



**Society for Music  
Teacher Education**

**2015 Symposium on Music Teacher Education  
Graduate Research Forum  
Friday, September 18, 2015  
12:00 PM – 1:30 PM**

***The Effects of Collegiate Marching Band and Mariachi Community Performances on Access of Higher Education by Marginalized Populations***

Adrian D. Barnes, Texas Tech University  
(Poster Session I)

The purpose of the proposed case study is to examine how a marching band at an HBCU (Historically Black Colleges and Universities) and a mariachi ensemble at a university currently seeking HSI (Hispanic Serving Institution) status can be used as tools to create university-community partnerships that provide members of marginalized populations with access to higher education. Using a qualitative research design, face-to-face and/or telephone semi-structured in-depth interviews will be conducted to obtain information about the experiences of these instrumental ensemble programs with assisting student members of marginalized populations in their efforts to obtain higher education.

***Studying in a Voice Studio: Apprenticeship Relationships in a Community of Musical Praxis***

Rachel N. Brashier, Eastman School of Music  
(Poster Session II)

Music learners communally create and reproduce knowledge through ongoing praxis. The purpose of this study is to investigate reciprocal learning processes among graduate and undergraduate students and their teacher in a collegiate voice studio. Interactions involve various configurations of individual and group lessons, and studio masterclasses. Research questions include: how do individuals learn to sing in a voice studio, and what sociocultural interactions might contextualize their learning and teaching? I am collecting data through participant-observation, recordings, and interviews. Anticipated findings include that individuals learn through a variable spectrum of semi-formal interactions within the sociocultural context of the voice studio.

***Aural Identification of Guitar-Chord Accuracy among Pre-service Music Educators and Therapists Referencing Written Manuscript***

Debra Rae Brown, University of Kansas  
(Poster Session II)

The purpose of this study was to detect the level of accuracy that music students identify harmonic errors in folk song performances. All participants ( $n = 41$ ) listened to ten examples which included some chord alterations. The participants tracked a manuscript, identifying when they heard incorrect chord(s). Data results indicated no significance between undergraduate ( $n = 29$ ) and graduate students ( $n = 12$ ) nor between instrumentalists ( $n = 21$ ) and vocalists ( $n = 20$ ). Participants were correct less than half the time, most prominently by (a) removing a seventh, (b) changing a primary chord, and (c) shifting chord position.

Graduate Research Forum presenters are also invited to display their posters at the main poster session indicated in parentheses after your name.

***Marching Band Instruction Preparation: How does it affect Performance Assessment?***

Glen A. Brumbach, University of Maryland

(Poster Session I)

This purpose of this study is to investigate the effectiveness of established marching band pedagogical training versus community based training i.e. drum and bugle corps participation. Ninety-five directors from a major marching band circuit will be surveyed on their perceived effectiveness of their individual training. Effectiveness rating scores will be compared to the assessment score their ensemble received at the penultimate marching band circuit event. Implications from the results could add to the base of knowledge for marching band pedagogy plus aid educators whose ensemble assessment scores are incorporated into their teacher evaluations.

***A Descriptive Study of Access to String Instruction in Texas Public Schools***

Laurie Ann Colgrove Williams, Texas Tech University

(Poster Session I)

This study examines access to string instruction in Texas public schools using public records of orchestras participating in the 2014 Orchestra Concert and Sight-Reading Contest. Questions considered: (a) the relationship between access to string instruction and school size; (b) the relationship between access to string instruction and school district location. Of the 1,025 identified Texas public school districts, 9.27% (95) had schools which participated in Orchestra Contest. Orchestra programs were found almost exclusively in districts with at least one large high school (1,005+ students). Results are discussed in terms of implications for future program development.

***Perceived Support of Autonomy, Competence, and Relatedness in Adult Musical Ensembles***

Matthew R. Doiron, Eastman School of Music, University of Rochester

(Poster Session II)

What can a study of elite Canadian swimmers and their coaches teach directors of musical ensembles? This study explores similarities between conductors of musical ensembles and coaches of sports teams using Self-Determination Theory. SDT provides a framework for explaining human motivation, specifically focusing on social and cultural factors that support or undermine our motivational needs for autonomy, competence, and relatedness. Surveys were collected from 117 musicians. Results from the motivation scales suggest that people are much more intrinsically motivated to participate in ensembles that they find supportive of their basic needs.

***Imperfect Beauty: An Ethnodrama of a College Music Major***

Travis L. Hale, Kansas State University

(Poster Session II)

The purpose of the research is to explore the role musical experiences and music education plays in the personal lives of our students and the way, if any, the role music education contributes to self-expression. The research also explores the role participant lived experiences plays in their development of identity. The participant narrative is told using the method of ethnodrama and arts based research data analysis approaches. Through discovering, listening and telling these stories that we as teachers can learn the importance of the voice and identity of our students.

***Building Preservice Elementary Teachers' Confidence to Integrate Music in their Future Classrooms***

Yo-Jung Han, Penn State  
Mara Culp, Penn State  
(Poster Session I)

Classroom teachers' confidence integrating music affects their teaching practice. The purpose of this study is to determine which aspects of a "Music for Classroom Teachers" course have the greatest influence on preservice elementary classroom teachers' confidence to integrate music in their future classrooms. In this action research, data will be collected from reflections and online questionnaires comprised of 5-point Likert scale and open-ended questions. Results of this study will help institutions design curriculum to build preservice elementary classroom teachers' confidence to integrate music.

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

Marshall A. Haning, Case Western Reserve University  
(Poster Session I)

The purpose of this research was to investigate the association between school activity participation and the development of social capital in young adulthood, utilizing the Wave I and Wave IV public-use datasets from the National Longitudinal Study of Adolescent and Adult Health. Results indicated that overall activity participation and music participation were significant predictors of young adult social capital. Approximately 26% of the effect of overall activity participation was due to music activity participation. Results also showed that participation exclusively in music activities significantly predicted young adult social capital, while participation exclusively in sports or other school activities did not.

***Community Songs: MSNC's First Impact on Musical Preference and Songs for the School Music Educator***

Amy S. Hanson, University of Kansas  
(Poster Session II)

The purpose of this study was to examine songs published by the Music Supervisors National Conference (1913 and 1917) with songs published in a grass-roots collection (1909) to determine if there were differences. The first two song collections (Eighteen Songs and 55 Songs) published by MSNC for the purpose of community singing were examined along with a song anthology (Heart Songs) compiled directly from public submissions of favorite songs of the period. A content analysis research design was used to categorize all songs and infer from the results.

***Conductor Evolution: New Ensemble Directors' Perceptions of Conducting in the Early Teaching Years***

John Thomas Hart Jr., The Hartt School, The University of Hartford  
(Poster Session II)

This multiple case study explored new music teachers' perceptions of conducting, rehearsing, and score study, and how these have changed between undergraduate conducting classes and the present. Participants were three new music teachers with ensemble directing responsibilities. The three teachers participated in open-ended interviews, semi-structured reflection logs, reflections on video-recorded rehearsals, and researcher observations. Initial findings are that undergraduate conducting courses only partially prepared these teachers for their present positions, participants perceived major differences between undergraduate expectations and professional realities, and participants would have liked undergraduate conducting classes to focus more on issues relevant to their future teaching careers.

***The Effects of Single Laban Effort Action Instruction on Undergraduate Conducting Students' Gestural Clarity***

John Thomas Hart Jr., The Hartt School, The University of Hartford  
(Poster Session II)

This study's purpose was to examine the effects of Laban Effort Action (LEA) instruction in an undergraduate conducting class on college wind ensemble members' gestural clarity ratings. Participants – undergraduate and graduate wind ensemble members ( $n = 28$ ) – rated 32 videos of eight undergraduate conducting students (twice before LEA instruction, twice after LEA instruction) for gestural clarity. Raters reported significant, steady increases in conducting students' gestural clarity across chronological observations, suggesting a maturation effect rather than treatment impact. Conducting educators may not wish to center their curricula on LEA instruction, as the impact on raters' perception of conductors' clarity appeared minimal.

***Music Education Professors Opinions of Online Music Education Degrees***

Benjamin Charles Helton, University of Illinois  
(Poster Session II)

The purpose of this study was to describe the opinions of Online Masters of Music Education (OMME) programs. Through a quantitative survey, professors from PhD granting institutions were asked about their opinions of OMME programs. The respondents rated statements on a 6 point Likert Scale. Significant relationships were found amongst the rating of statements given by the respondents and their experience with online education as well as age. As educators are gaining experience with burgeoning online technology, the acceptance of the internet as a vehicle for advanced degrees continues to progress.

***Perception of Teacher College Students in Korea towards Arts Integration Education in Public Schools***

Soyeon Kang, Arizona State University  
(Poster Session II)

The purpose of this survey study is to examine pre-service teachers' perception of arts integration education in public schools. This research examined: (a) perceptions of pre-service teachers toward arts-based education in public schools (b) participants' demands and satisfaction regarding their arts education? and (c) participants' expectations for arts integration education in public schools. Findings suggest most participants perceived that arts integration education in public schools have a positive effect on students' holistic development. Participants identified that lack of personal artistic skills as an obstacle to arts integration education and noted a need for more collaborative opportunities for arts integration projects.

***Music Teacher Education in the United States and the Republic of Korea: An Investigation of Music Teacher Policy Implementation in Two Contexts***

Joo Hyun Kang, Boston University  
(Poster Session II)

The purpose of this study was to examine and compare implementation of the policies for initial music teacher licensure in the United States and the Republic of Korea. The study employed a conceptual framework based in international comparative studies, policy implementation, and Shulman's knowledge classifications. Methods included document analysis and interviews with faculty and students. Findings indicated that in both countries all professors considered all policies and standards, but individual interpretation of policies affected outcomes. In the U.S. professors and students focused on classroom expertise, while in the ROK they focused on test preparation.

***Women as School Band Directors before World War II***

Marsha Croskey Kincade, Case Western Reserve University  
(Poster Session II)

Although the leadership of bandmen is well documented in the history of school bands in the United States, directing these ensembles was not limited to male music educators. Before World War II, female music educators were responsible for the creation and leadership of public school bands even though women instrumentalists faced discrimination during this time. This research investigates the bandswomen who taught in public schools during this time and how they became involved in this endeavor. Doing this may allow for a better understanding of women in the profession and of the historical factors that impact current gender inequity.

***Right Here, Right Now: An Ethnographic Study of Children's Musical Spontaneity***

Heather Klossner, Eastman School of Music  
(Poster Session II)

In this presentation, I describe the musical spontaneity of three-year-olds and the effect music instruction has on their "musicking". Additionally, interviews with the preschoolers reveal their thoughts on music and how it connects them to their classmates. The overall theme of "Music as a Way of Being - being social, being empowered, and being older" is expressed in their musical interactions, both the spontaneous and the previously learned. Based on the immersion in musical improvisation they experience with their music teacher, I present ideas to give children a toolbox of improvisational skills they can use freely and uninhibitedly.

***Changes in Music Student Teaching Interns' Concerns: A Multiple Case Study***

Bryan D. Koerner, University of Colorado-Boulder

(Poster Session I)

Although shifts in preservice music teachers' teaching concerns have been investigated, the effects of external factors (e.g., future-oriented concerns) on music student teachers' concerns are less known. This qualitative study described the nature of and changes in two instrumental music student teachers' teaching concerns (Fuller & Bown, 1975) and personal concerns during their internships. Participants had an increased focus on student achievement and decreased preoccupation with survival and task concerns, an alignment with the Fuller and Bown (1975) teacher concerns model. The transition from full-time student to teacher contributed to an increased focus on employment, teacher evaluations, and maintaining relationships.

***Learning to Play, Learning to Teach: Pedagogical Issues in an Adult Group Piano Course***

Andy Lagrimas, Florida State University

(Poster Session II)

In this session, I propose to share and discuss some of the pedagogical challenges and issues we encountered in developing a Community Music group piano course for older adults. The instructors of this course were undergraduate and graduate piano majors who had little to no teaching experience with older adults. Some issues we encountered included recruitment of adult learners to the group piano class, developing a curriculum to meet mixed student needs/experience levels, issues with physical health, logistical issues of holding class on a college campus, selecting appropriate repertoire, and student assessment. Furthermore, the unique social dynamic that was created by the age difference of several decades between teacher and student was one that affected our teaching in positive and negative ways. It is my hope that this session will inspire other graduate and undergraduate students to consider the numerous benefits that can come from embracing the challenges of creating a community music class for older adults.

***The Effect of Secondary Instrument Knowledge on Pre-Service Teachers Instrumental Focus of Attention within a Teaching Episode***

Shawna M Laity, Texas Tech University

(Poster Session I)

The purpose of this study will be to analyze the peer teaching episodes of pre-service teachers during the peer teaching semester and the field-based teaching semester ( $n = 27$ ) to see: The number of interactions the teachers have with their primary instruments, with their primary instruments in their primary instruments family, number of total interactions, and length of each interaction. The data will be collected using SCRIBE (Duke & Stammen, 2011), compared between the peer teaching semester students ( $n = 9$ ) and the field-based teaching students ( $n = 18$ ) and analyzed with chi square and ANOVA tests.

***The Role of Gender in Band Program Enrollment***

Amorette Languell, University of Arizona  
(Poster Session I)

The purpose of this study was to explore the role gender plays in the instrument choice of band students. Participants were seventy-seven band directors who volunteered to respond to survey questions pertaining to the gender and instrument of students in their ensembles. Band students in grades four through twelve ( $n = 6,479$ ) in thirty-five states were represented in the survey with 8 urban, 28 suburban, and 41 rural districts reporting. From the results it was determined that while band instruments maintain gender stereotypes, the severity has lessened and there has been an increase in the number of gender-neutral instruments.

***Examining the Lived Experiences of Music Educators who Identify as LGBTQ***

Sarah M. Minette, Arizona State University  
(Poster Session II)

Gender research in education has had a presence in higher education for over twenty years. However, much of the literature that has been published on LGBTQ music educators is limited as LGBTQ issues in music education is a relatively recent development. The current literature suggest that additional research needs to be completed in order to fully understand what LGBTQ music educators experience on a day to day basis. This poster will share the initial findings of a pilot comparative case study that examined the lived experiences of two gay music educators.

***Measuring Student Growth Within a Merit-Pay Evaluation System: Effects on Music Teacher Motivation and Career Commitment***

Angela M. Munroe, University of Colorado-Boulder  
(Poster Session II)

In this experimental study, music teachers from a large metropolitan school district were randomly assigned to one of two hypothetical conditions reflecting different methods for measuring student growth within a merit pay compensation system. Participants were presented with two different scenarios in which student growth was measured by either building level standardized tests or a teacher-collected portfolio of student work. Results indicated a significant difference between the two scenarios, with portfolio-based measures of student growth yielding higher levels of music teacher motivation and career commitment than those based on standardized test scores.

***Effect of Mode of Instruction on Collegiate Level World Music Education Experiences***

Vallie Susanne Owens, Texas Tech School of Music, Texas Tech University  
(Poster Session II)

This study investigates the effect of different modes of instruction effect collegiate students' world music learning experiences. Modes of instruction include traditional lecture (presentation and discussion) and active learning (dancing, singing, playing instruments). Lessons consisting of Ugandan Music (treatment one) and Chinese Music (treatment two) are presented to undergraduate non-music education majors ( $n = 30$ ). Group A ( $n = 15$ ) will receive lecture-style instruction first and then activity-based instruction. Group B ( $n = 15$ ) receive the reverse. Data includes pretest and posttest analysis, videoed SCRIBE analysis, and student survey. Results include differences in student achievement across modes of instruction preference.

***The Inclusivity of Music: A Pilot Study Auditory Training Techniques in the Inclusive Deaf and Hearing Classroom.***

Jaclyn F. Paul, Texas Tech University  
(Poster Session I)

The purpose of this quantitative pilot study is to examine how the use of auditory training techniques can transfer to the inclusive music education classroom, and whether these techniques can have social benefits for both Deaf and hearing students. A small pre-kindergarten test group ( $n=6$ ) consisting of both Deaf ( $n=3$ ) and hearing children ( $n=3$ ) will be exposed to four different auditory training techniques to determine their engagement, and the type of interaction that occurs between students. The results will provide information for teacher preparation regarding specific strategies to promote inclusivity in the music classroom.

***The Gamification of Music Video Games for Music Education***

John M. Peasant, Jr., The University of Florida  
(Poster Session I)

Gamification through music video games may have a greater impact on music education curriculum outside of supplemental use in the classroom. Scholars like McAlister (2006) and Criswell (2009) have discussed its benefits to music education and how they are able to enhance the instruction of musical concepts. However, there is much to be understood in this realm of education. Therefore, the purpose of this literature review is to report what information currently exist. Additionally, the suggestions of how to implement gamification in music education curricula will be addressed and spark discussion on how to incorporate video games into music curricula.

***Experiential Learning and Composition in the Secondary General Music Classroom: Knowledge Acquisition, Retention, and Students' Values***

Seth Pendergast, University of Utah  
(Poster Session I)

The purpose of this study was to explore the effect of composition-based general music curriculum on student's knowledge acquisition of subject matter, their retention of that subject matter and their personal satisfaction with the unit of study. Participants ( $n=32$ ) completed two units of study (form and texture) in a middle school general music class. The form unit included several composition activities (treatment) while the texture unit omitted composition activities. The study found that students were generally more interested in content presented experientially than content presented via traditional classroom methods and acquired knowledge more readily than with traditional classroom methods.

***We've Got to Rock: The Musical World of The Smooth Criminals***

Jesse C. Rathgeber, Arizona State University  
(Poster Session I)

This case study seeks to explore the practices and meanings of musicking experiences for members of a music therapy rock band, the Smooth Criminals. The researcher embedded himself as a participant-observer in the band for 13 months. Data generation techniques included: video recorded observations of practices and concerts, field notes, informal interviews, selective transcription, and reflective journaling. Four themes emerged during data coding: (1) inclusive practices; (2) social bonds within and beyond the band; (3) identity play; and (4) facilitated communication. Findings suggest inclusive practices for use in popular music learning spaces and point to possible positive outcomes of inclusion.

***A Measurement of Self-efficacy Among Secondary Band Directors in Jazz, Concert, and Marching Ensemble Pedagogy***

Bradley J. Regier, University of Oklahoma  
(Poster Session II)

Although public schools offer jazz ensembles/courses in addition to concert and marching bands, studies have shown that many teacher preparation programs do not require jazz study (Balfour, 1988; Jones, 2005; Knox, 1996; Treinen, 2011). Little is known regarding the pedagogical self-efficacy of school band directors. The purpose of this survey is to examine the relationships between band directors' self-efficacy of various ensemble pedagogies and to examine possible relationships among these measures and directors' teacher preparation experiences. Findings may provide evidence to support a need for equal focus among concert, marching, and jazz pedagogy in instrumental music teacher preparation curricula.

***Informal Learning Practices in the Teaching and Music Making of Music Teachers***

Robert C. Saunders, University of Miami  
(Poster Session II)

I examined the availability of informal learning environments in the form of musical "sessions". I observed two teachers in their session setting and interviewed them about their practices in the classroom to construct a case study of each. Themes such as their use of repetition, their performance of several styles of music, and their interest in learning many of the instruments found in the style in which they participated were collected from the data. These themes imply the usefulness of participation in informal music experiences for pre-service and in-service teachers.

***A Lady in the Barbershop: A History of Female Directors in the Barbershop Harmony Society (1960-1995)***

S. Thomas Scott, University of Kansas  
(Poster Session II)

The Society for the Preservation and Encouragement of Barbershop Quartet Sing in America (SPEBSQSA) incorporated in 1938 as an organization committed to the preservation and encouragement of singing in the barbershop style. Over its 75- years of organization, SPEBSQSA saw several female directors leading barbershop choruses, notwithstanding cultural taboo and early BHS by-laws and competition rules forbidding this leadership. Through use of source documents such as personal correspondence, committee minutes, and newsletters and bulletins, this poster seeks to highlight the efforts of eight women and the barbershop choruses they led, ultimately resulting in a rule change permitting female directors with the male organization.

***Informal Music Learning in a Community Ukulele Group***

Jacqueline J. R. Secoy, University of North Carolina-Greensboro  
(Poster Session I)

This in-progress qualitative case study focuses on informal music learning in the setting of a community ukulele group. This group includes intergenerational community members, undergraduate students and university faculty. The purpose of this study is to understand participant motivation to participate as well as gain an understanding of how informal music learning functioned in this setting. Data collection includes interviews, observation, survey, field notes, and memos. Data collection and analysis are based on Lucy Green's informal music learning components.

***The Effect of Sight-Reading Instruction on Performance Achievement of High School Band Students***

Jacqueline C. Smith, University of Hartford  
(Poster Session II)

Participants ( $n = 30$ ) were high school band students divided into treatment and control groups. Participants took pretest/posttest assessments for sight-reading accuracy using Watkins-Farnum Performance Scale and for performance achievement using Winds Brass Percussion Solo Evaluation Form. Treatment group members received instruction in sightreading for a portion of 20 consecutive band rehearsals before posttest assessments. I found statistical significance in the between subjects effects for performance and grade level ( $F = 7.38$ ,  $df = 3$ ,  $p < .001$ ). Ninth-grade students made significant gains in performance scores, consistent with previous researchers who found greatest gains in performance in younger grades.

***Interactions of a Music Therapist and a Music Educator in a Public School District***

Jacqueline C. Smith, University of Hartford  
(Poster Session I)

The purpose of this intrinsic case study was to examine the roles of a music therapist and music educator in a public school district. I conducted individual semi-structured interviews with all participants, collected documents, and conducted observations. I discovered that both professionals felt that they offered similar experiences to the students, but their goals were notably different. Implications are that music therapy and music education offer unique services to students that compliment each other, and increased collaboration between both disciplines can assist school districts in providing a music education to all students in the least restrictive environments.

***A Comparison of Three Teaching Approaches on Pitch Notation Reading for Elementary Students***

Karen S. Stafford, University of Kansas  
(Poster Session I)

The purpose of this pilot study was to compare three teaching approaches that introduced written pitches on the treble staff and reinforced printed notation recall: (a) memorization tools and recorder performance with printed music; (b) aural processing with recorders; and (c) aural processing with Orff instruments. Results showed significantly higher scores for the participants who learned notes on the staff through memorization than either groups utilizing aural processing and instruments. The results between the scores of the two instrumental groups were not statistically significant, suggesting that participants learned the pitches of the staff more quickly through the use of memorizing devices.

***Exploring an Ethic of Hospitality in Music Teacher Education***

Brian M. Sullivan, University of Illinois-Urbana Champaign  
(Poster Session II)

This session will explore the concept of “hospitality” as an analytic device for examining issues of justice, access, and community in music education and beyond, and will consider how “hospitality” could be employed as an ethical and pedagogical frame in music teacher preparation programs.

***Musicians' Earplugs: Does Their Use Affect Performance or Listeners' Perceptions?***

Karen S. Thomas, University of North Carolina-Greensboro  
(Poster Session II)

The purpose of this study was to determine the effect of musicians' earplugs on instrumental performance. Participants ( $n = 96$ ) were studio faculty teachers ( $n = 8$ ) and undergraduate music education students ( $n = 88$ ), from a large state university school of music. Acoustical analyses of recordings made by faculty with and without earplugs indicate that pitch accuracy did not consistently favor either condition. Preliminary results from the perception test indicate that although listeners perceived some differences, the most frequent perception was that the audio pair was equal, and there was no clear advantage between performing with and without earplugs.

***Music Making for Students with Disabilities: A Review of Literature***

Jennifer K. Thomas, University of Illinois Urbana-Champaign  
(Poster Session I)

Students with disabilities can make music in innovative ways through the use of assistive technology. This literature review will focus on music making in music classrooms, and the right all students have to fully participate in the process of music making. Assistive technology will be explored as an avenue to create new potentials for music making. This review explores three primary areas: marginalization of people with disabilities, inclusion in music making settings, and assistive technology as a means to participate. Students with disabilities can make music with the proper adaptations.

***Perceptions of Meaning in the Choral Experience: A Review of Psychosocial Studies on Choral Participation***

Allison L. Thorp, Eastman School of Music  
(Poster Session II)

Through a review of psychosocial studies on choral participation, meaning of the choral experience is explored as described by a wide demographic of choral participants. Two themes emerge as shared findings across studies: (a) multidimensionality of meaning, and (b) social value related to cohesion and collaboration. Researchers from these participant-centered studies of meaning conclude that the choral experience is not perceived by singers as separate musical and social events but as a combined sociomusical phenomenon. Implications for acknowledging a sociomusical domain of choral singing are discussed in relation to a critical examination of the curriculum for choral music teacher education.

***Commonalities and Differences Between Secondary Nonperformance Music Classes***

Elizabeth J. Tracy, Case Western Reserve University

Marshall A. Haning, Case Western Reserve University

(Poster Session II)

The purpose of this research was to explore commonalities and differences between nonperformance music classes through a multiple case study. Secondary music teachers ( $n = 3$ ) were observed teaching nonperformance music courses, took part in individual interviews and a combined focus-group interview, and provided materials from the observed courses. Analysis indicated that nonperformance music courses are often implemented for administrative rather than curricular purposes and are shaped by the interests of individual teachers. Results also showed that nonperformance music courses serve students not participating in performing ensembles. Implications for music education and music teacher education are discussed.

***Motivation for Amateur Participation: A Case Study of Two Community Musicians***

Sarah Van Dusen, University of Colorado-Boulder

(Poster Session II)

This study investigated the perceived benefits and challenges of participation in a community orchestra for adults of different ages and musical experiences. Two musicians in an adult community orchestra were chosen as participants. Data was collected from observations, interviews, and artifacts and coded for emergent themes. The social climate of the orchestra (relatedness), personal freedom to participate (autonomy), and high quality music (competence) attracted and retained musicians in the ensemble. This study was limited to two participants in a single ensemble. However, music educators might increase awareness of playing opportunities by combining a concert with a local community ensemble.

***Perspectives on the Value of a Rural School Music Program***

Andrea VanDeusen, Michigan State University

(Poster Session I)

Advocacy for school music programs has become increasingly important as schools focus on and put their resources toward teaching content that will appear on standardized tests, often resulting in reduced instructional time in music and arts. This case study identifies factors contributing to the value and support of a rural school music program. Emerging themes reveal the importance of a music program's tradition within the greater community, a commitment to providing a comprehensive education to students, and strong leadership from the music teacher. Implications of this study could inform music educators of strategies for growing support for school music programs.

***Musical Independence in the High School Band Ensemble***

Brian N Weidner, Northwestern University

(Poster Session I)

The purpose of this qualitative case study is to investigate how a high school concert band can foster the development of student musical independence. This study focuses on the characteristics of a music ensemble's structure and culture when it is dedicated to developing student musical independence, the nature of student musical independence in such an ensemble, and the attitudes and / behaviors of this ensemble's teachers. This study develops a three-part model for the development of musical independence including the band environment, teacher-led instruction, and student-directed decision-making and discusses possible implications for music teacher training and professional development in instructional practices.

***A Tale of Two Novices***

Kristina R Weimer, Penn State  
(Poster Session I)

The purpose of this multiple case study (Yin, 2014) was to examine the mentoring experiences of two novice music teachers in different school districts; to identify the types of mentoring assistance experienced, their perceptions of mentoring, and other forms of professional development they sought independently. Data includes journals, interviews, and questionnaires. Data reveals feelings of isolation vs. integration (Weimer & Thornton, 2014). Themes of variation and optimism are emerging. Variation in the way the programs are designed and implemented; variation in the goals of the program, mentor, and mentee; and variation in the matching mentor and mentee have been identified.

***Intellectual Capital: The Black Music Educators of the Twin Cities (BMETC)***

Yolanda Yvette Williams, University of Minnesota  
(Poster Session II)

Music educators, because of the low prioritization of the arts in the United States do not benefit from the status of educators as intellectuals. They are producers of cultural capital rather than intellectual capital. While, music educators devote much of their intellectual energy nurturing students' creativity, and performance abilities, members of the BMETC also engage ideas concerning race, gender, and class. This history of BMETC ideas parallels educators' relationships with students, colleagues, audiences, and institutions. Educators' social positions as artists and thinkers are examined to broaden our understanding of BMETC's contributions to its members and the Twin Cities arts communities.

***Pre-Service Teacher Preparation for Teaching Popular Music***

Matthew Williams, Florida State University  
(Poster Session II)

The purpose of this study was to explore the extent and applicability of instruction of popular music pedagogy in music teacher education programs. Music education interns ( $n = 13$ ) were surveyed regarding the inclusion of popular music in the curriculum of their placement, as well as perceptions of preparation to teach popular music in a variety of curricular settings. All participants indicated they felt at least somewhat prepared to include popular music in an appreciation or theory course, and at least a little prepared to include popular music in a nontraditional ensemble. Implications and recommendations for future research are discussed.