



**Society for Music  
Teacher Education**

**2019 Symposium on Music Teacher Education  
Poster Session I  
Friday, September 13, 2019  
4:45 PM – 6:00 PM**

All posters sorted alphabetically by first author's last name.  
Numbers following abstracts refer to board position assignments in the Cone Ballroom.

**The Effect of Varied Conditions on Audiation Accuracy Towards the Development of a Pedagogical Methodology for Audiation Assessment**

Patrick Antinone, Texas Tech University

The primary purpose of this study was to examine the effect of varied conditions on audiation accuracy towards the development of a pedagogy-based methodology. Undergraduate music majors ( $N = 100$ ) participated in three experimental tasks: melody preparation, error detection and sung response following one measure of audiation. Results indicated a significant difference overall. Post hoc tests indicated significant differences between multiple conditions related to unfamiliar melodies. Results validated both the presence and measurability of audiation via pedagogy-based methodology and informed development of a reliable methodology to assess audiation that mirrors instructional practice.

1

**The Medium is the Message: Problem-Based Learning in the Music Technology Classroom**

Scott Atchison, Pennsylvania State University

Twenty-first century learners have the opportunity to learn, share, edit, and create in a multitude of ways and at a rate faster than ever in history, through seemingly ubiquitous mobile devices. One of the many challenges facing teachers of preservice music educators is to keep up with the rate of technological advancement. With an increasing call for integration of instructional technologies into the classroom, it is vital that instrumental music educators incorporate these tools. The purpose of this presentation is to share experiences, student work, and outcomes of teaching an undergraduate music technology course using Problem Based Learning (PBL) strategies.

2

**Shattering the Glass Podium: Successes and Setbacks of Female Collegiate Choral Conductors**

Melissa Baughman, University of Oklahoma

In the field of collegiate choral music, female conductors have been consistently outnumbered by their male colleagues. The purpose of this study was to highlight the current status and experiences of female collegiate choral conductors. Female collegiate choral conductors ( $N = 311$ ) at institutions accredited by the National Association of Schools of Music (NASM) were invited to be participants. Ninety-six respondents completed a researcher-designed survey, resulting in a useable response rate of 30.86%. Data was analyzed through descriptive and qualitative methods. Implications for music teacher education, including strategies for closing the gender gap in collegiate choral conducting, will be discussed.

3

### **Band Directors' Perceptions of Instrumental Conducting Curricula**

Brian Silvey, University of Missouri; D. Gregory Springer, Florida State University; Christian Noon, University of South Carolina; Alec Scherer, University of Missouri; Christopher Baumgartner, University of Oklahoma; Mark Montemayor, University of Northern Colorado

The purpose of this study was to examine in-service band directors' ( $N = 137$ ) perceptions of their undergraduate instrumental conducting curricula. Participants (a) felt more confident in their conducting technique after college, (b) rated their undergraduate coursework as more effective in teaching conducting skills than rehearsal techniques, and (c) recommended an increased focus on rehearsal knowledge and skills in their undergraduate programs. Data from our online survey suggest the need for an increased focus on "real-world" rehearsal experiences (e.g., error detection, teaching children rather than peers), instrument-specific pedagogy, and planning/delivery of instruction in an instrumental ensemble setting.

4

### **High School Student and Parent Perspectives on Music Teacher Status**

Margaret Berg, University of Colorado; James Austin, University of Colorado; David Rickels, University of Colorado

Results from a 2018 poll of Americans' attitudes toward public education imply that teacher status is declining. Fewer parents express trust and confidence in teachers or would encourage their child to become a teacher. The purpose of this study was to explore music teacher status perceptions of high school students and parents. High school students enrolled in U.S. music camps during summer 2019, and their parents, will complete a questionnaire. Descriptive statistics were used to summarize student and parent perceptions; through multivariate analyses we compared responses of the two groups and explore relations with other critical variables.

5

### **Instrumental Music Education in Rural North Carolina: A Descriptive Study**

Melody Causby, University of Southern Mississippi

Research about music education in rural areas is very limited. In this study, a survey was used to identify the skills that secondary instrumental music teachers in rural North Carolina consider most important, as well as their biggest challenges and rewards. Results indicate that the skills most necessary were developing relationships with students, program advocacy, and being creative with resources. Teachers identified their primary challenges as lack of support, limited funding, and limited enrollment. Teacher perceptions of their relationships with area professors were also examined.

6

### **Engaging with Orff Schulwerk: Preservice Generalists' Experiences in a Music Fundamentals Course**

Ian Cicco, Indiana University Jacobs School of Music

This purpose of this case study was to examine applications of the Orff Schulwerk teaching approach in a music fundamentals course during an eight-week period. Participants included 18 general elementary education majors. The instructor taught musical concepts by integrating Orff activities with academic content, and students taught the same concepts in peer teachings. Data include weekly journals for all students and two sets of interviews with four students. A preliminary analysis suggests that students had a greater sense of agency, valued collaboration with their instructor and peers, and demonstrated increased levels of confidence in their ability to teach music.

7

**The edTPA "Portfolio": What's in a name?**

Stephanie Cronenberg, Rutgers, The State University of New Jersey

The purpose of this presentation is to critically examine the definition(s) of portfolio assessment and consider whether the term “portfolio” is the appropriate moniker for the edTPA. Although the term portfolio is regularly used in reference to the edTPA, its use as a high-stakes assessment evaluating a teacher candidate’s readiness for certification fosters formulaic, inauthentic writing, and instruction-following robotic completion rather than thoughtful presentations of individualized growth and development. This presentation will focus on a theoretical argument steeped in the literature and will consider the importance of this “portfolio” question for music teacher educators and their teacher candidates.

8

**String Teacher Education in the United States**

Annalisa Chang, Clayton State University; Angela Ammerman, University of Tennessee at Martin

Existing research has shown that there is a need for string music educators in the public schools (Smith et al, 2018). Additionally, previous research found that approximately one-half of the vacant string orchestra positions during the 2008-2009 school year were filled by music educators whose primary instrument was something other than bowed strings (NSPC, 2009). The purpose of this study was to determine which NASM accredited institutions offering a degree in music education have a full-time string music education specialist on their faculty and what types of string music education courses are being offered.

9

**Undergraduate Instrumental Conducting Teachers' Perceptions of Content, Instructional Sequence and Course Challenges for Basic Conducting Curricula**

Shawn Cullen, University of Missouri-Kansas City Conservatory of Music and Dance

Although undergraduate instrumental conducting curricula often vary by many factors, one frequently shared commonality remains autonomous instruction; value-based course design and content delivery. Members of the College Band Director’s National Association (CBDNA) teaching undergraduate conducting courses were surveyed to gather perceptions of content importance and instructional sequence in a basic conducting curriculum. Instructional approaches including choice of textbook, class activities, and teachers’ observations of challenges for both self and student were also collected. Perceptions were gathered to bring awareness to instructional trends in an effort to inform choices and cultivate a more reflective practice for undergraduate conducting course design.

10

**A Case Study of a Midcareer Kindergarten Teacher Transitioning to a High School Choral Music Position**

Michael de Vries , Corona Norco Unified School District

This study examines the experience of a teacher transitioning to high school choral music after 22 years of teaching kindergarten. After an interview, the experience of this teacher was compared to that of beginning practice music teachers and music teachers who came to the profession from a mid-career change. It was found that the participant experienced partial praxis shock. Differing aspects of the participant’s experience aligned with both beginning teachers and experienced teachers. Findings suggest that there is a need to create support systems for teachers in similar situations who are likely to otherwise fall in a gap of support.

11

**In and Out of the Virtual Space: Teachers' Perceptions of Online Graduate Music Education**

Jay Dorfman, Kent State University; Craig Resta, Kent State University; Christopher Venesile, Kent State University; Wendy Matthews, Kent State University

In this study, we examined the perceptions of online graduate music education study from those who have and have not participated in it. For those who have participated in online graduate music education programs, we further examined their experiences in those programs and whether they perceived the design of those courses as capitalizing on this unique form of instruction and learning based on theory of connectivism.

12

**Creating an Inclusive Music Classroom: Using Literature to Generate Practical Suggestions for Music Teacher Education**

Allison Durbin, University of Maryland

Carefully constructed curriculum along with pre-service experiences for music educators provide the knowledge base and competencies that guide young music teachers through their first years of teaching. Music educators must acknowledge the negative social stereotypes of disabilities before they can begin to create an environment of support and acceptance. Coursework and field experiences with special populations, in addition to a curriculum rooted in foundational theory and best practice in educating special learners, has been shown to be effective in preparing future educators to meet the varied needs of special learners.

58

**Music Assessment to Document Student Learning Growth: A Large-Scale, Districtwide Pilot**

Keith Dye, Texas Tech University

A large-scale pilot program conducted with three large school districts in a southwestern state sought to provide district administrators with key documentation of student learning. Instruments were designed to assess the specific state's instructional/learning standards for each grade levels' appropriate musical knowledge and understandings. These were not intended as true standardized assessments, but rather as uniform, holistic diagnostics.

The first administrations to over 30,000 students, were conducted during the fall semester of 2018 and the second during May of 2019. Resulting data provided quantitative documentation of the measure of student, program, campus and school district music learning growth.

13

**Through Their Eyes: Students' Impressions of an Undergraduate Music Education Curricula**

Keith Dye, Texas Tech University; Shauna Pickens, Concordia University; Hanna Lee, Texas Tech University; Milton Wabyona, Texas Tech University

In 2018, at a southwestern research institution, a detailed exploration was conducted of undergraduate music education curricula leading to teacher certification. Processes included examination of curricula in terms of historical, present and possible future trends. Additionally, researchers documented the perspectives of current undergraduate music education students of their curricula. Students equally representing those completing less than 30, and more than 90 credit hours were surveyed for their opinions on the following: satisfaction, application and value of coursework, professional preparation and identification of academic challenges. Responses indicated high satisfaction, but with varied degrees of disagreement regarding some curricular elements.

14

**Jazz Pedagogy in the Music Teacher Education Curriculum: Policies Influencing Curricula, Certification, and Pedagogical Competency in Oklahoma**

Lonnie Easter Jr. II, University of Oklahoma

Music education teacher preparation programs (MUED-TPPs) curricula should adequately and comprehensively prepare students to deliver successful, standards-based instruction. Contradictorily, preparation provided by MUED-TPPs regarding competency in jazz, has remained intermittent. The purpose of this content analysis was to examine policies that influence MUED-TPP curricula, subject area certification exams, and pedagogical competency expected of classroom music educators in Oklahoma. Critical examination of the findings (a) highlight insights regarding undergraduate equity and access to jazz instruction, (b) call into question certification exam content, and (c) suggest a need for increased preparation of instrumental music teachers to meet the diverse needs of students.

15

### **Inspiring the Next Generation of Music Educators: A Multiple Case Study of High School Music Experiences and Career Choice**

Scott Edgar, Lake Forest College; Tiger Robison, University of Wyoming; Kimberly Council, Bucknell University; Blair Williams, Texas Tech University; Edward Hoffman, University of Montevallo; John Eros, Cal State East Bay; William Fredrickson, Florida State University; Jonathan Helmich, Slippery Rock University; Kathleen Melago, Slippery Rock University

Quantitative research has been conducted assessing why students choose to pursue careers in music education; however, qualitative research investigating exemplar high school programs encouraging students to pursue this path is lacking. The purpose of this instrumental multiple case study was to explore the role that high school music educators and experiences play in matriculating music education majors, specifically focusing on perceptions of motivational factors to encourage the pursuit of careers in music. Findings included: (a) formative attraction to the profession; (b) the teacher's role in encouraging students to pursue careers in music; and (c) how to attract high-quality music teachers to the profession.

16

### **First-Year Music Education Students Redefine Music After Exploration Through the Reggio Emilia-Lens of the Hundred Languages**

H. Ellie Falter, Drake University

The purpose of this study was to examine first-year undergraduate music education students' experiences and shifting definitions of music when tasked with communicating the same excerpt of music through multiple symbolic systems over the course of a semester. Data— student work and reflections, researcher notes from class—were analyzed using traditional coding and arts-based qualitative analysis strategies (Saldaña, 2016). Student-participants demonstrated growth over the semester and preference for symbolic systems with which they already felt comfortable. Implications will be discussed related to broadening first-year music education majors' perception of music as a means for preparing exploration of the curriculum.

17

### **Discovering My Identity as a Music Teacher Educator at an HBCU: An Autoethnography**

Catheryn Foster, Fayetteville State University

The purpose of this autoethnography was to share my experiences as a first-year, white faculty member at an Historically Black College and University (HBCU). Data consisted of personal journal entries during my first year as a music teacher educator. Data was coded and categorized into themes: (a) Family Issues, (b) Perceived Racial Inequality, (c) Student Seeking Advice, and (d) Student Seeking to Share with Teacher. While these personal experiences with my students have ties to cultural and social justice issues, they have also contributed to the formation of my identity as a music teacher educator.

18

**Sociological Influences on Music Teacher Career Choices in Germany: A Case Study**

Stacey Garrepy, University of North Carolina at Greensboro

The socialization and construction of a musician/teacher identity is unique to the music teacher's geographic/cultural context, and while many studies have been done on teacher identity in the United States, few have been done abroad. The purpose of this case study is to explore German music teachers' decisions to enter the profession and ways they negotiate the musician/teacher identity. I hope to gain insight into the social influences that construct a music teacher identity in Germany and reflect on implications for teacher preparation in the United States.

19

**From Classroom to Coffee Shop: Students Navigating Creative Experience through Songwriting**

Dennis Giotta, Southeast Local Schools (OH); Nathan Kruse, Case Western Reserve University

This case study features high school students' experiences in a songwriting class. It chronicles students' creative process as they compose original songs, learn to accompany themselves on guitar and piano, and prepare for a coffee shop performance. Findings were related to self-actualization and responsiveness. Exposure to innovative forms of music creation and transmission offers students opportunities to gain familiarity with various forms of vernacular music traditions and can extend the reach of music education to students who might not otherwise choose to participate in school music offerings. Implications for musical autonomy and improved practice will be provided.

20

**Agency, Structure, and Change in Instrumental Music Education**

Jason Gossett, West Virginia University

Change in music education is a perpetual topic on which scholars focus. However, little is known regarding practitioners' agency in bringing about change and the structures they must navigate to do so. Using strong structuration theory (Stones, 2005), this comparative case study examined early, middle, and late career agency as they navigated the structures of instrumental music education. Data consisted of one-on-one interviews, focus group interviews, and participant journaling. Results from this investigation will be shared as well as implications for music teacher education.

21

**"I'm in the band": The Experiences of a Transgender Musician in High School and Beyond**

Jennifer Greene, Fayetteville-Manlius High School

This narrative inquiry gives voice to Yang, a transgender male, as he stories his experiences in band as a high school student, a community college student, and as a young adult community member. His journey to becoming his true self will be explored in relation to the spaces in which he engaged in music. Understanding the place of music in the lives of transgender youth is of critical importance to music teacher education. Purposeful change in pedagogy can occur when we are awake to the voices of our students, expand our mindsets, and actively influence others to do the same.

22

### **Changing Practice, Practicing Change: A Music Teacher Educator's Return to the Classroom**

Marshall Haning, University of Florida

This autoethnographical study portrays the experiences of a music teacher educator who returned to the K-12 classroom to help rebuild a local choral program. In taking on this position, the researcher hoped to explore the process of change in music education, and to investigate the feasibility of implementing specific changes to practice. This project situates change as an ongoing practice rather than as a singular act. Major points of discussion include the benefits of returning to the classroom as a music teacher educator and affordances and constraints related to changes in curriculum and assessment practices.

23

### **Investigating Integrated Music Education: Perspectives and Practices of Elementary Music and Classroom Teachers**

Kristin Harney, Montana State University; Daniel Johnson, University of North Carolina Wilmington; Amorette Languell, Northern Michigan University

Curricula that integrates learning from arts and non-arts subjects enhances student understanding and engagement. To investigate teachers' actual experience using this cooperative and inclusive approach, the authors explored elementary teachers' perceptions and practices of integrated music instruction. Using a multiple case study design, the authors are observing and interviewing three trios of elementary teachers: one music teacher and two of his/her classroom colleagues. Once data collection is complete, the authors will inductively and deductively analyze the data demonstrating music integration to articulate the emergent themes. Those will provide insights into enhancing professional development for teachers and music teacher-educators.

24

### **Teacher Musician Identity: A Path to Expertise**

Jacob Holster, University of Colorado Boulder

This study seeks to examine the relationships between music teacher occupational identity and variables related to career success in teaching which include teaching efficacy, task valuation, and job commitment as predictors of expert teaching, including awareness of students' developmental needs and the ability to respond to the musical and behavioral patterns of students.

K-12 music teachers were convenience sampled from the Facebook Band Director and Choir Directors groups ( $N = 82$ ). A path analysis using these factors was theorized and found to have good fit. Direct and indirect relationships, including implications for practitioners and music teacher educators, are discussed.

26

### **In-service Music Teachers' Flow Experiences Between Teaching Music and Performing Music**

Sangmi Kang, Westminster Choir College of Rider University

I compared music teachers' flow experiences between teaching and performing music. Twenty-eight music teachers completed the Flow Experience in Music Teaching and Performing scale. Music teachers' experience of flow in performance was higher than in teaching ( $M_{performing} = 49.71$ ,  $M_{teaching} = 46.03$ ,  $p = .05$ ). Also, the triggers of flow states in performing and teaching differed. While Skills predicted music teachers' flow in performing ( $\beta_{skills} = 1.78$ ,  $p < .001$ ), Goal Clarity accounted for flow in teaching ( $\beta_{goals} = .47$ ,  $p = .003$ ). Professional development may help teachers in experiencing flow by building musical skills and clarifying teaching goals.

27

### **Calling the Shots: Instructional Coaching for Field Experience and Student Teaching**

Amanda Kastner, University of Florida

The purpose of this project is to review the relevant literature on instructional coaching and compile compatible strategies that may be used with pre-service music teachers during field experiences and student teaching. Instructional coaching in education has been found to facilitate significant growth in teachers' pedagogical practices. While there has been little study of instructional coaching in music education, the research from general education could have applications to music teaching. I will provide an overview of instructional coaching, discuss important research in this area, and suggest directions for future research and practice in music teacher education.

28

### **A Survey of American Undergraduate Choral Conducting Syllabi**

Joseph Kemper, University of Michigan

In this presentation, information culled from sixty-two undergraduate choral conducting syllabi from forty-five American colleges and universities will be examined. The session will present data on teaching resources, materials, grading systems, assessments, and the music used in various curricula. Trends from various regions and types of school will be examined. Innovative projects, assignments, and an extensive bibliography will be provided.

29

### **In Their Own Words: Graduate Students Grapple with Marginalization Within Music Education**

Janice Killian, Texas Tech University; Andrew Kagumba, Texas Tech University

In a seminar setting, graduate students ( $N = 15$ ) read selected texts, responded on a closed Facebook page, and conducted weekly discussion. Together we read Talbott's *Marginalized Voices in Music Education*, Dweck's *Mindset*, Pink's *Drive*, and Burg & Mann's *Go-Giver*. We analyzed the resulting Facebook comments for emerging themes and additionally asked summative questions: "What did you learn about yourself as a person and a teacher?" "What impacted you most in your reading?" "In your seminar discussions?" Using their own words as data, results are expressed in terms of ideas learned, perspectives changed or confirmed, and effect of age/teaching experience.

30

### **Pre-Service Music Teacher Perceptions of Peer Feedback in Shaping Teaching Effectiveness**

Roy Legette, University of Georgia; Johanna Royo, University of Georgia

The purpose of this case study was to examine pre-service music teachers' perceptions of peer feedback from two different vantage points (giving and receiving). Music education majors ( $N=4$ ) enrolled in a choral music teaching methods course were asked to develop a series of lessons, teach them to their peers, and provide oral and written feedback. Students also participated in post-lesson interviews. Participants expressed appreciation for receiving and giving feedback and perceived feedback from peers as more empathetic than feedback received from the instructor. Participants viewed peer feedback as helpful and felt that time together made them feel comfortable and supported.

31

### **Critical Race Theory and Music Education: How Music Teacher Educators Can Help Prepare Preservice Music Educators Address Race and Racism**

Amy Lewis, Michigan State University

Critical Race Theory (CRT) provides a lens to understand, recognize, and fight against forms of systemic oppression such as racism. This project explores the experiences of practicing music teachers within a professional development community (PDC) focused on CRT. Participants will engage in a five-day PDC where they partake in group discussions, presentations, and self-reflections centered around CRT and racism

in music education. Potential benefits of this project include expanding the dialogue and research focused on race and racism, a practical and adaptable curriculum for music teacher educators, and strategies to address racism and equity concerns in music education.

32

### **Preparing Pre-service Music Teachers to Identify and Address the Needs of Students with Emotional and Behavioral Disorders**

Melissa Lloyd, University of Florida; Stephanie Standerfer, Shenandoah University

The Individuals with Disabilities Education Act (IDEA) requires music educators to address the needs of students with emotional disturbances. Therefore, pre-service music teachers need to be prepared to (a) recognize characteristics of emotional and behavioral disorders (EBD) in students and (b) support these individuals in the music classroom. The purpose of this study is to examine how pre-service music teachers are being prepared to identify and address the needs of students with EBD. A questionnaire that included Likert-type and open-ended items was sent to music teacher educators (N = 300). Results will be described and potential implications discussed.

33

### **Race and Gender in the Music Classroom: Do Students Want a Teacher Who Looks Like Them?**

Rebecca McLoed, University of North Carolina Greensboro; Roland Forti, University of North Carolina Greensboro; Marisha Williams, University of North Carolina Greensboro; Dixie Ortiz, University of North Carolina Greensboro

Race and gender are contemporary issues currently at the forefront of social and political discussions. Numerous inequities exist that can be attributed to implicit biases with regard to race and gender. Research suggests that having an “own-race” teacher provides academic benefits when students and teachers share the same race/ethnicity and same-sex because such teachers can serve as role models. The present study explores student preferences in regard to music teachers’ race and gender. Are music students drawn to teachers of similar race as their own? Do students prefer male or female music teachers? Implications for music education will be discussed.

34

### **Music Student Social Identity: The Role of the Music Educator**

Christopher Marra, Seton Hill University

In public school music programs, large music ensemble memberships can play a vital role in the development of a student’s self-concept. Music teachers likely have a substantial impact on creating socially positive (or negative) environments. This session will prompt teacher educators to cultivate the perspectives of school music students and how social identity relates to large ensemble experiences. Attendees will explore the connections between this topic and the professional development needs of experienced music teachers. Implications may provide the profession with a better understanding of why students decide to join, stay, and/or leave their music ensembles.

35

### **Teaching Concerns Among Junior Choral Music Education Students**

Douglas McCall, The Pennsylvania State University

Developing identity is a critical process in the transition from preservice teacher to in-service teacher. Among the many facets of developing a teacher identity are concerns specifically about the process of teaching. The purpose of this research was to provide a deeper understanding of how preservice teachers experience teacher concerns as explicated by the Fuller & Bown (1975). This study employed a mixed method design in order to augment the results of a questionnaire by interviewing a select group of survey respondents.

36

### **Student Teacher Vocal Health Perceptions**

Colleen McNickle, Michigan State University

During their student teaching semester, pre-service music teachers often undergo changes in their lifestyle, with health and wellness suffering amidst stress and pressures to perform. This multiple case study followed three pre-service music educators throughout their student teaching semester, focusing specifically on perceptions of their vocal health. Data sources included interviews, observations, and weekly check-ins. Preliminary results indicate a student teacher deficit of awareness of the structure and demands of the voice, as well as a desire for resources addressing healthy vocal habits and injury prevention. This work has implications for teacher educators' support of pre-service teachers during student teaching.

37

### **The effect of improvising on attitudes towards teaching and learning improvisation**

David Miller, UNC Greensboro

Though many in-service music teachers and pre-service music teachers lack the confidence to perform or teach improvisation skills, improvisation is increasingly relevant to music curriculum. Researchers suggest that engaging in improvisatory experiences increases positive attitudes towards improvisation. The purpose of this study is to examine the effect of an improvisation pedagogy unit on pre-service music teacher's attitudes towards performing and teaching improvisation.

38

### **But Is He a REAL Musician?: A Single Case Study of a Country Music Singer**

Kateri Kate Miller, University of Kentucky

The purpose of this single case study was to examine the musical journey and the processes of learning music of a professional singer, guitarist, and songwriter who has had no formal guitar lessons or lessons on reading/writing music using standard notation. Data was collected through interviews, observations and documents from the participant. Results indicate that not being able to read music using staff notation does not make one any less of a musician. Implications and future research for music education include broadening perspectives of the way children learn music and the role of music literacy in elementary general music.

39

### **External and Internal Factors that Influenced Six Gay and Lesbian Teachers' Decisions to Come Out, or Stay In, the Closet**

Sarah Minette, University of St. Thomas

This research provides a new model of external and internal factors that influenced six gay and lesbian music educators decisions to come out to their music students that include: family, religion, generational, political movements, self-awareness, social and cultural movements, internalized homophobia, and external homophobia. Music teacher educators may find these models useful as a way to assist future, as well as current, music teachers from marginalized populations as they negotiate the already complex multiple identities they encounter as they move from student to teacher.

41

### **Music Teacher Resiliency: A Comparative Case Study**

Angela Munroe, University of West Virginia

In many schools, both urban and rural, children living in poverty face daily stressors including lack of parental support, lack of resources, unsafe living conditions, and poor nutrition (Willingham, 2012). Baker (2012) found that successful urban music teachers had an understanding of the culture and the community, including these stressors. Resiliency "enables teachers to thrive instead of just survive" (Beltman et al., 2011,

p. 3). The purpose of this comparative case study (Bogdan & Biklen, 1998) is to compare the resiliency factors of an early career and a late career music teacher within high-poverty contexts.

42

### **Diversity in Beginning String Orchestra Method Books: A Content Analysis**

Ashland Murphy, University of Maryland

Brittin and Sheldon (2004) analyzed band method books noting the culture, composer, and type of music. This work is significant for practitioners because it brought to light the issue of excessive amounts of Western Art music and lack of multiculturalism in method books. This content analysis has not been done for string orchestra. Therefore, I intend to analyze the five most recent string orchestra method books for their cultural diversity by recording the culture or country of origin from each melody. I hope to inform music teachers about potential hidden curriculum teachers reinforce when only using the method book as curriculum.

43

### **An Action Research Study to Investigate Preservice Music Teachers' Ability to Assess Children's Singing Using the Singing Voice Development Measure Introduction**

Patty Nelson, Oklahoma Baptist University; Joanne Rutkowski, The Pennsylvania State University

The purpose of this action research study was to determine if pre-service teachers could learn to use Rutkowski's Singing Voice Development Measure (SVDM) to properly assess children's singing development. Ten students enrolled in combined Elementary Music Methods and Church Music education classes at small, private universities in Georgia and Oklahoma participated. Completed case studies were sent to Rutkowski for verification of the ratings. Nine of the 10 students were within one point of the level Rutkowski would have given. Class presentations and discussions made it clear that participants were able to provide clear and logical reasons for the placement.

44

### **Teaching Music Literacy in High School Band and Orchestra**

Bethany Nickel, Case Western Reserve University

A qualitative particularistic case study on music literacy at the high school level. Six secondary band and orchestra teachers participated in semi-structured interviews regarding students who experience problems in reading music notation. The following research questions were addressed: In what classroom music activities are music literacy issues revealed? How have high school instrumentalists modified their music making endeavors to perform despite their level of music literacy? What classroom music activities reinforce music literacy skills? Suggested teaching strategies and implications for the music education profession are included.

45

### **Instrumental Music Educators' Attitudes Toward Social Justice in Concert Programming and Performance**

Christian Noon, University of South Carolina

Instrumental music educators' concert programming practices are often intended to develop students' musical knowledge and skills; however, as the fields of music education and music teacher education become further concerned with social justice, it seems important to examine how social justice thinking has influenced these practices. The purpose of this study is to examine instrumental music educators' attitudes toward social justice in concert programming and performance. Results of this study could inform practitioners' future repertoire selection choices and may provide music teacher educators a springboard from which to engage preservice teachers in discussions on socially just concert programming.

46

**Mindfulness Practice in Early Career Instrumental Music Educators: An Action Research Study**

Ryan Noss, Temple University

The purpose of this action research study was to explore how early career music educators incorporate mindfulness practice into their beginning instrumental classrooms. Three music educators within the first five years of their teaching careers were engaged in primary interviews followed by bi-monthly focus group meetings. Data were audiotaped, transcribed, and coded to unpack key experiences expressed by participants. Emergent findings indicated participants described feeling more effective when they engaged in personal and classroom mindfulness practice. Implications of this study include informing music educators and administrators of how mindfulness practice within beginning instrumental classrooms may positively impact learning communities.

76

**More Than Cooperating: Supervising Student Teachers as Coteachers and Mentors**

Kelsey Nussbaum, University of North Texas

Within the field of music education, research suggests that cooperating teachers, student teachers, and classroom students may benefit from a more collaborative model for student teaching; however, the master-apprentice model remains the primary format. Recent research in general education has explored the utilization of coteaching as a model for student teaching supervision, noting mutual benefits for all parties involved in the student teaching context. The purpose of this paper is to discuss the practice of coteaching in student teaching and suggest possible means of adaptation for the music education context.

47

**Passing the Baton: An Autonarrative Inquiry of Practicing Music Teacher Identities in Transition**

Allison Paetz, Case Western Reserve University

The purpose of this study was to explore the identity development of [author], a seventh-year choral music educator and cooperating teacher transitioning to full-time graduate study, and Lydia, the student teacher contracted to fill [author]'s one-year leave-of-absence. The study provided the opportunity to explore a continued mentoring relationship beyond the experience of student teaching. This presentation will draw connections between the restoried experiences of the two participants and current literature in novice music teacher identity development, music teacher identity development, and mentoring relationships.

48

**Preparing Music Teacher Educators: A Case Study**

Kelly Parkes, Teachers College, Columbia University; Ruth Aguirre, Teachers College, Columbia University

A collaborative study of music teacher educators' content-specific professional and academic perspectives; their perspectives on the scope, significant features, needs, and responsibilities within their work as analyzed through the lens of teacher education specialization and preparation. Findings suggest that doctoral students working in music teacher educator positions after graduation found greatest value in supervising pre-service music teachers, being among a supportive network of doctoral peers, and taking classes which complemented their knowledge base both in and out of music education. Limited mentions of social justice in their preparation suggest more research is needed into the socially just preparation of MTEs.

49

**Finding Your Teacher Voice: A First-semester Music Education Seminar**

Phillip Payne, Kansas State University; Ruth Gurgel, Kansas State University

Navigating the initial semesters of undergraduate music teacher education can be daunting for students searching for their personal identity, not to mention their identity as a teacher. Offering a first-semester Music Education Seminar can create opportunities for students to experience the profession with clarity about who they are and what they intend to achieve. This session will describe an introductory Music

Education Seminar designed to facilitate an informed development of music teacher identity through co-requisite coursework and early field experiences. Presenters will share seminar activities, early field experience structures, assessments, and the course's position within the overall degree framework.

50

### **The Impact of a Statewide Advocacy Day on Pre-service Music Teachers' Policy and Advocacy Awareness**

Aimee Pearsall, Temple University/University of Delaware

The purpose of this quantitative pilot study was to investigate pre-service music teachers' ( $N=9$ ) perceptions, understandings, and knowledge related to music education advocacy and policy before and after attending a state-wide advocacy day at the capitol in Delaware. Results from this cohort survey design suggested that preservice music teachers' awareness and understanding of music education policy issues were positively impacted after attending DMEA's "Make Music Matter" advocacy day ( $t=4, p<.05$ ). Attending advocacy days could be a way for undergraduates to enhance their understanding of policy issues so that music education can maintain its rightful place in the school curriculum.

51

### **Women in Research: An Analysis of Music Education Publications, 1992-2017**

Amber Peterson, Southwestern College

Gender equity in research publications has been studied in many fields recently. This study explores this issue in music education by examining representation of women researchers in publications over the past 25 years. A content analysis was performed on articles in four prominent research journals. Articles written or co-written by women researchers ( $N=1,133$ ) were examined to determine trends by journal, year, methodologies, focuses, and eminence. A re-analysis of past content analyses and eminence studies, not specific to women researchers, was also performed for comparison with earlier studies. Current findings may help inform the profession about equitable representation of diverse perspectives.

52

### **Perspectives of Generation Z Leaders on Professional Organizations in Music Education**

Nicole Ramsey, University of North Carolina at Greensboro

Music teachers have recognized the benefits of involvement in professional organizations. However, students from Generation Z (Gen Z) have entered undergraduate music education programs with differing traits, perspectives, and beliefs from the generations before them, which may influence their involvement. Therefore, an understanding of the perspectives of Gen Z student leaders on professional organizations and their role in the life of a Gen Z pre-service or in-service music educator may allow these organizations to stay relevant to this new generation. Through the lens of Generational Cohort Theory, these perspectives will be analyzed and discussed in this qualitative, comparative case study.

53

### **Five Relational Junctures in an Effective Mentoring Relationship: An Informal Mentoring Model for Music Educators**

Taryn Raschdorf, Old Dominion University

While researchers understand the more formal structures of mentoring, they have yet to examine more informal sources of support. In this qualitative study, the experiences of three different mentoring dyads were investigated where choice was a mitigating factor in the establishment of the informal mentoring relationship. Data included 21 interviews taking place over the course of one school year. The purpose of this report is to highlight the creation of a mentoring model coined "Relational Junctures" which was based on study findings and tenets found in Social Exchange Theory (SET).

54

**Track Jumpers: Early-Career Music Teachers' Present Teaching Contexts, Past Licensure Pathways, and Future Career Visions**

Jesse Rathgeber, James Madison University; David Stringham, James Madison University; Grace Dingus, Goshen Post Elementary School, Loudoun County Public Schools; Kara Levchenko, Central High

Preservice music educators enter teacher education programs with visions of their future formed on present models/practices largely based on the past. Music teacher education curricula may or may not fit preservice teachers' visions, but might impact them. In this session, we share findings from a survey of alumni (2010-2018) in which participants: (a) reflect on past experiences in specific licensure tracks, (b) identify present teaching contexts, (c) share envisioned futures, and (d) give recommendations for music teacher education. We share general findings but focus on track jumpers who report vast changes in visions and career tracks they initially envisioned.

55

**Differences in Sixteen Personality Factor Types Among Collegiate Band Members**

Marjoris Regus, University of Michigan

For over 30 decades, scholars in the field of music education have been interested in the study of music participation and personality type. Using the Sixteen Personality (16PF) Questionnaire, Kemp (1981a, 1981b,) identified musicians as introverted, intelligent, and anxious.

In my study, I seek to identify the levels of perfectionism among collegiate band members using the 16PF Questionnaire. My research questions are:

- (1) Do perfectionist personality type scores differ among female and male collegiate band members?
- (2) Do perfectionist personality type scores differ among woodwind, brass, and percussion collegiate band members?

56

**A Case Study of Preservice Instrumental Teachers' Self-Efficacy and Concerns**

Bradley Reiger, Illinois Wesleyan University

The purpose of this study was to investigate the experiences and contextual factors that influence preservice instrumental music teachers' self-efficacy and concerns. Data included an a priori questionnaire, ten weekly e-journal reflections during pre-practicum ( $n = 5$ ) and practicum placements ( $n = 5$ ), interviews, and my own researcher journal. Results indicated that the contexts of pedagogical settings impacted participants' self-efficacy and teaching concerns. Furthermore, the relative success of previous pedagogical experiences greatly impacted participants' self-efficacy for teaching, especially experiences outside of the university curriculum. Findings have implications on music teachers' preparation and professional development.

57

**An Exploratory Study of Community Band Members' Impressions of Skills and Behaviors Successful for Band Directing**

Lauren Ryals, Temple University

The purpose of this study was to determine conductor skills and behaviors important to community band members. The researcher emailed a 40-item questionnaire to members of a northeastern community band and 71 members responded voluntarily. Data were analyzed as a group and two sub-groups, which were established by comparing participants with one or more years of post-secondary music training and participants with none. Mean ratings were higher among participants without post-secondary music training in comparison to participant mean ratings with post-secondary music training. Participants agreed on most skills and behavior items, except for perceptions of educational benefit of band rehearsals.

59

### **The Music Teacher in the Mirror: Factors of Music Student Teacher Self-Efficacy**

Lauren Sander, Westminster Choir College

This study examined the factors affecting the self-efficacy in music student teachers throughout their student teaching experience as a means to improve the strategic plan of the music student teaching experience. The theoretical framework is outlined through the self-efficacy theory and its dimensions proposed by Bandura (1977) and Lunenburg (2011). The data sources included a series of interviews of seven music student teachers and the researcher's observations of the student teaching seminar classes. This study found that four physiological factors affected the self-efficacy levels of student teachers: Readiness from Curriculum, Surrounding Challenges, Stress Coping and Hindering Mechanisms, and Constructive Criticism. Discussion included connection to Bandura's (1977) self-efficacy theory as well as implications for practitioners and researchers.

60

### **The Use of 360-degree Video, 360-degree audio, and Virtual Reality in Music Education for Enhanced Assessment, Field Experience, and Experiential Simulations**

Amanda Schlegel, University of South Carolina; Andrew Lewis, University of Southern Mississippi

In all of teacher education programs, including music, advances in technology have resulted in new opportunities not only for music making but also for assessment. In addition to enhanced assessment, 360-degree video and 360-degree audio may enable a more robust opportunity for virtual field experiences. In this session, we will discuss how we are using 360-video, 360-audio, and virtual reality in music teacher education. We will share data from students' reactions when interacting with these videos and environments during the session.

61

### **An Autoethnography of a Wind Player Teaching a Strings Methods Course**

Elizabeth Schultz, University of Florida

The purpose of this autoethnographic case study presentation is to describe my lived experience of developing and teaching a strings methods secondary instrument course as a non-string primary instrumentalist. I used a variety of data to help bring clarity to my experiences planning for and teaching the class. Information considered included my undergraduate preparation, my background teaching strings in public schools, serving as a graduate assistant in a secondary strings methods course, participation in a summer professional development experience on strong pedagogy and performance, the course syllabus, lesson plans, my notes from throughout the year, and student feedback and assessments.

62

### **Past, Present, and Future Selves: Developing Musical Identity in Elementary Education Majors Using Ukulele and YouTube**

Jacqueline Secoy, Longwood University; Raychl Smith, East Carolina University

The purpose of this case study was to understand how playing the ukulele influenced the musical identity of elementary education majors. Student perceptions of their musical identity were collected via reflections, video recorded classes, and focus groups. Findings included: (1) past selves: early life experiences inform musician identity development, and (2) perceptions of present and future selves through playing ukulele. Three implications emerged for music teacher educators: (1) the power of ukulele and YouTube to encourage expression, accountability, and self-directed learning, (2) autoethnography and YouTube as tools for culturally responsive teaching, and (3) creating safe spaces for musician identity development.

63

### **The Role of Music Teacher Educators in Rural Music Education**

Crystal Sieger, University of Wyoming

The purpose of this presentation is to outline the current needs in rural music teacher education as identified by in-service rural music teachers, and to suggest teaching practices that can be included within teacher preparation programs where rural music teaching is likely. Findings from two seminal studies led to initial conclusions, including current pedagogical practices, perceptions of In-service rural music teachers, and university preparation, instruction, and support, focusing primarily on strategies music teacher educators may implement to better prepare pre-service music teachers for positions in rural locations in support of rural music teacher education.

64

### **Undergraduate Music Education Majors' and Second Graders' Perceptions of Culturally Responsive Teaching**

Raychl Smith, East Carolina University

The purpose of this case study was to explore perceptions of second graders and undergraduate music education majors as they worked together to adapt lessons from the Silver Burdett (2008) Making Music second grade curriculum to make content relevant and culturally responsive to students' lives outside of the classroom. One of the study's primary implications for music teacher education is that undergraduates may need extra time and practice in order to feel comfortable planning and implementing culturally responsive content and teaching practices.

77

### **Vocal Health Education for Pre- and In-service Music Teachers**

Julie Myung Ok Song, University of Florida

The purpose of this study was to analyze and synthesize the practical applications related to vocal health, deriving strategies and procedures that pre- and in-service music teachers could use to protect their voices. While 20 years ago, hydration was recommended as the primary way to keep the voice healthy, recent studies have found additional strategies that music teachers can easily learn and use to benefit themselves and their students. An overview of vocal health education and research-based strategies for protecting the voices of teachers and students will be provided. Implications for pre- and in-service music teacher education will be discussed.

65

### **Preparation and Curriculum Development: An Investigation of Secondary School Ensembles for Students with Special Needs**

Rachel Sorenson, Florida State University; Victoria Warnet, Florida State University

Musical ensembles for students with special needs exist in various forms. However, undergraduate music education majors typically receive minimal training to work with students with disabilities. Through the current study, the researchers will seek to examine these types of ensembles, specifically with regard to curriculum development and implementation. Participants (anticipated  $N = 20$ ) will be secondary music teachers who teach at least one music class devoted to students with special needs. Results in progress reveal varying levels of undergraduate preparation for teaching students with special needs, as well as various approaches to ensemble development and curriculum implementation.

66

**Music in Movement: A Case Study of the Influence of Dalcroze Teacher Training in an Elementary Music Classroom**

Holly Smith, University of Kentucky

The purpose of this instrumental case study (Creswell, 2007) was to explore the influence of participation in Dalcroze teaching-training program of one music teacher in the elementary music classroom. Data included three semi-structured interviews, classroom observations, analysis of lesson plans, and a researcher journal (Creswell, 2007; Glesne, 2006). Findings include an increase in student motivation, participation, musical concept understanding, and classroom management. Further findings reveal changes made to the music curriculum to impact these changes.

67

**“Where Would we be Without our Buddies?”: A Case Study of a Performing Arts Experience for Children with Exceptionalities and University Students**

Jacqueline Smith, University of Hartford; Vanessa Bond, University of Hartford

In this case study, we employed social constructivism to examine a performing arts experience for children with exceptionalities paired with university buddies. We sought to describe the case and its impact on all actors involved as interpreted by the actors themselves, and from as many perspectives as possible. From our initial findings, we conclude that the use of a buddy system is critical for children with exceptionalities to participate in the arts beyond individual lessons. Through participation in such a program, preservice educators can gain the knowledge and skills needed to feel confident to work with students with exceptionalities.

68

**Music Educators’ Perceptions of Connections Between Improvisation while Teaching and Musical Improvisation**

Alden Snell II, Eastman School of Music

Curious about connections between improvisation when teaching and musical improvisation, the purpose of this study was to explore music educators’ perceptions of the relationship between teaching with an improvisatory mindset and prioritization of improvisation when teaching music. To explore these connections, I surveyed and interviewed cooperating teachers who regularly host student teachers from my institution. In this session, I will summarize these teachers’ perceptions and share connections I have drawn between these findings and our profession’s ongoing effort to contextualize musical improvisation as a central component of music teaching and learning.

69

**Music Teacher Educators’ Approaches to the Philosophical Development of Preservice Music Teachers**

Julie Myung Ok Song, University of Florida

The purpose of this study is to describe how music teacher educators help preservice music teachers develop their philosophy of music education. Philosophy may guide music teachers in many aspects of music teaching and learning, often providing a foundation for daily decision-making. Therefore, music teacher educators’ approaches to developing their students’ music teaching philosophy are important to understand. Eight music teacher educators from across the United States were purposefully selected, engaged in semi-structured interviews, and asked to provide additional artifacts (e.g., syllabi, assignment guidelines, etc.). Findings will be described and implications for pre-service music teacher education will be discussed.

70

**Effects of Role Model Testimonies on Colorado Preservice Music Teachers' Motivation and Engagement in Secondary Instrument Methods Classes**

Seth Taft, University of Colorado Boulder

Previous researchers have found student investment in Secondary Instrument Methods (SIM) classes to be low. I conducted an experimental study of preservice music teachers enrolled in SIM classes at three Colorado universities to determine if motivation and engagement improved after reading and reflecting on testimonies from inservice and former music teachers about the usefulness of SIM class material. Results of a preliminary Kruskal-Wallis H test indicated no significant group differences in engagement or overall motivation. There were significant differences between intervention and non-intervention groups for perception of instructor caring, a subscale of motivation.

71

**Assumptions about Men's Music Teaching Based on Auditory Speech Cues**

Don Taylor, University of North Texas; Jay Raadt, University of North Texas

The purpose of this national survey was to examine whether heterosexual music teachers in K-12 settings ( $N = 575$ ) make stereotyped assumptions about male music teachers based on the men's speaking voices. After listening to two men with gay- and straight-sounding voices, respectively, participants answered survey questions regarding the men's teaching behaviors. Listeners assumed that a man with a gay-sounding voice would have higher musical standards and better organizational skills than a straight-sounding speaker. In contrast, they assumed the straight-sounding speaker would be a more mature, effective leader than a gay-sounding speaker. Stereotyping was especially prevalent in the Deep South.

72

**Music Assessment: Impact on Program Admittance, Development of Musicianship, and Degree Completion**

Sharri VanAlstine, University of Wisconsin-Whitewater

The primary function of the university music department is to help students develop their professional musicianship and related skills and guide their development to degree completion. With all the demands on music majors, it is imperative that high school students auditioning for participation in the music program are selected and admitted with the greatest possibility for success. The purpose of this study was to determine how pre-entry requirements (ACT scores and audition scores) and degree requirements (music juries, theory and aural skills coursework) impact musical development and successful degree completion.

73

**Teaching Music as Culture: The Experiences of Music Teachers**

Christiana Usenza, The Pennsylvania State University

Music education is a powerful tool for connecting people to their cultural heritages, building respect, and learning history. Grounded in critical pedagogy, ethnomusicology, and culturally sustaining pedagogy, the purpose of this qualitative multiple-case study is to learn about teachers' experiences and how they perceive, access and teach multicultural music.

74

**Participants in a Cultural Immersion Field Experience: Where Are They Now?**

Andrea VanDeusen, East Carolina University

Cultural immersion field experiences help prepare preservice teachers develop cross-cultural competence and better teach students whose cultural backgrounds differ from their own (Burton, Westvall, & Karlsson, 2012; Emmanuel, 2005). Yet, the long-term impact of these experiences remain largely unknown. The purpose of this case study is to explore the long-term impact of a cultural immersion field experience on pre- and in-service music teachers' cultural competence and development as music educators. The study took

place two years after participants had previously participated together in a cultural immersion field experience. Data collection for this project are currently in progress.

76

**A Critical Examination of Candidates' Writing on the EdTPA Portfolio**

Cynthia Wagoner, East Carolina University; Jay Juchniewicz, East Carolina University

The primary purpose of this study was to examine student edTPA writing and explore previous reflective writing on potential success on the K-12 Performing Arts edTPA. Data collection included 53 music education students edTPA portfolios and reflective writing submissions from a junior level methods course. Researchers found significant differences between overall word count and edTPA portfolios with a moderately strong positive correlation for all portfolios between word count and overall score. Significant differences were found between the percentage of edTPA-specific vocabulary and edTPA scores. No significant differences were found between overall word count of prior reflective writing and edTPA portfolios.

75