# 2017 Symposium on Music Teacher Education
# Poster Session I
# Friday, September 8, 2017
# 4:45 PM – 6:00 PM
All posters sorted alphabetically by first author's last name.

### *Vocal Pedagogical Content Knowledge: A study on vocal music instructional methods*
Elijah O. Adongo, University of Florida
(Programs, Practices, and Issues - Poster Session 1, Conrad B, Board 9D)

This was a review of empirical studies on vocal music instructional methods. Some pedagogues were noted to have discrepancy in one or more knowledge areas needed for vocal pedagogy. The findings showed multiple means of engaging learners such as online portals, video streaming portals, and vocal studios among others. Teachers used physiological and anatomical explanations, modeling, peer learning, and imagery to express singing concepts. Key to singing was the creation of mental image that instigated appropriate motor movement. The findings can be used to create professional development course to help educators transit from being performers and instrumentalists to vocal pedagogues

### *The Cycle of String Teacher Attrition: Predicting Recruiting Practices with the Theory of Planned Behavior*
Angela D. Ammerman, George Mason University
(Research - Poster Session 1, Conrad C, Board 18B)

String program presence across the United States has declined by 40% over the past 40 years, resulting in an attritive cycle, fewer string teachers and a deficit of string programs. Attitude has been shown to be a significant predictor for teacher behaviors and is used in sales literature to predict selling behaviors. Examining the relationship between attitudes toward recruiting and subsequent recruiting behaviors, results from this study suggest a significant relationship between string teacher attitudes toward recruiting behaviors. The trends within this study suggest the need for an increase in recruiting experiences and education within the undergraduate music education curriculum.

### *Exploring the Impact of a Service Project at a Public School for Students with Disabilities on the Attitudes and Pedagogical Content Knowledge of Pre-Service Music Educators*
Sarah J. Bartolome, Northwestern University
(Research - Poster Session 1, Conrad A, Board 7A)

The purpose of this intrinsic case study was to examine the impact of a service project at a local public school for children with disabilities on the attitudes and pedagogical content knowledge of students enrolled in a course on teaching music to exceptional children. Data collection included pre- and post-service interviews, weekly reflective writings, two measures of attitudes towards individuals with disabilities, and written responses to open-ended inclusive teaching scenarios. Preliminary findings suggest that participants felt more comfortable working with students with disabilities and better equipped to differentiate for all learners at the conclusion of the project.

### *A Content Analysis of NAfME National In-Service Conferences from 2013-2016*

A. Tristan Blankenship, University of Oklahoma
Christopher M. Baumgartner, University of Oklahoma
(Research - Poster Session 1, Conrad B, Board 9B)

The purpose of this study was to explore how the professional development needs and interests of music educators were met through professional development sessions offered at NAfME's national in-service conferences from 2013-2016. Conference programs were analyzed and coded to fit the strands and artistic processes of the NCAS, as well as professional and pedagogical topics. Results indicated a wide variety of sessions were offered. NCAS-centric topics accounted for about half of all offerings. Conference offerings that appeal to the needs and interests of music educators may serve as an integral part of a well-rounded professional development plan for teachers.

### *Honor, Engage, Enact, Present: A Multicultural Choral Music Education Experience*

Jason P. Bowers, Louisiana State University
(Programs, Practices, and Issues - Poster Session 1, Conrad B, Board 12B)

Multicultural education has the ability to begin addressing issues of power in music education. The purpose of this presentation is to offer an example of a research-based unit designed to provide an introduction to multicultural choral music education for pre-service undergraduate music education majors. The goal of the unit is to acclimate students to current thinking and research on the topic and to guide them in developing personal philosophies concerning multicultural choral music education. The unit includes reading selections, class discussion topics, activities, assignments, and individual/group presentations intended to take place over the course of four classes.

### *Guiding Program Improvement and Imagining the Future of Music Teacher Education Through Intensified Data Analysis*

Frederick W. Burrack, Kansas State University
Phillip Payne, Kansas State University
Jeffrey Ward, Kansas State University
(Programs, Practices, and Issues - Poster Session 1, Conrad A, Board 5A)

Imagine a Music Teacher Education program having the ability to: consistently view current data on student achievement for each assessed learning expectation; filter this data by demographic differentiation such as gender, first generation, transfer status, GPA, racial background, ACT scores; and identify correlations between demographic categories, student achievement on a variety of assessments, recital attendance, ensemble involvement, or other factors that could influence or indicate impact on learning. This session will describe research using a process to visualize and analyze data to support programmatic discussions of program improvement and imagining possible futures of music teacher education.

### *Defining Key Music Teacher Knowledge Terms within the Pedagogical Content Skill Knowledge Theoretical Framework: A Delphi Study*

Kyle Chandler, Arkansas State University
Ed Duling, Kent State University
Christopher Venesile, Kent State University
(Programs, Practices, and Issues - Poster Session 1, Conrad A, Board 6B)

With 2,000+ students annually graduating into the music teaching field, the types of music teacher knowledge (MTK) preservice teachers gain and apply has significant impact on the musical experiences K-12 students have. While teacher knowledge has been conceptualized into frameworks for a variety of subject areas, a lack of systematic empirical testing of key terms within these frameworks has led to scattered teacher knowledge research. The purpose of this Delphi study is to draw upon the knowledge of a panel of experts in building consensus regarding the definition of key MTK terms within the Pedagogical Content Skill Knowledge theoretical framework.

### *Increasing Access to School Music through Modern Band*

Matthew Clauhs, Ithaca College
(Research - Poster Session 1, Conrad A, Board 2D)

After a critical examination of the traditional school music paradigm in a Northeastern U.S. school district, the music faculty unanimously agreed to implement new Modern Band electives at the secondary level. Now in the first year of implementation, district-level enrollment data demonstrate how Modern Band courses impacted the demographic profile of secondary school music in this district by increasing participation rates among racialized student populations. The experiences of students and teachers involved in this curriculum redesign could be useful to music teacher educators wanting to increase school music participation rates, especially for marginalized and underrepresented student populations.

### *Masters in Music Education Degree*

Colleen M. Conway, University of Michigan
Christopher Marra, University of Michigan
Jessica Vaughan Marra, University of Michigan
(Programs, Practices, and Issues - Poster Session 1, Conrad A, Board 6A)

This project reports on a matrix representing 23 schools describing: (a) masters degree programs offered, (b) purpose statement for the master's program, (c) admission requirements; (d) residency options and presence of summer option, (e) online components; and (f) exit expectations. We then connect the matrix to past research on the music education masters degree (Committee of Graduate Studies in Music Education, 1954; Ball, Ross, Mamlin, Martin, Brookhard, and Cox 1980; Conway, Eros, and Stanley, 2008, 2009; Groulx and Hernly 2010; and Albert, 2015); and set an agenda for future research regarding the music education masters degree.

### *A Matrix of Music Supervisors' Stories in the Midst of School Reform*
Heather Cote, Westwood Public Schools
(Research - Poster Session 1, Conrad B, Board 12C)

Race to the Top (RttP) was used to focus school reform on the improvement of teaching through teacher evaluation based on student growth data. Hill and Grossman (2013) claimed that, in the current era of reform, content-area experts were the best means of supporting teachers and helping them improve their practice. Because music supervisors interact consistently with teachers as well as other administrators, their professional knowledge landscapes are complex. This narrative uncovered the relationships within the life of three music supervisors and the ways in which agency was exercised in those relationships. The stories told revealed the challenges that come along with being socialized into the evaluator role, the control that we had within those roles and the changes in relationships that were inevitable.

### *Centered on Learning: Transforming Secondary Ensemble Rehearsals with Learning Centers*
Carolyn S. Cruse, Texas Tech University
Heather E. Bolin, Texas Tech University
(Programs, Practices, and Issues - Poster Session 1, Conrad B, Board 12D)

Learning centers, or stations, have been part of teacher training and general education contexts for decades (Banerjee, 2002; Bonwell & Eison, 1991; Drozda & Seaberg, 1978). These student-centered strategies offer an avenue to teach music theory, creative expression, historical and cultural relevance, critical evaluation and response, and have the capacity to transform traditional models of secondary ensemble rehearsals. Using established research which incorporates learning centers in the early childhood, general education, and elementary music settings, Cruse and Bolin will provide examples of active learning centers in secondary choral ensemble rehearsals as a model of best practices for maximizing learning potential.

### *Novice Texas Band Directors' Perceptions of the Skills and Knowledge for Successful Teaching*
John M. Denis, Texas State University
(Research - Poster Session 1, Conrad B, Board 13A)

What are the essential skills/knowledge necessary to succeed in band directing, and how do novice band directors acquire these skills? This paper examined novice Texas band directors' ($N = 85$) perceptions of skills/knowledge importance and acquisition. Results indicated that participants viewed personal skills/knowledge as the most important, followed by teaching and musical categories. Additionally, participants rated personal skills/knowledge as the easiest to acquire, followed by musical and teaching categories. The researcher found a significant difference between teaching importance ratings and teaching acquisition ratings. Furthermore, themes were identified and discussed regarding participant comments about university preparation for skills/knowledge acquisition.

### *A Week in the Garage: Faculty Experiences in a Rock Band Professional Development Workshop*

Jay Dorfman, Kent State University
Kevin Coyne, Boston University
(Programs, Practices, and Issues - Poster Session 1, Conrad A, Board 2C)

For a week during each of the last two summers, the presenters have served as co-teachers for a class called Rock Band Performance & Pedagogy. This presentation will include documentation of and reflections on our experiences as instructors for these classes. We will discuss how we collaboratively designed the classes, and changes we made to the design both on-the-fly and from one year to the next. We will also include footage of the culminating performances from each of the classes as demonstrations of the students' achievements.

### *Teaching Music Education at a Small College/University*

Scott N. Edgar, Lake Forest College
Kimberly Councill, Bucknell University
Richard Edwards, Ohio Wesleyan University
Edward (Ted) Hoffman III, University of Montevallo
Amy Spears, Nebraska Wesleyan University
(Programs, Practices, and Issues - Poster Session 1, Conrad B, Board 9C)

Music teacher education programs exist in different types of institutions ranging in size and focus. The experiences of the faculty can be greatly affected by these demographics. This session will present the realities of what music teacher education can look like at a liberal arts college. Elements will include: (a) faculty assuming many responsibilities; (b) recruitment; (c) realities of small class sizes; (d) limited resources; (e) potential to create change; and (f) the tenure process. Suggestions for music teacher educators to better prepare graduates to teach in such a setting and interviewing strategies for current doctoral students will also be included.

### *Music Teacher Artistry: A Vision for Professional Development*

David Charles Edmund, University of Minnesota Duluth
Jian-Jun Chen-Edmund, University of Minnesota Duluth
(Research - Poster Session 1, Conrad B, Board 13B)

This is an examination of music educators' perceptions regarding teacher artistry. A list of characteristics was developed, including captivation of student imagination, teaching flexibility, sharing enthusiasm, and reflection/revision. A survey was piloted to music teaching professionals ($N = 13$) to gather input for revision. The revised survey instrument is being distributed to higher education and in-service professionals throughout the United States. Pilot study results indicate that "sharing of enthusiasm" is primary among the characteristics. The "connection of music skills to teaching" should be included among the characteristics. Results will inform music teacher education programs and experienced teacher professional development.

***Diversity Challenges in Secondary Music Education: Issues of Access or Uptake?***
Kenneth Elpus, University of Maryland
(Research - Poster Session 1, Conrad C, Board 18C)

The purpose of this study is to develop a national profile of the availability of music education in American high schools and to understand what contextual factors are associated with the comprehensiveness of music offerings. Data are drawn from the complete course catalogs and school profiles of a nationally-representative sample of 944 high schools, as well as state-representative samples of high schools from California, Florida, Georgia, Michigan, North Carolina, Ohio, Pennsylvania, Tennessee, Texas, and Washington. Contextual factors examined include urbanicity, student racial/ethnic composition, SES, size, expenditures, public/private/charter status, and state arts education policies. Analyses include descriptive statistics and logistic regression.

***Considering Teacher Leadership: Developing Social Justice Praxis in Music Teacher Education***
Matthew C. Fiorentino, University of Illinois at Urbana-Champaign
(Programs, Practices, and Issues - Poster Session 1, Conrad B, Board 13D)

This session will explore research on social justice leadership and its implications for music education, addressing the question, "how might an understanding of teacher leadership knowledge augment the work of social justice in music teacher education?" Specifically, Furman's (2012) model of social justice leadership as praxis will be explored, as well as the knowledge, skills, capacities, and dispositions necessary to continue to lead and teach for social justice in the face of socio-scholastic barriers and resistance. Strategies for reflection and action will be suggested across personal, interpersonal, communal, musical, systemic, and ecological domains of education.

***Non-traditional students in traditional music education programs: A case study***
Sommer H. Forrester, University of Massachusetts Boston
John D. Eros, California State University East Bay
(Research - Poster Session 1, Conrad A, Board 6C)

Today's preservice music teachers do not always match the characteristics traditionally found amongst music education students in the areas of age, academic and musical background, and enrollment status. This diverse group of "non-traditional students" represents a growing component of the overall preservice population. Given the rising number of nontraditional students and the growing discussion amongst educational researchers, it behooves music teacher education to conduct research into this area. The purpose of this study is to examine the backgrounds and preservice experience of five non-traditional students enrolled in music teacher preparation programs at two different public universities.

***An Exploratory Survey of Secondary Instrument Confidence and Competence Among Preservice Music Teachers: Developing an Instrument for Curricular Effectiveness Evaluation***
Sandy B. Goldie, Virginia Commonwealth University
(Research - Poster Session 1, Conrad A, Board 7B)

The purpose of this study was to examine perceptions of secondary instrument confidence and competence among preservice music teachers as a tool for developing an instrument to evaluate curricular effectiveness of courses within the music education program. Findings include institutional gender alignments by subject area, overall program strengths and weaknesses by subject area, and specific instrument strengths and weaknesses within each area. Qualitative findings include areas of improvement agreed upon by faculty and students as well as perceptual misalignments. The instrument was able to provide data for curricular revision and offer a means to build consensus for needed curricular reform.

***"I Expected to Find the Image I Held in my Head": Preservice Teacher Perceptions of Urban and Rural Elementary General Music Education***
Lisa M. Gruenhagen, Bowling Green State University
(Research - Poster Session 1, Conrad C, Board 14A)

This study examined a pre-service graduate teaching assistant's participation in mentored research that investigated urban and rural elementary general music education programs. Research objectives included examining this student's perceptions of: conducting research in an independent study course; teaching and learning in urban and rural general music; effective and equitable music instruction in urban and rural schools; conducting qualitative research and how it informed her teaching practice; and her evolving teacher/researcher identity. Emergent themes included personal and teacher biases; a gap between theory and practice; culturally responsive behaviors and teaching; teacher philosophy, practice, and choice; and evolving teacher/researcher identity.

***Shattering the Glass Ceiling: Identifying and Overcoming Barriers to Access in Music Education***
Ruth Gurgel, Kansas State University
Ryan Dillon, Kansas State University
(Research - Poster Session 1, Conrad C, Board 14B)

This phenomenological study 1) describes the experiences of five undergraduate students who have encountered barriers to access in school music education; 2) explores how these barriers are constructed, how they function, and their effects; and 3) translates the experiences of the participants into strategies to provide equitable and open access to music education. We offer tangible suggestions for disruption based on these specific students' experiences. The significance of this study resides in the furthered ability to understand the participants' experiences as they encounter barriers to access in music education, we can move toward better policies and practices that break down the barriers at all levels of school music.

### *"Everyone Has a Voice": Informal Learning in Student-Led Collegiate A Cappella Ensembles*

Marshall Haning, University of Florida
(Research - Poster Session 1, Conrad A, Board 7C)

The purpose of this research was to investigate informal music learning in student-led collegiate a cappella ensembles. Data sources included participant surveys, rehearsal observations, and a focus group interview. Four major themes were identified: Even Playing Field, Knowing How to Get Better, Expanded Music Making, and Balance. Results indicated that music learning in these groups was influenced by the democratic nature of the ensembles, and that participants' agency in constructing their own learning experiences allowed them to build proficiency in a wide range of musical skills. Implications for music teacher education and K-12 music education are discussed.

### *A Pilot Study of Undergraduate Improvisation in a General Music Methods Course*

Debra G. Hedden, University of Kansas
(Research - Poster Session 1, Conrad C, Board 14C)

The purpose of this pilot case study was to determine if concerted instruction in vocal, rhythmic, melodic, and instrumental improvisation in an undergraduate methods class improved participants' comfort and skill prior to student teaching. This was a pre-test/post-test design, conducted with three senior undergraduate students ($N = 3$) that included course experiences through instrumental, melodic, vocal, and rhythmic improvisation, each with and without piano accompaniment. Survey and performance results showed that the participants gained comfort with all aspects except vocal improvisation and improved their skills in each area except for rhythmic improvisation with added piano accompaniment.

### *Creating a Community Music-School Partnership: Integrating Two Worlds*

Sara K. Jones, University of Massachusetts Amherst
(Programs, Practices, and Issues - Poster Session 1, Conrad C, Board 14D)

As school music programs are increasingly being cut or defunded, arts advocates are left with fewer options for providing students with opportunities to engage with music. As a result, many school districts are turning to alternative means for including arts education for their students. This session explores one such alternative: the development of a school and community music partnership in an urban school district. This session considers the needs for developing a partnership, the role of the teaching artist in schools, and the implications of this alternative model for music teachers and music teacher educators.

### *Future Possibilities Formed Today: Building Reflective Skills to Foster Community*

Janice N. Killian, Texas Tech University
Keith G. Dye, Texas Tech University
Patrick Antinone, Texas Tech University
Branco Sekalegga, Texas Tech University
(Research - Poster Session 1, Conrad A, Board 1A)

The value of reflective teaching has been emphasized recently among general education practitioners (Ottesen, 2007) as well as among music educators (Haston & Russell, 2012; Henninger & Scott , 2010). Our purpose is to explore the use of reflective skills in the development of communities of practice among current and former music education students. Reflective participants include: reflections on student teaching; undergraduates adjusting to special graduate classes; MMED and PhD students reflecting on adjusting to new situations, and current and former students forming a research consortium. We propose to explore reflections as a move toward an ongoing Community of Practice in music education.

***Professional Development Needs of K-12 Music Educators Throughout Their Careers: A Review of Literature***

Karen Koner, California State University, Stanislaus
John Eros, California State University, East Bay
(Programs, Practices, and Issues - Poster Session 1, Conrad A, Board 6D)

The purpose of this literature review is to examine scholarship and discussion regarding the professional development needs of K - 12 music educators, in relationship to the teacher career cycle. More specifically, our objectives include 1) analyzing and comparing different scholars' theories and models of the career, 2) analyzing professional development literature specifically focused on experienced teachers, and 3) discussing implications for practice in designing professional development for experienced music teachers. Initial examination of literature in this areas shows two emerging themes for effective professional development activities for the experienced music educator, namely technology and informal interactions amongst music educators.

***Working on the Railroad, Vacationing with Zombies, and Resisting an Agenda: Structure and Plasticity in a Vernacular Music Course***

Nathan B. Kruse, Case Western Reserve University
(Programs, Practices, and Issues - Poster Session 1, Conrad C, Board 15A)

The purpose of this poster session is to share curricular reform updates in a collegiate music education program. Specifically, this session focuses on a newly added vernacular music course and students' experiences in weaving together attributes of formal and informal music making during songwriting episodes. Additional considerations include the teaching and decision-making skills that students have acquired through this process, how students work to develop their musicianship skills in the context of their roles as music students and music consumers, and how structure and plasticity in approach can inform how music is taught and learned along an extended continuum.

***Perceived Preparedness for Urban, Suburban, and Rural Teaching by Connecticut Music Educators***

Amorette B. Languell, University of Arizona
(Research - Poster Session 1, Conrad C, Board 15B)

The purpose of this study was to measure perceived preparedness for urban, suburban, and rural teaching among Connecticut music educators. Participants were forty-nine music educators who volunteered to respond to survey questions pertaining to their pre-service education, perceived preparedness upon entering the field, and current teaching situation. Results indicate that the majority of respondents had the opportunity for field experiences in multiple settings, however most field experiences and student teaching occurred in a setting similar to where they attended school as children. Further, classroom management, specific course work, and day-to-day logistics were indicated as topics needing inclusion during pre-service education.

### *Imagining Possible Futures in Music Teacher Education Program Design*
Edward R. McClellan, Loyola University New Orleans
(Programs, Practices, and Issues - Poster Session 1, Conrad C, Board 15C)

The purpose of this presentation will be to imagine possible futures in the design of music teacher education curriculum, potential contexts in which music teacher education may occur, and the expectations and experiences within music education that will better prepare pre-service teachers for the profession. Recent research based around tenets of commonly studied constructs in the social sciences, social-cognitive theory, social identity theory, symbolic interactionism, and role theory may serve to ground a social-cognitive theoretical framework of music teacher identity construction. This proposed framework might provide the underpinnings from which to conceive effective innovative program designs.

### *A Creative Duet: Mentoring Success for Emerging Music Educators*
Jamila L. McWhirter, Middle Tennessee State University (MTSU)
(Programs, Practices, and Issues - Poster Session 1, Conrad C, Board 15D)

Emerging music educators, which is defined as both pre-service and early career, need encouragement to become proactive, innovative partners in the mentoring process. The purposes of this best practice session grounded in research, are to consider the collaborative and creative nature of the mentoring process in music education and discuss the importance of both formally assigned and informal, organic mentoring partnerships. The role of music teacher educators in assisting emerging music educators to find and share their own voice is examined.

### *Policy and Advocacy Education: Imagining Possible Futures in Music Education Teacher Training*
Amanda L. Miller, Bucknell University
(Research - Poster Session 1, Conrad C, Board 17A)

The purpose of this study, which will be completed in summer 2017, is two-fold. First, I will investigate the current curricula and methods of teaching policy and advocacy education in undergraduate music teacher training programs at universities in The National Association for Music Education's Eastern Division. The second purpose is to generate best practices to teach these important aspects of music education to preservice music teachers. Results from a survey of university music education coordinators will be analyzed and coded to find best practices for teaching policy and advocacy to undergraduate music education majors.

### *"Keeping My Head Above Water": A Case Study of a Novice Urban Music Teacher*
Angela M. Munroe, University of Colorado Boulder
(Research - Poster Session 1, Conrad C, Board 17B)

This instrumental case study examined the concerns of a first-year general music teacher in an urban school. Data included transcriptions of three semi-structured interviews, expanded field notes of two classroom observations, drawings representing the participant's identity as a teacher, and various school-related artifacts. Bronfenbrenner's (1977) Ecological Systems Theory was used as a tool for understanding how the teacher's context can influence their development. The framework comprises a series of contexts, each contained within the next. Findings indicated that the school and district expectations impacted the participant's personal goals for his classroom.

### *Preparing Future Music Educators for Gender Inclusion in the Classroom*
Briana E. Nannen, University of Nebraska-Lincoln
(Programs, Practices, and Issues - Poster Session 1, Conrad C, Board 17C)

Variations in gender presentation in American culture are continuously changing. Although society is growing in its acceptance of gender nonconforming behavior, the shift is slow with some aspects remaining unchanged. Music teacher educators need to be aware of the shifting landscape in K-12 school settings with regard to gender and how they might better prepare future music educators for such diversity. This line of research is focused on presenting past and present trends regarding gender in the music classroom along with recommendations for how future music educators might create a more gender inclusive environment in their own classrooms.

### *Experiences of Music Teachers in Charter Schools*
George Nicholson, Teachers College, Columbia University
(Research - Poster Session 1, Conrad A, Board 7D)

Contemporary education reform is characterized by an economic-based ideology that promotes competition and individual freedom. Inherent in this policy is a strong accountability for core subjects such as mathematics and science, further marginalizing fine arts subjects. I examine how music teachers operate and contemplate, maneuver and resist, choose and refuse, submit and comply within the forces that define the conditions of modern schools. This phenomenological study looks at the experiences of three music teachers in charter schools as they relate to policy. Implications of this study will help teacher educators see the potential issues graduates will face within the profession.

### *Cooperating Teachers Perceptions' of Student Teacher Selection and University Supervisors in the Student Teaching Experience*
C. Michael Palmer, Ball State University
(Research - Poster Session 1, Conrad C, Board 18D)

The purpose of this qualitative study was to examine the experience of cooperating music teachers ($N = 4$) in selecting student teachers and their relationship with cooperating universities. Participants included an elementary music educator, middle school band director, high school band director, and a high school choir director. Data collected included two interviews with each participant, a focus group interview, field observations, and written artifacts. Participants acknowledged benefits of getting to know student teachers prior to student teaching, selecting students from quality music education programs, and the importance of regular communication with the university supervisor and university music education faculty.

### *The Advanced Women's Choir of the F-Wing: A Case Study*
Elizabeth Cassidy Parker, Boyer College of Music and Dance Temple University
(Research - Poster Session 1, Conrad B, Board 8D)

The purpose of this case study was to explore how Advanced Women's Choir participants described the choral crowd at their school, known as the F-wing. Areas of inquiry included understanding women's choir perspectives of the F-wing as it related to their musical participation and social development, insider and outsider perspectives, and how participants perceived differences between programs within the F-wing. Individual and focus group interviews were conducted with 26 sophomore-through-senior Advanced Women's Choir participants in two data waves. Three themes emerged from data analysis including (a) reconciling insider-outsider tensions, (b) being an F-winger, and (c) belonging to the F-wing.

### *Imagine If Everyone Loved Assessment: How Are Music Teacher Educators Prepared To Use and Teach About Assessment?*

Kelly A. Parkes, Teachers College, Columbia University

Jared R. Rawlings, University of Utah

(Research - Poster Session 1, Conrad A, Board 5C)

The purpose of this qualitative study was to explore how music teacher educators describe their preparation to use and teach about assessment within the context of pre-service music teacher education. Participants ($n = 149$) described where and how they received their preparation citing more music assessment courses were provided at the graduate level compared to the undergraduate level. Most participants had concerns over a range of factors in their preparation including a lack of knowledge unique to assessment, mentoring, interest, and no preparation. Findings suggest that music teacher educators are not all equally prepared to teach future K-12 educators successfully about assessment.

### *The Impact of Music on Self-Concept: An Investigation with Deaf and Hearing Children using the Twenty Statements Test*

Jaclyn F. Paul, Texas Tech University

(Research - Poster Session 1, Conrad C, Board 19A)

It is the purpose of this study to discover what role music may or may not play in the formation of a Deaf child's positive or negative view of their identity. Using the self-concept research survey known as the "Twenty Statements Test", as well as the new "Music Is" perspective survey developed by the researcher, the researcher will compare the perspectives of music and identity as expressed by both Deaf and hearing elementary-aged students. Through the results of these two surveys, we will be able examine the influence of music on a Deaf child's self-described identity.

### *University-Nonprofit Partnerships: Facilitating Change in Music Teacher Education*

Bryan J Powell, Amp Up NYC

Martina Vasil, University of Kentucky

Lindsay Weiss, Drake University

(Research - Poster Session 1, Conrad A, Board 2B)

This session explores ways to enact change in music teacher education through the integration of popular music and informal learning in the university music education curriculum. With the aim of preparing preservice music teachers to engage "the other 80%" of students currently excluded from in-school music programs, two university professors at different institutions have partnered with a nonprofit organization to include popular music and informal learning in their preservice music teacher programs. This session will describe how through this nonprofit/university partnership, the music education students at these universities are more prepared to facilitate musical experiences for all students.

*Music Teacher Facebook Groups: Opportunities and Limitations for Music Teaching and Learning*

Bryan J. Powell, Amp Up NYC
Radio Cremata, Ithaca College
(Research - Poster Session 1, Conrad A, Board 2A)

This presentation will examine social media as a tool to facilitate music teaching and learning by examining ways in which both music teachers and learners exchange ideas and collaborate in digitally mediated spaces. This chapter will highlight the use of two private Facebook groups: the Music Teachers group (20,000+ members) and the Little Kids Rock Teachers group (700+ members) to better understand the ways in which music educators are using Facebook to build community, share resources, and work together. This presentation will address music teacher socialization (ASPA #4) and teacher retention (ASPA #12) through the building of online teacher communities.

*"So, how did it go?": Music Teaching Efficacy Beliefs & Concerns in the Context of Varied Music Teaching Experiences*

Stephanie Prichard, University of Maryland
(Research - Poster Session 1, Conrad C, Board 17D)

The purpose of this study was to examine the experiences and perceptions of 7 preservice music teachers over the course of one year of teaching experiences. I used ethnographic methods to develop an understanding of a) participants' teaching concerns in various contexts, b) the evolution of participants' teaching efficacy beliefs, and c) possible relationships between the two constructs. Peer teaching emerged as a strengthening influence on participants' teaching efficacy beliefs, while early K-12 teaching experiences prompted a rise in self concerns and questioning of teaching efficacy beliefs. Peer collaboration and individual reflection emerged as significant influences on participants' planning/teaching process.

*Imagine If Everyone Loved Assessment: The Understandings and Mis-understandings of Music Teacher Educators in the United States About Assessment*

Jared R. Rawlings, University of Utah
Kelly A. Parkes, Teachers College, Columbia University
(Research - Poster Session 1, Conrad A, Board 5D)

Music teacher educators' (MTEs) knowledge of current K-12 expectations for assessment are important if graduates are to be successful after graduation. The purpose of this qualitative study was to explore how MTEs describe assessment within the context of pre-service music teacher education and research questions were designed to generate data about understanding how assessment is addressed in the pre-service music teacher curriculum. MTEs ($N = 149$) mostly agree that assessment is important but serves distinct purposes within the curriculum. This raises concern that pre-service music teachers may not be ready for the K-12 landscape of assessment, accountability, and evaluation after their education.

### *Flipping the Classroom in Graduate Research Methods*
David A. Rickels, University of Colorado Boulder
(Programs, Practices, and Issues - Poster Session 1, Conrad A, Board 1B)

The purpose of this presentation is to outline the use of a flipped classroom approach in a graduate music education course. This model reverses the traditional reading-and-lecture format, and can be valuable in courses that have limited class meeting time. Following an overview of research on the flipped classroom model, this presentation will offer a framework for making decisions about flipping content in graduate classes, as well as a demonstration of strategies and resources for teaching statistics in an introductory research methods course to learners with varied levels of experience.

### *Turn their ears upside down: Utilizing a Flipped Rehearsal to Expand the Large Ensemble Curriculum*
Natalie Steele Royston, Iowa State University
Steven L. Smyth, Iowa State University
(Programs, Practices, and Issues - Poster Session 1, Conrad A, Board 5B)

Recent advances in technology have unlocked new directions for teaching and learning. The flipped classroom model has been proposed to be a method of expanding the curriculum of a course, rather than a mere re-arrangement of activities (Bishop & Verleger, 2013). The purpose of this project was to apply this concept to the traditional band rehearsal in an effort to further engage students in the cooperative learning process as well as to develop the critical listening, error detection, and problem solving skills that are vital for an independent musician and the future music educator/conductor.

### *Preservice Classroom Teachers Reflections on Learning in a Music Education Course*
Heather A. Russell, Cleveland State University
(Research - Poster Session 1, Conrad C, Board 19B)

Classroom teachers often feel unprepared by required arts courses to teach arts content or integrate arts-based techniques into their teaching. The purpose of this research is to discover how preservice teachers internalize, understand, and adopt what they are learning in class, and their attitudes towards integrating music. Using a social constructivist framework and qualitative content analysis, the researcher will examine the written reflections of 97 preservice teachers who took a required music course. Data consists of two course assignments (a musical background paper and weekly reflections) and instructor responses from four consecutive semesters at the same university.

### *Framing Creative Music Education Practitioners as Musicians, Professionals, and Facilitators*
Casey P. Schmidt, Northwestern University - Bienen School of Music
(Programs, Practices, and Issues - Poster Session 1, Conrad C, Board 18A)

Music educators serve in diverse and dynamic environments and must be equipped with the knowledge, skills, and dispositions to creatively facilitate leaning experiences for the diverse interests and needs of the students in their care. This presentation proposes a framework for creative music education practitioners that are equipped to attend to the variability that they will experience throughout their careers. The framework of creative music educators examines the knowledge, skills, and dispositions of teachers as musicians, reflective practitioners, and facilitators that enable them grow and change their practice with their times and places.

### *Mentoring Novice Teachers: A Music Teacher's Perspectives of Role, Support, and Training*

Crystal A. Sieger, University of Wyoming

(Research - Poster Session 1, Conrad B, Board 8A)

Mentoring programs for new teachers have been put into place to increase retention and help ease experienced stress and exhaustion as these teachers start their career. In the field of music education, researchers have investigated the consistency and effectiveness of mandated mentoring programs and the importance of maintaining positive mentor/mentee relationships in environments unique to music teaching. The purpose of this study was to examine reported perceptions of one music teacher as he provided mentor support to a new music teacher. The study focused upon mentor needs, training and support received prior to and during mentoring, and perceived mentor role.

### *Implementation of a novel approach to instrumental music teacher preparation.*

Tawnya D. Smith, Boston University
Andrew Goodrich, Boston University
Karin S. Hendricks, Boston University
Ron P. Kos, Boston University

(Research - Poster Session 1, Conrad C, Board 19C)

One potential weakness of current music teacher preparation systems is the separation of program content into performance, teaching, and administrative courses, often without sufficient integration of these sets of knowledge into one authentic context. We studied a multi-year music teacher preparation course with an integrated curriculum in conducting, rehearsal methods, administration, and secondary instrument techniques. Initial findings indicate that students found the program to provide deep learning experiences that they considered more relevant to teaching than a stream of separate courses. We offer implications for the development of integrated music teacher courses that are developmental, mutually-reinforcing, active, and authentic.

### *Revealing a Culturally Relevant Pedagogy: Experiences of Mexican American Students and Music Faculty Functioning in Multiple Musical Genres*

Amanda Christina Soto, Texas State University

(Research - Poster Session 1, Conrad C, Board 19D)

Mexican Americans navigate between musical and cultural spheres present within their daily live thus developing bicultural, bilingual, and bi- or multi-musical competencies to participate in these different spheres. This purpose of this case study is to examine three undergraduate university music education majors and two Latin Music faculty members who are Mexican American and are bi- or multi-musical. The research reveals that participants interacted with each of the six prongs of culturally relevant teaching created by Ladson-Billings (1994). Suggestions for acknowledging, supporting, and encouraging these bimusical or multi-musical sensibilities at the K-12 and university level will be discussed.

### *Instrumental Opportunities: Providing Music for All*

Linda C. Thornton, The Pennsylvania State University
Mara E. Culp, The Eastman School of Music, University of Rochester
Julia N. Grossmann, The Pennsylvania State University
(Research - Poster Session 1, Conrad B, Board 9A)

All students should have the opportunity to make music with instruments if they wish. However, instrumental music teachers may not always be knowledgeable regarding how to best accommodate students with varied physicalities. The purpose of this research was to capture the stories of an instrumental music teacher and three students for whom he created accommodations. Emerging themes included: 1) Experience/ Knowledge Base, 2) Agency/Creativity, and 3) Collaboration. This project brings forward students' voices along with the teacher's perspective regarding adaptations in instrumental music and illuminates the importance, and nuances, of a disposition toward inclusion.

### *Lion, Otter, Golden Retriever & Beaver: Personality Profiles & Collaborative Learning*

John B. Wayman, University of Texas at Arlington
Diane Lange, University of Texas at Arlington
(Research - Poster Session 1, Conrad A, Board 1D)

In undergraduate music programs, students are accustomed to working collaboratively in performance groups. However, academic settings present unique challenges for collaborative learning, especially when there are personality differences. The purpose of this pilot study was to explore collaborative group learning with like personality profiles and mixed personality profiles. Pre-service music education students unknowing completed a Personality Profile questionnaire and were placed into like and mixed personality profile groups. The implications for teacher preparation programs is to allow students to discover the importance of all participants' contributions in an educational setting, while emphasizing the natural strengths associated with their personalities.

### *No Longer Alone: A Content Analysis of Social Media Interactions*

John B. Wayman, University of Texas at Arlington
(Research - Poster Session 1, Conrad A, Board 1C)

This project focused on the examination of postings ($n = 113$) and resulting comments ($n = 845$) of vocal music educators within an online social media community, the Choral Directors Facebook group ($N = 1,908$). Content was analyzed for emerging themes related to pedagogy, classroom management, literature, and emotional support. Initial postings were divided into three categories: Curricular, Co-curricular, and Community. Each category was then further analyzed for emerging topics. As a component of Curriculum, literature selection continued to be a main topic of interest. Co-curricular postings made up the largest percentage of content (57%) with motivation being the largest topic of interest.

*"We're Just Kind of Walking Side by Side": Music Teacher Mentor/Mentee Relationships in Connecticut's Teacher Education and Mentoring Program (TEAM)*
Kristina R. Weimer, University of Texas Rio Grande Valley
(Research - Poster Session 1, Conrad B, Board 8B)

The purpose of this multiple case study was to examine the relationships between music teacher mentors and mentees within the context of Connecticut's state-wide novice teacher induction program, Teacher Education and Mentoring Program (TEAM). Research questions asked how participants described their relationships, what was meaningful in the relationships, and how the relationship impacted professional growth and development. Data collection included journals and interviews, and was analyzed using intra and cross-case analysis. Emergent themes were: roles and responsibilities in the relationship, trust, communication, judgment, reciprocity, personal aspects, and the challenges of time and proximity.

*Instructional Approaches to Teaching a Korean Percussion Ensemble (Samulnori) to Preservice Music Teachers and Preservice Classroom Teachers: An Action Research Study*
Hyesoo Yoo, Virginia Tech
Sangmi Kang, University of Florida
(Research - Poster Session 1, Conrad B, Board 8C)

The purpose of this action research was to determine effective instructional approaches to teaching a Korean percussion ensemble (Samulnori) to both preservice music teachers and preservice classroom teachers in elementary music methods courses. Seven preservice music teachers and nine preservice classroom teachers learned a traditional Korean percussion ensemble piece for twenty minutes per week for eight weeks. The researchers collected participants' reflective notes, the instructor's research notes, and the field notes every week after each lesson. For preservice music teachers, the instructor adopted polished musical demonstrations, but preservice classroom teachers needed verbal explanations with musical demonstrations. The authentic way of playing instruments was of interest to preservice music teachers, but this was not the case for the preservice classroom teachers.