and, specifically, to explore their experiences related to musicianship, vocal identity, and social interactions. In this session, we will discuss the findings and implications of our research.	Presenters: Emily Mercado, Andrew Howden
3G	THURSDAY, NOVEMBER 3, 5:05–5:30 PM	POTOMAC 5–6	2302	SRME - Research Paper	Intersectional Praxis for Music Education	Social theorists and activists have long warned about the perils of single-axis movements and have underscored the advantages of intersectional approaches to social justice. This presentation gives an overview of these advantages as they apply to NAFME and school music education.	Presenter: Vincent Bates

## FRIDAY, NOVEMBER 4, 2022

### BIENNIAL SESSION BLOCK 4A

4A	FRIDAY, NOVEMBER 4, 8:00–8:25 AM	NATIONAL HARBOR 14	1056	SMTE - Presentation	Comparing Faculty Perspectives of Music Teacher Preparation	By examining the positions of the music education and other music faculty, music education faculty can better design and propose revisions to curricula that simultaneously support innovative practices in the field while also aligning to the core beliefs of all faculty.	Presenters: Natalie Steele Royston, Brian Weidner, Jill Wilson
4A	FRIDAY, NOVEMBER 4, 8:00–8:25 AM	NATIONAL HARBOR 12	1106	SMTE - Presentation	Voices of Rural Music Teachers: Cultural Tensions and Professional Paradoxes Conflict with NAFME Ideals	Understanding rural music teaching requires nuanced thinking beyond geography and population. This inquiry into voices of rural music teachers reveals perspectives on community influences, professional expectations, and tradition vs. innovation, all rife with inherent tensions and paradoxes. Implications address urbanormative assumptions and offer suggestions for equitable access to music education.	Presenters: Daniel Johnson, Ann Stanley, Tim Nowak
4A	FRIDAY, NOVEMBER 4, 8:00–8:25 AM	NATIONAL HARBOR 13	1113	SMTE - Presentation	Implications for the Future of Music Teacher Educators: A Survey of Earned Doctorates in Music Education	The purpose of the adapted Survey of Earned Doctorates in Music Education was to characterize career intent and commitment of music education doctoral recipients to continue a career in higher education or Music Teacher Education, specifically. Implications of these results on the future of Music Teacher Education will be explored.	Presenters: Dorothy Thompson, Myriam Athanas
4A	FRIDAY, NOVEMBER 4, 8:00–8:25 AM	POTOMAC 1–2	2071	SRME - Research Paper	Relationships between Music Performance Anxiety and Impostor Phenomenon Responses of Graduate Music Performance Students	Both Music Performance Anxiety (MPA) and Impostor Phenomenon (IP) feelings can result in debilitating mental and physical consequences. Relationships found between MPA and IP in responses of the study's participants, graduate music performance majors, may provide insights into the development of remediation strategies to assist individuals suffering from MPA.	Presenters: Wendy Sims, Charlene Ryan
4A	FRIDAY, NOVEMBER 4, 8:00–8:25 AM	POTOMAC 5–6	2089	SRME - Research Paper	Teaching in the First Year of the COVID-19 Pandemic: Experiences, Adaptations, and Frustrations	Throughout the 2020-2021 school year seven veteran music educators examined their teaching experiences during the COVID-19 pandemic. Utilizing the Collaborative Autoethnography methodology, five themes emerged: (1) agency, (2) adaptations, (3) safety concerns, (4) relationships, and (5) inequities. The resilience of the participants and the importance of peer support were outcomes.	Presenters: Wendy Matthews, Eric Bable, Jeremy Poparad, Kristin Koterba

4A	FRIDAY, NOVEMBER 4, 8:00–8:25 AM	CHEASAPEAKE G–I	2096	SRME - Research Paper	A Survey of Preservice Music Teachers’ Formal and Informal Early Field Experiences	Practicum experiences vary amongst students throughout the United States. While much research has been conducted regarding student teaching experiences, few researchers have taken a comprehensive look at both formal (curricular) and informal (non-curricular) early field experiences. We explore the early field experiences of preservice teachers in conjunction with perceived values.	Presenters: James Austin, Gentry Ragsdale, Garrett Graves, Charles Oldenkamp
4A	FRIDAY, NOVEMBER 4, 8:00–8:25 AM	NATIONAL HARBOR 8	2110	SRME - Research Paper	The Divergent Music Educator: Using Disabled Pedagogy as Self-Advocacy	This auto/ethnography examined the experiences of five music educators with varying mental and physical disabilities who teach in varied settings that incorporate disabled pedagogy. Common themes across experiences emerged, most notably the use of disability pedagogy as a tool for self-advocacy and centering the disabled experience in instruction.	Presenter: Christian Folk, Alexandria Carrico
4A	FRIDAY, NOVEMBER 4, 8:00–8:25 AM	POTOMAC 3–4	2136	SRME - Research Paper	Musical Parenting: An Analysis of Cross- Generational Music Making	I examined the longitudinal relationship between teenagers’ participation in high school music and the musical engagement they had with their children later in life using data from the LSAY1987-2011. Parents who took at least one semester of music in high school were more likely to engage with their children musically.	Presenters: Allison Durbin
<b>PREK-12 SESSION BLOCK 4A_P</b>							
4A_P	FRIDAY, NOVEMBER 4, 8:10–9:00 AM	NATIONAL HARBOR 11	3	PreK-12	Musical Adventures in SEL with Children’s Literature	Children’s literature can provide so many wonderful opportunities to learn music with students! In this hands-on workshop, we’ll share lessons created with children’s books that are dedicated to social and emotional learning and designed for kindergarten through sixth grade. Learn how to address self-awareness, self-management, responsible decision-making, relationship skills, and social awareness, combining listening, performing, and creating music. Each lesson will give teachers fresh ideas for meeting the needs of the whole child in the music classroom.	Presenters: Katherine Strand, Mazie Sullivan

4A_P	FRIDAY, NOVEMBER 4, 8:10–9:00 AM	CHESAPEAKE 4–6	5	PreK-12	Please Don't Stop the Music: Creating a Space for Popular Music in Choir	Popular music has proven benefits to a student's humanity, though some directors are hesitant on incorporating this "student music" with "school music." This session will explore trends in student engagement, curriculum, and philosophy, as well as equip teachers with information and an updated perspective to include commercial music in their choral ensembles.	Presenter: Eric Rubinstein
4A_P	FRIDAY, NOVEMBER 4, 8:10–9:00 AM	CHESAPEAKE A–C	161	PreK-12	Debunking Misconceptions about Equity: A Realistic Approach to a Truly Equitable Music Education Program	Research shows that music educators are not consistently addressing equity in the classroom. There are different documented reasons for this lack of equity in music education. Many teacher-centered inequities stem from misconceptions and a lack of preparation. I hope to inspire music educators to create truly equitable classrooms and give them resources to debunk common misconceptions. We can create change!	Presenter: Ashante Griffin
4A_P	FRIDAY, NOVEMBER 4, 8:10–9:00 AM	CHESAPEAKE 1–3	237	PreK-12	Introduction to Culturally Responsive Music Education	Culturally Responsive Music Instruction centers the backgrounds, learning styles, and funds of knowledge of our learners. In this session, we will discuss how K-12 music educators can move toward culturally responsive instruction make the learning environment and instruction affirming, meaningful, and authentic for all our students. Learn about this approach as related to mindset, environment, content, and instructional planning.	Presenter: Ashley Cuthbertson
4A_P	FRIDAY, NOVEMBER 4, 8:10–9:00 AM	CHESAPEAKE D–F	244	PreK-12	Bringing Books to Life in the Special Education Music Classroom: Creating Inclusive Lessons through Children's Literature	In this interactive session, participants will explore ways children's literature can support and enhance music learning while incorporating students' individual preferences and unique skill levels. A variety of children's literature in the classroom can help create an inclusive environment and offers multiple entry points for our students to explore composition, orchestration and devised or nontraditional notation.	Presenter: Sarah Perry
4A_P	FRIDAY, NOVEMBER 4, 8:10–9:00 AM	NATIONAL HARBOR 10	272	PreK-12	Using Centers to Facilitate Differentiation in the Elementary Music Classroom	Struggling with differentiating activities/assignments and assessing a class of many different skill levels? Using centers in the music classroom may help solve your problem. This session will cover how to create, implement, and manage center activities for grades 1-6 to help facilitate small-group assessment and differentiation activities. Attendees can bring a recorder and/or ukulele, along with a computer/iPad (not required to participate).	Presenter: Katherine Ross Hejazi
<b>BIENNIAL SESSION BLOCK 4B, 4C, 4B/4C/4D AND 4C/4D</b>							

4B	FRIDAY, NOVEMBER 4, 8:35--9:00 AM	NATIONAL HARBOR 12	1038	SMTE - Presentation	Deepening Our Understanding: Removing Obstacles to Equity in Music Teacher Education	This session is a discussion among music teacher educators who prepare prospective music educators at these Historically Black Colleges and Universities: Albany State, Hampton, Howard, Morgan State, Tennessee State, and Texas Southern. Conversation will center on concerns of recruiting, preparing, mentoring, and retaining music educators of color.	Presenters: Deborah Confredo, Roy Legette, Tanya Allen, Benita Gladney, Robert Bryant, Maurice Le Flore
4B	FRIDAY, NOVEMBER 4, 8:35--9:00 AM	NATIONAL HARBOR 13	1157	SMTE - Presentation	"Shortchanged": Music Educators' Perceptions of Special Education Training in Undergraduate Music Education Programs	The purpose of this study was to examine practicing music teachers' perceptions of their preparation to teach students with disabilities. These findings add to this body of work a perceived spectrum of inclusivity across P-12 music education and highlight teachers' challenges in putting inclusive philosophy into practice.	Presenter: Becky Marsh
4B	FRIDAY, NOVEMBER 4, 8:35--9:00 AM	NATIONAL HARBOR 8	2080	SRME - Research Paper	Pre-service Music Teachers' Attitudes toward Transgender Individuals and Supportive School Practices	The purpose of this in-progress study is to investigate pre-service music teachers' attitudes toward transgender individuals, and toward school practices that support transgender students. Relationships between demographic attributes and attitudes will also be examined.	Presenter: Jason Silveira
4B	FRIDAY, NOVEMBER 4, 8:35--9:00 AM	CHEASAPEAKE G-1	2298	SRME - Research Paper	A Discourse Analysis of the Missions, Visions, and Values of Music Schools and Departments in the United States	The presenters describe and discuss a study in which they analyzed institutional missions, visions, and values statements pertaining to all 446 NASM-affiliated music colleges and departments in the US. This work enabled the researchers to examine tacit and explicit policies enacted and inscribed through the public-facing discourse on college websites.	Presenters: Sol Missena, Gareth Smith, David Knapp, Bryan Powell
4B	FRIDAY, NOVEMBER 4, 8:35--9:00 AM	NATIONAL HARBOR 14	2312	SRME - Research Paper	Gaze Behavior Reveals Thought Processes and Divided Attention During Active Teaching vs. Observing Teaching	This study documented expert teachers' attention allocation between two students during a brief lesson, first while teaching live and again while watching a video recording of the same lesson. Results reveal important features of "teacher thinking" that are automatized and not directly observable but are nonetheless strategic.	Presenter: Robin Heinsen

4B_4C_4D	FRIDAY, NOVEMBER 4, 8:35–10:10 AM	POTOMAC 1–2	2139, 2327, 2086	SRME - SRIG - Affective Response	<p>A. Music Performance Anxiety (MPA) is widely misunderstood due to a lack of validated instruments designed to measure and evaluate the experiences and symptoms of MPA within the context of performance. Through this interactive presentation, participants will explore and discuss the unique needs associated with researching and treating MPA. (2139);</p> <p>B. In this case study, within one rural high school, I examined student’s perceptions of the music performed and heard in their school as well as the music they listen to outside of school. Emergent themes indicate a potential student-based criteria for selecting both traditional and popular music for school ensembles. (2327)</p> <p>C. Students’ perceived belonging in academic spaces has emerged as a critical nexus of overall academic achievement, social-emotional outcomes (e.g., self-concept), and engagement in K–12 schools. This quantitative study examines situational differences in secondary K–12 students’ perceived belonging in music ensembles and in school (outside of music ensembles). (2086)</p>	<p>A. Music Performance Anxiety: The Sound of Dissociation (2139);</p> <p>B. What Educators Can Learn from Students About a Criteria for Selecting Music for School Ensembles (2327)</p> <p>C. Secondary Students’ Perceived Belonging in Music Ensembles and School (Outside of Music Ensembles) (2086)</p>	<p>Affective Response SRIG Chairs: Matthew L. Williams, Chair; Hyesoo Yoo, Chair Elect;</p> <p>Presenters:</p> <p>A. Bobbie Nelson (2139);</p> <p>B. Sarah Robinson (2327);</p> <p>C. Cameron Siegal (2086)</p>
4B_4C_4D	FRIDAY, NOVEMBER 4, 8:35–10:10 AM	POTOMAC 3–4	2169, 2191, 2195	SRME - SRIG - Assessment	<p>A. This study is an investigation of data available to examine factors that may be predictive of success at adjudicated band events. We will share findings related to data availability in Virginia and Florida. Data include longitudinal information for specific adjudicated events and ensembles, school data, teacher attributes, and community characteristics. (2169);</p> <p>B. The purpose of this study was to systematically examine the content of assessment-related articles published in nine American music education journals between 2000 and 2020. Scholarly journals emphasized quantitative analyses of festival ratings, while practitioner articles primarily described classroom assessment practices. Grades and grading were nearly absent from the literature. (2191);</p> <p>C. Music teachers across the US are facing substantial change in how they are being evaluated. Many teachers must now collect evidence of student growth as a substantial factor in the summative evaluation of their teaching. To investigate assessment practices, a survey of secondary music teachers in multiple states was conducted. (2195)</p>	<p>A. Constructing a Comprehensive Data Profile to Examine Success at Adjudicated Band Events (2169);</p> <p>B. Whither Grading? A Content Analysis of Assessment and Grading Articles in American Music Education Journals, 2000–2020;</p> <p>C. Impact of Collecting Student Growth Data on Secondary Music Teacher Assessment Practices</p>	<p>Assessment SRIG Chairs: Phillip Payne, Chair; Aiden Snell, Chair Elect;</p> <p>Presenters:</p> <p>A. Emmett O’Leary, David Stringham (2169);</p> <p>B. Brian Shaw (2191)</p> <p>C. Peter Hamlin (2195)</p>



4B_4C_4D	FRIDAY, NOVEMBER 4, 8:35–10:10 AM	POTOMAC 5–6	2030, 2119, 2317	SRME - SRIG - History	<p>A. The Music Education Legacy of William Frederick Cardin "Pejawah": A Language all of America Should Know;</p> <p>Outstanding Service Award;</p> <p>B. Zeke Castro: "El Rey" of Mariachi Music Education in the Austin, Texas Public Schools (2119);</p> <p>"2023 Symposium on the History of Music Education" Updates;</p> <p>C. "No School Is Complete Without a Band": The Genesis of the Charles H. Burke Vocational School Band (2317)</p>	<p>A. This biographical study examines the life and legacy of Native American music educator, William Frederick Cardin. Cardin was an accomplished performer and composer who studied at Curtis and Conservatoire Americaine (Fountainebleu). He is remembered as an outstanding educator and conductor who promoted Native American music and culture to communities nationwide;</p> <p>B. Zeke Castro (b. 1939) founded the first Mariachi program in Austin, Texas in 1980. He taught Mariachi for more than three decades and influenced generations of musicians and educators. Among many awards throughout his career, Castro was the first Latino to receive the Austin ISD Teacher of The Year Award. (2119);</p> <p>C. This historical research investigated why a brass band was created at a Navajo vocational school, and how the band changed from inception to tribal control. Sources from the National Archives and the school show the band was an extracurricular entertainment opportunity and reflected the changing identity of the school. (2317)</p>	<p>History SRIG Chairs: Paul D. Sanders, Chair; Casey Gerber, Chair Elect;</p> <p>Presenters: A. Glen Brumbach (2030); B. Elizabeth Chappell (2119); C. Sarah Van Dusen (2317)</p>
4C	FRIDAY, NOVEMBER 4, 9:10–9:35 AM	NATIONAL HARBOR 8	2299	SRME - Research Paper	<p>Meta-Analyses: Development, Process, and Interpretation</p>	<p>The special topics session will provide information regarding meta-analysis development, processes, and interpretation. Special topics to consider include ethical considerations, informed decision-making, analysis choice, and responsible data reporting. Methodological procedures will be illustrated using prepared data from a current, in-progress music meta-analysis regarding error detection.</p>	<p>Presenters: Christina Svec, Mandi Schlegel</p>
4C	FRIDAY, NOVEMBER 4, 9:10–9:35 AM	NATIONAL HARBOR 14	1059	SMTE - Presentation	<p>Music Education Doctoral Student Motivation, Identity, Learning Experiences, and Career Commitment</p>	<p>Are all doctoral students committed to a career in music teacher education (MTE)? We will survey students currently enrolled at NASM-accredited music schools that offer a music education doctorate. Questionnaire responses will provide new perspectives on motivation for doctoral study, occupational identity, learning experiences, task efficacy, and MTE career commitment.</p>	<p>Presenters: James Austin, Charles Oldenkamp, Gentry Ragsdale, Garrett Graves</p>

4C	FRIDAY, NOVEMBER 4, 9:10–9:35 AM	NATIONAL HARBOR 12	1121	SMTE - Presentation	Recruiting Hispanic Music Educators: Supports, Challenges, and Best Practices	The purpose of this session is to explore how music teacher educators can best support Hispanic students through their college/university experience and into the profession. Synthesizing research with co-presenters' direct experiences as Hispanic students/teachers navigating through academia, this session will offer guidelines and best practices for working with Hispanic students.	Presenters: Jacob Berglin, Ruben Alcalá, Kay Piña
4C_4D	FRIDAY, NOVEMBER 4, 9:10–10:10 AM	NATIONAL HARBOR 13	1075	SMTE - Colloquium	Career Mentoring for Music Teacher Educators: From Graduate School Through the Professorial Ranks	A group of music education professors at various career stages and types of institutions will be available for small-group or one-on-one mentoring on diverse career topics. The format will be a brief panel followed by "open house"; attendees may come and go as their schedules permit during this time.	Presenter: Kristina Weimer
4C_4D	FRIDAY, NOVEMBER 4, 9:10–10:10 AM	CHEASAPEAKE G-1	2339	SRME - Symposium	The Music Teacher Profession Initiative: Current Status and Future Action	The Music Teacher Profession Initiative has been working steadily for over 18 months to identify barriers to equity in music teacher recruitment, education, and retention. Information collected from music teacher education faculty from across the country will be presented. Attendees will have an opportunity to share comments, questions, and insights.	Presenters: Deborah Confredo, Cecil Adderley, Carlos Abril
<b>PREK-12 SESSION BLOCK 4C_P</b>							
4C_P	FRIDAY, NOVEMBER 4, 9:10–10:00 AM	NATIONAL HARBOR 10	21	PreK-12	Help! I Am a K-8 General Music Teacher and 65% of My Students Are English Learners!	This interactive workshop will focus on songs, games, materials, and successful procedures for teaching with the goal of helping everyone (including the teacher!) feel more comfortable singing and singing in languages that are not your home language. Participants will leave with a variety of successful songs, games and activities designed to foster singing together and singing in languages that are not the home language. All are welcome!	Presenter: Susie Petrov

4C_P	FRIDAY, NOVEMBER 4, 9:10–10:00 AM	CHESAPEAKE 4–6	101	PreK-12	Distracted Musicing: A Multitasking Approach for the Choral Rehearsal	Choral singing requires calibrated coordination of the mind, the body, the voice, and the emotions--it is multitasking. Learn how research on task acquisition, background processing, mimicking, toggling, and executive functioning can be used to create efficient, productive, and impactful rehearsals.	Presenter: Jason Vodicka
4C_P	FRIDAY, NOVEMBER 4, 9:10–10:00 AM	CHESAPEAKE A–C	172	PreK-12	Out of this World: Teaching Music through STEAM	STEAM = Science, Technology, Engineering, where the "A" stands for the Arts and Humanities, and Mathematics. Laurie Orth combines the contrasting disciplines of music and space exploration for the general music classroom. Experience elementary, space-themed content for recorders, Boomwhackers, and barred instruments, as well as songs. Learn about collaborating with STEM colleagues through music.	Presenter: Laurie Orth
4C_P	FRIDAY, NOVEMBER 4, 9:10–10:00 AM	NATIONAL HARBOR 6–7	206	PreK-12	Connect The Dots: Beginning Improvisation Method for Wind Instruments	Many popular improvisation methods are written specifically for jazz instrumentalists and may not work in band settings. Our presentation leads participants through a hands-on demonstration of a beginning improvisation approach we call "connect the dots." Bring your voice or instrument or just observe--this accessible approach does not require the ability to read standard five-line staff notation. Applicable to any K-12 classroom.	Presenters: Matthew Clauhs, Greg Evans, Jasmine Pigott
4C_P	FRIDAY, NOVEMBER 4, 9:10–10:00 AM	CHESAPEAKE 1–3	209	PreK-12	Our Music: Inclusion of Student Music in Secondary General Classrooms	Secondary general music classrooms offer opportunities for musical engagement in an inclusive and accessible environment. Come explore a variety of strategies and techniques for engaging and motivating students with meaningful musical experiences, including instrument playing, technology integration, and inclusion of popular music while creating an environment that supports all learners.	Presenter: Rachael Sanguinetti
4C_P	FRIDAY, NOVEMBER 4, 9:10–10:00 AM	CHESAPEAKE D–F	233	PreK-12	At the Intersection of Music Education & Equity	Built on NCAS's philosophical foundations and lifelong goals of artistic literacy, this interactive session guides participants in exploring practical tools to provide a more equitable music education for all students, help schools utilize the assets of their community to impact climate and culture, and help music students become independent learners.	Presenters: Pauline Crooks, Aaron Bryan

4C_P	FRIDAY, NOVEMBER 4, 9:10–10:00 AM	NATIONAL HARBOR 11	238	PreK-12	Culturally Responsive Music Education in Action	Building on the framework of Culturally Responsive Music Education, we will engage in practical applications for the music classrooms of various disciplines (general music, vocal, instrumental). Participants will explore curriculum development through a culturally responsive, learner-centered lens and engage in hands-on lessons that use the principles of culturally responsive instruction. Learn helpful strategies for your teaching!	Presenter: Ashley Cuthbertson
------	---	-----------------------	-----	---------	---	---	-------------------------------

### BIENNIAL SESSION BLOCK 4D

4D	FRIDAY, NOVEMBER 4, 9:45–10:10 AM	NATIONAL HARBOR 12	1047	SMTE - Presentation	Having a Seat at the Table: Background, Experiences, and Strategies of Female University Music Administrators	This session is designed to encourage the professional development of SMTE members who might consider an administrative position in the future. The presenters will discuss aspects of their backgrounds that have contributed to their administrative work. Resources and strategies used to promote a more inclusive workplace culture will be shared.	Presenters: Margaret Berg, Suzanne Burton, Kimberly Council, Tami Draves, Kate Fitzpatrick-Harnish
4D	FRIDAY, NOVEMBER 4, 9:45–10:10 AM	NATIONAL HARBOR 14	1084	SMTE - Presentation	Cooperative Service-Learning: A Multiple Perspective Design	In this study, preservice undergraduate students partnered with a preschool teacher with limited music experience to prepare her to teach music independently to her students. The purpose of this qualitative study was to examine three unique perspectives in a service-learning environment: the in-service teacher, preservice undergraduate students, and preschool children.	Presenters: Erin Bailey, Emilee Knell
4D	FRIDAY, NOVEMBER 4, 9:45–10:10 AM	NATIONAL HARBOR 8	2315	SRME - Research Paper	Free-form Radio DJs as Experts and Curators of Music Listening and Discovery	A constructivist grounded theory analysis of 24 free-form DJs at an internationally renowned radio station driven by musical discovery led to a theory and model which represents the acquisition and application of musical knowledge by these music listening experts. Implications for teachers to program culturally unfamiliar music will be shared	Presenter: Giuliana Conti

### 10:20–11:20 AM GENERAL SESSION (Potomac Ballroom A-B)

Dr. Richard Antoine White

## BIENNIAL SESSION BLOCKS 4E AND 4E/4F

4E	FRIDAY, NOVEMBER 4, 11:30–11:55 AM	NATIONAL HARBOR 14	1010	SMTE - Presentation	<p>Confronting "Divisive Concepts" and White Emotionality: Encouraging Discomfort in Music Education</p>	<p>Multiple U.S. states have passed legislation banning teaching critical race theory (CRT). I argue that an aspect of white resistance is likely that engaging with CRT can provoke discomfort, particularly in relation to complicity. Music education offers a vehicle to engage in anti-oppression and a pedagogy of discomfort.</p>	<p>Presenter: Juliet Hess</p>
4E	FRIDAY, NOVEMBER 4, 11:30–11:55 AM	NATIONAL HARBOR 12	1095	SMTE - Presentation	<p>Perspectives on Contract Grading: A Collaborative Autoethnographic Investigation in Graduate Music Education Courses and Potential Applications to the Field</p>	<p>Through an examination of literature about contract grading, we first explore multiple perspectives of its use in non-music and music classes. Then, using collaborative autoethnography, we describe and examine our experiences with contract grading in music education graduate classes. We provide suggestions for future research and practice in music education.</p>	<p>Presenters: Mary Cohen, Jose Santana, Jared Shulse, Jennifer Mills, Rishi Wagle</p>
4E	FRIDAY, NOVEMBER 4, 11:30–11:55 AM	NATIONAL HARBOR 8	1119	SMTE - Presentation	<p>The Impact of a Doctoral Music Teacher Education Program on Music Teacher Identity Development</p>	<p>Multiple investigations have explored identity development for preservice and in-service music teachers. However, there have been few investigations into the impact music education doctoral programs have on music teacher identity development. This presentation explores the impact varying stages of a doctoral music education degree completion has on teacher identity development.</p>	<p>Presenters: Elizabeth Schultz, Julia Weinstein, Jamie Burg, David Tyson, Troy Thomas, Edward White</p>
4E	FRIDAY, NOVEMBER 4, 11:30–11:55 AM	NATIONAL HARBOR 13	1161	SMTE - Presentation	<p>The Impact of COVID-19 on Students of Marginalized Populations: Addressing Issues of Equity, Inclusion, and Access in our Music Classrooms</p>	<p>Since March 2020, COVID-19 has impacted our students and their music learning experiences. This session will identify ways students of marginalized populations have been negatively impacted by the pandemic and will discuss steps teachers may take to overcome challenges faced while addressing issues of equity, inclusion, and access.</p>	<p>Presenter: Jacqueline Henninger</p>

4E	FRIDAY, NOVEMBER 4, 11:30-11:55 AM	POTOMAC 3-4	2249	SRME - Research Paper	Women High School Band Directors' Perceptions of the Relationship Between Their Gender and Professional Identities	Women constitute a minority of high school band directors and must negotiate a professional identity to fit in this stereotypically masculine teaching area. This quantitative research examined how professional characteristics and experiences were related to women high school band directors' perceptions of the relationship between their gender and professional identities.	Presenter: Marsha Kincaide
4E	FRIDAY, NOVEMBER 4, 11:30-11:55 AM	POTOMAC 5-6	2028	SRME - Research Paper	Singing social change: Design and enactment of children's chorus mission statements	Children's choruses often function as cultural ambassadors within their communities and increasingly redesign their mission statements to respond to ongoing social change. In this presentation, we examine how the missions of two such organizations are made manifest in artistic decisions to consider how they engage with issues impacting their communities.	Presenters: Kelly Bylica, Cara Bernard
4E_4F	FRIDAY, NOVEMBER 4, 11:30 AM-12:30 PM	CHEESAPEAKE G-I	2334	SRME - Special Session	Publishing Your Music Education Research - Advice from Research Journal Editors	Gain insights on publishing your music education research from NAFME journal editors in this moderated panel.	Wendy Sims, Moderator; Presenters: James Austin, Peter Miksa, Brian Silvey
4E_4F	FRIDAY, NOVEMBER 4, 11:30 AM-12:30 PM	POTOMAC 1-2	2271	SRME - Symposium	Perceptions and Characteristics of Adults Regarding Virtual Rehearsals	In this symposium, we will highlight implications and findings from a series of four studies investigating participants and nonparticipants of virtual rehearsals from New Horizons bands during the Covid-19 pandemic. We will be joined by Dr. Roy Ernst serving as discussant.	Presenters: Matthew Williams, Amanda Schlegel, Jennifer Bugos, Matthew Williams, Ann Harrington
<b>PREK-12 SESSION BLOCK 4E_P</b>							
4E_P	FRIDAY, NOVEMBER 4, 11:30 AM-12:20 PM	CHEESAPEAKE 4-6	24	PreK-12	Autism Spectrum Disorder and the Elementary Music Classroom	A 2020 CDC report says that about 1 in 44 children have been diagnosed with autism spectrum disorder. This presentation will equip educators with a better understanding of the challenges a child with autism faces in the music classroom. The presenter is the father of two children with autism and has experience working with students that have autism. Learn to improve communication/social skills and foster desired behaviors.	Presenter: Jacob Womack

4E_P	FRIDAY, NOVEMBER 4, 11:30 AM-12:20 PM	NATIONAL HARBOR 11	102	PreK-12	Breaking the Ice: Building Respectful Culture in the School Choral Program	Ensemble music-making is inherently project-based, so students need to operate healthily and respectfully as a team to reach their common goals. In this presentation, attendees will engage in various team-building activities designed to build community, create a healthy environment and respectful culture, and enhance student ownership in the choral ensemble. Participants receive a handout featuring team-building examples.	Presenters: Matthew Myers, Sara Bray
4E_P	FRIDAY, NOVEMBER 4, 11:30 AM-12:20 PM	CHESAPEAKE A-C	156	PreK-12	NAFME and Library of Congress Teaching with Primary Sources Band and Small Instrumental Ensemble Curriculum Units	Learn about the NAFME/Library of Congress Teaching with Primary Sources Band and Small Instrumental Ensembles Curriculum Units. Discuss how the flexible design of these lessons supports varied instrumentation and instructional methods. Engage with embedded inclusive teaching practices and instructional strategies that support rigorous authentic learning in your classroom.	Presenter: Theresa Huilhan
4E_P	FRIDAY, NOVEMBER 4, 11:30 AM-12:20 PM	NATIONAL HARBOR 6-7	170	PreK-12	Notes of Diversity: Creating Resources for Underrepresented Cultures	Have you searched for songs/games from your students' cultures only to find little or nothing? Learn how to work with community members to create authentic music resources of songs from underrepresented cultures using the model developed for the Ethiopian Song Project. Attendees will learn how to identify underrepresented cultures in their communities, collect/arrange songs from those cultures, and share their resources.	Presenter: Anna Harris
4E_P	FRIDAY, NOVEMBER 4, 11:30 AM-12:20 PM	CHESAPEAKE D-F	194	PreK-12	Collaborate, Create, Orchestrate: Group Composition with Elementary Strings	This session for elementary orchestra teachers guides participants through a process for developing a group composition project with their students. Beginning with simple composition exercises, the session examines aspects of group composition, including collaboration, compositional development, and technical considerations. Your students can be composers! Bring your instrument(s) to compose together.	Presenter: Walt Lindberg
4E_P	FRIDAY, NOVEMBER 4, 11:30 AM-12:20 PM	NATIONAL HARBOR 10	234	PreK-12	From Resting Tone to Harmony: A Sequence for Developing Improvisation	All children can learn to improvise musically, yet few students are able to improvise musically as well or comfortably as they improvise with language. This session is designed to encourage teachers to develop their own improvisational skills as they improvise for and alongside their students. Learn about tools for helping students develop their harmonic audition skills in major tonality. Improvisation can begin early!	Presenter: David Potter

4E_P	FRIDAY, NOVEMBER 4, 11:30 AM–12:20 PM	CHESAPEAKE 1–3	235	PreK-12	It All Begins with Curiosity – The Fundamental Role of Creativity in Music Education	Attendees will be introduced to concepts, tools, and tactics that can enable them to envision music learning as a web rather than a linear progression. This session is designed to demonstrate how music educators at all levels and in any area of specialization can enhance student engagement, motivation, and transfer of learning by using the creative process as a scaffold. Learn how to assess musical creative efforts.	Presenter: Carolyn Barber
<b>BIENNIAL SESSION BLOCK 4F</b>							
4F	FRIDAY, NOVEMBER 4, 12:05–12:30 PM	NATIONAL HARBOR 8	1020	SMTE - Presentation	Attrition of Undergraduate Music Education Students of Color: A Collective Case Study	The purpose of this study is to examine the experiences of former music education students of color who left their collegiate programs. Findings provide a more nuanced understanding of the pipeline into, or out of, the music teaching profession for potential music teachers of color.	Presenter: David DeAngellis
4F	FRIDAY, NOVEMBER 4, 12:05–12:30 PM	NATIONAL HARBOR 14	1036	SMTE - Presentation	Fostering a Researcher Identity as an Early Career Music Teacher Educator	Early career music teacher educators (MTEs) can easily find themselves disconnected from their identities as active scholars. Through a roundtable of tenure track MTEs who have continued active scholarship, this session will investigate strategies for maintaining productive research while meeting the professional and personal needs of assistant professorship.	Presenters: Kari Adams, Tiger Robison, Olivia Tucker, Brian Weidner
4F	FRIDAY, NOVEMBER 4, 12:05–12:30 PM	NATIONAL HARBOR 13	1110	SMTE - Presentation	Words Matter: NCCAS Standards and Recently Revised State Standards	The NCCAS Standards shifted their orientation to a process focus and there are calls for creativity and diversity in music education. This study seeks to understand how state standards reflect the orientation of the National Standards and to identify wording that reflects diversity and creativity in the standards.	Presenter: Carla Aguilar
4F	FRIDAY, NOVEMBER 4, 12:05–12:30 PM	NATIONAL HARBOR 12	1122	SMTE - Presentation	Being a Mom in the Music Education Professoriate: An Autoethnography	The purpose of this autoethnography is to explore the experience of becoming a mother while a music education professor. Investigating the challenges encountered and support received is important for keeping a highly-qualified, equitable, and diverse set of music education faculty.	Presenters: Catheryn Foster, Tami Draves



4F	FRIDAY, NOVEMBER 4, 12:05–12:30 PM	POTOMAC 3–4	2225	SRME - Research Paper	Harriet Gibbs Marshall and Black Feminist Theory	Harriet Gibbs Marshall (1869–1941) was the first Black graduate of Oberlin Conservatory of Music and founder of The Washington Conservatory of Music and School of Expression. Although there were a handful of conservatories available for Black musicians, Marshall’s focus on Black music and heritage created unique experiences for its students.	Presenter: Stephanie Jones
4F	FRIDAY, NOVEMBER 4, 12:05–12:30 PM	POTOMAC 5–6	2266	SRME - Research Paper	Pitch Perfect: The Effect of Tempo on the Perception of Intonation	This study investigates how the perception of ‘in-tune-ness’ is influenced by the interaction of tuning system and tempo. Participants were presented with melodies alone, chords alone, and harmonized melodies in a variety of tunings, tempos, and timbres and asked to choose which sounded more in tune.	Presenters: Benjamin Whitcomb, Jeremey Poparad

**12:30–1:30 PM EXHIBIT HALL / LUNCH**

**1:20–2:20 PM**

**BIENNIAL RESEARCH POSTER SESSION #1 IN THE EXHIBIT HALL**

**NAFME INVITED/FEATURED SESSION:**

4G_P	FRIDAY, NOVEMBER 4, 1:30–2:20 PM	POTOMAC 3–4	1	NAFME Featured Session	The “National Association for the Study and Performance of African American Music” Story—from Protest to Celebration and Jubilation: 50 Years and Counting of Promoting the African American Music Tradition	This session provides an historical account of the origin, mission, accomplishments, and goals of the National Association for the Study and Performance of African American Music (NASPAAM), an organization founded as the National Black Music Caucus (NBMC) in protest at the 1972 MENC National Convention in Atlanta, GA.	Presenters: Dr. William T. (Ted) McDaniel, NASPAAM Co- Founder, Past President; Dr. Rosita M. Sands, NASPAAM President
------	--	-------------	---	------------------------------	--	---	--

**PREK-12 SESSION BLOCK 4G\_P**

4G_P	FRIDAY, NOVEMBER 4, 1:30-2:20 PM	NATIONAL HARBOR 6-7	211	PreK-12	Student Centered Arrangements for Harmonizing Instruments through Play	Empower your Modern Band/Guitar/Harmonizing Instruments students to create and perform their own arrangements and compositions. Discover how you can put the creative direction of the classroom in student hands. Using aural skills, music theory, critical thinking, communication, and collaboration, students work together to craft their own part in the arrangement through play. Bring an instrument to this session!	Presenter: Darin Au
4G_P	FRIDAY, NOVEMBER 4, 1:30-2:20 PM	CHESAPEAKE A-C	150	PreK-12	Musical Picture Books: Exploring Diversity, Literacy, and Advocacy in the Music Room	Musical picture books allow children to explore different cultures, language, literacy, art, and music. Attendees will read, listen to, and discuss books that equip music classes to being diverse, inclusive, and literate. Topics include cultural diversity, literary/visual benefits, advocacy, building a collection and connections for varying classroom settings. Attendees will leave with a list of culturally diverse books that are proven favorites.	Presenter: Jessica Lola Nix
4G_P	FRIDAY, NOVEMBER 4, 1:30-2:20 PM	CHESAPEAKE 4-6	30	PreK-12	Music Class is L.I.T.-- Lessons in Creative Teaching in the General Music Classroom	Jazz up your general music curriculum by implementing these engaging lessons in your classrooms. Fun, interactive virtual class activities for use in teaching through virtual platforms will also be included in this session! Students will learn and apply music terminology, strengthen rhythmic reading skills, and make emotional and intellectual connections to music repertoire, all while having fun! All are welcome!	Presenter: Kiana Day Williams
4G_P	FRIDAY, NOVEMBER 4, 1:30-2:20 PM	CHESAPEAKE 1-3	75	PreK-12	Mentoring Towards Culturally Responsive Practices	Part of the "Supporting Beginning Music Educators" ASPA's Mentoring Institute, this session focuses on novice teacher development in culturally responsive practices in relation to research-based teacher development/stages. Mentors who attend this session will engage with each other and learn specific strategies that they can take with them that will impact their mentee's teaching practices and induction into the profession.	Presenter: Erin Zaffini
4G_P	FRIDAY, NOVEMBER 4, 1:30-2:20 PM	NATIONAL HARBOR 10	116	PreK-12	Making the Band: Modern Band Method in the K-3 Classroom	Rejuvenate your elementary music classes with a student-centered modern band curriculum. This session shares ideas, lesson plans, and strategies to get your K-3 students rocking with music that is meaningful to them. Participants will leave with ideas on how to introduce songwriting, get students improvising, incorporate hip hop, and develop transferrable ensemble skills All are elementary educators are welcome!	Presenter: Nicole Guimaraes

4G_P	FRIDAY, NOVEMBER 4, 1:30–2:20 PM	CHESAPEAKE D–F	132	PreK-12	We See You, Sis! A Conversation of The Unique Experiences of Black Female Band Directors	Black female band directors are still a marginalized and underrepresented group. Despite female students of color making up a large demographic of band students, we do not see these students matriculating into the profession. What do terms like <i>women of color</i> or <i>BIPOC</i> mean? Black female band directors offer unique experiences that can add value to any program, whether as a director, composer, or clinician.	Presenters: Tiffany C. Reckley, Jennifer Theilacker
4G_P	FRIDAY, NOVEMBER 4, 1:30–2:20 PM	CHESAPEAKE G–I	140	PreK-12	Cultivating Connection: Relationships & Community With Tenor-Bass Singers in Secondary Choral Ensembles	Choral music-making is rooted in connection. Classrooms that foster trusting and empowering relationships often lead students toward enhanced musical, social, and emotional growth. Cultivating a sense of connection and belonging may be especially impactful for middle and high school tenor-bass students as they navigate the vulnerable act of singing. Learn how to promote a connected choral classroom for tenor-bass singers.	Presenter: Sean Grier
4G_P	FRIDAY, NOVEMBER 4, 1:30–2:20 PM	POTOMAC 5–6	219	PreK-12	Teaching Special Learners with Music in a Secondary Setting	Discover several methods of engaging secondary students with special needs in musical activities in a life-skills classroom setting. Topics include communication, leadership, creative expression, appropriate social interaction, reading/tracking/decoding skills, fine/gross motor skills, listening skills and independence. Learn about instructional accommodations/materials that help support the needs of a wide variety of special learners.	Presenter: Christina Guando
4G_P	FRIDAY, NOVEMBER 4, 1:30–2:20 PM	NATIONAL HARBOR 11	254	PreK-12	Music Teachers Needed! Recruiting for the Profession	Mentoring a future teacher can provide tremendous personal and program benefits! Empower your students with roles and responsibilities in your classroom, and introduce them to the joy of teaching! Participants will engage in interactive activities that build their capacity for leadership in elementary, middle, and high school. Early successes allow students to build an identity as a teacher at a critical age and in a safe environment.	Presenters: Angela Ammerman, Sandy Goldie
4G_P	FRIDAY, NOVEMBER 4, 1:30–2:20 PM	NATIONAL HARBOR 12	278	PreK-12	Jamming, Composing, and Improvising on Ukulele!	Discover fresh, approachable ways to work on improvisation and composition with your students! The ukulele is one of the most-sold instruments in the U.S., and its accessibility and cultural relevance make it a great way to explore these concepts. Come learn how you can use a few basic chords and techniques on the ukulele to jam and create. For beginning/intermediate players or those who want practice facilitating improvisation.	Presenters: Scott Burstein, Mary Claxton

4G_P	FRIDAY, NOVEMBER 4, 1:30–2:20 PM	NATIONAL HARBOR 13	299	PreK-12 - Special Session	Together We Stand - Bridging the Gaps between ED&I and SEL Through Teacher Leadership and Professional Learning Communities to Reach ALL Students	NAFME's Connected Arts Networks (CAN) grant managers present an exciting vision for a sustainable model of professional learning for music educators to strengthen their pedagogy, instruction, and leadership skills in order to better serve students through ED&I and SEL one classroom at a time.	LaSaundra Booth, Angela Schendel Keedy
------	--	-----------------------	-----	------------------------------	--	--	--

**2:30 – 4:00 PM**

**YOUNG COMPOSERS AND SONGWRITER'S CONCERT**

**BIENNIAL SESSION BLOCKS 4H, 4H/4I/4J, 4I, AND 4J**

4H	FRIDAY, NOVEMBER 4, 2:30–2:55 PM	NATIONAL HARBOR 14	1018	SMTE - Presentation	Action Research for Pre-Service Music Educators in Field Experiences	The purpose of this exploratory study was to determine whether undergraduate music education students could successfully complete an action research project during their student teaching semester and if so, whether the addition of the new project improved the delivery of the student teaching seminar course.	Presenter: Danni Gilbert
4H	FRIDAY, NOVEMBER 4, 2:30–2:55 PM	NATIONAL HARBOR 11	1046	SMTE - Presentation	We Wear the Mask: The Lived Experiences of Black Undergraduate Music Education Students in Predominantly White Schools of Music (PWSOM)	At the heart of this study lies the question, "What does it mean to be a Black student in a predominantly White school of music?" This study allows that question to be answered by those best positioned to answer it.	Presenter: Quinton Parker
4H	FRIDAY, NOVEMBER 4, 2:30–2:55 PM	NATIONAL HARBOR 13	1057	SMTE - Presentation	A Tripartite Model of Cultural Humility in Music Teacher Preparation Programs	The purpose of this programs, practices, and issues presentation is to share the design and implementation of a Tripartite Model of Cultural Humility (TMCH) in one undergraduate course, as well as outcomes of preservice teachers' (N = 11) intercultural development through a lens of cultural humility.	Presenter: Hyesoo Yoo
4H	FRIDAY, NOVEMBER 4, 2:30–2:55 PM	CHESAPEAKE 4-6	1083	SMTE - Presentation	Right on Time: Perspectives of Popular Music Educators on Teaching Drum Kit	The purpose of our study was to discover how modern band teachers approach teaching drum kit, their level of preparation on the instrument, and their needs regarding professional development. This will help inform preservice music teacher education curricula.	Presenters: Virginia Davis, Gareth Smith

4H	FRIDAY, NOVEMBER 4, 2:30–2:55 PM	NATIONAL HARBOR 12	1103	SMTE - Presentation	"Sometimes more is not better. We need to do less.": Our Journey to Create a Wellness- Focused School of Music	Music education students are experiencing a mental health crisis. After implementing a survey on mental health among their peers, two music education students approached two professors with the alarming results. These four people will share their experiences and invite discussion about working to create a wellness-focused School of Music.	Presenters: Linda Thornton, Maggie Knisely, Benjamin Haas, Eric McKee
4H	FRIDAY, NOVEMBER 4, 2:30–2:55 PM	NATIONAL HARBOR 8	2039	SRME - Research Paper	Successful Urban Elementary Music Educators: A Phenomenological Investigation	Urban music education is exceptionally nuanced and complex, as are urban music educators. The findings of this qualitative study of eight successful urban elementary music educators help develop an understanding about their lived experiences by identifying a composite set of skills and attributes that characterize these educators and their work.	Presenter: George Wilson
4H	FRIDAY, NOVEMBER 4, 2:30–2:55 PM	NATIONAL HARBOR 10	2041	SRME - Research Paper	Reflections on Elizabeth A. H. Green's Life and Career in Music Education	Elizabeth A. H. Green was an innovative music teacher educator who influenced thousands of music educators and teacher educators in the 20th century. Green's personal writings and recollections from former students, colleagues, and friends provide a tapestry of idiosyncrasies uncovering her pedagogy and its meaning to music educators.	Presenter: Jared Rawlings
4H	FRIDAY, NOVEMBER 4, 2:30–2:55 PM	CHESAPEAKE A–C	2083	SRME - Research Paper	"I Always Felt Like My Voice Was Being Muted": The Experiences of Black Students in Music Education Doctoral Programs	This study synthesized the experiences of Black doctoral students in music education in terms of their motivations to pursue doctoral studies, educational and social experiences as doctoral students, and emerging identities as researchers. Phenomenological analysis generated four themes encapsulating both positive and troubling aspects of these students' experiences.	Presenter: Josef Hanson
4H	FRIDAY, NOVEMBER 4, 2:30–2:55 PM	CHESAPEAKE D–F	2186	SRME - Research Paper	Weaving a Musical Tapestry: The Home Musical Environment of a Young Family	The purpose of this narrative was to re-story the elements of home musical life for one family. The family's stories, interviews, texts, emails, pictures, videos, and a one-week music log, are analyzed using Clandinin and Connelly's commonplaces. Through collaborative re-storying we share the family's home musical tapestry.	Presenter: Lisa Koops

4H	FRIDAY, NOVEMBER 4, 2:30–2:55 PM	CHESAPEAKE G-1	2295	SRME - Research Paper	Influence of Workshop Training on Preservice Music Educators' Self-Reported Abilities and Level of Support for Using DAW Technology to Teach Music Concepts	We examined the influence of a music-creation workshop using digital audio workstation (DAW) software on pre-service music educators' self-reported abilities and support for teaching with a DAW. Instructional strategies using DAW technology as a teaching tool emerged during the workshop, providing foundations for future research and applications in authentic settings.	Presenter: Daniel Keown, Charles Robinson
4H	FRIDAY, NOVEMBER 4, 2:30–2:55 PM	NATIONAL HARBOR 6-7	2328	SRME - Research Paper	Mobility & Retention of Music Teachers in Florida: Vacancy Chains - A Labor Market Perspective	We adopted the framework of vacancy chains to determine whether the departure of one music teacher causes multiple vacancies as others move to a "better" position. Music teaching is a profession where "promotion through relocation" lies at the heart of a life-long career. Our study examines this timeworn idea.	Presenters: Carl Hancock, E. Todd, Elizabeth Hearn, Russell Greene
4H_4I_4J	FRIDAY, NOVEMBER 4, 2:30–4:05 PM	CHESAPEAKE 1-3	2335, 2332, 2068, 2333	SRME - Special Topics	A. Music Education in the Wake of the COVID-19 Pandemic (2335); B. Student Teaching during the COVID-19 Pandemic: A Phenomenological Study (2332); C. Perceived Effects of the COVID-19 Pandemic on Music Programs Across the United States by School District Administrators (2068); D. Recruitment and Retention Considerations for Traditional Large Ensemble Music Classes Following the Aftermath of the COVID-19 Global Pandemic (2333)	A. Authors will present three papers related to music education during the COVID-19 pandemic. Topics will include the effects of COVID-19 on programs applying for "Best Communities for Music Education" status, recruitment and retention in traditional large ensembles, and the experiences of student teachers who completed their internship during the pandemic. (2335); B. This phenomenological study examines the experiences of student teachers who completed their internship during the COVID pandemic (Spring 2022). Participants were prepared in multiple modalities, but completed their student teaching in person. The primary research question was: How did they describe their student teaching experience in relation to their preparation? (2332); C. This project set out to obtain information regarding COVID-19's effects on music programs from the school district perspective. Data from roughly 5% of school districts in the United States indicated that their programs have been greatly impacted, but that districts are working to guard this valued aspect of their system. (2068); D. As a high school orchestra teacher, I will examine the preliminary effects of the COVID-19 pandemic through an auto-ethnographical lens, based on traditional large ensemble music classroom. I will also attempt to provide perspectives on future recruitment, retention and strategies as a process of rebuilding our music programs post pandemic. (2333)	Presenters: A. Philip Hash (2335); B. Wendy Gunther, Tina Beveridge (2332); C. Christopher M. Johnson, Becky J. A. Eason, Jacob Dakon, Melissa Grady, Julius Kyakuwa, Emily Rossin (2068); D. Jim Wang (2333)

4H_4I_4J	FRIDAY, NOVEMBER 4, 2:30–4:05 PM	POTOMAC 1–2	2105, 2142	SRME - SRIG - Children with Exceptionalities	<p>A. Online Individual Music Instruction for Students with Disabilities in a Community Music Program (2105);</p> <p>B. Freddy's Musical Journey: Musical Engagement and Sensory Processing Disorder (2142);</p> <p>C. SRIG Business Meeting</p>	<p>A. The purpose of this intrinsic case study was to explore how online instruction influenced the musical learning of students with disabilities in individual instrumental lessons. Findings illuminated the ways technology may simultaneously introduce and remove disabling factors and have implications for online teaching and learning for students with disabilities. (2105);</p> <p>B. This presentation will focus on the experiences of one boy, Freddy, a bright and engaging third grade student with sensory processing disorder (SPD), in his weekly music classes. Primary characteristics of SPD will be explored through the lens of Freddy musical engagement. (2142);</p> <p>C. SRIG Business Meeting</p>	<p>SRIG Chairs: Julia Heath-Reynolds, Chair; Annalisa Chang, Chair Elect; Presenters:</p> <p>A. Amanda Draper, Sarah Bartolome (2105);</p> <p>B. Sarah Perry (2142);</p> <p>C. SRIG Chairs</p>
4H_4I_4J	FRIDAY, NOVEMBER 4, 2:30–4:05 PM	POTOMAC 3–4	2309, 2326, 2324	SRME - SRIG - Perception and Cognition	<p>A. Music Teacher Attention During Score-Reading (2309);</p> <p>B. Effects of Mindfulness-Based Intervention on Flow State and Self-Compassion During Music Practice (2326);</p> <p>C. The Joy of Musical Accomplishment: How Clear Intentions and Achieving Goals Contribute to Personal Satisfaction and Well-Being in Music Learners (2324)</p>	<p>A. 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 score-reading and demonstrates the differences in expert versus novice cognition and decision-making. (2309);</p> <p>B. This study examines the effect of mindfulness-based intervention (MBI) on flow state and self-compassion in musicians while practicing. Implications from this study have the potential to aid music teacher's methods and techniques to help students improve their focus and attention while playing music. (2326);</p> <p>C. We present video, survey, and descriptive data gathered from high school, undergraduate, and graduate student musicians that illuminate how fundamental principles of motor learning regarding intentions and outcomes maximize the effectiveness of music practice and promote musicians' well-being and satisfaction. (2324)</p>	<p>SRIG Chairs: Jason Silveira, Chair; Greg Springer, Chair Elect;</p> <p>Presenters:</p> <p>A. Laura Hicken, Robin Heinsen (2309);</p> <p>B. Trevor Thompson (2326);</p> <p>C. Amy Simmons, Sarah Allen, Lori Hamilton, Robert Duke (2324)</p>
4H_4I_4J	FRIDAY, NOVEMBER 4, 2:30–4:05 PM	POTOMAC 5–6	2223, 2292, 2117, 2207	SRME - SRIG - Philosophy	<p>A. Decolonizing the Ear: A Critical Discourse Analysis of the Model Cornerstone Assessments and The National Standards (2223);</p> <p>B. Inside-Out? Questioning and</p>	<p>A. Using critical discourse analysis and Dylan Robinson's (2019) focus on "the larger system of white supremacy within which music programs operate" (137), we seek to uncover "relations between discourse and social and cultural developments" (Jørgensen &amp; Phillips, 60) made manifest in the 2014 music standards and Model Cornerstone Assessments. (2223);</p>	<p>SRIG Chairs: Paul Louth, Chair, Chair-Elect Victor Fung;</p> <p>Presenters:</p> <p>A. Cathy Benedict, Patrick Schmidt (2223);</p>

41	FRIDAY, NOVEMBER 4, 3:05-3:30 PM	NATIONAL HARBOR 11	1023	SMTE - Presentation	<p>Listening for Social-Emotional Learning in Music Education (2292); *Mini-symposium: The Clandestine Effects of Superiority and Hierarchy in Music Education (C and D):</p> <p>C. The Ideology of Hierarchy in Music Education (2117); D. Egotism, Elitism, and the Ethics of Musical Humility (2207)</p>	<p>B. We use recent new materialist and critical theories to question conceptions of emotion in music education that assume interiority and support individualistic approaches to social-emotional learning. Alternatively, we propose a practice of creative listening attuned to relational dynamics of emotion and music in-between rather than on the inside of things. (2292);</p> <p>C. The purpose of this study is to analyze the structures of hierarchy in music education. We focus on the public-school music discourse that places all participants in music in a hierarchy. This hierarchical positioning has concrete effects on the lives of teachers and students. (2117);</p> <p>D. In this presentation, I critically examine the natures and potential harms of egotism and elitism in music education. In its place I suggest a normative practice of musical humility, conceived as an artistic virtue that enables musicians to pursue human flourishing through active, non-superior engagements with one another. (2207)</p>	<p>B. Austin Showen, Matthew Fiorentino (2292);</p> <p>C. Sean Powell, Analisa Rodriguez (2117);</p> <p>D. William Coppola (2207)</p>
41	FRIDAY, NOVEMBER 4, 3:05-3:30 PM	NATIONAL HARBOR 12	1077	SMTE - Presentation	<p>Arts Partnership Programs and Policy Knowhow for Preservice Music Educators</p> <p>A Narrative Case Study of Transfer Students in Instrumental Music Education</p>	<p>While pedagogical and content knowhow are often embedded in music teacher preservice curricula, scholars have pointed to a need to integrate policy knowhow. In this presentation, experiences of preservice music teachers participating in an arts partnership program are used to consider the potential impact of such programs on policy knowhow.</p> <p>Transfer students in music fields face challenges that are different from other fields of study. This case study examines the experiences of five transfer students in music education through the lens of Schlossberg's transition theory and Dewey's model of transaction and presents their experiences in a narrative format.</p>	<p>Presenter: Kelly Bylica</p> <p>Presenter: Ashley Glenn</p>
41	FRIDAY, NOVEMBER 4, 3:05-3:30 PM	NATIONAL HARBOR 13	1088	SMTE - Presentation	<p>The Paradox of Accountability in Developing Teacher Agency</p>	<p>The current atmosphere of education perpetuates a tumultuous climate in which educators must construct their identity amidst competing philosophies of education, pedagogy, and schooling. This study serves as an example of an agentic conversation, realized autoethnographically, as a music education student and teacher within educational structures of accountability.</p>	<p>Presenter: Christopher Hanson</p>



41	FRIDAY, NOVEMBER 4, 3:05-3:30 PM	NATIONAL HARBOR 14	1089	SMTE - Presentation	Classroom Management and the Preservice Music Educator: A Review of Literature	This literature review synthesizes current literature related to classroom management and the preservice music educator. Practical recommendations for music teacher education faculty are also discussed, as well as several avenues for future research.	Presenter: JJ Curry
41	FRIDAY, NOVEMBER 4, 3:05-3:30 PM	NATIONAL HARBOR 10	2007	SRME - Research Paper	Effects of Race and Poverty on Band Ratings After Fifty Years of School Integration	This study analyzed band ratings by race and socioeconomic status fifty years after de jure segregation ended. Previous studies revealed numerous systemic inequalities in education and music education by race, including band ratings. Regression model results indicated socioeconomic status, but not race, contributed significantly to variance in ratings and participation.	Presenter: Timothy Groulx
41	FRIDAY, NOVEMBER 4, 3:05-3:30 PM	NATIONAL HARBOR 6-7	2128	SRME - Research Paper	The Effect of Internal/External Focus Directives on Singers' Thought Processes	Research in skill learning shows advantageous effects under external focus compared to internal focus. In singing research, ratings/ranks/descriptions were highest when singing under external focus. We report the effects of FoA and describe 28 singers' thoughts in terms of higher order thinking (Bloom's) and related to motion and goal setting.	Presenters: Rebecca Atkins, Elizabeth Knight
41	FRIDAY, NOVEMBER 4, 3:05-3:30 PM	CHESAPEAKE A-C	2194	SRME - Research Paper	Understanding the Experiences of Transgender, Nonbinary, and Gender-Expansive Graduate Students in Music Education	The purpose of this multiple case study is to describe the experiences of transgender, nonbinary, and gender-expansive graduate students in music education programs in the United States. Preliminary findings suggest that participants view music education as a potentially affirming space despite the discouraging prevalence of binary gendered norms.	Presenter: Miguel Garcia
41	FRIDAY, NOVEMBER 4, 3:05-3:30 PM	NATIONAL HARBOR 8	2253	SRME - Research Paper	Charting a Path: How a Group of Urban Elementary Music Teachers Understand Their Career Decisions	Music teacher attrition, retention, and mobility often involves deeply personal considerations which are weighed differently depending on context and stage of career. This study of a group of elementary music teachers in a large urban school district illuminated their individualized career journeys and how they understood their decisions.	Presenter: Joseph Casselberry
41	FRIDAY, NOVEMBER 4, 3:05-3:30 PM	CHESAPEAKE G-I	2276	SRME - Research Paper	#LiquidWeber: Liberating Classical Music Engagement Through Transmedia Production and Project-Based Learning	To re-imagine how classical musicians might engage with the public and how people might engage with classical music in more open and equitable ways, we share what we learned through designing a transmedia production that opened processes of preparing Weber's Clarinet Concerto #1 to participatory music engagement and learning.	Presenters: Evan Tobias, Alex Laing

4I	FRIDAY, NOVEMBER 4, 3:05–3:30 PM	CHEESAPEAKE D–F	2322	SRME - Research Paper	Mariachi Espuelas de Plata: A Case Study of Mariachi Instructional Practices, Student Participation and Perceptions, and Methods of Adaptation in the School Setting	The purpose of this study is to examine a successful school Mariachi program (Mariachi Espuelas de Plata, North Side High School, Fort Worth, Texas) to document instructional practices, student/director perceptions and demographics, and adaptation to the school setting. Data collection methods include video analysis, surveys, interviews, and ethnographic observation.	Presenter: Laura Singletary
4J	FRIDAY, NOVEMBER 4, 3:40–4:05 PM	CHEESAPEAKE D–F	2013	SRME - Research Paper	Toward Healthy Internal Dialogues: Examining Secondary- Level Music Students’ Perceptions of Self- Talk, Resilience, and Social Environment	This study examined students’ perceptions of self-talk, resilience, and social environment in the secondary-level instrumental music classrooms. Results suggest that variability in students’ self-talk is explained by resiliency and social environment moderated by sex-type. Implications toward students’ music achievement, motivation, developmental needs, and curricula development considerations will be discussed.	Presenters: Molly Blair, Brian Wesolowski, Myriam Athanas Faulkner
4I	FRIDAY, NOVEMBER 4, 3:40–4:05 PM	CHEESAPEAKE 4–6	2021	SRME - Research Paper	Code-Switching Behaviors in a Secondary Band Director	This study investigated the manifestation of code-switching in a male secondary band director during music assessment preparation. Code-switching behaviors were driven by a strong teacher identity and various identity roles. Verbal and non-verbal code-switching was evident in contexts when the participant was building rapport, and setting behavioral and performance expectations.	Presenter: Margaret Flood
4J	FRIDAY, NOVEMBER 4, 3:40–4:05 PM	NATIONAL HARBOR 8	2114	SRME - Research Paper	The Meaning and Value of Elementary Music in Rural Communities	Rural music education remains underrepresented in scholarship. Through interviews and observations with various stakeholders, including students, music teachers, administrators, and caregivers, the purpose of this multiple instrumental case study is to explore the meaning and value of elementary music in rural communities.	Presenter: Whitney Mayo
4J	FRIDAY, NOVEMBER 4, 3:40–4:05 PM	CHEESAPEAKE A–C	2243	SRME - Research Paper	Beyond Music: Exploring the Experiences of Latinx Students and Parents in a Nonprofit Arts Organization During COVID-19	This study explored the COVID-19 experiences of predominantly limited-income Latinx families in a music education program through interviews and focus groups. Findings revealed that internet connectivity, home distractions, and students’ novice music level were online learning barriers, but participants’ cultural capital uplifted community well-being during and after the COVID-19 shutdown.	Presenter: Adriana Diaz Donoso, Andrea Lopez Salazar

4J	FRIDAY, NOVEMBER 4, 3:40–4:05 PM	CHEASAPEAKE G–I	2250	SRME - Research Paper	Technology Use in Instrumental Practicing: A Mixed Methods Study of Middle School Band Students	In this mixed methods study, I surveyed and interviewed middle school band students to learn if and how they employed self-regulation techniques while practicing, specifically pertaining to technology use. Findings showed students relied on practice records and personal goal-setting to improve their overall musicianship for the betterment of the ensemble.	Presenter: Elizabeth Gibbs
4J	FRIDAY, NOVEMBER 4, 3:40–4:05 PM	NATIONAL HARBOR 6–7	2254	SRME - Research Paper	BERR: The Cold Hard Facts of a Breath Exhalation Regulation Routine	The relationship between the regular use of a specific breath exhalation regulation routine (BERR) and maximum phonation time (MPT) was examined. N=30 trained singers provided pretest and posttest MPT measurements. Results suggested that regular implementation of a structured breath exhalation regulation routine could directly relate to phonatory function.	Presenter: Zachary Devin
4J	FRIDAY, NOVEMBER 4, 3:40–4:05 PM	NATIONAL HARBOR 11	1022	SMTE - Presentation	Social Emotional Learning: Successful Socialization or Cultured Compliance?	Over the last five years, Social Emotional Learning (SEL) has been promoted as a means to facilitate students' emotional growth and development. The purpose of this session is to identify and address concerns within existing literature and practice, challenging the frequently unquestioned support for SEL implementation within music education.	Presenter: Nicole Laporte
4J	FRIDAY, NOVEMBER 4, 3:40–4:05 PM	NATIONAL HARBOR 12	1073	SMTE - Presentation	Preparing Preservice Music Teachers Who Transfer into University Music Programs: An Analysis of Music Curricula in Community Colleges	Many preservice music teachers begin their studies in community colleges, and helping music preservice teachers navigate curriculum across community colleges and the university can be challenging. The curricular organization and content of community college music curricula and its effect is examined in this study.	Presenter: Daniel Hellman
4J	FRIDAY, NOVEMBER 4, 3:40–4:05 PM	NATIONAL HARBOR 14	1098	SMTE - Presentation	Fostering Teacher Identity Development through Mentoring Dialogues	Teacher identity development can be influenced by many factors, both personal and professional. Cooperating teachers may influence student teacher identity development through daily mentoring dialogues. The purpose of this study was to examine how the student teacher perceives their identity development in response to mentoring dialogues.	Presenter: Angela Munroe

4J	FRIDAY, NOVEMBER 4, 3:40–4:05 PM	NATIONAL HARBOR 13	1109	SMTE - Presentation	Preservice Music Teachers' Perceptions of Peer-Teaching, Student Leadership, and Student Agency in the High School Choral Classroom	Preservice vocal music teachers responded to a questionnaire regarding peer-teaching, student leadership, and student agency in the high school choral classroom. Respondents described their own experiences, their perceptions regarding the value, and their future intentions as teachers. Follow-up interviews focused on the impact of agency experiences on teacher identity.	Presenter: Paul Mayhew
<b>PREK-12 SESSION BLOCK 4K_P</b>							
4K_P	FRIDAY, NOVEMBER 4, 4:15–5:05 PM	CHESAPEAKE 4–6	31	PreK-12	Rethinking Practices to Better Aid English (as a New Language) Learners in the Elementary General Music Classroom	The National Center for Education Statistics says that over 10% of U.S. students in PreK-12 schools are labeled "English Language Learners." Many music educators who teach a diverse population of students struggle with creating meaningful music-making and social experiences. Learn research-based and practical strategies to apply to your teaching in new ways to better assist this population of young music learners.	Presenter: Abby Gail Means
4K_P	FRIDAY, NOVEMBER 4, 4:15–5:05 PM	NATIONAL HARBOR 8	71	PreK-12	Using a Comprehensive Arts Education Model to Meet the Needs of Neurodiverse Students in Arts Education	Arts educators, arts organizations with education programming, and teaching artists need tools to support special education students in arts education, arts exposure, and arts integration. Learn how North Carolina educators and the NC Symphony are succeeding. It is imperative to support neurodiverse students/family members in ensembles, classrooms, competitions, field trips, and with teaching artists/artist residencies.	Presenter: Brandon Roeder, Sayward Grindley, Eve Snyder, Jason Spencer
4K_P	FRIDAY, NOVEMBER 4, 4:15–5:05 PM	CHESAPEAKE A–C	72	PreK-12	Just Gender: Pathways to Inclusivity in Music Classes	This session features ways to use language and actions to show your transgender and gender nonconforming students they are valued, loved, and belong in your space. We approach inclusivity in an organic way that will be a natural fit in your teaching: we include children's literature and free digital resources to center gender inclusivity in your music classes, with the goal of being more affirming and inclusive toward everyone.	Presenter: Ar Queen

4K_P	FRIDAY, NOVEMBER 4, 4:15–5:05 PM	POTOMAC 1–2	91	PreK-12	Educating in the Music Classroom through Service-Learning	Service-learning integrates classroom instruction with meaningful community service to enrich the learning experiences, teach civic responsibility, and strengthen the musical community. For 10 years, a service-learning partnership existed between my college classroom (a woodwind techniques course) and a local middle school beginning woodwind class taught by Mickey Smith Jr. Service-learning offered benefits for all.	Presenter: Jan Scott
4K_P	FRIDAY, NOVEMBER 4, 4:15–5:05 PM	POTOMAC 3–4	97	PreK-12	Signed, Sealed, and Delivered: Standards-Aligned Lesson Plans that foster SEL and DEIA for the Secondary Instrumental Ensemble	Need culturally inclusive SEL lesson plans for your secondary instrumental ensembles? We've got you covered! Inspired by primary sources found at the Library of Congress, you will receive plans that come with reproducible handouts, scaffolding activities, and assignments. Lessons address composing, expressive intent, copyright, and DEIA topics.	Presenters: Elizabeth Fortune, LaSaundra Booth
4K_P	FRIDAY, NOVEMBER 4, 4:15–5:05 PM	POTOMAC 5–6	184	PreK-12	How to Choose Authentic and Engaging Repertoire that Honors our Students in the Music Classroom	Discover how to choose repertoire that is authentic and will motivate our students to develop music literacy and performance skills. Learn about the history of minstrel music and how to find repertoire to replace songs in the elementary music curriculum with those that honor our diverse student populations. Examine current music education platforms and resources from arts organization. Reflect students' cultures/communities.	Presenters: Maria Del Valle Brin, Lauren Delago
4K_P	FRIDAY, NOVEMBER 4, 4:15–5:05 PM	CHESAPEAKE D–F	212	PreK-12	Identity, Belonging, and Agency: Fostering Social Emotional Learning in Choral Classrooms	Secondary choral students can benefit from social emotional learning experiences designed to help them gain key competencies relating to identity, belonging, and agency. Drawing from the work of Edgar (2017) and others, I show how choral classrooms offer an ideal forum for the kind of experiences, reflection, and dialogue that can impact social emotional learning. Discover strategies and resources that foster student growth.	Presenter: Philip Silvey
4K_P	FRIDAY, NOVEMBER 4, 4:15–5:05 PM	NATIONAL HARBOR 6–7	213	PreK-12	Music Industry 101: How to Start a Modern Band Ensemble in Your Program Tomorrow	In this hands-on workshop, attendees will explore resources for today's instrumental or choral director in teaching popular music as part of the modern school music program. Participants will engage with strategies and techniques to implement successful music industry ensembles within existing bands, choirs, orchestras, or late elementary programs.	Presenters: Michelle McDonald, Thomas Furlough

4K_P	FRIDAY, NOVEMBER 4, 4:15-5:05 PM	CHESAPEAKE 1-3	223	PreK-12	Music Technology as Effective Pedagogy: How Digital Audio Workstations Develop Skills and Cultivate Creativity	As music technology increases in popularity, many educators are looking to include more of it in their classrooms. While there are numerous applications available, many lack real pedagogical value. In this session we will explore one highly effective, free form of music technology: digital audio workstations (DAW), through practical, standards-based projects that can be plugged into your existing curriculum.	Presenter: David Casali
4K_P	FRIDAY, NOVEMBER 4, 4:15-5:05 PM	NATIONAL HARBOR 11	261	PreK-12	Get Curious, Not Furious: An Introduction to Trauma Informed Teaching and Learning	COVID-19 was a traumatic experience processed in different ways by individuals. Stressors, including isolation, food insecurity, and economic uncertainty took a toll on many individuals' mental/physical health. Attendees will learn about the impact of trauma on students and their learning, as well as on ourselves. Learn strategies for building relationships in the classroom. Resources on trauma-informed teaching will be provided.	Presenter: Lynn Rechel
4K_P	FRIDAY, NOVEMBER 4, 4:15-5:05 PM	CHESAPEAKE G-1	267	PreK-12	Fine Dining at its Best: Preparing for the Five-Course Orchestra Rehearsal	Creating a classroom instructional plan that includes the curriculum needed for young string musicians while remaining fast-paced and engaging, can feel like a monumental feat. Participants will learn how to design daily rehearsal plans that highlight a variety of desired curricular components. Planning for the variations found in daily classroom schedules, from the traditional class period to block scheduling, will also be addressed.	Presenter: Rachel L. Dirks
4K_P	FRIDAY, NOVEMBER 4, 4:15-5:05 PM	NATIONAL HARBOR 12	269	PreK-12	The Virtual Ensemble Project, Free Diverse Arrangements and Teaching Materials for Chorus, Band, String, Jazz, and Chamber Ensembles	Participants will tour the CMEA Virtual Ensemble Project website, the result of a grant from The Library of Congress Teaching with Primary Sources Eastern Region Program, to learn about free diverse music and arrangements of public domain choral and instrumental music available for use in grades 4-12 ensembles. Some of the diverse music found in this collection include arrangements of James Reese Europe, Amy Beach, Ada Habershon, and Scott Joplin. Discover additional online resources.	Presenter: Jane Mills
4K_P	FRIDAY, NOVEMBER 4, 4:15-5:05 PM	NATIONAL HARBOR 10	275	PreK-12	Little Learners, Big Fun: Providing Our Youngest Students with Meaningful Instruction Through Play	The more children play, the more they learn. In this play-along session, we investigate how to incorporate play through movement props, simple games, and centers in our early-childhood music lessons. Explore how to find the best repertoire for our youngest students. Learn a strategy to make lesson planning a breeze! Come change the way you think about early childhood music class.	Presenter: Emily Richardson

**4:30 – 5:45 PM SRME MEETING AND SENIOR RESEARCHER SESSION (Potomac AB)**

**6:15–7:45 PM HAPPY HOUR / EVENING ENTERTAINMENT**

**SATURDAY, NOVEMBER 5, 2022**

**8:15–9:15 AM GENERAL SESSION (Potomac Ballroom A-B)**

Alex Shapiro, Composer  
Brian Nabors, Composer

**9:25–10:25 AM BIENNIAL RESEARCH POSTER SESSION #2 IN THE EXHIBIT HALL**

**PREK-12 SESSION BLOCK 5A\_P**

5A_P	SATURDAY, NOVEMBER 5, 9:25–10:15 AM	NATIONAL HARBOR 14	2	NAFME Special Session	Introduction to NAFME's New Strategic Plan	Learn about NAFME's new Strategic Plan! Join NAFME President Scott Sheehan and Immediate Past President Mackie Spradley for an interactive overview and conversation introducing NAFME's new Strategic Plan.	Scott R. Sheehan, Mackie V. Spradley
5A_P	SATURDAY, NOVEMBER 5, 9:25–10:15 AM	POTOMAC 5–6	23	PreK-12	Proven Practices for Promoting Equity of Access for All Students: Discussing What is Working	Panelists will discuss systems within their organizations that have led to the inclusion of underrepresented students. Attendees will hear concrete examples of how to make change within schools and organizations. The participants and panelists will also have time to discuss other challenges and consider other solutions.	Presenters: Gina Costanza, Chiho Feindler, JJ Norman

5A_P	SATURDAY, NOVEMBER 5, 9:25--10:15 AM	NATIONAL HARBOR 8	52	PreK-12	Discovering our "Why": Career Coaching for the Novice Music Educator	This session, offered as part of the "Supporting Beginning Music Teachers" Mentoring Institute and facilitated by a certified music education career coach and mentor, engages participants in person, interactive career coaching activities and empowers you with coaching tools that you can use with yourself and your colleagues, while allowing time for the deep reflection that many early career music educators need.	Presenter: Erin Zaffini
5A_P	SATURDAY, NOVEMBER 5, 9:25--10:15 AM	CHESAPEAKE 1-3	67	PreK-12	Creating Musical Ownership	Music often serves as an outlet for reflection/emotional healing. When people sing collectively, a sense of community is developed that provides feelings of belonging/connection. At this session, educators will collectively create their own music for performance, offering the chance to develop connections with peers while voicing their thoughts/feelings through a medium designed to share their voices in multiple ways.	Presenter: Briana Nannen
5A_P	SATURDAY, NOVEMBER 5, 9:25--10:15 AM	NATIONAL HARBOR 13	121	PreK-12	Creating, Performing, Responding, and Connecting SEL in the Orchestra Classroom	This session will present opportunities to reflect and actively participate while examining emergent SEL practices in the Orchestra curriculum. The presentation will include active poll-data guiding the session, tailoring the presentation to those in attendance.	Presenters: Nathan Rodahl, Beth Fortune, Sarah Gulish, LaSaundra Booth, Alice Tsui, Tonya Suggs, Krissi Davis
5A_P	SATURDAY, NOVEMBER 5, 9:25--10:15 AM	NATIONAL HARBOR 6-7	128	PreK-12	An Equity-Centered Trauma-Lens for the General Music Teacher	This session offers an introduction to trauma, trauma response, and the presentation of trauma in the general music classroom. We will take steps to reframe "misbehavior" to a more compassionate understanding of trauma-induced responses and behaviors. Informed by the ubiquity of trauma in society, including inequity/discrimination, participants will learn about creating compassionate, justice-oriented approaches for all.	Presenters: Erin Price, Shannan Hibbard
5A_P	SATURDAY, NOVEMBER 5, 9:25--10:15 AM	CHESAPEAKE A-C	146	PreK-12	Window and Mirrors: SEL-focused Children's Literature in the Elementary Music Setting	In this participatory workshop for elementary general music educators, attendees will explore concepts and approaches of bibliotherapy--the ways in which children's books and stories can help children and young people process thoughts, feelings, and behaviors, as well as relate to one another in positive and pro-social ways. Learn about five children's books that address SEL goals and musical expression and skill-building.	Presenters: Sarah Watts, Kay Piña



5A_P	SATURDAY, NOVEMBER 5, 9:25--10:15 AM	CHESAPEAKE 4-6	154	PreK-12	Linking Latin Rhythms Into Orff Ensemble	This interactive session focuses on incorporating a Latin beat in an Orff ensemble. I will demonstrate how I used an original melody and composed an Orff arrangement inspired by the Atlantic Coast folk music of my native Colombia. Attendees are guided through strategies to teach a Latin upbeat accurately and effectively and increase students' creating, listening, and playing skills and cultural sensitivity.	Presenter: Oscar Oviedo
5A_P	SATURDAY, NOVEMBER 5, 9:25--10:15 AM	CHESAPEAKE D-F	169	PreK-12	Pumps on the Podium: Amplifying the Female Role in Your Band Room	People who identify as female are underrepresented at all levels of music education, but are particularly so in band directing. In this session we'll guide attendees through how to amplify the voices of people who identify as female in your band program. Attendees will be asked to draw and reflect on their own experiences, be provided access to resources, and will learn strategies they can take back to be change agents!	Presenters: Elise Naber Allen, Cecilia Clark, Tiffany Reckley, Liz Savage
5A_P	SATURDAY, NOVEMBER 5, 9:25--10:25 AM	CHESAPEAKE G-I	183	PreK-12	Embracing the FAIL: First Attempts In Learning in Music Ensembles	Ensemble music education has little tolerance for failure. Discover how productive failure can be normalized to encourage risk-taking and growth in secondary ensemble education. Participants will look at how failure can serve as a First Attempt in Learning when it is a starting point for intentional development. Learn strategies for coping with failure on three different levels: technically, emotionally, and socially.	Presenter: Brian N. Weidner
5A_P	SATURDAY, NOVEMBER 5, 9:25--10:15 AM	NATIONAL HARBOR 11	204	PreK-12	Effective Recruiting and Retention Strategies for Building and Maintaining a High Quality and High Quantity Secondary Music Program	Has the pandemic impacted your ability to build/maintain a high-quality, high-quantity music program at your middle or high school? Are you frustrated by recruiting/retention/instrumentation issues? Wish there were more you could do to encourage new students to enroll and current students to stay? Join us as we share practical and creative strategies for building and maintaining the music program you've always envisioned.	Presenter: Sandy Goldie
5A_P	SATURDAY, NOVEMBER 5, 9:25--10:15 AM	NATIONAL HARBOR 12	256	PreK-12	Got Questions? We Got Answers! How to Engage with the Emotional Immature Individuals within Your Musical Space	Real Talk: Are you confused by new teaching guidelines coming out in your state? Let's examine some of the tough questions. Are your students confident that you understand their emotional needs (e.g., LGBTQAI, abuse survivors, social media identity vs. self-identity)? How do you deal with parents who do not know boundaries? Learn how to handle a toxic work environment and maintain your emotional well-being and mental health.	Presenters: Courtney Powers, Melissa Salguero

5A_P	SATURDAY, NOVEMBER 5, 9:25–10:15 AM	POTOMAC 1–2	264	PreK-12	It Starts with Us! String Teachers are Made in Middle School	Repercussions from the COVID-19 pandemic have created a staggering number of teacher vacancies. Additionally, orchestra programs in many schools are expanding, and new programs are being created. The need to recruit orchestra teachers to lead these programs has become imperative. Explore strategies for developing and inspiring string music education career choice in middle and high school string students.	Presenters: Blair Williams, Rachel L. Dirks
5A_P	SATURDAY, NOVEMBER 5, 9:25–10:15 AM	NATIONAL HARBOR 10	268	PreK-12	We Can Do ANYTHING: Engaging English Language Learners in Your Ensemble	Break down language barriers in this highly interactive session. English Language Learners make up over 10% of K-12 students in U.S. schools, yet teacher resources are limited. This session will provide insights into language acquisition as well as strategies for communication, recruiting, and retention. Leave with tips and tricks from eight successful music educators prepared to recruit and engage every student into your program!	Presenters: Angela Ammerman, Charles R. Ciorba, Jeanne Crowley, Essel Linton
5A_P	SATURDAY, NOVEMBER 5, 9:25–10:15 AM	POTOMAC 3–4	276	PreK-12	Voices from the Margins: Increasing Diversity, Equity, and Inclusion Awareness in the Choral Classroom	“Voices from the Margins” started in 2019 to increase diversity in choral programming by selecting music of marginalized composers for the large group performance evaluation. Since then, the project has developed into a program shared in middle school and high school chorus programs and after-school settings. Learn to facilitate respectful, empathic, meaningful conversations about controversial social issues among your students.	Presenters: Allyson Dye, Lauren Dye
<b>PREK-12 SESSION BLOCK 5B_P</b>							
5B_P	SATURDAY, NOVEMBER 5, 10:25–11:15 AM	CHESAPEAKE 1–3	44	PreK-12	Scott Joplin: A Guide for K-12 Music Educators	Scott Joplin was a 20th-century African American composer of singular merit, as well as an entrepreneur, a theater director, a respected community leader, and a lifelong student. This session provides a fully realized portrait of Joplin, his music, and his legacy based on recent research. Explore historical photos, performance videos, and K-12 activities to introduce your students to “The King of Ragtime Composers.”	Presenter: Kendra Friar

5B_P	SATURDAY, NOVEMBER 5, 10:25--11:15 AM	CHESAPEAKE 4-6	112	PreK-12	Play it Again! Music Games and Activities for ESE Students	Looking for activities to increase participation and success for ESE students of all levels in your music class? Take part in hands-on activities, and come away with ideas for easy-to-make manipulatives we have developed/used in our classes. You will also receive a notes packet that includes ideas/outlines for lessons that include all students of varying physical/developmental levels along with original recordings you can use tomorrow with your students.	Presenters: Paul McLaughlin, Lorraine McLaughlin
5B_P	SATURDAY, NOVEMBER 5, 10:25--11:15 AM	CHESAPEAKE A-C	129	PreK-12	First Steps in Green Screen Technology	Learn simple and effective ways to incorporate Green Screen technology into your music program. Using a Green Screen studio the size of a classroom, attendees will have the chance to create simple or elaborate video productions using their Android or Apple devices and free apps. Transform classroom activities into professionally edited multimedia productions that reflect student diversity and improve participation.	Presenter: David Rankine
5B_P	SATURDAY, NOVEMBER 5, 10:25--11:15 AM	CHESAPEAKE D-F	147	PreK-12	Cultivating Togetherness in a Youth Strings Program	Togetherness grows from the seeds of positivity and inclusion. In this session, learn about strategies to promote inclusion in a youth strings program through planned activities, group work, and positive support. Encouraging each student in a program to progress at their own speed is suggested as a replacement for benchmark/assessment tools, some of which can promote fear rather than a safe space for learning and growth.	Presenter: Stephanie Meyers
5B_P	SATURDAY, NOVEMBER 5, 10:25--11:15 AM	NATIONAL HARBOR 6-7	176	PreK-12	From Lyric Sheet to Notation--Teaching Music Literacy in Elementary School Chorus	Chorus in the elementary school so often loses the educational tool that it could be--an extension of the general music classroom. Transferring knowledge from the music classroom to chorus rehearsal is how to extend learning for students. Keeping music literacy interactive and hands-on for students will keep them engaged and continually applying skills they have learned.	Presenter: Kyle Weary
5B_P	SATURDAY, NOVEMBER 5, 10:25--11:15 AM	NATIONAL HARBOR 10	228	PreK-12	Build Your Band Back...Better!!! Techniques Designed to Energize and Motivate Your Beginning Band Students	The first years of band are critical, and the pandemic has caused lost instructional time. In this activity-based clinic, the clinicians will discuss how to differentiate instruction to prevent poor performance habits at an early age and motivate learners to reach their highest potential. Discover strategies for teaching dynamics/articulation and an innovative approach to rhythm/note reading that will improve your students' sight-reading.	Presenter: Richard Canter, Patrick Sheridan

5B_P	SATURDAY, NOVEMBER 5, 10:25--11:15 AM	NATIONAL HARBOR 11	282	PreK-12	Talking & Singing the Tough Topics	Our profession has begun to examine the music we program, but there are deeper opportunities for impact beyond simply diversifying the composers whose work we perform. This session explores the “how to’s” of infusing social justice work into the choral music experience from first rehearsal to final performance and beyond.	Presenter: Becky Marsh
------	---	-----------------------	-----	---------	---------------------------------------	---	---------------------------

**BIENNIAL SESSION BLOCKS 5C, 5C/5D, 5D, AND 5C/5D/5F**

5C	SATURDAY, NOVEMBER 5, 10:35--11:00 AM	NATIONAL HARBOR 12	1019	SMTE - Presentation	Making the Familiar Strange: Examining the Learning Process Through Use of Non- English Lessons in Introduction to Music Education	This session will highlight Introduction to Music Education teaching practices that seek to make familiar music learning settings deliberately strange by using unfamiliar languages. After experiencing model lessons, students analyze their own learning from the viewpoint of the teacher’s decisions as they transition in their identity toward thinking like teachers.	Presenters: H. Ellie Wolfe, David Rickels
5C	SATURDAY, NOVEMBER 5, 10:35--11:00 AM	NATIONAL HARBOR 13	1049	SMTE - Presentation	The Experiences of International Students Seeking a Graduate Degree in Conducting in the United States	The purpose of study is to understand the experiences of international graduate music students pursuing a DMA in conducting during their time studying in the United States. Findings highlight the motivation, challenges, and support systems participants had while away from their home countries.	Presenter: Ruben Alcala
5C	SATURDAY, NOVEMBER 5, 10:35--11:00 AM	NATIONAL HARBOR 14	1124	SMTE - Presentation	The Art of Teaching for the Teaching Artist	This presentation introduces the Teaching Artist Training Institute developed by 5 ES-inspired programs in the United States. Teaching artists are expected to engage students from varied backgrounds in modern approaches to social learning. This session contains an overview of program policies, values, and provide examples of program content for attendees.	Presenters: Robert Saunders, Anna Barson
5C_5D	SATURDAY, NOVEMBER 5, 10:35--11:35 AM	CHEASAPEAKE G-1	2183	SRME - Symposium	Reciprocal and Relational Approaches to Care in Music Education	Some approaches to care in education emphasize a top-down approach where student agency is limited, or where students are viewed as “deficit” rather than rich with potentiality. In this symposium we interrogate the concept of “caring with” students, to consider strength-based approaches to mental health, trauma-sensitive practices, and ecological wellbeing.	Presenters: Karin Hendricks, Rachel Dirks, Shannan Hibbard, Erin Price, Tawnya Smith

5C_5D	SATURDAY, NOVEMBER 5, 10:35–11:35 AM	NATIONAL HARBOR 8	2034	SRME - Symposium	The Temporal Continuum: Implications of Stability, Variability, and Choice in Instrumental Performance Practice	<p>These studies present views of temporal performance choice, stability, and variability. The continuum of tempo perception and performance are considered through examining music necessitating tempo stability, music calling for temporal flexibility, and external auditory factors on inexperienced conductors' tempo choices. Implications for instrumental ensemble leadership and musical decision-making are discussed.</p> <p>A. We investigated whether recurring pitch patterns in improvised music are guided by shared motor representations. Results showed stronger evidence for idiosyncratic auditory-motor links in a corpus of live performances by one advanced jazz pianist compared to a control corpus from different pianists despite the latter containing more repeated patterns. (2125);</p> <p>B. This exploratory case study aims to better understand how undergraduate college students participate in artistically creative decision-making in the development of a creative final product in a college media arts course. Better understanding student experiences can help modify instruction of creative activities in collegiate environments. (2127);</p> <p>C. Internet technologies are becoming a crucial piece of music education. The purpose of this content analysis is to explore the creative interactions of musicians in an online community focused on notation-based composition. Preliminary analyses highlight the unique relationship between creative products and creative processes as users interact online. (2093)</p>	<p>Presenters: Deborah Confredo, John Geringer, Christopher Johnson, Joseph Parisi, Ruth Brittin, Melissa Brunkan, Kevin Weingarten, Victoria Warnet, Brian Silvey, Mark Montemayor, Greg Springer, Faith Hall</p> <p>SRIG Chairs: Dave Stringham, Chair; Dan Healy, Chair Elect;</p> <p>Presenters:  A. Martin Norgaard (2125);  B. Tanner McMullen (2127);  C. Patrick Horton (2093)</p>
5C_5D_5F	SATURDAY, NOVEMBER 5, 10:35 AM–12:10 PM	POTOMAC 1–2	2125, 2127, 2093	SRME - SRIG - Creativity	<p>A. Linked Auditory and Motor Patterns in the Improvisation Vocabulary of an Artist-Level Jazz Pianist (2125);</p> <p>B. Artistic Decision-Making of Undergraduate Students in a Media Arts Class (2127);</p> <p>C. Musical Interaction in an Online Music Composition Community (2093)</p>	<p>Presenters: Deborah Confredo, John Geringer, Christopher Johnson, Joseph Parisi, Ruth Brittin, Melissa Brunkan, Kevin Weingarten, Victoria Warnet, Brian Silvey, Mark Montemayor, Greg Springer, Faith Hall</p> <p>SRIG Chairs: Dave Stringham, Chair; Dan Healy, Chair Elect;</p> <p>Presenters:  A. Martin Norgaard (2125);  B. Tanner McMullen (2127);  C. Patrick Horton (2093)</p>	

5C_5D_5F	SATURDAY, NOVEMBER 5, 10:35 AM–12:10 PM	POTOMAC 3–4	2282, 2025, 2231	SRME - SRIG - Instructional Strategies	<p>A. Illustrating Expertise in Collaborative Choral Rehearsing (2282);</p> <p>B. The Impact of Mindfulness Techniques on Self-Regulation of Practice Habits and Routines of High School Band Students (2025);</p> <p>C. Satisfied? Autonomy, Agency and Attention in Self-directed Practice (2231)</p>	<p>A. Collaborative rehearsal behaviors employed by the professional choral chamber ensemble Cantus suggest a shared-leadership framework for singers of all ages. Videos as well as observational and interview data illuminate how the members of Cantus structure and execute rehearsals while navigating the social dynamics of working together to create beautiful music. (2282);</p> <p>B. The purpose of this study is to examine the impact of mindfulness practices on self-regulation of practice routines in high school band students. We used the Four-Factor Model of Self-Reflection (Miksza, 2012) to measure students' self-regulation in regards to self-efficacy, practice tools and methods, behaviors, time management, and social influences. (2025);</p> <p>C. Beginning instrumentalists often lack strong feelings of autonomy and agency when untangling complex action-outcome relationships independently. We will explore findings from a recent study investigating how learners' attentional focus might influence their satisfaction with performance gains made during self-directed practice. Strategies for classroom teachers and learners will be discussed. (2231)</p>	<p>SRIG Chairs: Carla Davis Cash, Chair, Ted Hoffman, Chair-Elect, Sarah Allen, Past Chair and Session Presenter</p> <p>Presenters: A. Katrina Cox, Amy Simmons (2282); B. Karen Koner, Si Millican, Amy Villanova, Abigail Weaver (2025); C. John Parsons (2231)</p>
5C_5D_5F	SATURDAY, NOVEMBER 5, 10:35 AM–12:10 PM	POTOMAC 5–6	2174, 2208, 2236	SRME - SRIG - Social Justice	<p>A. Music Teacher Perspectives on Anti-Racism (2174);</p> <p>B. Understanding Systemic Racism through a Critical Race Theory Lens in Music Education (2208);</p> <p>C. A Mixed Methods Analysis of Postsecondary Music Aspirations Among Black &amp; Hispanic High School Students (2236)</p>	<p>A. Thirty-seven states have recently introduced policies limiting or banning conversations related to race and racism. In this study, I surveyed in-service music teachers in the United States about their understanding, perceptions, and comfort level regarding anti-racist teaching practices. Findings will include implications for music teacher educators and policymakers. (2174);</p> <p>B. This research explores how four music educators experienced a professional learning community focused on critical race theory (CRT) where they expanded their understanding of racism and critiqued common music education practices. Within this research, I share how the participants' perception of systemic racism and CRT evolved throughout the learning community. (2208);</p> <p>C. The purpose of this mixed methods study was to explore Black and Hispanic high school music students' postsecondary education and career aspirations in music. Findings related to teachers' perceptions of barriers as well as relations between students' high school music experiences and postsecondary music aspirations will be discussed. (2236)</p>	<p>SRIG Chairs: Amanda Soto, Chair; Roy Legette, Chair Elect;</p> <p>Presenters: A. Lorenzo Sanchez-Gatt (2174); B. Amy Lewis (2208); C. Stephanie Prichard (2236)</p>

5D	SATURDAY, NOVEMBER 5, 11:10-11:35 AM	NATIONAL HARBOR 14	1080	SMTE - Presentation	Secondary Choral Teachers' Beliefs and Practices	In this study, I explored the assessment practices and beliefs of high school choir teachers in Indiana. I designed a questionnaire and surveyed choral music educators in the Indiana Music Educators Association. In this presentation, I summarize descriptive and inferential statistical findings and offer implications for assessment practices in choir.	Presenter: Benjamin Kambs	
5D	SATURDAY, NOVEMBER 5, 11:10-11:35 AM	NATIONAL HARBOR 13	1104	SMTE - Presentation	Considering Graduate Level Policy Coursework in Music Teacher Education	This presentation focuses on policy and the ways it may manifest in graduate coursework. We draw on our experiences designing such coursework and imagine possibilities. We discuss potential designs for policy-focused courses, their impact on school practice, and how to integrate them in courses including sociology, curriculum, and philosophy.	Presenters: Ryan Shaw, Cara Bernard, Patrick Schmidt	
5D	SATURDAY, NOVEMBER 5, 11:10-11:35 AM	NATIONAL HARBOR 12	1120	SMTE - Presentation	Emirror: A Novel Approach to Preservice Microteaching Observation, Feedback and Reflection	Microteaching provides opportunities for pre-service educators to reflect on their teaching. New technologies, like eMirror, may encourage more in-depth reflections. In this exploratory pilot study, we will examine the post-microteaching reflections of pre-service educators in instrumental methods courses to determine if eMirror may garner deeper reflexivity compared with written reflections.	Presenters: Trevor Marcho, Birch Browning	
<b>PREK-12 SESSION BLOCK 5E_P</b>								
5E_P	SATURDAY, NOVEMBER 5, 11:25 AM-12:15 PM	CHESAPEAKE A-C	8	PreK-12	Coping with Hearing Loss in the Music Education Setting: Teacher and Student	Approximately 20% of Americans experience some level or type of hearing loss, and many of these individuals are musicians. The presenter, a deaf music educator with 18 years of experience as an educator and freelance musician, will share best practices and strategies for the music educator or student with a hearing loss, as well as useful resources and available information on hearing loss.	Presenter: Edward J. Ercilla	
5E_P	SATURDAY, NOVEMBER 5, 11:25 AM-12:15 PM	CHESAPEAKE D-F	14	PreK-12	I Lost My Wind Ensemble...And Saved My Music Program	In a new job, I inherited a wind ensemble of four students! However, students outside of my music program were asking to come to the band room every day after lunch to jam. I heard students play music by The Beatles, Alicia Keys, etc. Today, all those students are enrolled in Studio Ensemble, a student-run, teacher-guide popular-music ensemble. Learn how to inspire students outside of your music program to buy in!	Presenter: Christian Robinson	

5E_P	SATURDAY, NOVEMBER 5, 11:25 AM-12:15 PM	CHESAPEAKE 4-6	58	PreK-12	Ethiopian Children's Songs in the Music Classroom	Sing and play traditional Ethiopian children's songs in this hands-on session! Develop culturally responsive teaching practices while exploring Ethiopian music and culture. All songs and cultural information was compiled through close collaboration with first-generation Ethiopian Americans living in the Washington, D.C. area. Song resource handouts will be provided.	Presenter: Anna Harris
5E_P	SATURDAY, NOVEMBER 5, 11:25 AM-12:15 PM	NATIONAL HARBOR 6-7	76	PreK-12	Real Jazz Tunes for Real Elementary School Bands (and Orchestras, Too!)	In this interactive session, participants explore ways to simplify and teach jazz tunes. Elementary band and orchestra directors can learn how to select appropriate jazz tunes for their students, how to make them "playable" for elementary students, and step-by-step procedures for teaching tunes by ear or with nontraditional notation. This approach works particularly well in small music programs and in mixed-instrument settings.	Presenter: Walt Lindberg
5E_P	SATURDAY, NOVEMBER 5, 11:25 AM-12:15 PM	CHESAPEAKE 1-3	88	PreK-12	Overcoming Burnout Through Completing the Stress Response Cycle	Are you currently battling burnout or looking to prevent it? We often wear our stress as a badge of honor, but it is time to take back our mental health and develop habits that bring us fulfillment throughout our careers. Learn about concrete tools to overcome burnout for you and your students based on the research by Amelia Nagoski and Emily Nagoski and their book <i>Burnout: The Secret to Unlocking the Stress Cycle</i> .	Presenter: Megan Lewin
5E_P	SATURDAY, NOVEMBER 5, 11:25 AM-12:15 PM	NATIONAL HARBOR 10	159	PreK-12	Discovering the Lost Ark of Possibilities: Bringing Visibility to the Invisible Art Form of Film Music in Your Music Classroom	This session offers student-centered strategies/learning activities for K-12 music educators to engage students in the area of film music. These activities allow all students and teachers to use the relevancy of film music to co-create ways it can serve as a tool for fostering critical thinking skills, broadening creativity through composition and interdisciplinary production experiences, and developing listening and reflection skills.	Presenter: Daniel Keown
5E_P	SATURDAY, NOVEMBER 5, 11:25 AM-12:15 PM	NATIONAL HARBOR 11	216	PreK-12	Do You See Me?: Repertoire and Choral Rehearsal Techniques That Foster Belonging	How do we create a choral program so that all students can say, "I feel seen, and I see you"? For belonging to occur, students need to find relevance with the music, connect with their peers, and feel safe. Learn about fostering an inclusive culture via repertoire that reflects the diversity of our world, rehearsal strategies that break down barriers, and a classroom where all belong. Attendees will become the choir!	Presenter: Wendy K. Moy



## BIENNIAL SESSION BLOCK 5F

5F	SATURDAY, NOVEMBER 5, 11:45 AM–12:10 PM	NATIONAL HARBOR 12	1011	SMTE - Presentation	Interrogating Musical Tourism and "World Music" Pedagogy: Coloniality and Anti- Colonialism in "World Music" Classroom Practices	Since the Tanglewood Symposium, music teachers across the U.S. and Canada have included multiple musics in their music classrooms. This presentation explores the coloniality that might emerge through such inclusion. I conclude with ideas for an ethical approach to so-called "world music" pedagogy rooted in the framework of anti-colonialism.	Presenter: Juliet Hess
5F	SATURDAY, NOVEMBER 5, 11:45 AM–12:10 PM	NATIONAL HARBOR 14	1096	SMTE - Presentation	Community, Culturally Responsive Teaching, and Musicianship	Using a culturally responsive teaching framework, music education students engage with multiple teachers, culture bearers, and musicologists expanding knowledge and connecting ears to voices and bodies. The aim of our current research is to bring students together to strengthen their audiation and connect them to an embodied musical practice.	Presenters: Robin Giebelhausen, Bri'Ann Wright
5F	SATURDAY, NOVEMBER 5, 11:45 AM–12:10 PM	NATIONAL HARBOR 8	2153	SRME - Research Paper	Mental Health, Spirituality, and Self- Compassion among K- 12 Teachers During the COVID-19 Pandemic	This survey study examined the impact of demographics, work conditions, spirituality, and self-compassion on stress, anxiety, and depression among K-12 teachers working during the COVID-19 pandemic. Survey results (N = 637) indicated strong relationships between higher levels of self-compassion and decreased stress, anxiety, and depression among the study's participants	Presenters: Frank Diaz, Zack Clark
5F	SATURDAY, NOVEMBER 5, 11:45 AM–12:10 PM	CHEASAPEAKE G-I	2210	SRME - Research Paper	Music Activities of U.S. Children in Center- Based Early Care and Education Settings	The purpose of this study was to determine 1) the extent to which singing/rhyming activities are provided for children in American early childhood centers, and 2) the relationship between the amount of music activities and demographic characteristics. Data were drawn from the 2019 National Survey of Early Care and Education.	Presenters: Diana Dansereau, Rachel Donahue, Masanao Yajima

## 12:15–2:00 PM EXHIBIT HALL / LUNCH

## 1:00–2:00 PM BIENNIAL RESEARCH POSTER SESSION #3 IN THE EXHIBIT HALL

## BIENNIAL SESSION BLOCKS 5G, 5G/5H, AND 5G/5H/5I

5G	SATURDAY, NOVEMBER 5, 2:10–2:35 PM	NATIONAL HARBOR 12	1028	SMTE - Presentation	Perceptions of Music Student Teaching During COVID-19	This in-progress research contributes to the literature about pre-service music teachers under continued pandemic conditions and explores experiences of cooperating music teachers and student teachers with qualitative methods. Findings are expected to define the salient issues. Recommendations will be shared for music teacher educators in their pandemic and endemic work.	Presenters: Jamie Gunther, Renee Duncan, Robert Jordan
5G	SATURDAY, NOVEMBER 5, 2:10–2:35 PM	NATIONAL HARBOR 13	1063	SMTE - Presentation	Equity Issues in Music Teacher Education	We investigated the experiences of music teacher educators regarding issues of gender equity. MTEs from all NASM-accredited institutions were invited to participate in a researcher-designed survey aimed to examine potential gender issues encountered in the workplace. Implications will be presented to address issues of equity within the field.	Presenters: Melissa Baughman, Christopher Baumgartner
5G	SATURDAY, NOVEMBER 5, 2:10–2:35 PM	NATIONAL HARBOR 14	1139	SMTE - Presentation	Preservice Music Educators' Confidence in Teaching Students with Disabilities following Special Education Coursework: A Mixed-Method Study	Preservice music educators' (PMEs) experiences teaching students with disabilities (SWD) often occurs through general education coursework. Researchers have examined the effect of content-specific course work on PMEs preparation to teach music to SWD but have not examined if differences in course and clinical settings impact their preparation. The purpose of this study was to examine whether differences in the delivery (blended or in-person) of music-specific coursework and clinicals affected PMEs confidence to teach music to SWD.	Presenters: Rachel Grimsby
5G_5H	SATURDAY, NOVEMBER 5, 2:10–3:10 PM	CHESAPEAKE G-I	2072	SRME - Special Research Topic	Developing a Publication Record in Music Education	Three senior researchers representing varied backgrounds will discuss strategies for successfully moving a research project through conception, completion, and publication. Topics will include developing a viable study, implementing timelines, and targeting journals for submission. Presenters will also discuss the writing process, need for feedback, and strategies for responding to reviews.	Presenters: Phillip Hash, Colleen Conway, Peter Miksza
5G_5H	SATURDAY, NOVEMBER 5, 2:10–3:10 PM	NATIONAL HARBOR 8	2291	SRME - Special Research Topic	Music Education History for All: Needs and Uses of the Past	This presentation outlines the scholarly needs of the profession in the history of music education. Needs include, among others, an understanding of the practical nature of music education history, a discussion parts versus wholes, the interdisciplinary nature of the field, and a recognition of the dangers of reductionism.	Presenter: William Lee

5G_5H_5I	SATURDAY, NOVEMBER 5, 2:10-3:55 PM	POTOMAC 1-2	2052, 2320	SRME - SRIG - Adult and Community Education	<p>A. Composing Prison Reform: A Cognitive Control Framework for Music Education in the Carceral System (2052);</p> <p>B. Perceptions of Trust in Conductor-Ensemble Interactions through Rehearsal Observation (2320)</p>	<p>A. I propose a reformist and abolitionist framework for a comprehensive music education experience for incarcerated and imprisoned individuals through the lens of cognitive control theory (Gardner et al., 1959), which states that individuals develop cognitive strategies to process and perceive environmental information in relation to their psychological needs. (2052);</p> <p>B. In this study, a previously proposed framework of understanding trust as a core construct that influences social-psychological outcomes in a large ensemble setting is validated using an observation protocol. By examining rehearsal strategies using the framework, we can start to piece together what behaviors lead to a trusting atmosphere for musical engagement. (2320)</p> <p>A. Drawing on research in psychophysiology which indicates that decreases in heart rate are associated with an orienting response to stimuli, we sought to 1) document children's heart rate during early childhood music classes, and 2) determine whether heart rate is associated with the level of familiarity of musical material. (2168);</p> <p>B. Understanding musical parenting may empower music educators to better support parents of young children to provide rich musical environments. While previous research has centered on mothers' musical parenting, in this narrative inquiry I will present a rich portrait of one father's experience with musical parenting. (2267);</p> <p>C. This study examined 2837 episodes of parental (N=562) uses of music with children aged 0-5 in the home, collected through an experience sampling paradigm. Regression analyses suggested that children's mood, familiarity with and liking for specific songs predicted positive effects of listening. (2188)</p>	<p>SRIG Chairs: Samuel Tsugawa, Chair;</p> <p>Presenters: A. Christian Folk (2052); B. Anita Kumar (2320)</p> <p>SRIG Chairs: Lisa Koops, Chair; Christina Svec, Chair Elect;</p> <p>Presenters: A. Diana Dansereau, Kaitlyn Leahy (2168); B. Samantha Webber (2267); C. Eun Cho, Laia Pujol-Rovira, Beatriz Ilari (2188)</p>
5G_5H_5I	SATURDAY, NOVEMBER 5, 2:10-3:55 PM	POTOMAC 3-4	2168, 2267, 2188	SRME - SRIG - Early Childhood Music	<p>A. Preschoolers' Heart Rate and Heart Rate Variance During Musical Engagement (2168);</p> <p>B. Musical Parenting: A Father's Narrative (2267);</p> <p>C. Parents as Home DJs: Strategic Use of Music and Young Children's Psychological Well-Being (2188)</p>	<p>A. Drawing on research in psychophysiology which indicates that decreases in heart rate are associated with an orienting response to stimuli, we sought to 1) document children's heart rate during early childhood music classes, and 2) determine whether heart rate is associated with the level of familiarity of musical material. (2168);</p> <p>B. Understanding musical parenting may empower music educators to better support parents of young children to provide rich musical environments. While previous research has centered on mothers' musical parenting, in this narrative inquiry I will present a rich portrait of one father's experience with musical parenting. (2267);</p> <p>C. This study examined 2837 episodes of parental (N=562) uses of music with children aged 0-5 in the home, collected through an experience sampling paradigm. Regression analyses suggested that children's mood, familiarity with and liking for specific songs predicted positive effects of listening. (2188)</p>	<p>SRIG Chairs: Lisa Koops, Chair; Christina Svec, Chair Elect;</p> <p>Presenters: A. Diana Dansereau, Kaitlyn Leahy (2168); B. Samantha Webber (2267); C. Eun Cho, Laia Pujol-Rovira, Beatriz Ilari (2188)</p>

5G_5H_5I	SATURDAY, NOVEMBER 5, 2:10–3:55 PM	POTOMAC 5–6	2108, 2185, 2051	SRME - SRIG - Gender and Sexuality	A. Female and Feminine-Presenting Band Directors’ Experiences With Gender Microaggressions (2108);  B. Sassy and Strong: Intersections of Sexuality and Race within Music Education (2185);  C. Fostering Trust- Filled Learning Environments for LGBTQ+ Music Students (2051)	A. The presenter will share results of a survey of 979 female/feminine-presenting band directors’ experiences with gender microaggressions. Results include how frequently participants experience nine types of gender microaggressions, their stressfulness, most commonly described experiences within each type, and whether frequency varies by age, teaching level, or geographical region. (2108);  B. In this narrative inquiry, we explore how intersecting discourses of race and sexuality have influenced Rashaad Calaham’s experiences as an openly gay African middle school choir director. Queer crit theory and Black joy serve as lenses of analysis. (2185);  C. This study investigates how the music learning experiences of nine LGBTQ+ secondary school music students strengthened or inhibited their sense of felt safety and relational trust. Individual and group interviews will be analyzed using Tschannen-Moran’s (2014) facets of relational trust (vulnerability, confidence, benevolence, reliability, competence, honesty, openness) as a framework. (2051)	SRIG Chairs: Stephen Paparo, Chair; Nicholas McBride, Chair Elect;  Presenters:  A. Heather Shouldice (2108);  B. Donald Taylor, Rashaad Calaham (2185);  C. Karin Hendricks, Cheryl Freeze, Tammy Yi (2051)
<b>PREK-12 SESSION BLOCK 5G_P</b>							
5G_P	SATURDAY, NOVEMBER 5, 2:10–3:00 PM	CHESAPEAKE A–C	111	PreK-12	A Thousand Tiny Cuts: Overcoming Implicit Bias to Promote Belonging	Some sources claim teachers make over 1,500 decisions each day, many instantly. Our biases, conscious or not, cause us to unwittingly commit a multitude of microaggressions toward students who are members of marginalized communities. This session aims to help secondary choral directors identify biases while providing a framework/resources to ensure an equitable and just environment for all their students.	Presenter: Alex Rivera
5G_P	SATURDAY, NOVEMBER 5, 2:10–3:00 PM	CHESAPEAKE 1–3	137	PreK-12	Supporting Trauma- Informed Practices through Music and the Arts	Students and teachers are experiencing unprecedented trauma due to the COVID-19 pandemic (Christian-Brant et al., 2020). Trauma has long-lasting negative effects on individuals’ physical, mental, and emotional well-being (van der Kolk, 2014). Educators must understand the impacts of trauma to develop a safe and supportive learning environment for students as well as learn how to address the trauma they themselves face.	Presenter: Abigail Van Klompenberg

5G_P	SATURDAY, NOVEMBER 5, 2:10-3:00 PM	CHESAPEAKE D-F	179	PreK-12	Music and the Movement	Protest music has grown out of American culture and has been used in different movements around the world to unify and express messages of hope and freedom. Learn how protest music evolved from spirituals, to blues, to freedom songs and hip hop and how each genre influences others. We will make connections to protest music from Puerto Rico, South Africa, Brazil, Argentina, Korea, and more. Includes lesson plans.	Presenters: Maria Del Valle Brin, Lauren DeLago
5G_P	SATURDAY, NOVEMBER 5, 2:10-3:00 PM	NATIONAL HARBOR 6-7	199	PreK-12	Engaging Assessment Strategies for Your Music Classroom	Educators need to ensure that their assessment tools are effective and student-centered. In this session for preservice and in-service music educators, we'll discuss guidelines for creating assessment vehicles and explore ways to include students in the assessment process. We'll also explore assessment for creating and creativity-based music classes such as songwriting and ensembles incorporating composition/improvisation.	Presenter: Daniel Albert
5G_P	SATURDAY, NOVEMBER 5, 2:10-3:00 PM	NATIONAL HARBOR 10	246	PreK-12	Spirituals, Gospel and More: Teaching Music of the African Diaspora	Sing, clap, and dance along as the clinicians guide you through ways to incorporate music of the African diaspora into your curriculum in this interactive session!	Presenters: John Liner, Markeise Russell, Odell Zeigler IV
5G_P	SATURDAY, NOVEMBER 5, 2:10-3:00 PM	CHESAPEAKE 4-6	250	PreK-12	Meeting Students Where They Are: Using Popular Music to Develop Musicianship in the Choral Rehearsal	While choral educators sometimes prioritize performance preparation, we also aim to help students develop transferable musicianship skills. Attendees will apply principles of culturally responsive pedagogy as they engage in musicianship activities designed to reflect students' interests and identities. Learn how popular music can serve as an entry point to musicianship skill development in middle school and high school choir classes.	Presenter: Jennifer C. Hutton
5G_P	SATURDAY, NOVEMBER 5, 2:10-3:10 PM	NATIONAL HARBOR 11	260	PreK-12	Successfully Reviving an Urban Middle School Band Through Standards Innovation	A seasoned music educator departs a thriving suburban instrumental music program in self-imposed exile and takes on a failing urban middle school to explore building a band program from scratch as a model to new and tenured music educators. Session includes specific curricular design, innovative pedagogical and recruitment strategies, supporting data, and audio/video examples of his successful results.	Presenter: Donald Jay Smith

## BIENNIAL SESSION BLOCK 5H AND 5I

5H	SATURDAY, NOVEMBER 5, 2:45–3:10 PM	NATIONAL HARBOR 13	1041	SMTE - Presentation	Circle Singing, a Pedagogical Approach	If the voice is the paintbrush and the notes being the colors, the air is the canvas and the room is the frame. This is Circle Singing. This session explores different approaches to Circle Singing and offers a pedagogical approach the fosters musical fluency as well as social-emotional skills.	Presenter: Stefano Marchese
5H	SATURDAY, NOVEMBER 5, 2:45–3:10 PM	NATIONAL HARBOR 12	1050	SMTE - Presentation	An Investigation of the Mental Health Benefits of Participating in a Choral Ensemble Amid the COVID-19 Pandemic	The purpose of this study was to investigate the mental health benefits of participating in choir amid COVID-19. Choral participants self-reported levels of mental distress before and after a seven-week rehearsal cycle, and participants who identified as music educators were interviewed to discuss how these results could impact teaching practices.	Presenter: Jessica Steuver
5H	SATURDAY, NOVEMBER 5, 2:45–3:10 PM	NATIONAL HARBOR 14	1164	SMTE - Presentation	"Lead with Love": A Case Study of Vocal Music Students in the Aftermath of the Pandemic	Choral music programs were forever changed by the emergence of the COVID-19 pandemic. In order to understand the needs of high school students, we conducted a case study and discuss implications for choral music educators. Finally, we make recommendations for rebuilding vocal music programs.	Presenters: Marci DeAmbrose, Andrew Jacobson
5I	SATURDAY, NOVEMBER 5, 3:30–3:55 PM	NATIONAL HARBOR 12	1082	SMTE - Presentation	The Influence of NASM Requirements on the Inclusion of Popular Music in Pre-Service Music Teacher Programs	The purpose of this study is to understand how institutions perceive the influence of NASM requirements on the inclusion of popular music in teacher education degrees. Results from a survey of all NASM-accredited music education programs will be discussed and suggestions given for working within requirements to enact curricular change.	Presenters: Candice Mattio, Virginia Davis, Bryan Powell
5I	SATURDAY, NOVEMBER 5, 3:30–3:55 PM	NATIONAL HARBOR 8	2226	SRME - Research Paper	Choral Educators' Experiences Creating Connection During Group Singing	The purpose of this phenomenological case study was to examine five P–12 choral educators' facilitation of connection during group singing, including experiences of togetherness, synchrony, and oneness. Findings suggest educators create connection by encouraging synchrony and by working to help all students sense their value within choral ensembles.	Presenter: Jennifer Hutton

## PREK-12 SESSION BLOCK 5I\_P

5I_P	SATURDAY, NOVEMBER 5, 3:30–4:20 PM	CHESAPEAKE A–C	19		Including Every Body in Music: Accommodating Learners with Physical Differences	Students with physical differences can face unique challenges in music. Common practices related to playing instruments, giving performances, and attending field trips can create barriers to full participation. Learn about strategies for assisting learners with physical differences in general, instrumental, and choral music. Engage school personnel, technology, and the community to help all learners reach their fullest musical potential.	Presenter: Mara E. Culp
5I_P	SATURDAY, NOVEMBER 5, 3:30–4:20 PM	CHESAPEAKE D–F	57		Developing Teachers to Advance Multilingual Students in Music Education	“Art” reaches across languages and geography. Yet, the instructional language of arts education is often overlooked when placing newcomers in these courses. It is essential to equip arts education teachers with resources and tools to meet the needs of their English Learners. Learn how North Carolina arts educators are applying the 2020 WIDA Framework’s four “Big Ideas” in their classrooms to spark participant adaptation/application of their work.	Presenters: Brandon Roeder, Sayward Grindley, Silvia MacDonald
5I_P	SATURDAY, NOVEMBER 5, 3:30–4:20 PM	NATIONAL HARBOR 6–7	81		Making Equity Actionable: Practical Approaches to Bring Excellence for All	After examining the WHAT and WHY of equity, this session will explore WHO is represented in your classroom and curriculum, WHERE the access and opportunities are and are not, and HOW we can ensure that all students belong/thrive in our classrooms. Come and learn practical equity-based strategies for delivering instruction and establishing a successful classroom culture where all music students belong and succeed.	Presenter: Peter Briggs
5I_P	SATURDAY, NOVEMBER 5, 3:30–4:20 PM	CHESAPEAKE 1–3	136		Creating Culturally Sustaining Music Classrooms	In this session, participants will gain foundation knowledge of Culturally Sustaining Pedagogy and garner real-life examples of a PK-5 music program that espouses these principles. Attendees will learn a traditional Guatemalan circle game, a merengue pattern, a basic salsa pattern, and a basic bachata pattern. Participants will receive a lesson plan for each activity including relevant children’s literature extensions for each lesson.	Presenter: Lourdes Cossich

5J_P	SATURDAY, NOVEMBER 5, 3:30–4:20 PM	NATIONAL HARBOR 11	26	PreK-12	Arranging for Pedagogy--A Creative Approach to Repertoire in the Modern Music Room	In this session, we will explore what ensembles exist and why, and how to create repertoire for your specific students and groups. Learn how custom part creation serves a diverse range of music learners. Discover compositional/arranging techniques and good music technology tools to get you started and help you grow as a teacher-arranger. Begin reimagining workflow, repertoire, rehearsals, and concert programs!	Presenter: Heather Fortune
5J_P	SATURDAY, NOVEMBER 5, 3:30–4:20 PM	CHESAPEAKE 4–6	231	PreK-12	Modern Band Meets Classroom Instruments: Popular Music Approaches for Elementary General Settings	The modern band movement has increased school music participation as students who have not traditionally been served by existing ensembles are now finding a voice in popular music programs. This presentation for elementary general music teachers demonstrates a variety of interactive modern-band-style lessons using standard classroom instruments. Learn to compose a song and teach grooves/popular covers.	Presenters: Beatrice Olesko, Matthew Clauhs
<b>BIENNIAL SESSION BLOCK 5J</b>							
5J	SATURDAY, NOVEMBER 5, 4:05–4:30 PM	NATIONAL HARBOR 13	1138	SMTE - Presentation	Music Teachers Leaving the Profession in the COVID-19 Era: A Phenomenological Inquiry	In this phenomenological inquiry, we investigate the experiences of four music educators who left the profession since the beginning of the COVID-19 pandemic. In our discussion, we explore implications for teacher burnout, well-being, and overall retention.	Presenters: Sophie Browning, Lisa Martin
5J	SATURDAY, NOVEMBER 5, 4:05–4:30 PM	NATIONAL HARBOR 12	1155	SMTE - Presentation	The Prevalence of the Impostor Phenomenon Among Music Student Teachers: A Mixed Methods Approach	The Impostor Phenomenon (IP) is a psychological construct that causes high achieving individuals to feel fraudulent in their respective fields. IP has recently begun to be investigated in the field of music education. The current mixed methods study examines the prevalence of IP among a sample of music student teachers.	Presenter: Rachel Sorenson



5J	SATURDAY, NOVEMBER 5, 4:05-4:30 PM	POTOMAC 5-6	2070	SRME - Research Paper	Whose Voices are Being Heard? The Prevalence of Women Conductors and Composers in the All- State Choral Experience	This research illustrates the prevalence of women conductors and composers in the all-state choral experience in Illinois and across the county. Using artifacts as well as data from interviews of conductors, we aim to illuminate issues of representation, access, bias, and their impact on the profession.	Presenters: Mary Lynn Doherty, Elaine Bennington
5J	SATURDAY, NOVEMBER 5, 4:05-4:30 PM	NATIONAL HARBOR 8	2147	SRME - Research Paper	Impact Evaluation of the Turnaround Arts Pilot Program: An Interrupted Time Series Analysis	The Turnaround Arts program, a federal-level initiative, sought to implement arts education to improve achievement. While original analyses of TA showed positive significant results, preliminary findings in this study are contradictory. Justifying arts education for achievement may not have an evidentiary link despite the importance of arts for all.	Presenter: Bri'Ann Wright
5J	SATURDAY, NOVEMBER 5, 4:05-4:30 PM	POTOMAC 3-4	2209	SRME - Research Paper	What We Talk About When We Talk About Culturally Sustaining Teaching in the Elementary General Music Classroom	This narrative study was designed to explore the experiences of practicing elementary general music teachers who have been described as being culturally sustaining. The stories and materials that the teachers shared over four years of data collection provide multiple views from which to consider the importance of culturally sustaining pedagogy.	Presenter: Jacqueline Kelly- McHale
5J	SATURDAY, NOVEMBER 5, 4:05-4:30 PM	CHEESAPEAKE G-I	2244	SRME - Research Paper	Experienced Educators' Journeys Toward Culturally Responsive, Relevant, and Sustaining Pedagogy	This case study explored music educators' efforts to enact culturally responsive, relevant, and sustaining pedagogy (CRP/CSP). Findings provide vibrant examples of CRP/CSP in music, yet also illuminate ways that White teachers' raced consciousness influenced their (mis)understandings and (mal)practice of CRP/CSP. Implications for teacher education are discussed based on these findings.	Presenter: Julia Shaw
5J	SATURDAY, NOVEMBER 5, 4:05-4:30 PM	POTOMAC 1-2	2274	SRME - Research Paper	Looking Back and Moving Forward: COVID-19 and Music Programs	Music supervisors have played many important roles throughout the COVID19 pandemic. Occupying the unique position of administrators charged with helping develop policy with district level decision makers and assisting classroom teachers in implementing these policies, the focus of this research is to gain insight into the experiences of these professionals	Presenter: David M. Hedgecoth

# BIENNIAL RESEARCH POSTER SESSIONS

Speakers/Authors

Abstract

## BIENNIAL RESEARCH POSTER SESSION #1 IN THE EXHIBIT HALL - FRIDAY, NOVEMBER 4, 2022, 1:20 – 2:20 PM

#	ID	Type	Title	Abstract	Speakers/Authors
1	1021	SMTE - Poster	Bridging the Gap: From AP Music Theory to College Music Theory	This presentation covers the often-challenging transition between AP music theory and college-level music theory. Students are sometimes under-prepared for sophomore-level expectations and college instructors are sometimes under-prepared for engaging and involving them in these classes. Current research related to this topic will be discussed, including recent teacher surveys.	Matthew Herman
1	1026	SMTE - Poster	Music Teacher Professional Development Cohort as an Agent of Social Change	This study examines the impact of a music teacher professional development cohort on participants' understandings, beliefs, attitudes, and practices toward issues of diversity, equity, and inclusion in music education. The cohort members collectively determined topics, dates, and guidelines for engagement. Findings and implications for music education will be discussed.	Andrea VanDeusen, Cynthia Wagoner
1	1037	SMTE - Poster	Learning Brazilian Music in the General Music Class	The elementary music class is ideal to explore diverse musical forms and cultures, teaching students to appreciate and respect differences and similarities. In this paper, I will teach how to build a unit for Brazilian music. The steps and strategies used here can be easily transferred to other musical cultures.	Marilia Kamil
1	1043	SMTE - Poster	Non-Traditional Ensemble Requirements in Music Teacher Education Curricula	While non-traditional ensembles may offer many benefits, including reaching a greater number of students, preservice music teachers may not be provided with experiences to support teaching a variety of genres. In the spirit of curricular revision and reform, I share non-traditional ensemble requirements of all NASM-accredited music teacher education programs.	Jill Wilson
1	1062	SMTE - Poster	Taking it to the Limit: Curricular Responses to Credit Hour Caps in Music Teacher Education Programs	As tuition continues to rise, the hours required for degree completion emerges as a primary topic of concern. This study examines current practices of institutions charged with meeting the 120-credit threshold. Analyses and discussions will focus on emerging practices, credit proportions, and developing a shared language for transparency.	Phillip Payne, Ashley Allen, Edward Hoffman III, Aaron Wacker
1	1064	SMTE - Poster	Imposter Phenomenon and Undergraduate Music Education Majors: How Can I Help?	The purpose of this session is to discuss participants' current understandings of the imposter phenomenon (IP), explore the impacts of IP on undergraduate music education majors, and suggest ways for music teacher educators to discuss and mitigate imposter feelings among their students.	Baker Purdon

1	1066	SMTE - Poster	Work Conditions that Impact New York State Music Teacher Job Satisfaction and Career Decisions	I surveyed the New York music teachers about work conditions using the TELL survey. The work conditions examined were time, resources, community support, student conduct, teacher leadership, school leadership, professional development, and instructional practices and support. Through analysis of these work conditions, teacher job satisfaction and career decisions were examined.	Stephanie Hu-Corbett
1	1076	SMTE - Poster	Conducting Instructors' Perceptions of Movement Theory and Rehearsal Opportunities as Essential Elements in Undergraduate Conducting Curricula	The purpose of this study is to examine conducting instructors' perceptions of movement theory and rehearsal opportunities as essential elements in undergraduate conducting curricula. This study will show what content is considered essential from a variety of diverse instructors of conducting across the United States.	Timothy Sexton
1	1086	SMTE - Poster	Clinical Placement Challenges and the Music Teacher Educator	A multiple case study design was employed to explore the placement procedures for clinical experiences, including student teaching, and the role of the music teacher educator in that process. I examined the extent to which convenience and personal connections played a role vs. connecting theory from coursework to practice.	Jill Wilson
1	1093	SMTE - Poster	A Study of Reflection: Preservice Teachers' Perceptions of Their Teaching Effectiveness	The purpose of this study was to investigate preservice teachers' perceptions of their teaching effectiveness by comparing self-evaluation immediately after teaching a lesson to self-evaluation after viewing a video of the same lesson. Preservice teachers and university professors rated lesson effectiveness on a 10-point Likert-type scale, and ratings were compared.	Kim Barclift, Rebecca MacLeod
1	1097	SMTE - Poster	Preparing Ph.D. Students to Teach Research	Doctoral music education students enter their programs after a career of teaching music, with little or no music education research experience. Doctoral graduates are expected to teach courses in research and to direct graduate research projects. This presentation will examine the education of future research mentors in music education.	Stephen Zdzinski
1	1102	SMTE - Poster	Music Education Leadership Initiative: Nesting DEIAB Policies, Programs, and Practices at Temple University	Temple University Music Education Leadership Initiative (MELI) members share ongoing work to center programs, practices, and policies embodying diversity, equity, inclusion, access, and belonging (DEIAB) that validate each person's music identity. Join MELI members in a rapid exchange of ideas about creative solutions for achieving music and DEIAB for all.	Suzanne Hall, Nathan Buonviri, Andrew Trites, Alison Reynolds, Baker Purdon, Dustin Cates, Elizabeth Parker, Whitney Covalle
1	1123	SMTE - Poster	A multiple case study of adolescent piano students: examining motivation through the lens of interest development	The purpose of this study was to use the lens of interest development to examine adolescent piano students' motivation to practice. Methodology included using Boeder et al.'s Interest Development Scale to identify students [13-16] in the situational interest development phase. Data collection included interviews, participants' video recordings and practice journals.	Carla Salas-Ruiz

1	1125	SMTE - Poster	It's Not Fair: A Case Study of Bias in a University Music Theory Diagnostic Exam	This study examined bias in a university music theory diagnostic exam. Using a linear stepwise multiple regression analysis, we determined that success on the diagnostic can be predicted based upon whether a student is Black, foreign, from Louisiana, and multiracial. Implications for fairness in music theory diagnostics is discussed.	Mitchell Davis, Adam Hudlow
1	1127	SMTE - Poster	Preservice and In-service Music Educators' Perceptions of a World Music Programming and Pedagogy Mentoring Project: A Case Study	The purpose of this instrumental case study was to examine PMEs' and their mentor teachers' perceptions of a high school choral world music programming and pedagogy mentoring project. The purpose of this session is to present the framework, method, findings, and implications of the research.	Emily Mercado
1	1135	SMTE - Poster	Hospitality as a Framework for Inclusion in Music Teacher Education	There are numerous terms used to indicate the need for educational spaces to open for diverse populations. In this session, Hospitality (Derrida, 1999; Ruitenberg, 2011) will be explored as a framework for music teacher educators to address current and future needs for understanding inclusion in music scholarship and teacher preparation.	Jacob Berglin
1	1141	SMTE - Poster	First-year Music Teachers' Journeys of Place Consciousness	Scholars recognize the importance of contextual understanding in the development of teacher knowledge. I explored first-year music teachers' journeys of place consciousness, and how they manifested their knowledge and understanding of place in their pedagogy. Beginning teachers' place-making power emerged with their ability to critically evaluate their teaching contexts.	Jonathan Schaller
1	1146	SMTE - Poster	Institutions During Crisis: Counterstories of Music Students and their Institution's Stories in Dialogue	Institutions craft stories to market and project their espoused values. But what is the lived reality of these stories? In this study, music students' and institutional narratives are placed in dialogue to consider the complicated in-between as experienced by those with an intimate understanding of their institution.	Mallory Alekna
1	1159	SMTE - Poster	Combatting "THE Necessary Evil:" Successful Strategies for Preparing the edTPA Portfolio	edTPA: "What can be done?!?" Consider for a moment what actually can be done. This session will outline four strategic approaches used in the successful preparation of the edTPA portfolio. Both students and faculty will be provided with tools that can empower them to combat "THE Necessary Evil."	Sarah Burns
1	2005	SRME - Poster	Comparing Music Enrollment Between Charter Schools and Public Schools	This study examines the relationship between charter schools and music enrollment in Florida. State level data produced a negative, moderately significant correlation. County/district level data available from the Florida DOE was then used to compare course offerings and enrollment between charter schools and public schools in two Florida counties.	Tina Beveridge

1	2023	SRME - Poster	Faculty Opportunities for Advancement in Higher Education Music Settings	The purpose of this explanatory mixed-methods research study is to examine the experiences of collegiate music faculty and determine whether factors such as barriers, capabilities, acceptance, work-life balance, advancement, and success beliefs influence perceptions of advancement opportunities in higher education music settings.	Danni Gilbert, Briana Nannen, Susan Vollbrecht
1	2032	SRME - Poster	Pathway to Speech for Nonverbal Children with Autism Spectrum Disorder: The Use of Music to Develop Prelinguistic Gestural Communication	Prelinguistic gestural communication is a precursor to speech, yet is underdeveloped in nonverbal autistic children. Music shows promise for improving speech with this population. This study will explore music's potential to facilitate gestural development that could open the door to speech for autistic children who would otherwise be nonverbal.	Sara Massey
1	2035	SRME - Poster	Teaching Citizenship in Music Education	This study illuminates claims of citizenship education through participation in social-justice oriented programming. Perspectives of citizenship and citizenship education among participants in an El Sistema-inspired after school program, as well as program practices aimed at developing citizenship skills, are explored through a social-scientific lens.	Amanda Ellerbe
1	2047	SRME - Poster	"We Teach the Child, Too!": A Survey of Wisconsin Music Educators' Use of IEPs	The purpose of this survey was to investigate the perceptions of music teachers about their use of individualized education programs (IEPs) in inclusive music classrooms. By understanding how music teachers use IEPs, we can better understand the challenges they face and improve professional development opportunities and pre-service music teacher preparation.	Sara Jones
1	2054	SRME - Poster	Large-Ensemble Music Performance Assessment in the United States	Many large ensembles participate in music performance assessments (MPAs). Scholars have cautioned that MPAs may narrow educators' focus to performance skills, potentially stymying students' learning in other domains. Therefore, the purpose of this exploratory study is to provide a comprehensive description of high school MPAs in the United States.	Olivia Tucker, Kari Adams, Kelsey Nussbaum
1	2085	SRME - Poster	Real Life in Inclusive Music Classrooms: Elementary Teachers Talk about their Students with ASD	The purpose of this study was to learn about two elementary music teachers experiences teaching students with ASD. Teachers talked about practices for teaching elementary music that align with special education best practices. The teachers identified concerns related to preparation and training, as well as school policies and procedures.	Ellary Draper, Laura Brown, Judith Jellison
1	2097	SRME - Poster	Ready for Inclusion? Elementary Music Teachers' Perceptions of Their Preparation to Teach Students with Disabilities	This study will examine elementary music teachers' perceptions of their preparation to teach students with disabilities in connection with Adamek and Darrow's (2018) three inclusion barriers – organizational, knowledge, and attitudinal. Findings will assess specific inclusion strategies, thus pinpointing topics that may need improvement in music education programs.	Amalia Allan

1	2101	SRME - Poster	Technology Integration, Curriculum Adaptation, and the COVID-19 Pandemic: Teacher Perspectives and Influences on Future Practice	This study is an investigation of the technology integration and curricular adaptations music educators made due to COVID19 and their impact on future teaching practices. Findings suggest participants retained some curricular and technology innovations from the first full year of pandemic teaching but desired a return to “normal” practices.	Emmett O’Leary, Julie Bannerman
1	2111	SRME - Poster	Preservice Music Educators’ Perceptions of Preparedness to Implement Popular Music in Music Classrooms	The purpose of the in-progress study is to examine preservice music teachers’ perceptions of preparedness to implement popular music in music classrooms. Preservice music teachers (N = 80) will complete an online questionnaire that includes items pertaining to their background information and the level of preparation for integrating popular music.	Kexin Xu
1	2115	SRME - Poster	An Examination of Influences on Collegiate Music Teacher Identity	This study concerned experiences that influenced the development of teacher identities among collegiate music teachers. Survey results showed that former teachers and teaching experiences most influenced the development of a collegiate teacher identity. The results illustrated that teacher identities at all education levels is an ongoing diverse process.	Steven Kelly, Jay Juchniewicz
1	2120	SRME - Poster	Intergenerational Peer Mentoring in an Online Jazz Improvisation Class	The purpose of this study was to explore how participants aged 16-72 mentored each other in an online jazz improvisation class. Findings from this study indicate that the definition of “peer” can be expanded to encompass an intergenerational age span that includes students of similar or equal abilities.	Andrew Goodrich
1	2129	SRME - Poster	Music Educators’ Access to and Use of Individualized Education Program (IEP) Documents	The purposes of this research were to investigate current music educators’ access to and use of sections within the IEP documents, the IEP goals most easily and difficultly incorporated into their teaching, their consultation with other professionals about implementing the IEP, and where teachers have received information about IEP documents.	Mark Belfast, Jr., Kimberly VanWeelden
1	2132	SRME - Poster	Effect of Koru Mindfulness Training on University Musicians’ Music Performance Anxiety	The purpose of this study was to examine the effect of Koru mindfulness treatment on university musicians’ music performance anxiety. This experimental research design included a treatment group (Koru active intervention) and a wait-list control group. Results revealed the treatment group showed significant improvements in depression and music performance anxiety.	Ryan Fisher, Sean Holden, Robyn Jones
1	2160	SRME - Poster	Exploring the Grading Schemes and Assessment Practices of Beginning Music Teachers: A Case Study	Multiple studies have explored beginning music teacher experiences, but little research has been conducted to investigate assessment practices of beginning teachers. This presentation is based on a case study exploring grading schemes, assessments, grading practice supports, and confidence levels of ensemble directors with two or fewer years of teaching experience.	Jamie Burg

1	2171	SRME - Poster	Examining the Development of Communities of Practice in the School Music Program that may inform Music Teacher Preparation	The purpose of this study was to examine Community of Practice (CoP) theoretical frameworks in the school music program that may inform music teacher preparation. A breadth of research literature has been examined to investigate the structures, interactions, and practices distinct to the collective situations of communities of practice.	Edward McClellan
1	2172	SRME - Poster	Exploring the Culture-Bearer Pedagogical Identity of Two Preservice Elementary Music Teachers	This study examined the integration of Cajun music in elementary music classrooms from a culture-bearer pedagogical identity position.	Julius Kyakuwa
1	2189	SRME - Poster	Perceived Difficulties of Music Education Majors During COVID-19	COVID-19 forced many academic institutions to reorganize instruction delivery, most notably moving in-person instruction to an online format. Using focus groups, the researchers attempted to discover which perceived factors most impacted student success and the predominant emotions of participants seeking a music education degree.	Matthew McGrory
1	2197	SRME - Poster	A Recipe for Doing Research: Procedures for Creating Music Education Studies	This session will provide practical, sequential procedural suggestions for creating and completing a music education research project This presentation will focus on selecting a topic and creating research questions, planning your initial project and follow-up studies, , collecting, analyzing, and writing up the results, and then sharing your research.	Stephen Zdzinski
1	2200	SRME - Poster	Perceived Cultural Competencies of Music Teachers	This study describes music educators' perceptions towards cultural competency. Participants reported (a) a secure understanding of cultures outside their own, (b) the ability to connect with students representing various cultures, and (c) the ability to make connections with students while virtual. Participants also identified limited support during the COVID pandemic.	Scot Ward, Mehaley Babich, Charles Ciorba
1	2201	SRME - Poster	First Generation College Students in Music Programs: Perceived Parental Expectations Amidst Family Capital and the Double Bind	In this presentation, I will share the lived experiences, possible pressures, and expectations that are imposed on first-generation college students by parental figures while studying music. This study will aim to inform parents and faculty on the identity and self-determination of students in programs as they navigate their careers.	Isaac Raven
1	2205	SRME - Poster	Perceptions of Mental Health Among University Undergraduate Music Majors During COVID-19	The purpose of this study was to examine levels of burnout among undergraduate music majors, and specifically examine if there were differences in levels of burnout among different majors, race/ethnicity, or gender. Burnout levels were moderately high to high for almost all participants regardless of major. Implications are discussed.	Matthew Wilson, Rebecca MacLeod

1	2213	SRME - Poster	It's Dynamite! The Role of Popular Music and the Home-School Connection in the Special Music Education Classroom	Children of all abilities engage with popular music in the home regularly. How often do they share these musical experiences in school? In this session, participants will explore the influence of the home-school music connection on two student's overall engagement and ability to self-regulate in the special education music classroom.	Sarah Perry
1	2228	SRME - Poster	Perceptions of the Collegiate Women's Choir Experience: A Preliminary Study	The researchers will examine the perceptions of choristers participating in three collegiate women's/treble choirs (N = 106) where mixed (SATB) choirs serve as the premiere ensemble. Data collection for this preliminary, descriptive study is nearing completion and we will explore themes related to ensemble reputation, repertoire, self-efficacy, and tone/timbre preferences.	Elizabeth Hearn, Alicia Canterbury
1	2238	SRME - Poster	Surveying the Terrain: Music Teachers' Reflections on their Work in General Music Contexts	In this study, we describe United States general music teaching populations and practices. We invited K-12 music teachers to participate in a survey reflecting on their work in and preparation for general music contexts. Findings explore who is teaching in, preparation for, and definitions and practices that comprise general music.	Beatrice Olesko, Jesse Rathgeber, David Stringham
1	2242	SRME - Poster	Reconciling Authority and Autonomy: Perspectives of General Music Professors on Democratic Practices in Music Teacher Education	The goal of this multicase study was to illuminate perspectives of general music professors on democratic teaching practices in their courses and degree programs. This research provides examples of conceptualization, implementation, and associated benefits and challenges of democratic practices in general music methods, and resulting implications for K-12 music environments.	Beatrice Olesko
1	2246	SRME - Poster	The Relationship Between Preservice Teachers' Experiences with Informal Music Learning and Comfort Level	The purpose of this survey was to determine the relationship between preservice teachers' experiences with informal music learning techniques and their comfort levels implementing those techniques. The results suggested that the frequency of experience with informal learning techniques could have strong relationships with comfort level as students and teachers.	Julia Turner
1	2258	SRME - Poster	The Impact of an Online Professional Development Course on Rural Music Educators' Inclusive Teaching Practices	Rural music teachers face challenges to accessible music-related professional development (PD). Music educators desire PD regarding students with disabilities (SWD). The purpose of this in-progress study is to examine the influence of an online PD on rural music educators' knowledge and implementation of practices associated with teaching music to SWD.	Rachel Grimsby, Donna Gallo, David Sanderson, Crystal Sieger, Jesse Rathgeber
1	2262	SRME - Poster	Secondary Music Teachers' Self-Efficacy in Teaching Songwriting	Songwriting has proven effective in the classroom, yet there are few answers as to why teachers choose to include or exclude songwriting from their curriculum. This multiple case study aims to investigate secondary music teachers' self-efficacy for teaching songwriting to better understand teachers' curricular choices.	Emma Engel



1	2272	SRME - Poster	Music Teachers' Dispositions Toward Creating Secondary Music Courses	The purpose was to examine music teachers' dispositions toward creating secondary music courses. The guiding research questions are: What dispositions are present in these music teachers? How likely are music educators to create new music courses in their schools? What music courses do music educators add to their curricula?	Dennis Giotta
1	2273	SRME - Poster	Administrators' Perspectives of Successful Secondary Music Programs: An Intrinsic Case Study	The purpose of this intrinsic case study was to examine three administrators' perspectives of one successful middle school and one successful high school choral program in the Western United States. The purpose of this session is to present the framework, method, findings, and implications of the research.	Emily Mercado
1	2275	SRME - Poster	Bricks in the Wall: Paulo Freire and Music Education Curricula	The purpose of this presentation is to analyze the current dichotomy at play in music education and how Freire's ideas of critical consciousness and the banking model of education can help to formulate relevant music teaching methods and curricula.	Allyson Rottman
1	2281	SRME - Poster	Representation of Students with Disabilities in High School Music Courses in the United States	This study documented the number of students with disabilities (SWD) enrolled in high school music courses in the US. High School Longitudinal Study (HLS) data revealed 33% of music students had a disability, highlighting the need for pre-service training in and advocacy for the inclusion of SWD in music classrooms.	Kenneth Elpus, Sarah Bartolome, Amanda Draper
1	2283	SRME - Poster	Another Brick in the Wall: The Clash Between Pedagogy and Policy	In music education, teachers have sought ways to bring justice and agency into their classrooms. However, it is important to recognize that it is the traditional school system itself that is undemocratic, so that educators can better understand how to create spaces of freedom within that system.	Sarah Cadwallender
1	2284	SRME - Poster	Between Music-Type Differences in Who Takes Music to High School	Educators claim student persistence in music electives from middle to high school is a problem. Little research has explored how these "persisters" differ from the "quitters." The current project examines differences in rates and predictors of persistence between 3,202 band, chorus, guitar, and orchestra students in Miami between 2011–2017.	Tevis Tucker
1	2294	SRME - Poster	Sustainable Futures in Music Education	This presentation builds upon praxial philosophies of music education by reflecting on how ethics of care also encompass a full range of life forms existing within diverse ecosystems. The underlying intent of this line of inquiry is to extend commitments to equity and justice beyond anthropocentrism to include environmental sustainability.	Vincent Bates
1	2296	SRME - Poster	Letting Data Do Their Thing: Postqualitative Possibilities	This paper explores how the data that researchers work with are entangled in systems of tenure, knowledge production, and academic publication — capitalist, White, and colonizing systems. I wonder, alongside new materialist and postqualitative researchers, what else data might do if they had just a little room to do their thing.	Matthew Fiorentino

1	2306	SRME - Poster	Place-Based Education vs. "Placeless" Standards? Exploring Opportunities to (Re)connect Music Education with Community Music-Making	A prominent concern within music education is the gap between the school-based music education system and musical experiences outside the classroom. This presentation explores opportunities to utilize place-based education to reconnect school-based music education with community music practices while working within existing structures of national and state music education standards.	Charles Cevallos
1	2308	SRME - Poster	Exploring Feedback in a Collegiate and Hybrid Songwriting Course	The purpose of this study is to explore how feedback is used in a university-level songwriting course delivered within a hybrid setting. Themes from the study included students engaging in shared improvisation, shared dissonance, shared experiences, and a shared pivot. Implications and recommendations will be presented.	David Potter
1	2316	SRME - Poster	Understanding the Challenges of Lower-Income Countries' International Music Students in the United States Colleges	This qualitative study investigates US college international music students from lower-income countries to bring to highlight financial struggles and limited degree outcomes. Aiming for improving their experiences, the story of a few individuals will be presented through a narrative inquire and analyzed through the lens of critical theory and CRT.	Adolfo Carlos Fernandes de Mendonca Junior
1	2318	SRME - Poster	Exploring Microaggressions in Academic Settings: Addressing Social Injustice in Music Education	The purpose of this study is to explore preservice music teachers' experiences of microaggressions in academic settings. Drawing from individual interviews with participants, I will unpack microaggressions in relation to minoritized identities. Findings from the study provide insight into creating more socially just and humanizing classroom spaces.	Crystal Gerrard
1	2319	SRME - Poster	The Use of a Video-Recorded Music Therapist-Client Interaction in Preservice Instrumental Music Education for Working with Students with Autism	The purpose of this study was to determine the viability of using video-recorded music therapist-client interactions for preservice teachers to observe, develop strategies, and increase self-efficacy for working with students with ASD in the instrumental ensemble. Participants (N = 75) viewed client-therapist interactions, reporting observations, strategies, and self-efficacy (pre/post viewing).	Laura Singletary
1	2325	SRME - Poster	Undergraduate Music Student Experiences in an Adversarial Applied Studio	In this instrumental case study, I investigate undergraduate music student experiences in an inhospitable applied studio in order to understand how students perceive and negotiate the social, emotional, and vocational challenges set forth by their applied instructor. Findings may inform music student retention, mental and emotional health, and applied pedagogy.	Adam Grise
1	2330	SRME - Poster	Examining Metacognition and Its Measurement	Assessment of metacognition is challenging for a number of reasons. This paper examines the metacognition construct, issues concerning its measurement, and then provides the basis for a measurement tool that can be used by researchers.	Peter Hamlin

1	2331	SRME - Poster	The Relationship Between Attitudes Toward Creativity and Personality Traits in Music Educators with and without ADHD	The purpose of this study is to determine the relationship between ADHD tendencies and music teacher's creativity values and their self-reported personality traits.	Teresa Riley
<b>BIENNIAL RESEARCH POSTER SESSION #2 IN THE EXHIBIT HALL - SATURDAY, NOVEMBER 5, 2022, 9:25-10:25 AM</b>					
2	1016	SMTE - Poster	Self-Compassion Among K-12 Music Educators	Self-compassion as a framework provides a significant mechanism for recognition and validation of the individual (Hess, 2020). The purpose of this study is to explore self-compassion among K-12 music educators. In our investigation, we aim to examine any correlations among self-compassion and teaching experience, setting, classroom level, or classroom type.	Jennifer Gee, Karen Koner
2	1030	SMTE - Poster	Microaggressions and Cultural Expectations: Challenges to the Mental Health of LGBTQIA+ Teachers	Work-related stressors including bullying can impact teacher mental health. LGBTQIA+ teachers are more at risk due to discrimination. In this paper, Meyer's (2003) minority stress model is used to analyze literature on mental health, teacher mental health, and LGBTQIA+ teacher mental health to determine ways to better support LGBTQIA+ educators.	Tawnya Smith
2	1085	SMTE - Poster	Multifaceted Mentorship: Michael's Story Regarding Mentorship of Student and Novice Teachers	The purpose of this presentation is to explore the perceptions of "Michael," an elementary general music teacher who has served as a mentor for both student teachers and novice teachers. He will describe the differences in the mentor roles, the successes and challenges, and the impacts on teacher identity development.	Crystal Sieger, Michael Jaycox
2	1107	SMTE - Poster	An Examination of Self-Efficacy Beliefs among Pre-Service Music Educators during the Covid-19 Pandemic	This study examines the levels of self-efficacy perceived by pre-service music teachers during their junior and senior year of undergraduate school. Due to the Covid-19 pandemic, music education students had limited access to teaching experiences. I seek to understand in which ways pre-service music teachers' self-efficacy perceptions were affected.	Yulene Velásquez
2	1112	SMTE - Poster	What Counts as Culturally Responsive Pedagogy? Who Gets to Decide It?	This session challenges the overstated term culturally responsive pedagogy. It questions who owns the definition and how it is situated in school music. Topics considered include cultural appropriation, schoolification, saviorism, privilege, white guilt, artificiality, ghettoification, gentrification, methodolotry, refugeeism, tingeness, melting pots, bias, cultural domination, democracies, authority, power and margins.	Radio Cremata

2	1126	SMTE - Poster	Becoming Culturally Responsible	In this grounded theory study, I examined the nature and development of culturally responsible music teaching from the perspective of 31 progressive music teachers in the United States. Here I will discuss the constructivist methodology process and emergent categories, illuminating common and/or prominent processes and influences of development.	Catherine Bennett
2	1130	SMTE - Poster	Teachers' and Students' Perceptions of Goal Orientation Theory in Secondary Instrumental Music Classrooms	Goal orientation theory (Ames, 1992; Blumenfeld, 1992) explains how student motivation can be improved by consistent orientation toward "mastery" goal structures, or negatively affected by misaligned, overly performance-based goal structures. This collective case study explored teacher and student perceptions of goal theories' prevalence in two instrumental music classrooms.	Carlye McGregor
2	1140	SMTE - Poster	The Social Justice Project	The purpose of this research was to explore the social justice themes that emerged as well as the benefits of incorporating social justice using spoken word poetry through content examples and student reflections.	Debbie O'Connell
2	1142	SMTE - Poster	Background, Preparation, and Teaching Environment of Hispanic and Latino Music Teachers in Texas	The purpose of this study was to investigate the backgrounds, preparation, and current teaching environments of Hispanic and Latino music teachers in Texas. Findings provide the experiences of Hispanic and Latino music educators, guidance for recruitment of more diverse population into the music classroom, and focus for teacher preparation programs.	Ruben Alcalá, Eric Pennello
2	1144	SMTE - Poster	Factors in Preservice Music Teachers' Jazz Self-Efficacy	This exploratory study sought to determine what factors, if any, influence preservice music educators' self-efficacy for teaching jazz music. Participants confidence in jazz theory and pedagogy as well as current and past experiences related to teaching and performing jazz was considered. Participants indicated and overall low confidence in teaching jazz.	Tristan Blankenship
2	1145	SMTE - Poster	Guide My Feet: Students from Historically Marginalized Populations and the Admissions Process at Music Schools in Predominantly White Institutions	Research shows that students from historically marginalized populations face accessibility challenges through the hidden curriculum of collegiate music schools. This study will share experiences of students from historically marginalized populations with the admissions process at Predominately White Institutions, and during their freshman year within a music education program.	Tiffanie Waldron
2	1148	SMTE - Poster	Nurturing Culturally Responsive Pedagogy and Social Emotional Learning: Experiencing Popular Music Cultures in Student Teaching	Four student teachers taught a culturally responsive curriculum to elementary students, introducing Hip Hop, Latin pop and K-pop, using Soundtrap for composition, and presenting home music projects in class. The program supported students' cultural understanding and well-being, and student teachers' application of culturally responsive pedagogy and social emotional learning.	Lily Chen-Hafteck, Emma Boone, Sivory Chastain-Castellanos, Olivia Garabedian, Spencer Hart

2	1151	SMTE - Poster	Diversity, Equity, Inclusion, and Access in Certification Testing within Music Teacher Preparation Programs	Diversity, equity, inclusion, and access (DEIA) have become increasingly important topics in music teacher preparation programs. The purpose of this study is to investigate challenges with DEIA in music teacher preparation programs specific to teacher certification exams such as the Praxis and other State-run tests.	Marc Decker, Dalaine Chapman
2	1152	SMTE - Poster	Practicing What We Preach: Tapping into Students' Culture of Origin to Support Music Teacher Identity Development	Culturally responsive education values cultural heritages and dispositions as a means to promote learning. In an effort to model culturally responsive practices in our music teacher education preparation program, we will be examining music teacher identity through personal constructions of teacher roles and multiple social identities.	Alison Farley, Molly Blair, Levi Dean, Kristen Lynch
2	1153	SMTE - Poster	A Content Analysis of Select Jazz Pedagogy Texts used in Preservice Music Teacher Education	Materials used in stand-alone jazz pedagogy classes strongly influence the way that preservice music teachers think about teaching jazz and the pedagogy they use. This content analysis of pedagogical jazz texts serves to identify current and historical authorship perspectives, basis of content, and topic inclusions in popular jazz pedagogy texts.	Tristan Blankenship
2	1160	SMTE - Poster	Social Intelligence and Flow among Music Student Teachers	The purpose of this study is to examine the relationship between social intelligence, as measured with the IPT-15, and frequency of flow experiences, as measured with the DFS-2, among music student teachers. A feasibility study conducted in the 20-21 academic year supports the theoretical framework.	Amanda Schlegel, Natalie Royston
2	1167	SMTE - Poster	Reimagining Instrumental Method Books Using a Culturally Responsive Lens	Challenged with reimagining instrumental method books using a culturally responsive lens, preservice instrumental music educators infused their own musical stories into current method book options. While, these undergraduates struggled with how to authentically represent their own choices, they revealed a deeper connection with culturally responsiveness practices in this qualitative study.	Tamara Thies
2	2011	SRME - Poster	Learning and Transfer in Broadening Musical Experience toward Cultural Diversity: An Intrinsic Case Study	I examine transfer occurring when Western instrumentalists learn the same type of non-Western musical instrument. The results will reveal how the knowledge and skills obtained from Western-based music learning can be transferred to culturally diverse music learning. Implications to navigate musical universalism and particularism by developmental stage will be discussed.	Sangmi Kang
2	2018	SRME - Poster	Being Queer in Band: Gender Identities Affirmed Through Creative Activity	This narrative inquiry contributes to queer studies in music education, explicitly representing genderqueer persons in band. The purpose of this study was to 1) investigate how participants describe the influence of an LGBTQ+ educator and 2) explore how the participants describe their experiences in band related to their queer identity.	Brian Panetta

2	2020	SRME - Poster	Drawing Back the Curtain on Music Performance Anxiety Education: A Content Analysis of the NAFME Practitioner Journals	The purpose of this study was to trace how issues related to music performance anxiety have been communicated to educators through the NAFME practitioner journals. The findings indicate a need for information regarding MPA to move more readily from research publications into practitioner journals so that students may benefit.	Katie O'Brien
2	2026	SRME - Poster	Effects of Transitional Elements on Listeners' Aesthetic Responses to a Choral Performance	The purpose of this study was to investigate the effect of transitional elements on listeners' aesthetic responses. Participants (N = 81) viewed an excerpt of a choral performance while manipulating a CRDI. Results indicate that listeners were more engaged when the performance included purposeful transitions compared to applause.	Kari Adams, D. Springer, John Geringer, Jessica Naples, M. Davis
2	2029	SRME - Poster	The Relationship Between Music Major Status and a Measure of Musical Sophistication	Researchers often use music major status as a single-item proxy variable for various aspects of musicality. However, among the five subscales of the Goldsmiths Musical Sophistication Index, only Musical Training was a strong predictor of music major status.	Steven Morrison, Aaron Himes, Mark Montemayor, D Springer
2	2037	SRME - Poster	How Have Equity Issues in Music Education Been Identified and Acknowledged in Articles Published by NAFME Journals From 2001- Present Day?	This study is a content analysis of how authors of articles published in NAFME's research journals have identified and acknowledged equity over the past 20 years. Descriptive statistics enumerated the frequency of equity-related content in each journal. The study concludes with implications for research, for future authors, and music teachers.	Ashante Griffin
2	2043	SRME - Poster	The State of Culturally Diverse Music Education in Wyoming (United States) and the Valencian Community (Spain)	This study compares the ways in which music educators in two geographic locations (Wyoming/USA and Valencian Community/Spain) include culturally diverse perspectives in their teaching practices. Findings indicate significant differences between "intent" and "practice" in this area. We encourage future researchers to further unpack teachers' conceptualizations of the term "culturally diverse".	Jennifer Mellizo, Alberto Cabedo Mas
2	2045	SRME - Poster	What Characterizes the Titles of Articles Published in Three Prominent Music Education Research Journals?	We analyzed various title characteristics of published research articles (N=1421). Title length has changed little over 30 years (M=12) although inclusion of methodology words has increased. As a result of learning about the data obtained in this study, researchers may want to consider carefully the titles they use.	Brian Silvey, Wendy Sims, Meghan Speed, Emily Andrews
2	2061	SRME - Poster	Titleology: A Diachronic Perspective of the Journal of Band Research	This titleology study is a diachronic analysis of the corpus of 605 titles containing 6013 words published in the Journal of Band Research from its inception in 1964 until 2020. Frequency of word usage in titles across this time period revealed the foundational importance of Band, Music, Research, and Analysis.	Evelyn Orman

2	2064	SRME - Poster	Relationships Among Component Music Skills and Error Detection Ability	We examined the predictive ability of basic musicianship skills and working memory on error detection skills. Music majors from two universities (N = 41) completed six tasks, including keeping a steady beat, interval identification, working memory capacity, and error detection. Regression analyses were used to determine relationships among the variables.	Laura Stambaugh, Bryan Nichols
2	2075	SRME - Poster	Joseph Maddy's Instrumental Music Lessons via Radio, 1931–1951	The purpose of this study was to examine instrumental music lessons taught on the radio by Joseph Maddy in the 1930s and early 1950s. Findings indicate effective pedagogical strategies and principles applicable to teaching instruments through the World Wide Web today, especially among underserved populations in urban and rural communities.	Phillip Hash
2	2076	SRME - Poster	Perfectionism in Music Pedagogy: An Examination of Discourse in Teacher-Focused Journals	Maladaptive perfectionism has been identified as an inherent characteristic in music education and a key factor in musicians' experience of performance anxiety. In this study we examined the pedagogical literature in teacher-focused music education journals over the last 20 years to identify whether/how teachers talk about this construct.	Stella Jeong, Charlene Ryan
2	2077	SRME - Poster	Engaging with Film & Video Game Music: Music Students' Perceptions of a Studio Orchestra Ensemble Experience	The purpose of this study was to investigate collegiate music students' perceptions of a studio orchestra ensemble experience. Participants shared preferences of creating, recording, and performing repertoire from popular culture (film, video games, etc.). Survey results and suggestions for structuring a studio orchestra ensemble will be discussed.	Nathan Haines
2	2081	SRME - Poster	"Sousa's March Mania": Creating Engagement with Listening, History, and a Vote!	This study documents the U.S. Marine Band's "Sousa's March Mania" competition, which engages thousands of listeners world-wide with a month-long educational project. Nine years of responses (32 marches annually) are analyzed to give insight into listeners' music preferences, programming trends, and educational "hooks" for students through historical and cultural resources.	Ruth Brittin
2	2092	SRME - Poster	Music Performance Anxiety: New Lyrics for a Worn Tune	Findings from a study exploring trauma and attachment in the experience of Music Performance Anxiety (MPA) offer insight for future interventions and inform ways in which music educators can support students who struggle with MPA. Through this interactive presentation participants will explore their role in addressing MPA in music education.	Bobbie Nelson

2	2100	SRME - Poster	Culturally Relevant and Responsive Pedagogy: Exploratory practices in the youth orchestra model	This research/practitioner study explores meaningful pathways to strengthen equity, inclusion, and belonging in the classroom. We will examine a variety of youth orchestra models, and deconstruct ways in which teacher-competencies, informed musical choices, authentic musical transmission and holistic/comparative music lessons can be implemented in the classroom.	Christine D'Alexander, Izabella Gieron
2	2109	SRME - Poster	Validity and Efficacy of a Revised Version of "Spheres of Musical Understanding: A Fluid, Situational and Context-Specific Model"	This study will explore the validity and efficacy of the revised version Rutkowski & Kooistra's (2021) model of musical understanding. Video recordings of a child during a music class will be independently observed by an early childhood researcher and an early childhood practitioner through the lens of this model.	Joanne Rutkowski
2	2113	SRME - Poster	Text Readability in Introductory Band and Strings Method Books	This study examined readability of the first volume of common band and string method books (N = 11). Data indicated that the band books averaged a fifth or sixth grade reading level. The string books were appropriate for readers in grades six or seven. These findings hold implications for practice.	Phillip Hash, Scott Whitman
2	2131	SRME - Poster	Perceptions of Connection: Examining the Root of Relationships in Secondary Choral Ensembles	In choral music, the process of music-making is uniquely rooted in human connection. Choral classrooms that foster trusting and empowering relationships may enhance musical and social growth. The purpose of this study is to examine how secondary choral music educators perceive connection and cultivate relationships with—and among—their students.	Sean Grier
2	2151	SRME - Poster	The Impact of Aural Modeling on Rhythmic and Articulation Performance Achievements	Little research has shown what type of modeling is most effective in teaching instrumentalist rhythms with articulations. The goal of this study is to discover what type of aural model, counting or playing, has a direct positive or negative impact on student performance achievement regarding rhythm and articulation accuracy.	Will Curry
2	2161	SRME - Poster	Educators' Perceptions of Sacred Music Qualities	Why do educators program sacred music for school music ensembles? This study examined educators' perceptions of sacred music qualities when programming for school choral ensembles. Data included sacred music repertoire selections, Likert-type responses concerning the importance of specific qualities, and open-ended responses. Results suggested implications for practitioners and researchers.	Andrew Trites



2	2162	SRME - Poster	Jazz Pedagogy Courses: An Analysis of Syllabi	Little is currently known about the preparation of pre-service music teachers to teach jazz. This analysis of stand-alone jazz pedagogy syllabi (n=21) revealed some consistencies, such as performance, improvisation and history, but considerable inconsistency among courses. Most courses seemed to attempt to compress knowledge and skills missing from curricula.	Linda Thornton, Tristan Blankenship
2	2165	SRME - Poster	Decolonization in Practice: Understanding the Impact of Social Media and Textbooks on Music Education Instruction	This study examines the effects of social media and textbook content on repertoire selection and other curricular choices in music education. Building on theoretical observations focused on social justice and activism (Hess, 2019), this study seeks to empirically measure the feasibility of applying these theories within active decolonization practices.	Justin Caithaml
2	2166	SRME - Poster	A Demographic Content Analysis of the Teaching Music Through Performance in Band Series	The Teaching Music Through Performance series is a repertoire resource for music educators and has sold more than 100,000 copies. The purpose of this study is to conduct a demographic content analysis of repertoire (N = 1,400) in the band series. Implications for diversity and inclusion will be discussed.	Alyssa Grey
2	2192	SRME - Poster	The Impact of Adopting an Internal or External Focus of Attention	Attention plays an important role in learning and may be internal or external. Additionally, people may have a preferred area of focus that they use. The effects of performing under one of four focusing strategies (preferred internal, preferred external, non-preferred internal, non-preferred external) were investigated using a keyboard performance task.	Peter Hamlin
2	2198	SRME - Poster	Music Educators' Perceptions of the Function and Importance of Facial Expression in Conducting	Music educators' perceptions of the importance and function of facial expression in conducting, the magnitude of specific facial features, and the function of facial expression in multiple scenarios were examined. Results suggested a perceived importance of facial expression, agreement on facial feature magnitude, and additional functions of facial expression.	Carlton Kilpatrick
2	2206	SRME - Poster	Music and Prosocial Behavior: a Systematic Literature Review	This systematic literature review aimed to analyze how music has been used to investigate the promotion of prosociality in adolescents and adults and to describe the development of this area of research. We concluded that the area is developing, despite a lack of diversification on the stimuli employed.	João Soares-Quadros Jr., Beatriz Ilari, Flávia Cristina Paz, Beatriz Vitória Santos, Marília Marcicano
2	2215	SRME - Poster	Success in Music Practice	Researchers suggest expert performers accurately identify and remediate errors and their sources during music practice. However, research shows while student musicians may identify errors during practice, they do not necessarily identify the sources of those errors. The results of this limited intervention may inform educational practice and future research.	Timothy McMurray

2	2224	SRME - Poster	An Analysis of Music and Music Education Diversity Statements: Values and Behaviors	Diversity and equity related statements from NASM accredited institution music and music education websites were examined for values and behaviors. Common elements identified were analyzed for frequency and percentage of occurrence. This content analysis will provide knowledge of what we are doing to aid in making future decisions.	Jennifer Whitaker
2	2232	SRME - Poster	Kodály-based Folk Song Collecting: A Multiple Case Study	This multiple case study highlights three teachers' experiences completing a folk song collection as part of Kodály Certification requirements. These teachers explored their perceptions of analyzing and collecting songs for their collection as they addressed issues of diversity and inclusion related to repertoire and curricular choices.	Heather Waters
2	2252	SRME - Poster	Sunrise in Afula: TARBUT and Music Learning	The Tarbut movement is a cultural movement in central Israel. This research provides insight into how the teachers in TARBUT works to develop and deliver music curricula to a diverse population of children in the country.	David Hedgecoth
2	2256	SRME - Poster	Music Motivational Beliefs as a Predictor of Elective Music Participation	The purpose of this study was to develop and validate the Music Motivational Beliefs Questionnaire. It was completed by fifth-graders (n=120). Analysis revealed music self-concept and music values were highly correlated so a one-factor model was retained. The music motivational beliefs factor was highly predictive of middle school music participation.	Marta Frey-Clark
2	2268	SRME - Poster	Moral Justifications for a Culturally Expansive Music Education	This presentation theorizes moral justifications for learning music from an etic perspective with arguments related to global citizenship, antiracism and allyship, and exit rights. I consider how culturally expansive music education might position itself as complementary to sustaining and responsive practices, noting how hegemonic realities necessitate different considerations.	Clayton Dahm
2	2269	SRME - Poster	Effects Straw Phonation on Elementary Music Teacher Voice Quality, Fatigue, and Recovery	Teachers are at high risk for voice disorders. Elementary music teachers in this study completed a straw phonation protocol at the beginning and end of a rigorous teaching day. We collected perceptual and objective data to determine whether the protocol helped ameliorate vocal fatigue and improve voice quality.	Jeremy Manternach
2	2286	SRME - Poster	A Study of Choral Literature Performed by All-State Choruses of 50 States in 2000-2020	This study indexed and examined programming information for the All-State mixed high school choirs across the country between the years 2000-2020. The data includes the frequency of specific works, composers/arrangers, guest conductors, and gender identities of composers and conductors during this time span.	Will McLean

2	2301	SRME - Poster	Who's Hummel? A Historical Case Study on the Development of Educational Music through Silent Film and Theater in the Early Twentieth Century	The purpose of this study is to examine the life and work of theater, photoplay, and educational composer, Herman A. Hummel (1892-1967). Findings offer insight into photoplay (silent film) music's influence on the development of education music and the early compositional processes used by educational composers in the mid-Twentieth Century.	Jacob Dakon
2	2307	SRME - Poster	Online and Offline Performance Gains in Motor Skill Learning	Our aim was to compare the contributions of active practice and break-based consolidation to performance gains expressed by musicians and nonmusicians who learned the same motor sequence on a piano keyboard in a single training session.	Suzanne Charney, Amy Simmons
2	2310	SRME - Poster	Lift Them Up - Recruiting and Retaining Minority Music Educators	In this poster, I will present the results of my qualitative study with educators, a supervisor, and a music education professor about whether this is an issue of social justice, what is currently being done, and what needs to be done to address said disparities.	Angelica Brooks
2	2314	SRME - Poster	Influences of Music Instruction on Reading and Music Achievement: Increasing Agricultural Literacy and Awareness in Grades PreK-5	This presentation includes the results of year two of a three-year exploratory study. The investigator will discuss the impact of music instruction on subjects' music and reading achievements for grades pre-k -5. Patterns among grade levels will be shared suggestive of synergy learning.	Rosetta Dingle
2	2321	SRME - Poster	Detection of Errors in Varying Musical Contexts: A Meta-Analysis	The importance of error detection is evident in the research literature as investigations into this topic continue to appear across major music research journals. We are completing a meta-analysis of this literature to yield effect sizes for several contextual variables and eventually creation of error detection difficulty hierarchies.	Amanda Schlegel, Christina Svec, Laura Stambaugh
2	2329	SRME - Poster	Consistency in Motor Skill Learning Promotes Consolidation-Based Performance Gains	In this study, I compared two dependent measures of performance skill and explored the role of consistency in musicians' learning and recall of a keyboard melody. Perhaps the most interesting finding was that musicians who were more consistently accurate in practice demonstrated more consolidation-based gain overnight than less consistent performers.	Amy Simmons

**BIENNIAL RESEARCH POSTER SESSION #3 IN THE EXHIBIT HALL - SATURDAY, NOVEMBER 5, 2022, 1:00–2:00 PM**

3	1017	SMTE - Poster	Preservice Music Teachers' Classroom Management Beliefs	The study aims to examine preservice music teachers' beliefs pertaining to the definition of classroom management, the importance of classroom management for success, strategies for effective classroom management within a music classroom, and the importance of specific aspects of classroom management in a K-12 music classroom.	Jennifer Gee
3	1025	SMTE - Poster	Somatic Choral Pedagogy Professional Development	The purpose of this intrinsic case study was to investigate a choral music teacher's experience in discipline-specific professional development geared to develop an understanding of somatic choral pedagogy (SCP). Possible benefits and challenges of implementing SCP and evidence for best practices in professional development for experienced teachers will be discussed.	Stephen Paparo
3	1032	SMTE - Poster	Educational Technology and the 21st-Century Music Classroom	An increase of hardware and software capabilities available in modern classrooms demands music educators be skilled content pedagogues and technology specialists. Educational technology provides opportunities for music educators to diversify instruction to meet the individual needs of learners. Effectively integrating web-based resources can increase student engagement and achievement.	Kandis Taylor
3	1039	SMTE - Poster	Time Use of Preservice Band Teachers in Rehearsals	The purpose of this study was to examine the duration, frequency, and types of activities and verbal behaviors preservice music teachers use in a rehearsal setting in their student teaching semester.	Victoria Warnet
3	1045	SMTE - Poster	COVID and the Choral Educator	This mixed-methods study explored the impact the COVID-19 pandemic on choral music education. The results indicated choral educators' willingness to experiment with methods of instruction, a realization that legitimate ensemble experiences are not possible with the widely available information and communication technology, and a lack of support from schools.	Scott Rieker, Irene Apanovitch-Leites
3	1060	SMTE - Poster	The Great Music Teacher Resignation: A Case Study of Four Music Teachers Leaving Successful Music Programs during the Covid-19 Pandemic	The purpose of this study qualitative case study (Barrett, 2015; Merriam & Tisdell, 2015) was to describe the experiences of four music teachers who opted to leave successful instrumental teaching positions during the Covid-19 Pandemic. Preliminary findings suggest participants are generally satisfied with their decisions to leave the profession.	Christopher Marra

3	1061	SMTE - Poster	Lessons for Music Education from Children's and Caregivers' Perspectives of Early Childhood Music in the Home	Early childhood music teachers need refined understanding of young children's experiences with music, which impact children's musical understanding, skills, and expectations. A review of literature on children's and parents' use of music in the home will be used to examine implications for music education, music teacher education, and future research.	H. Ellie Wolfe, Aimée Gaudette-Leblanc, Michael Ruybalid
3	1067	SMTE - Poster	Amid the Fallout: Examining Music Teachers Mental Health in the Midst of the Covid-19 Pandemic.	As the pandemic evolves into an endemic, gathering data on the current state of mental health of our music teaching profession is critical. Our findings will reveal the perspectives of current music teachers regarding mental health and discuss possible practices to begin amplifying their voices within the teaching profession.	Phillip Payne, Natalie Royston
3	1087	SMTE - Poster	Stonewall: Through Wind Band Repertoire	The Stonewall Riots of 1969 were musically commemorated by Omar Thomas and Randall Standridge in 2019. The purpose of this study is to provide historical context behind the Stonewall Uprising to facilitate an authentic understanding of the repertoire written by Thomas and Standridge and the LGBTQIA+ community.	Timothy Sexton
3	1101	SMTE - Poster	Mindset in Music Education Research and Practice	This poster focuses on a review of literature of mindset (Dweck, 2006; 2019) in music education research and provides implications for today's music classrooms.	Jialin Li
3	1105	SMTE - Poster	Maintaining Music Educators' Vocal Health: Strategies and Recommendations	Aiming to help music educators minimize their vocal issues and increase the longevity of their teaching career, the purpose of this presentation is to provide strategies on the proper care and use of speaking and singing voices, and to discuss assessment and treatments for common vocal pathologies of music educators.	Kexin Xu
3	1128	SMTE - Poster	Instrumental Music Education in the Rural South	The purpose of this study is to investigate experiences and perceptions that rural secondary instrumental music educators hold about their positions. The researchers examine how these educators define success for their programs, what challenges and rewards they experience, and what skills they consider to be most important in their classrooms.	Catheryn Foster, Melody Causby
3	1134	SMTE - Poster	Choral Theatre and Social Justice: The Power of Relatability in Storytelling	Combining musical, physical, and theatrical elements, choral theatre is ideal for all participants to encounter the power of relatability in social justice topics. With live demonstration and video footage, this presentation introduces various pedagogic methods that help music educators and students experience success in preparing staged choral performances.	Patrick Chiu

3	1154	SMTE - Poster	Examining Music Learning and Curricula from a Representational Perspective: Case studies on violin, iPad and string ensemble classes	Music learning is a multifaceted endeavor extending beyond performance to incorporate social/emotional well-being. This paper presents a representational hypothesis suggesting that identifying the mental representations central to musical development is essential, examines music learning in social situated cognition, and suggests mental representations are an emergent outcome of effective student/teacher interactions.	Frank Heuser, Lily Chen-Hafteck, Johanna Kroesen
3	1156	SMTE - Poster	Pedagogical Values of Undergraduate Choral Conducting Faculty	The purpose of this study was to examine current attitudes and practices of undergraduate choral conducting faculty who teach courses in the music teacher education curriculum. Results indicated a need for conducting curriculum redesign to better serve the needs of preservice teachers when they enter the K-12 classroom.	Morgan Luttig
3	1158	SMTE - Poster	A Portrait of Teaching Instrumental Music in Rural Oklahoma	This study was designed to investigate in-service music educators' beliefs about teaching music in a rural setting. Specifically, participants were asked about their (a) attitudes and beliefs about music education, (b) perceived challenges and rewards, and (c) specialized skills needed to be successful in a rural setting.	Eric Pennello
3	1162	SMTE - Poster	Band Directors' Experiences with Reading, Observing, and Collaboration as Professional Development: A Mini Case Study	This case study employed a single-case design using two units of analysis—one second stage teacher and one experienced teacher (+20 yrs. exp.). Data were collected in the context of two 30-minute, semi-structured interviews. Findings revealed three emergent themes—refining the basics, learning from experts and gaining inspiration.	Jennifer Pulling
3	2014	SRME - Poster	Early Childhood Music Education Methods Classes: A Content Analysis	Children ages birth-8 have different learning needs from older students, and preservice music educators need explicit instruction regarding inclusive and developmentally appropriate practices. Via qualitative content analysis of 15 syllabi, we synthesize course structures and the skills, knowledge, and dispositions addressed in early childhood methods courses and suggest future directions.	Karen Salvador, Mara Culp
3	2019	SRME - Poster	The Influence of Psychological Sex Role on Band Instrument Selection	The present study uses the Bem Sex-Role Inventory to examine how a musician's psychological sex (masculine, feminine, androgynous, or undifferentiated) relates to their musical instrument and how these associations align with or violate previously established gender associations.	Brian Panetta
3	2036	SRME - Poster	Effects of Experience on Verbal Feedback During Wind Band Adjudication	Effects of experience on verbal feedback during a band adjudication task between preservice (n = 35) and in-service instrumental music educators (n = 35) were examined. Real-time audio comments and ratings for Tone Quality, Intonation, Rhythm, Balance and Blend, Technical Accuracy, and Interpretation were compared.	Deborah Confredo, Jennifer Whitaker, Joseph Parisi, Linda Thornton

3	2050	SRME - Poster	Trauma-Informed Positive Education in Large Secondary Music Ensembles	Whether they realize it or not, music educators almost certainly teach students who have experienced trauma. This poster session will explore ways in which music educators can implement the elements of trauma-informed positive education (TIPE) in large secondary music ensembles as well as potential impacts of TIPE on student behavior.	Betty Bauman
3	2053	SRME - Poster	"Pop, Drop, and Lock it!": Experiences of Undergraduate Students Facilitating Hip-Hop in a Community Arts Engagement Project	This session will highlight the experiences of students engagement with hip-hop artists and scholars from the industry, as they facilitated the original production of hip-hop music in a community arts engagement project called, "Hip-Hop ILM". We will conclude with implications from the music education community.	Jonathan Kladder
3	2056	SRME - Poster	Teaching the Whole Singer: An Examination of Methods Used to Address Student Wellness in the Collegiate Voice Studio	We surveyed collegiate voice instructors to examine their perspectives regarding methods to address wellness in the collegiate voice studio. We sought to discover overall perceptions of student wellness, and methods they used and valued to address wellness in the voice studio. Implications for all studio instructors will be discussed.	Melissa Baughman
3	2057	SRME - Poster	Music Performance Anxiety and school band directors	Research of Music Performance Anxiety (MPA) in school band directors results show 46.8% of participants experience severe MPA. The quantitative K-MPAI was completed by NAFME band directors to determine the prevalence, manifestations, and perceived causes of MPA as well as how age, gender, and years of experience effects MPA.	Beth Yoder
3	2059	SRME - Poster	The Effects of Expressive Modeling and Learning Sequence on the Musical Expressivity of Young Voices	The purpose of this study was to remove the modeling variances between infused-expression and post-expression song-learning sequences to further investigate whether the timing (early or late) in which a young singer is introduced to the expressive elements of a song influences the accuracy of their expressive performance.	Craig Hurley, Rebecca Atkins
3	2060	SRME - Poster	Title: Eighth- and Ninth-Grade Students' Perceptions of a Curriculum Designed to Support Female Adolescent Vocal Development: An Action Research Study	The purpose of this collaborative action research project was to examine student participants' perceptions of a practitioner- and researcher-designed curriculum titled, Supporting Female Adolescent Vocal Development: Teaching Anatomy and Physiology in the Middle School Choral Classroom. In this session, we will discuss the findings and implications of our research.	Emily Mercado, Michael Draut
3	2062	SRME - Poster	Strategic Risk-Taking in the Choral Rehearsal	This quantitative study explored the impact on melodic and rhythmic accuracy while learning a newly composed piece of choral music of educational strategies that encouraged strategic risk-taking by students in choral rehearsal experiences. The results were mixed but seemed to indicate that these strategies can benefit student learning.	Scott Rieker

3	2066	SRME - Poster	Effect of Changing Socioeconomic Status on Band Festival Scores	The purpose of this paper was to study festival ratings' relationships to the SES of schools' populations in areas experiencing large changes in the percentage of students considered economically disadvantaged. Results did not indicate a relationship between SES and festival scores.	Joseph DeSantis
3	2078	SRME - Poster	Tracking American Secondary Schools' Interdisciplinary Values Through Large-Scale Longitudinal Data Sets	Music and the arts have always competed with other subjects for curricular space in secondary schools. Recent policy has prioritized Science Technology Engineering Mathematics (STEM) education in the curriculum. We analyzed national longitudinal data sets to investigate whether this emphasis on STEM has been at the expense of the arts.	Benjamin Helton, Seth Pendergast
3	2082	SRME - Poster	A Case Study of Somali American Music Participation in Secondary Public School Music Programs: Perceptions of Parents, Community Members, and a Cultural Liaison	Research explores a case study focused on Somali-American adults in a Central Ohio community and their perceptions of Secondary Public School Music programs. Data was analyzed through lenses of Acculturation Theory and participants revealed several important themes, including coexistence of culture and religion, generational divides, musical repertoire, responsibility, and belonging/identity.	Meredith Smith
3	2091	SRME - Poster	Classroom Management in P-12 Music Programs: A Changing Conversation	Changing expectations of teachers regarding classroom management is a finding in a secondary analysis of data from a study of teacher professional development. Analysis suggests professional learning centering the intersections of trauma-informed pedagogy, social-emotional learning, and culturally-responsive instruction was perceived as impactful in efforts to reframe classroom management practices.	Colleen Conway, Sean Grier, Daniel Taylor
3	2095	SRME - Poster	Music Aptitude, Phonological Awareness, and Morphological Awareness in First Grade Emergent Bilingual Children	This correlational study takes a critical quantitative stance (Stage & Wells, 2014) that aims to understand the relationships among music aptitude, phonological awareness, and morphological awareness in first grade Spanish-English emergent bilinguals. Aligning with previous research with different demographic populations, these data correlated among these measures for this population.	Victor Lozada
3	2102	SRME - Poster	An Examination of High School Concert Band Directors' Self-Efficacy for Classroom Management	The purpose of this study was to investigate relationships between high school concert band directors' self-efficacy for classroom management, efficacious sources, and classroom management behaviors. In addition to teaching behaviors and experiences that may improve the classroom environment, results could indicate important predictors that account for stress from student behavior.	Bradley Regier
3	2103	SRME - Poster	Improving Preschoolers' Executive Functioning and Behavior through Music Therapy Programming	The purpose of this study is to examine the effectiveness of music therapy services on preschoolers' behavior, executive functioning, and social emotional skills. Four intervention classrooms are receiving twice weekly music therapy from February 2022-April 2022. Preliminary results and implications for early childhood music settings will be presented.	Andrea Cevasco-Trotter, Ellary Draper



3	2106	SRME - Poster	Parent Involvement in Children's Music Training and Their Perception and Navigation of Music Performance Anxiety	Music performance anxiety (MPA) is a serious concern for many musicians. While recent studies highlight its prevalence among child and adolescent musicians, the role of key adult figures in their lives has only begun to be considered. The current study examines parent involvement and its relationship with young musicians' MPA.	Charlene Ryan, Helene Boucher, Gina Ryan
3	2137	SRME - Poster	College Band Directors: Gender, Rank, and Title	This study examines collegiate band directors, specifically their 1) gender, 2) scholastic rank, and 3) academic title. Participants were band directors at NCAA institutions accredited by NASM. Data were collected through institutions' websites and observed pronouns. Preliminary findings show a ratio of 9:1 male to female college band directors.	Julia Baumanis, Dawn Farmer, LaToya Webb
3	2140	SRME - Poster	Repetitions and Variations of Song During the First Three Years of Life: How Eva Learned to Sing	How does exposure to singing influence infants' vocal development? We collected data from a single infant over the course of two years analyzing an infant's exposure and vocalization of two songs from full-day recordings of the musical environment. The results provide insight into how musical interactions influence children's singing development.	Eugenia Costa-Giomi, Florencia Ontiveros
3	2143	SRME - Poster	Rural Music Education in Henan Province, China: A Study of Four Schools in Rural Areas in Ye County	This study intends to present a comprehensive view of rural elementary music education in Nanyang, Henan Province, China, explore the music experiences of local rural marginalized students. The data will be gathered through pre-surveying and interviewing four music teachers from rural primary schools in Ye County.	Zhilin Zhang
3	2145	SRME - Poster	Inclusion of Music Composition Activities in Michigan Secondary School Band Curricula	The purpose of this study was to examine the variables that influence teachers' inclusion of music composition activities in the band curricula of secondary schools in Michigan. Results indicate instrumental music teachers believe composing is valuable, yet most do not include composing activities in their curricula.	Mike Vecchio, Michael Hopkins
3	2146	SRME - Poster	Different Feedback Methods in the Music Classroom: A Review of Literature	The purpose of this study was to synthesize research literature related to feedback types and their successful delivery in the music classroom. The study defines different types of feedback, provides methods to amplify the reception of feedback, and discusses feedback timing, delivery, and its role in the classroom.	Ramon Cardenas
3	2159	SRME - Poster	Who is Teaching What? Music Literacy Skills Across the Nation	This study was to provide information regarding skills sequencing in music literacy instruction, where in the choral rehearsal directors are teaching these skills a rehearsal, and if they are linking the music literacy instruction to choral literature they are currently learning, or if it is separate from the literature.	Kyle Weary

3	2176	SRME - Poster	It's Not Too Late to Start: An Exploration of Music Teacher Experiences Teaching High School Beginning Band	Beginning band classes in high school increase access to instrumental music while posing challenges surrounding curriculum and age-appropriateness. Therefore, this study explores the experiences of music teachers who teach high school beginning band. Data collection is ongoing and pedagogical content knowledge will be used as an analytical lens.	Andrew Bohn
3	2180	SRME - Poster	Folklore in music classes: Evidences for a new high school curriculum in Brazil	This study investigated how a pedagogical approach based on the Bumba meu boi from Maranhão contributes to musical learning, perception of music classes, and cultural knowledge of adolescents.	João Soares-Quadros Jr., Ana Déborah Pereira de Barros, Célio Diniz Ribeiro Jr.
3	2181	SRME - Poster	Why They Left: Exploring Experiences of Young Music Teachers Who Depart the Profession	Teacher retention is a noticeable problem in the field of music education in the United States. This qualitative research paper sought to document the lived experiences of teachers who decided to depart the profession of music education early in their careers within the first five years.	Charles Patterson III
3	2184	SRME - Poster	Virtual Rehearsal Strategies and Their Impact On In-Person Rehearsal Strategies	Due to public health concerns, many public and private educational institutions switched to virtual learning during the COVID-19 pandemic. Music educators especially had to find effective pedagogy to implement into a virtual learning environment. This study aims to discover and determine effective virtual teaching strategies.	Will Curry
3	2190	SRME - Poster	Musical Opportunities in Senior Centers Pre- and Mid-Pandemic	This study reported on demographics and changes found in musical offerings in 23 senior centers across six U.S. regions in the mid-pandemic period (October 2021). Fewer centers offered music-making activities mid-pandemic as opposed to pre-pandemic (pre-March 2020), while exercise activities with music were maintained in the same number of centers.	Victor Fung, Lisa Lehmburg
3	2196	SRME - Poster	Exploring Creative Design at the Human-Technology Frontier Through the Emerging "Artist-Technologist" Occupation	This NSF-funded research project explored the "artist-technologists" (ATs) occupation, which we defined as "individuals who work at the intersection of the arts and technology" in any artistic domain. Project activities generated several insights about the potential and limitations of artificial intelligence (AI) applications to creative design, specifically for musicians.	Rachel Roberts, Benjamin Guerrero
3	2204	SRME - Poster	An Exploratory Case Study of Telematic Musicking	The purpose of this case study was to practice and research live networked music performance (telematics) to learn about the human experience of this emerging technology. Findings suggest telematics is viable for small-group music education contexts, and has potential to improve equity of access for certain populations.	Seth Adams
3	2212	SRME - Poster	Impact of the Quality of Music Programs on the Overall School Climate in High Schools: A Pilot Study	The purpose of this project was to examine a hypothesized model of a music program's influence on an overall school climate. Nineteen high schools contributed data to this pilot. Preliminary results look promising for the model.	Christopher Johnson, Lindsey Williams, Joseph DeSantis

3	2214	SRME - Poster	Singing and Lung Disease: A Scoping Review	The COVID-19 pandemic has increased the prevalence of lung disease with great impact on schools and community music groups. Past research has examined singing and music-based interventions to help respiratory illness. We reviewed the available research to determine best practice in music interventions aimed at the improvement of lung disease.	Melissa Brunkan, Deanna Hanson Abromeit, Rebecca Lepping, Jiwoong Choi, Zaid Mansour
3	2219	SRME - Poster	The Ups and Downs of Choral Warm-Ups: Effects of Initial Ascending or Descending Vocalizes	The purpose of this investigation was to assess with university choirs (N = 6) the effects of two opposing initial vocalizes (descending, ascending) on acoustic and perceptual measures of choral sound. Singer participants watched a recorded conductor leading the warm-up segment at the beginning of two regularly scheduled choir rehearsals.	Sheri Cook-Cunningham, Melissa Grady
3	2220	SRME - Poster	Individual Practice in K-12 Instrumental Music Classrooms: What Do Teachers Require?	A survey was conducted of elementary and secondary instrumental music teachers (n = 398) to determine practicing requirements in their classes. Results found that most teachers required practicing (n = 263). However, the type and amount of requirements vary by age of students, characteristics of the school, and teacher demographics.	Peter Weinert
3	2237	SRME - Poster	Interrogating Craft and Expertise in Music Teaching	The purpose of this qualitative research is to interrogate music teachers' perceptions of teaching and music as craft, the role and potential drawbacks of expertise as gained from teacher education programs, and the nature of fluidity in the requirements of their positions.	William Dabback
3	2240	SRME - Poster	Predicting Singing Achievement with Group-Administered Assessments	To predict singing achievement with group-administered assessments, this study examined the relationship of singing accuracy with group administered listening-type assessments and pre-instruction self-report of accuracy. The Distorted Tunes Test and the pre-self-assessment of singing accuracy were significant predictors of pitch accuracy, explaining 49% of the variance in singing accuracy scores.	James Reifinger Jr.
3	2245	SRME - Poster	A Community-Based Approach to Increased Engagement in Inclusive Music Education: Building Partnerships and Relationships	The purpose of this presentation is to share findings from a community-based participatory research project focused upon the use of multi-sensory learning and adaptive technologies. Presenters will share aspects inclusive music lessons, the impact of community participation, and the value of school-university partnerships in creating meaningful inclusive musical experiences.	Crystal Sieger, Lauren Hulit
3	2248	SRME - Poster	A Theoretical Framework and Quantitative Evaluation of Jail Guitar Doors, USA	Using a life effectiveness scale, we examined adult men's (N=41) participation in Jail Guitar Doors programs inside two California jails. Four of six variables had a significantly positive increase comparing pre and post data. We argue three theories explain these results: cognitive behavioral, social learning, and social capital.	Mary Cohen, Larry Brewster

3	2251	SRME - Poster	The Effect of Tonal Context on Children's Singing Accuracy	The purpose of this study is to investigate the effect of tonal context on children's pitch-matching accuracy. Specific research questions include the following: 1) Does children's singing accuracy vary depending on tonal context provided? 2) Does children's singing accuracy in different tonal contexts vary by tonal aptitude or grade level?	Heather Shouldice, Amy Sierzega
3	2261	SRME - Poster	Singing in the Home: A Longitudinal Study of Infants' Music Environment	We explored singing and vocal experiences of two infants over a period of one year by collecting day-long recordings of their home environment. There were notable differences in the singing exposure of the two infants; the findings support the impact of parental education and SES on infants' music environment.	Eugenia Costa-Giomi, Anabella Petronsi
3	2263	SRME - Poster	Urban 8: Response to COVID19	The COVID pandemic has had profound impacts on every aspect of K12 music education. This research provides insight into how urban districts in the state of Ohio have responded to the needs of students and teachers across Ohio.	David M Hedgecoth, Margaret Young
3	2264	SRME - Poster	Choir Teachers' Perceptions of Students Post-Covid	The impact of school closures, online, and hybrid learning continues to manifest in music education classrooms. In this multiple-case study, I investigate the experiences of choir teachers in three high school choral programs during the 2021-2022 to examine their perceptions of the effects on students.	Thomas Rinn
3	2265	SRME - Poster	Exploring Sisterhood in One Community Choir	Using the conceptual lens of place, the purpose of this instrumental case study was to explore how cis women and nonbinary adolescent participants from one community youth choir define "sisterhood." Themes center participants' voices and desire to build protected spaces for singing in schools and community spaces.	Elizabeth Parker
3	2303	SRME - Poster	The Impact of the Arts Education Data Project Data Dashboard on State and Local Advocacy and Policy Efforts in Arts Education: A Mixed Methods Case Study.	The Arts Education Data Project (AEDP) supports efforts to make state department of education data publicly available with the goal of increasing arts access and participation. This multiple case study will investigate the usage and impact of the AEDP data dashboard on access to and participation in arts education.	Annamarie Bollino