

# Effect of Time and Frequency of Teaching Episodes on Preservice Instrumental Music Teachers' Rehearsal Skills

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Research has revealed various elements contributing to teacher effectiveness, including verbal instruction, feedback, modeling, and gesture (Bergee, 1992; Goolsby, 1996, 1997; Teachout, 1997; Worthy, 2005). Instructors of instrumental music methods courses employ a variety of activities to hone these skills in preservice teachers, oftentimes utilizing authentic context learning (ACL) experiences (Haston & Russell, 2012; Paul et al., 2001). While peer instruction (Worthy, 2005) provides an authentic teaching and learning environment, it is unclear how various structures (i.e., length and frequency) of such experiences impact development of individual teaching behaviors. The purpose of this study was to determine the impact of time and frequency on rehearsal effectiveness of preservice instrumental music teachers' rehearsal skills. In examining two different rehearsal configurations, we sought to determine how time and frequency of teaching episodes impact (a) the development of specific teaching behaviors of preservice instrumental music teachers, and (b) how preservice music teachers perceived their own development in the instrumental rehearsal.

Participants ( $N = 17$ ) were a convenience sample of junior, instrumental music education students enrolled in an instrumental music methods course at a large Southwestern university. Students were split into two ensembles of balanced instrumentation (playing secondary instruments), to maximize teaching time during regularly-scheduled class meetings. Each student received 74–75 minutes of total rehearsal time on their arrangement, including two 10-minute rehearsals—one each at the beginning and end of the rehearsal sequence. Students in the Greater Frequency Group (GFG,  $n = 9$ ) taught 5, 11-minute lessons between the first and last rehearsals (7 total rehearsals) while those in the Longer Duration Group (LDG,  $n = 8$ ) taught 3, 18-minute lessons in between (5 total rehearsals). We selected the frequency and duration of the two rehearsal configurations based on course scheduling, the length of class meetings, and the number of students enrolled. First and last rehearsals were video recorded for subsequent analysis of teaching behaviors.

We analyzed participants' teaching behaviors in a manner similar to previous music teaching and conducting research (Silvey, Montemayor, & Baumgartner, 2017; Miksza et al., 2012; Montemayor & Moss, 2009). We used the *Scribe 4.2* software application (Duke & Stammen,

2011) to track the frequency (e.g., feedback, gesture, modeling) and duration (e.g., teacher talk time, ensemble performance time) of participants' teaching behaviors. Participants also completed a researcher-designed questionnaire comprised prompts regarding the rehearsal process and the perceived impact of their assigned condition on teaching behavior development. Lastly, we examined participants' final written rehearsal reflections, utilizing a qualitative approach for analysis (Creswell, 2007). Analysis revealed no significant difference in change scores (pre/post) for any observed behaviors. However, descriptive statistics and *t*-test results suggest a greater decrease in teacher talk time for students in the GFG ( $t(15) = -0.11, p = .91$ ).

Implications for music teacher education include affording students both *more frequent* and *longer duration* teaching episodes throughout the undergraduate preparation program. Future researchers may replicate this study with a larger sample to make broader generalizations. Survey and free-response/open-ended reflection data support the need for continued reflection and analysis of teaching episodes for preservice teachers.

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