2015 Symposium on Music Teacher Education
Poster Session II
Saturday, September 19, 2015
11:30 AM – 1:30 PM

All posters sorted alphabetically by first author's last name.

Building a Musical Community: Student-Centered Learning and Decision-Making in a Collegiate Wind-Ensemble

Research Poster

Carla E. Aguilar, Metropolitan State University of Denver
David Kish, Metropolitan State University of Denver

The purpose of this study was to understand the decision-making process in an instrumental ensemble when offered a student-centered learning environment. The research questions included 1) What musical decisions does the student make? and 2) How does the student contribute to the musical decision-making? Data for this qualitative case study indicate that the students were able to make musical decisions regarding the overall sound of the ensemble, the repertiore, and the performance. This study suggests that collegiate-level students are able to make musical decisions that include performance aspects, as well as composition and improvisation aspects, in an auditioned ensemble.

Intrinsic Motivation in a Collegiate Secondary Instrument Class

Research Poster

Dina L. Alexander, Roberts Wesleyan College

The purpose of this research was to examine self-determination (autonomy, competence, and relatedness) in a 14-week, secondary music instrument class for preservice music education students. Participants (a) developed intermediate trumpet performance skills, (b) improvised and composed music for trumpet, and (c) developed effective teaching skills. Examination of coded data indicated that participants experienced satisfaction of psychological needs for autonomy, competence, and relatedness. They demonstrated high achievement in trumpet performance, by transposing, improvising, and composing, and learning an extensive repertoire by ear. Participants also expressed confidence in their abilities to teach those skills to students.

Music Teachers' Approaches to Curriculum and Assessment
Research Poster

William I. Bauer, University of Florida
Sangmi Kang, University of Florida
Hyesoo Yoo, University of Florida

The purpose of this study was to determine if there were differences in approaches to music curriculum and assessment (a) between elementary and secondary music teachers and (b) by music teachers' years of experience. Singing and evaluating (curriculum goals), and short written answers/essays, rubrics, and performance tasks/projects (assessment types) were significant contributors that differentiated between elementary and secondary music teachers. Significant differences by years of experience were found for composing, notating, listening, and evaluating, but other curricular goals did not differ. In addition, there was no significant difference by years of teaching experience among the types of assessment.

The Student Teaching Practicum: The Ultimate Three Way
Programs, Practices, and Issues Poster

Cara Faith Bernard, University of Connecticut
Andrea Maas, Teachers College, Columbia University

This presentation examines ways in which a university supervisor, cooperating teacher and student teacher engage with one another during the student teaching experience. Though individual, these 3 narratives are parallel. While there is not one cohesive story of teaching, there are shared issues that become so-called imposing narratives of teaching, or cultural myths (Britzman, 2003). This inquiry also confronts some obstructions and barriers that are prevalent between and among them in their named roles and hopes to provide possible alternative perspectives or ways of dealing with and approaching this relationship within the student teaching practicum.

The Beat Goes On Project
Programs, Practices, and Issues Poster

Suzanne L. Burton, University of Delaware

The Beat Goes On Project was implemented with preservice music majors and middle to high school students at an urban community center. The aim of this project was to give school students a vehicle for musical engagement, empowerment, and transformation: to have voice through musical creativity using iPads. Preservice music teachers and students they worked with were personally transformed as they learned more about themselves and came face to face with their own and each other's perspectives on life and humanity. Music became a vehicle for creativity and self-expression, and the foundation for establishing trust and relationships.

The Effects of a Clinical Field Experience Model on Pre-Service Music Teachers' Occupational Identity
Research Poster

Christine A. Carucci, Eastern Kentucky University
Nicola F. Mason, Eastern Kentucky University

With multiple avenues for certification, undergraduate music education majors are faced with a variety of music teaching settings and age groups in which they may enter the workforce. The purpose of this study was to document the effect of clinical field experiences on pre-service music teachers' occupational identity and provide a clinical field experience model for the music education undergraduate curriculum. Results contribute toward the growing body of research on the occupational identity of pre-service teachers and music teacher socialization.

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

Kyle Chandler, Arkansas State University

Annually 2,000 students graduate in degree programs leading to a choral music teaching license. The types of knowledge and skill cultivated during preservice training are key to professional success. The primary purposes of this study was to determine how choral methods courses are structured and situated within the undergraduate choral music education curriculum, and the extent to which choral methods instructors emphasize major facets of choral music teacher knowledge and skill as defined by Shulman's teacher knowledge framework: Content Knowledge, Pedagogical Knowledge, and the merger - Pedagogical Content Knowledge. Choral methods instructors (n=161) from NASM-accredited institutions participated in the study.

The Use of Improvisation in Undergraduate String Methods and Techniques Courses
Research Poster

Nancy S. Conley, Clayton State University

The purpose of this session is to present the findings of the researcher's mixed methods dissertation, examining the use of improvisation in undergraduate string methods and techniques classes. The researcher created and distributed a survey regarding the use of improvisation in string methods and techniques courses to all known string music educators at NASM accredited schools, with a response rate of 30%. The researcher subsequently interviewed five survey participants, which provided a deeper view of music teacher education philosophy as well as best practices suggestions for the inclusion of improvisation in undergraduate string music education.

"There's No Time to Teach Them!" – Continued Partnerships in Music & Special Education that Benefit EVERYONE!
Programs, Practices, and Issues Poster

Kimberly H. Councill, Bucknell University

This is a creative alternative for best practice opportunities in partnerships between public school special learning communities and music education methods courses and majors. This program provides undergraduate music education majors opportunities to teach music to children who are physically, verbally, behaviorally, and/or cognitively challenged at the elementary through high school levels. Utilizing the musical goals of music teachers and the social/language/behavioral/physical/academic goals of classroom teachers and multiple therapists, undergraduates work as educational partners to create group and individual music lessons.

Collaborating with Special Educators
Programs, Practices, and Issues Poster
> Mara E. Culp, The Pennsylvania State University

Beginning music teachers are in need of assistance accommodating students with special needs due to a lack of preparation during undergraduate studies and limited Individualized Education Plan (IEP) access as practicing educators. Members of the IEP team can be valuable resources because they are equipped with in-depth knowledge of students' strengths, limitations, and accommodations that have proven successful. This presentation will help music teachers understand how to effectively collaborate with members of a student's IEP team and techniques for working with students with special needs will also be provided.

A Phenomenological Study of Music Educator Attrition
Research Poster
> Jennie Elizabeth Dempsey, University of South Carolina

Music educator attrition in PreK-12 schools "is a consequential and disconcerting phenomenon" (Hancock, 2009, p. 92). "Eleven thousand music educators leave the workforce each year due to either retirement or burnout" (Lindeman, 2004, p. 66). The U. S. Office of Postsecondary Education (2014) reported that 12 states and 2 U. S. territories predicted a shortage of music educators for the 2014-2015 academic year. Using a qualitative lens, I examined the influences that former and current music educators identify as reasons for leaving the music educator profession.

Teaching Ambition Realized: Paul's First Year as a Music Teacher
Research Poster
> Tami J. Draves, The University of Arizona

The purpose of this instrumental case study was to explore Paul's first year as a music teacher. Data were interviews, fieldnotes, and written reflections. I coded and categorized data into themes: (a) Learning to be Myself, (b) From Content-Centered to Student-Centered Teacher, and (c) Reflecting to Grow. For Paul, student teaching was a powerful socialization experience. His cooperating teacher influenced his identity substantially and seemed responsible for Paul's shift from a content-centered to a student-centered teacher. Reflecting on previous attitudes and beliefs seemed to contribute to Paul's development in his first year.

Impact of Undergraduate Experiences in a Multi-arts Program for Children on the Autism Spectrum
Research Poster
> Kevin L. Droe, University of Northern Iowa

The purpose of this research was to qualitatively explore the personal and professional impact that undergraduate students experienced in a multi-arts program for child on the autism spectrum and other exceptionalities. Data collection consisted of semi-structured interviews with undergraduate students ($n = 14$) working in the project. Two of the most prominent findings were that: (1) undergraduate students working with children with autism for the first time generally underestimated the abilities of the children and (2) undergraduate students acknowledged the benefits of playing on the children's level in order to connect with the children.

Plans for Change
Research Poster
> Lorie D. Enloe, University of Idaho

This narrative paper describes strategies that one state university used over a five-year period that led to success in state and national program evaluations. Music education faculty implemented curriculum and assessment changes in preparation for State Department of Education, NCATE, and NASM site visits. Among the changes were adding capstone, standards-based web-based portfolios for both undergraduate and graduate music education programs, music education faculty participation on College of Education assessment and curriculum committees, overhauling the curriculum and delivery method in the graduate music education program, and needs-based curriculum changes for the undergraduate music education program.

Embracing Learner Variability: An Innovative Approach to Teaching Choral Conducting
Programs, Practices, and Issues Poster
> Kathryn L. Evans, Towson University

Providing a classroom environment and instruction designed to support a variety of learner needs and bring every student into the learning process leads to increased student engagement and understanding. The principles of experiential learning, the results of collaborative research, and a desire to meet the varied learning needs of all students inspired the creation of an innovative approach to teaching choral conducting. Come see Universal Design for Learning principles in action and experience non-traditional strategies for working with beginning conductors to help them move beyond the musical score to connect with and respond to the needs of the ensemble musicians.

Looking from the Inside Out: A Practice-Based Conceptualization of Music Teacher Knowledge
Programs, Practices, and Issues Poster
> Sommer H. Forrester, University of Massachusetts Boston

Educational scholars in math education (Ball, Thames, et al., 2008) offer a practice-based conceptualization, Mathematical Knowledge for Teaching Framework (MKT) of content knowledge for teaching that defines knowledge in broad terms and frames teacher knowledge in terms of its use and application in practice. This session will examine the MKT framework in relation to the knowledge and skills required to teach instrumental music, the high-leverage practices (Grossman, Hammerness, & McDonald, 2009) for teaching instrumental music, and explore strategies for deconstructing these practices into the fine grain components that are required to devise a systematic approaches to address the pedagogical and practical demands of instrumental music teaching.

Affirming and Inspirational Sites of Resistance: The Narratives of Three African-American Music Teachers
Research Poster
> Altovise Gipson-Colon, Independent Researcher

Many current practices for preparing and developing music educators are implemented within a framework that is deceptively considered to be culturally, theoretically, and politically neutral. The experiences and narratives of music educators of color may help to inform current thinking and understanding surrounding the professional experiences of music teachers. The study outlined in this presentation seeks to amplify the voices of three African-American music teachers by illuminating how their experiences within racially and culturally inclusive spaces have influenced their perceptions of what it means to be a teacher.

Assignments and Activities to Promote Occupational Identity Development in Preservice Music Teachers within Undergraduate Music Teacher Education
Programs, Practices, and Issues Poster
> Sandy B. Goldie, Virginia Commonwealth University

Creative assignments and activities can be used to foster occupational identity development in preservice music teachers within undergraduate music teacher education. These may include the creation of a personal Music Educators Creed for use in a full Induction Ceremony into the music education program as part of an Introduction to Music Education Class, the use of Professional Learning Communities and Peer Evaluative Input within Secondary Methods Courses, and the use of Teaching Recitals that follow Preservice-Teacher-Made Instructional Videos filmed with private students within Secondary Instrument Skills Classes. Recommendations are based on recent preservice music teacher occupational identity research (n=520).

Cracking the Glass Ceiling: An Examination of the Female Music Teacher Educators' Experience in Higher Education
Research Poster
> Julie K. Hagen, Concordia College

The purpose of this session is to present the findings of the researcher's narrative inquiry study examining the experiences of female music teacher educators in higher education. Three female music teacher educators with varying degrees of experience and types of teaching in higher education served as the participants for this study. Through storying, we discovered both milestones reached and challenges faced by each of the participants. The results of this study will serve to better inform female music teacher educators as well as the larger field of music education.

Embedding Assessment Training into Current Music Education Coursework
Programs, Practices, and Issues Poster
> Peter J. Hamlin, Gonzaga University

In many teacher education programs, students are not provided sufficient experience in the collection of assessment data and then how to use that data to drive instruction. Creating, designing, and delivering assessments in the classroom is a key component in education today. Good assessments can lead to a better understanding of the students in our classrooms and can greatly impact student success. This presentation will provide ideas about how to embed training in assessment into existing music education coursework.

Selecting Children's Literature for Use in Elementary Music Instruction: Suggested Criteria for Pre-Service Educators
Programs, Practices, and Issues Poster
> Ann M. Harrington, University of Kentucky

With the wide spread adoption of Common Core Standards and subsequent emphasis on literacy across the curriculum, preservice music educators may benefit from guidance in selecting instructional materials that facilitate elementary music lessons and support opportunities to incorporate elements of English Language Arts instruction. The purpose of this presentation is to suggest criteria for selecting children's literature for use in elementary music instruction. These criteria address (a) musical objectives, (b) relationship of texts to musical content, (c) instructional sequencing, (d) use of verbal and non-verbal cues, and (e) student engagement. Opportunities for including Common Core Standards will also be described.

Middle School Choir Directors' Perceptions and Applications of Multicultural Music Education
Research Poster
> Michelle L. Herring, University of North Texas

The purpose of this study was to discover Texas middle school choir directors' perceptions and applications of multicultural education in their classrooms. Directors surveyed thought that the purpose of multicultural music was to expose students to different cultures and diverse worldviews through music. Teachers tended to utilize a combination of music concept and sociocultural approaches when teaching multicultural music by comparing multicultural music to Western music and using classroom discussions to discuss social issues that lend context to the music. Professional development opportunities in multicultural music education were available through the state music organization, but rarely at the district or the campus level.

Teacher Perceptions of Music Education in Rural America
Research Poster
> Edward "Ted" Charles Hoffman, III, University of Montevallo

The purpose of this study was to describe the current status of PreK-12 music education in rural schools, the real and perceived challenges facing rural music educators and music programs, and how colleges and universities are preparing music educators to teach in rural America. A series of 21 demographic and attitudinal survey items were developed by the researcher, hosted online via Qualtrics, and distributed to music educators holding membership in local and/or state organizations for music educators.

Assessing Critical Thinking Skills: Mind Mapping Tools to Promote and Assess Synthesis Throughout a Pre-Service Music Education Curriculum
Programs, Practices, and Issues Poster
> Erik Alan Johnson, Colorado State University

Recent criticisms of higher education have pointed to a lack of emphasis on instructional and assessment tools that promote critical thinking (e.g., Arum & Roksa, 2014; Korn, 2014). Moreover, criticisms of teacher preparation programs suggest a lack of in-depth exposure to the research on the concept and a vague understanding of what is involved in teaching and assessing critical thinking skills (Paul, Elder, & Bartell, 2004). The goal of this session will be to examine the use of mind maps to develop and assess pre-service music educators' ability to understand, synthesize, and make connections between complex topics.

Developing Social Action Identity in Preservice Music Teachers
Research Poster
> Brian L. Kaufman, University of Maryland-Baltimore County

This study aims to understand how working in an inner-city, title 1 school music program with a social justice mission impacts pre-service music teacher's identity and development. Ways this experience has shifted how pre-service music educators think about the value of music or the impact of music on students, schools, and communities is explored. The study also examines how being a co-creator has informed or influenced music education student experience. How teaching in this setting may or may not be valuable more broadly to aspiring music teachers is addressed.

A Wider Circle: Strengthening Our Music Community Through Music Education for the Classroom Teacher
Programs, Practices, and Issues Poster

Jessica Leigh Kendal, University of Maryland-College Park

Many universities need to offer a music education course for pre-service early childhood and elementary education majors. But what skills and experiences, exactly, should fill out the course calendar? This presentation will provide a course overview of a one-semester, music fundamentals and music integration course currently being taught by the presenter. Fresh and relevant music-skill-based and integration-based course materials, along with a sample course calendar, will be provided. The presenter will demonstrate course activities designed to empower and encourage the pre-service classroom teacher to teach music, advocate for music education, and build partnerships with music educator colleagues.

A Qualitative Examination of using Silent Rehearsal Techniques in the High School Band Room
Research Poster

Karen M. Koner, Northern Kentucky University
Brian Wolfe, University of Oklahoma

The purpose of this study was to examine the impacts of silent rehearsals in a high school band setting. Participants (n=4) were asked to implement a silent rehearsal and complete an interview following the experience. During coding of interview data, it was discovered the four participants agreed upon several pros of a silent rehearsal and encountered a few difficulties. In addition, three themes emerged through the interview data; prep time in running rehearsals, impacts of marching band on students' behavior in a concert band rehearsal setting, and professional development opportunities for music educators.

Pre-service Music Teachers Constructing Their Identities Through Nostalgic Response
Research Poster

Ronald P. Kos, Boston University

Music is one of the more powerful triggers for nostalgic responses, defined in scientific literature as emotional connections to the past. These memories can provide insight into a person's social and psychological development. This study explored how students in an Introduction to Music Education course constructed their identities through recollections of past experiences. Students shared memories that were connected to a "musical self-portrait" and connected those memories to their identity development. Analysis of data revealed that although the students reported a greater understanding of their development and their identities, the assignment did not support the negotiation or construction of identity.

Increasing Diversity in Music Education: Creating Future Leaders and Teachers through Mentorship
Programs, Practices, and Issues Poster

Rebecca Bowman MacLeod, UNCG
Julia S. Reeves, UNCG
Christen Blanton, UNCG
Heather A. Lofdahl, UNCG

Increasing access to string instruction for all students regardless of race, background or socioeconomic status is one of the first steps to increasing diversity in string education. A university/community partnership was designed to provide private violin lessons to underserved students, who in exchange, agreed to mentor a fifth grade violin student from their community. The reflections of the preservice teachers, private lessons students, and their fifth grade students will be shared.

Flipping out: Utilizing the "Flipped Classroom" in Brass Class
Programs, Practices, and Issues Poster

Wendy K. Matthews, Wayne State University

"Flipped Classroom" is a new trend in course design wherein students first engage with materials in an on-line environment and then practice the concepts in the classroom with teacher support. This session discusses the implementation of the flipped classroom instructional model in a Brass Pedagogy & Techniques course for music education majors and is intended to serve as a guide for music teacher educators seeking to develop and implement this type of teaching design. These findings will be discussed in light of the lessons learned in the implementation of the flipped classroom methodology and applications to other collegiate music courses.

A Survey of Early Childhood Public School Music in the District of Columbia: Assessing Content and Teacher Preparation
Research Poster

Brittany Nixon May, Brigham Young University

The purpose of this study was to examine early childhood music teaching processes and practices of public school elementary general music teachers in the District of Columbia Public Schools (DCPS). DCPS elementary general music teachers were surveyed about their early childhood music programs and familiarity with and use of the early childhood music standards and guidelines outlined by NAfME. Four expert DCPS music teachers video recorded early childhood music classes over eight weeks. Results of the study indicated a need for early childhood music training and certification programs in order to effectively implement developmentally appropriate early childhood music programs.

The adaptation of Orff-based techniques into existing instrumental music education programs: A replication study
Research Poster
James McAllister, Garden City Community College

This study investigated the feasibility of incorporating Orff-based pedagogy into instrumental music education programs to foster creative music making in traditional ensembles. Participants (n=3) were selected to participate in a multiple baseline experimental design in which the researcher gave three twenty-minute lessons based on Orff-based methodology and then measured results with the Harmonic Improvisation Readiness Record and the Rhythmic Improvisation Readiness Record. The data showed a slight improvement after each condition of the study over the participant's baseline scores. Implications for music teacher education and current best practice are discussed, along with suggestions for future research.

Online Graduate Education for Music Educators
Research Poster
Edward R. McClellan, Loyola University-New Orleans

Online graduate music education presents innovative approaches towards the cultivation of a stronger richer community, as an increasingly educated society requires better access to higher learning. This paper will examine current curricular practices (i.e., program design, curriculum, entrance and exit requirements, instruction delivery methods, perceived effectiveness of the program by faculty members, school music teachers' perceptions) to compare distance learning graduate music education programs. As it is likely that the number of universities offering online music education courses will grow in the coming decade, this analysis may help to broaden the diversity of perspectives and propose new avenues for consideration.

Music Teacher Experiences with Reflective Practice During an MME Graduate Course
Research Poster
Martina L. Miranda, University of Colorado-Boulder

This case study examined the experiences of 17 teachers throughout a semester-long course focused on reflective practice and pedagogy. Research questions included: In what ways do these teachers describe and conceptualize reflective practice? What are their thoughts on the utility of reflective practice, and how do they assess their own reflective skills? What changes, if any, occur in their perspectives on pedagogy and classroom practice based on reflective projects and assignments? Data included written assignments, teaching videos, transcriptions of class discussions and exit interviews, memos from conferences. Data analysis utilized teacher self-assessment and coding based on Larivee's 2008 instrument for evaluation of reflective practice.

Circle Singing: New Research on Participatory Music Making
Research Poster

Stephen A. Paparo, University of Massachusetts-Amherst

Circle singing is a form of improvisatory vocal music making that exemplifies many of the musical and social aspects of participatory performance (Turino, 2008). Using Turino's lens, this qualitative study examined participants' perceptions of circle singing, including the acquisition of knowledge and skills, reasons for participation, and the culture that surrounds this musical endeavor. Participants were interviewed either during or following a weeklong circle-singing workshop. Data were coded and analyzed using the constant comparative method; five emergent themes will be presented. Implications provide new possibilities for teaching improvisatory music making in K-12 curricula as well as music teacher education programs.

Music Teacher Educators' Promotion and Tenure Experiences
Research Poster

Kristen Pellegrino, University of Texas-San Antonio
Chad West, Ithaca College
Colleen Conway, University of Michigan

This research presentation shares findings about music teacher educators' promotion and tenure experiences. Using themes from qualitative data, we developed and piloted a survey tool. Likert-scale items measure the degree to which various activities "count" towards promotion and tenure as well concepts of identity, mentoring experiences, and issues of work and life balance for the participants. The survey tool was designed to examine the relationship between type of institution where the survey respondent is working towards or has gained tenure, the type of institution where the respondent obtained his or her doctoral degree, and responses on the survey.

Why Would Anyone Want to Teach Music Given Current Music Teacher Working Conditions?
Research Poster

Valerie R. Peters, Université Laval
Zara Pierre-Vaillancourt, Université Laval
Chantal Grenier, Université Laval

Several large-scale questionnaire studies have been conducted that focus on the state of music education in schools. Both lack of resources and time to teach have been reported as important challenges to providing quality music education programs in schools. A follow-up focus-group study was conducted to further clarify and explain responses related to music teacher working conditions. Given the state of music education, how should these data impact music teacher education? What strategic actions could be taken to use these data to advocate for quality music education programs in schools?

Becoming Music Educators: Witnessing Student Teachers' Ideological Development
Research Poster
> Sean R. Powell, University of North Texas

The purpose of this study was to explore the process of becoming a music educator through examining the experiences of three instrumental music student teachers. Bakhtin's concept of ideological becoming as well as Holland, Lachiotte, Skinner, and Caine's construct of figured worlds were used as theoretical lenses. Analysis of interviews, observations, and written journal revealed zones of contact where competing discourses collided, resulting in new internal states (ideological becoming). Implications for music teacher education related to coursework prior to student teaching, student teacher placements, and the role of the university supervisor will be discussed.

State of Music Education in Missouri Public Schools
Research Poster
> Jocelyn Stevens Prendergast, Truman State University

Music education in the United States is available in over 90% of public schools. Gaining a profile of that music education and the people who deliver the instruction would be of interest to many, including those responsible for music teacher education. In order to begin the process of gathering these types of data, all public school music teachers in the state of Missouri were invited to take part in a survey. Demographic questions and questions related to instructional time, courses offered, and other related topics were asked of the participants. This poster presents the results of this survey.

Student Learning Objectives: Best Practice for Professional Development & Application to Preservice Music Teacher Education
Programs, Practices, and Issues Poster
> Stephanie Prichard, University of Maryland
> Kenneth Elpus, University of Maryland

The SLO model is a relevant topic for in-service and preservice music teachers alike. While in-service teachers are in need of support as they navigate a landscape of accountability, preservice music teachers are entering the profession in the midst of this era of evaluation. This research-based session will present a series of best practices related to: a) Approaches to in-service music teacher professional development designed to facilitate implementation of valid and reliable student assessments that are compatible with the SLO process, and b) Techniques for introducing elements of the SLO process within undergraduate coursework, and connections between SLOs and edTPA.

Rehearsal Planning in Secondary Music Method Courses: Teacher Educator Perspectives
Research Poster
> Kevin T. Shorner-Johnson, Elizabethtown College

The purpose of this study was to examine teacher educators' use of rehearsal plans, rehearsal planning structures, beliefs about rehearsal planning and teaching, and influences on rehearsal planning. Participants ($n = 200$) were teacher educators who taught secondary methods courses at NASM schools. Survey items asked respondents about the frequency of lesson planning, components used, the purposes of lesson planning, beliefs about detail, beliefs about preservice teaching, and influences upon the structure of planning. Participants most often used rehearsal plan templates and required 4-5 rehearsal plans per semester. Multiple significant correlations were found among influences and beliefs and component use.

Assessment Practices in Elementary General Music: How Do We Rate?
Programs, Practices, and Issues Poster
>Heather Nelson Shouldice, Eastern Michigan University
>Julie Derges Kastner, University of Houston

Assessment has been and continues to be an important topic in music education; however, elementary general music teachers may still struggle to incorporate assessment into their classes in a meaningful, ongoing, authentic way. This presentation will synthesize the existing research literature on the assessment practices of elementary general music teachers, including the content being assessed, forms of assessment being used, frequency of assessment, and teacher attitudes/beliefs regarding assessment in the general music classroom. Based on these findings, the presenters will share suggestions for music teacher educators and discuss avenues for future research on the topic of assessment in general music.

Mentoring from a Distance: Perceptions of Mentor Music Teachers on Role, Preparation, and Support
Research Poster
>Crystal A. Sieger, University of Wyoming

Mentor teachers have proven to be a valuable asset to any music teacher preparation program, and when student teacher placements cover a variety of environments across great expanses, unique communication and collaboration efforts among mentor, the student teacher, and the university supervisor are imperative for student teacher success. The presenter will outline some of the perceived roles of mentor music teachers who serve as such from distances of greater than 100 miles from the supporting institution, and examine the communication and collaborative efforts made by mentors and supervisors to best support the pre-service teachers with whom they work.

An Observational Study of Score Study Practices Among Undergraduate Instrumental Music Education Majors
Research Poster
>Brian A. Silvey, University of Missouri
>Mark Montemayor, University of Northern Colorado
>Christopher M. Baumgartner, University of Oklahoma

The purpose of this study was to investigate undergraduate instrumental music education majors' score study practices. Participants ($n = 30$) were videorecorded while completing two 20-minute score study sessions, each followed by conducting performances of two scores: Mini-Suite for Band, Movement 1 (silent score study) and Portrait of a Clown (15 were provided a model recording). We found a significant difference in duration of score study activities between the model and no model condition. Evaluations of participants' conducting revealed a significant difference between those identified as "stronger" versus "weaker" conductors in Mini-Suite. Implications for teaching score study practices are discussed.

Music for the Every Person: Descriptions of Music for People, InterPlay, and Creative Motion and Their Implications for Music Education
Research Poster

Raychl Elizabeth Smith, East Carolina University
Mary L. Cohen, University of Iowa
Katerina E. Koloustroubis, East Carolina University
McKenzie Laurel Shelton, East Carolina University

This paper describes the evolution, purposes, practices, similarities and differences among two inclusive musical learning communities (Music for People and Creative Motion) and a third system (InterPlay) that uses music as one of its three modalities. These three communities provide a means for any person at any level to express himself or herself through music-making. We begin by asking three sets of research questions that examine (a) the similarities and differences among the communities, (b) perceptions of the communities through the lenses of the participants, and (c) applications and implications to music education.

Self-Concept and Performing Arts Participation
Research Poster

Timothy Smith, George Mason University
Angela Ammerman, George Mason University

This study aims to measure the rate of change in self-concept from 8th to 12th grade of approximately 5000 students selected from the first three waves of the National Educational Longitudinal Study from 1988 (U.S. Department of Education). This study will be a longitudinal investigation of the relationships among student self-concept, performing arts participation (PAP), gender, and academic achievement. Hierarchical linear modeling will be used to analyze differences in self-concept over time with PAP, gender, and academic achievement serving as level-two predictors. This study will support advocacy efforts and policy initiatives.

String Partnership: A Collaborative Work Between a University and a Local High School That Matures University Students into Pre-Service Teachers
Programs, Practices, and Issues Poster

Matthew H. Spieker, University of Arizona
Cayce Miners, Tucson High School

"I like this." This was a quote from a student teacher to which the cooperating teacher replied, "That's good since you are about to graduate." Too often student teachers enter their final semester of college wondering if they will actually enjoy teaching. String Partnership has been a collaborative work between a university and a local high school and is designed to give music education students early experiences that hopefully confirm their decision to teach. University partnerships with their community are encouraged, so much so that the term "service" now includes these types of outreach programs.

Quick Assessment Tips and Tricks to Provide Data while you keep Teaching
Programs, Practices, and Issues Poster
> Pamela Jo Stover, The University of Toledo

Assessment has become one of the most crucial and time-consuming issues in music education in the 21st century. Music teachers need to have valid and reliable assessments of both performance-based and general music classes. Two problems music teachers face in assessing their students are the lack of time and the sheer numbers of students they teach. This best-practices paper will address several methods for teachers to quickly assess their students as individuals or as the whole class while still continuing to teach and rehearse. The target audience is for practicing teachers and music teacher educators who teach methods courses.

The Price of Privilege: Marginalization and Privilege in School Music Programs
Research Poster
> Brent C. Talbot, Gettysburg College
> Scott Kaliszak, Gettysburg College
> Rei Phillippi, Gettysburg College
> Emma Rainoff, Gettysburg College
> Alexander Schweizer, Gettysburg College
> Richard Thomas, Gettysburg College

In the spring semester of 2015 five undergraduates in a music education course at _____ College, conducted research that investigated how students experienced or witnessed marginalization and privilege in their school music programs. Each researcher in the class conducted a semi-structured interview with a selected participant who also participated in a focus group discussion. Each interview was recorded, transcribed, and coded for themes (Charmaz, 2006). Initial themes included: 1) socio-economic factors, 2) giftedness, 3) favoritism and 4) awareness of privilege. Additional findings and implications for the field of music education will be presented at the conference.

Trials and Triumphs: Reflections on Coming Out as a Gay Pre-Service Teacher
Research Poster
> Don M. Taylor, University of North Texas

This study provides a narrative account of a highly successful gay pre-service music teacher whose struggles during the coming out process almost derailed his career. Raised in a rural town in the Deep South, the church provided Zeke with a positive sense of spiritual identity as well as a formative music education. Yet when fired from his position as a part-time church choir director for being gay, Zeke struggled to negotiate identity in spiritual, vocational, and personal terms. From trials to triumph, this narrative study investigates the experiences that led to his eventual success.

Music Education Students' Perceptions of Technology Integration
Research Poster

Catherine M. Tu, Texas A&M University-Kingsville

The purpose of this research is to investigate college music education students' perception of integrating technology in their learning and teaching. A pilot study was carried out in 2014. Results indicated a strong need of technology integration in a single methods class. Participants will be approximately 200 music education students from a large state university. Results will be analyzed to determine if there are significant differences the four areas and whether or not there is a correlation between students' prior technology experience and their perception of technology integration.

Perceptions and Experiences of Work-Life Balance in Music Education Doctoral Students
Programs, Practices, and Issues Poster

Sarah Van Dusen, University of Colorado-Boulder

The purpose of this study is to determine the perceptions and experiences of Music Education Doctoral Students (MEDS) as they balance work and family obligations. The research questions are 1) Are MEDS familiar with their institution's family benefits and have they utilized them during their programs? 2) How is parenthood perceived in the culture of the department? 3) How do MEDS perceive their faculty's work-family balance? Data will be collected from current MEDS in the form of an online questionnaire. Pilot data indicates MEDS utilize few benefits for fear that their family status may negatively impact their careers.

Building Bridges as We Walk Over Them: A Panel Discussion About Mentoring Possibilities in Music Education
Programs, Practices, and Issues Poster

Cynthia L. Wagoner, East Carolina University
Natalie Steele Royson, Iowa State University
Amanda L. Schlegel, The University of Southern Mississippi
Darrin Thornton, The Pennsylvania State University
Krissie Weimer, The Pennsylvania State University

Highlighting four mentoring programs from the Southern, Southeast coastal, Eastern, and Midwestern regions of the United States, we will focus on what is known through the research literature and best practices across music and general education literature. More importantly, possible conversations between stakeholders across the collegiate and public school teaching community that might illuminate ways to close the research to practice gap will be explored.

Adopting Music Teacher Dispositions: A Study of University Music Students
Research Poster

Robert H. Woody, University of Nebraska-Lincoln

This study explored music majors' beliefs about four music teacher disposition areas: reflectivity, empathic caring, musical comprehensiveness, and music learnability orientation. They indicated their valuing of the dispositions in a music teacher, their self-appraisal of the dispositions, and their decisions in scenarios addressing the dispositions. Among music education majors—but not performance/composition majors—those in the senior class showed higher regard for the dispositions than their freshman counterparts. It appears that as music education students progress through their teacher preparation program, their values and self-appraisals become more in line with those stated by the profession at large.

Comparisons between Pre-service Music Teachers' and Classroom Teachers' Learning Experiences with a Korean Percussion Ensemble
Research Poster

Hyesoo Yoo, University of Florida
Sangmi Kang, University of Florida

In two separate studies, we explored pre-service music versus classroom teachers' educational outcomes and learning experiences of world music lessons. Study 1 examined 46 pre-service classroom teachers' learning outcomes and reflections ($n = 46$) after partaking in world music lessons of Korean percussion ensemble. Study 2 was a multiple case study comparing the needs and learning processes of six pre-service classroom teachers' versus nine music teachers' through semi-structured interviews, observations, participants' journals. Findings from both studies demonstrated that pre-service music and classroom teachers believe that world music learning is relevant to teaching. Each group, however, needed distinct instructional approaches.

Preparing Future Music Teacher Educators to Teach and Direct Research
Programs, Practices, and Issues Poster

Stephen F. Zdzinski, University of Miami
Candice Davenport, University of Miami
Carolyn Dachinger, University of Miami
Robert Saunders, University of Miami
Vimari Colon Leon, University of Miami
Andrew Claassen, University of Miami

Most future music teacher educators who are in doctoral programs are new to conducting research, yet as assistant professors are expected to be able to conduct research in music education as well as to direct the research of their students. Doctoral students usually focus on becoming researchers themselves rather than becoming research teachers and research mentors to their own students. A panel including a faculty research instructor and Ph.D. students enrolled in an advanced research seminar will examine strategies used to develop research teaching and mentorship skills among future faculty who are currently enrolled in doctoral study.