



**Society for Music
Teacher Education**

**2017 Symposium on Music Teacher Education
Poster Session II
Saturday, September 9, 2017
1:45 PM – 3:00 PM**

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

Responsive Teaching in the Jazz Ensemble

Kimberly L. Ankney, Christopher Newport University
(Research - Poster Session 2, Conrad C, Board 18D)

Responsive teaching is currently widely investigated across educational domains. In this presentation, video and recordings will be played to demonstrate responsive teaching in one jazz ensemble rehearsal. Both rehearsal footage as well as stimulated recall interviews will be examined to understand how a master jazz teacher identifies and responds to substantive student thinking during improvisation activities. The findings will be contextualized in terms of Ankney and Healy's (2015) cycle of responsive pedagogy.

Curriculum Tracks and Access to Music Education: A View from a Rural Secondary School

Julie K. Bannerman, University of Alabama
(Research - Poster Session 2, Conrad A, Board 6B)

The impact of curriculum tracks on music education is explored through findings of an ethnographic case study of a rural secondary choral program in the Northeastern United States. Both participation in advanced placement and career and technical education programs impacted students' access to music education. Students were able to negotiate barriers created by curricular program choices differently according to track. Beliefs about class and gender were entwined with beliefs about participation in and access to chorus. The interaction of school curricular structures and access to music education warrants critical examination.

Gender Diversity in Music Education: Considering the Voices of Transgender Pre-Service Teachers

Sarah Bartolome, Northwestern University
Jacob A. Berglin, Northwestern University
(Programs, Practices, and Issues - Poster Session 2, Conrad A, Board 7A)

This session will explore some of the issues facing transgender pre-service music educators as they navigate their preparation program and enter the field. Featuring the voices of two transgender music educators, topics will include the realities of transitioning, the negotiation of gender identity and teacher identity, experiencing and overcoming discrimination, the need for advocacy and allies, considerations for the job search process, and the role of music education faculty in cultivating safe spaces for gender diverse students. An overview of transgender terminology, demographic information, and risk factors associated with the transgender community will also be provided.

Incorporating a Practice-based Approach to Jazz Improvisation and Performance Pedagogy for Undergraduate Pre-service Teachers: Empowering Democratic Student Centered and Initiated Learning Principles for the Future.

Glen A. Brumbach, University of Maryland
(Programs, Practices, and Issues - Poster Session 2, Conrad A, Board 6C)

Jazz improvisation and performance pedagogy in schools has traditionally incorporated a theoretical/technical-based as opposed to a historically authentic practice-based approach. Theoretical-based approaches tend to use convergent results and inhibits individual expression. Practice-based utilizes divergent activities in establishing a democratic student centered methodology that promotes creativity. The purpose of this presentation is to enable music teacher educators to provide their pre-service teachers with methods and resources with which to incorporate a practice-based approach in their teaching. Sample curriculum, integration into existing curriculum, expansion to other areas of ensemble music, and alignment with NAFME standards will be discussed.

Facilitating Positive Musical Experiences in University-Community Partnerships

Lindsey Grace Castellano, Teachers College, Columbia University
Clayton L. Dahm, Apache Innovative School, KS
(Research - Poster Session 2, Conrad A, Board 6D)

A partnership between a university in the north-eastern United States and a nonprofit organization aiding homeless families collaborated to create an urban community music program. The participants' interests, cultures, and voices guided the curriculum. Qualitative data was collected through interviews, which validated the positive influence and success of the program that the educators observed. The nonprofit argued that the program's success relied on the improvement of students' grades to consider the partnership relevant and beneficial. The differing objectives and visions for the program's future concluded the partnership. The authors discuss actions and concerns when imagining futures of music-centric university-community partnerships.

Visual Representations of Music Education on Music Teacher Education Programs' Websites

Kimberly Councill, Bucknell University
Scott N. Edgar, Lake Forest College
John Eros, California State University, East Bay
Lindsay Fulcher, University of Northern Colorado
Michelle Hairston, East Carolina University
Edward C. Hoffmann, University of Montevallo
Kathleen Melago, Slippery Rock University
Jesse C. Rathegeber, James Madison University
Margaret Schmidt, Arizona State University
David Stringham, James Madison University
(Programs, Practices, and Issues - Poster Session 2, Conrad A, Board 5B)

Prospective music teachers pursue music education careers for many reasons. How do visual representations on music school websites depict our profession? Researchers have documented a lack of visible diversity in music education; existing curricular structures may also contribute to a lack of musical diversity. We are currently conducting a pilot study content analysis examining visual representations of music education on music school websites. We propose a roundtable session to: (a) review relevant literature, (b) summarize our study protocol, (c) present pilot study findings, and (d) facilitate discussion among session participants to further refine our content analysis instrument.

From Disconnection to Integration: Coursework for Preparing Preservice Music Teachers to Teach Students with Special Needs

Mara E. Culp, Eastman School of Music

Alice M. Hammel, James Madison University

(Programs, Practices, and Issues - Poster Session 2, Conrad B, Board 9A)

Students with special needs may be denied access to a music education due to the teacher's lack of knowledge regarding how to best accommodate them (Nabb & Balcetis, 2010). This presentation will provide music teacher educators knowledge about preparing preservice music teachers (PMTs) to teach special populations. Three proposed content delivery models will be examined: (1) stand-alone course, (2) integrated model, and (3) sequenced instructional modules. The benefits of these models to universities with respect the faculty expertise, credit hour constraints, and student scheduling concerns will be examined.

Improvisation for Music Educators: A Literature Review

Joshua M. Davis, University of Florida

(Programs, Practices, and Issues - Poster Session 2, Conrad B, Board 8D)

Improvisation is often included among essential skills for all musicians. Often, music teachers feel that improvisation is too advanced a skill and, therefore, do not spend time developing it with their students. On the contrary, research has shown that improvisation is a fundamental skill that should be developed in the early stages of music learning. While there exist predictors for success, all people of all ages can learn to improvise. It is therefore important that music teachers learn to improvise at a basic level and experience a variety of approaches to learning to improvise. The purpose of this presentation will be to examine variables which both predict and improve improvisation as well as examine a variety of approaches which are not oriented only around jazz or popular music.

Using Collaborative Leadership as a Framework for Preparing Pre-Service Teachers

Laura L. Dunbar, University of Wisconsin-Eau Claire

Mickey Kolis, University of Wisconsin-Eau Claire

(Programs, Practices, and Issues - Poster Session 2, Conrad B, Board 9C)

The Teacher Education Program has chosen Collaborative Leadership as a conceptual framework to prepare future public school teachers. Based on the work of Hank Rubin, this framework is used to assess students' dispositions and readiness to work with students, parents, and colleagues. Collaborative Leadership involves five components: striving for shared understanding, seeking beneficial solutions, accepting responsibility for self and others, displaying perseverance for projects and interpersonal relationship management, and demonstrating a passion for excellence. This session will describe the dispositional process and rubric, and why we feel the Collaborative Leadership framework helps our students be successful in the field.

The Effects of Behavioral Contracting on Preservice Music Education Majors Acquisition of Skills, Attitude, and Practice Time on the Ukulele

John Okley Egger, Indiana University-Purdue University Fort Wayne
(Research - Poster Session 2, Conrad B, Board 9D)

The purpose of this study was to examine the effects of behavioral contracting on preservice music education majors' acquisition of performance skills and practice time on the ukulele. The study used a full reversal design (ABAB), which was divided into four 2-week phases, for a total of 8 weeks. At the conclusion of each 2-week phase, performance task involved participants playing a I-IV-V7-I chord progression in the keys of C major & F major and playing a C major scale. Results of the study showed that the behavioral contract had a positive influence on students ukulele performance skills.

Integrating Musical Composition into a Secondary Instrumental Techniques Course

John D. Eros, California State University, East Bay
William Harrington, California State University, East Bay
Jeffrey Miller, California State University, East Bay
(Research - Poster Session 2, Conrad A, Board 5A)

Instrument techniques courses have been a regular subject of research in recent years. Research indicates that the subject matter of these courses has remained fairly consistent for some time. The primary purpose of this research is to investigate the integration of musical composition into a secondary brass techniques course. Research questions are: 1) In what ways is composition valuable for the students as preservice music teachers?, 2) What suggestions do students have for structuring musical composition activities in secondary instrumental techniques classes?, and 3) How do music education and composition faculty discuss collaboration in music education coursework?

It Takes a Village: A Collaborative Approach to Strengthen Music Education

Kathryn L. Evans, Towson University
(Programs, Practices, and Issues - Poster Session 2, Conrad B, Board 12A)

The benefits of collaboration, sharing knowledge, and the cross-fertilization of ideas are worthwhile, but finding time for stakeholders to collaborate often proves difficult. This session will provide an overview of the steps taken to form a partnership between schools, universities, and the Maryland Music Educators Association; future plans for collaboration to meet the professional development needs of pre-service music educators, in-service music educators, and music teacher educators; and a panel discussion featuring representation of music teacher educators, music supervisors, and the state music education association. It truly takes a village to ensure that music education continues to grow and thrive!

Secondary Instrument Courses as Music Teacher Identity Development

Sandy B. Goldie, Virginia Commonwealth University
(Programs, Practices, and Issues - Poster Session 2, Conrad A, Board 7B)

This session explores how secondary instrument courses can be structured to promote critical music teacher occupational identity development. We will discuss how scaffolded teaching experiences, the use of reflective work within professional learning communities, teacher resource scavenger hunts, private lesson instruction, preservice teacher-made instructional videos, teaching recitals and coordination with local elementary school general music classes can increase self-efficacy for music teaching and commitment to teaching in secondary instrument areas in the schools.

Band Director Perceptions of Tradition and Change

Jason B. Gossett, Oregon State University

Linda C. Thornton, The Pennsylvania State University

Daniel J. Shevock, Penn State Altoona

(Research - Poster Session 2, Conrad A, Board 5C)

Music teacher educators strive to encourage changes in music teaching through their work, including professional development for teachers. However, music teachers, and band directors in particular may not be open to change to their practice and prefer tradition. Understanding how band directors perceive tradition as well as change can perhaps provide a common frame of reference for all stakeholders to further understand tradition, change, and the directionality of change. The purpose of this research was to explore band directors' perceptions regarding change from and/or toward their notions of tradition, as well as their receptiveness to change.

Reimagining Contemporary Curriculum at the K-12 and University Levels: Changes to Teacher Education Program Curricula and a Model of One Contemporary High School Music Program

Lori F. Gray, Boise State University

Kyle Chandler, Arkansas State University

Sarah Minette, Arizona State University/South High School

(Programs, Practices, and Issues - Poster Session 2, Conrad A, Board 2D)

Contemporary society and technological advancements continue to change the way people choose to live their daily lives. Music teacher education programs are slow to change and music teachers struggle to address student needs in contemporary society due in part to outdated music teacher education curriculum. The presenters will examine curricular changes at NASM accredited universities and share a dialogue regarding one contemporary high school music program with the assistance of a high school music teacher and a music student from a large metropolitan school district.

Team-Teaching in Undergraduate Music Education Courses: A Case Study

Marshall Haning, University of Florida

William I. Bauer, University of Florida

(Research - Poster Session 2, Conrad A, Board 7C)

The purpose of this research was to examine the perceived effectiveness of a team-teaching approach in an undergraduate music education course, and to identify potential advantages and barriers associated with this approach. An undergraduate secondary music methods course was examined using an intrinsic case study method. Data sources included instructor journals and student surveys. Results showed that while some barriers were present, the team-teaching model may present significant opportunities for music teacher preparation programs. Implications for music teacher education and K-12 music teaching are discussed.

Coming Full Circle: Increasing Participation in School Music Through Research and Collaboration

Jennifer K. Hawkinson, University of Central Arkansas
(Research - Poster Session 2, Conrad B, Board 12B)

The small proportion of students participating in school music suggests that existing programs may not serve all students. The results from an investigation of nonparticipation in school music revealed the perceived barriers to participation for students in one school. Once shared, these results assisted the arts program coordinator in instituting changes to the music program that engaged more students in school music, including those from underserved populations. Collaborations between researchers and partners in P-12 education can not only effect positive change in school music programs, but also offer effective practices for addressing nonparticipation as part of music educator preparation.

Nurturing Autonomy and Imagining New Possibilities: Outcomes of an Innovative Music Teacher Education Program

Frank Heuser, University of California, Los Angeles
Lily Chen-Hafteck, University of California, Los Angeles
(Programs, Practices, and Issues - Poster Session 2, Conrad B, Board 12C)

Music teacher education programs should nurture musical and intellectual autonomy. This paper describes a curriculum that engages teacher-candidates in a variety of learning experiences that compel constant examination of what it means to learn and teach music. The program couples unconventional approaches with standard methodologies to challenge habitual thinking. This promotes meaningful learning, competence with diverse musical styles and acquisition of a critical consciousness that encourages challenging the status quo of existing practices. The outcome of this approach, which is grounded in an epistemology of emergence rather than one of reproduction are graduates who enter teaching as autonomous professionals.

Developing Musical Leadership--Reimagining the Beginning Conducting Curriculum

Brian L. Kaufman, University of Maryland Baltimore County
(Research - Poster Session 2, Conrad B, Board 12D)

This qualitative case study ($N = 88$) aimed to understand how score study and integrated and reflective practices contributed to the skill development, conceptual understanding, and musical leadership of beginning undergraduate conducting students at a U.S. public university. Findings suggest beginning conducting students developed important skills for broader musical leadership by developing understandings about the relationship between score study and gesture, conveying strong values for score study within their conceptual understanding of the subject, making connections with learning in other music courses such as private lessons and musicianship, and identifying and developing practice strategies necessary for musical leadership beyond gesture.

Comparison of Immediate and Video Teaching Reflections by Preservice Music Educators

Janice N. Killian, Texas Tech University
Jacqueline C. Henninger, Texas Tech University
Blair Williams, Texas Tech University
Carolyn Cruse, Texas Tech University
Jenny Dees, Texas Tech University
(Research - Poster Session 2, Conrad A, Board 2A)

We examined timing and content of teacher reflections. Preservice music teachers ($n = 7$) taught peers and submitted an immediate reflection (“Free Response Immediate Reflection”); others ($n = 16$) immediately reflected, prompted with one positive and one area for improvement (“Structured Immediate Reflection”). Every preservice teacher ($N = 23$ teachers across 3 lessons = 69 lessons) subsequently viewed video of his/her taught lesson, and reflected using written prompts (Video Reflections). The resulting 1,112 comments were coded for positive/negative, teacher/learner, and music/instruction/social contents. Results differed between Free Response and Structured Reflection and are discussed in terms of developing more reflective teachers.

Journeys to Teaching Music: Four Perspectives

Susana M. Lalama, Converse College
Sandra M. Adorno, Stetson University
(Research - Poster Session 2, Conrad A, Board 1A)

Every music teacher has a journey to becoming and identifying her or himself as a teacher. As an extension of previous research that explored music teachers’ written reflections, the purpose of this study was to further investigate the transitions into identifying and becoming a music teacher through experienced music teachers’ perspectives. The present study expanded upon four previous participants’ written narratives through one-on-one, semi-structured interviews to better understand music student-to-teacher transitions and music teacher identity development.

Preservice Music Teachers in the "LOL" Age

Susana M. Lalama, Converse College
Candice A. Davenport, Florida International University
Sandra M. Adorno, Stetson University
(Research - Poster Session 2, Conrad A, Board 1B)

The "instant" access of information provided through the Internet and conversing via social media and texting have changed the norms in socialization. What does this mean for music teacher education? What will the professional socialization of music teachers look like in the future? The purpose of the study was to investigate preservice music teachers' perceptions about the social roles and behaviors of music educators in an increasingly digital world. Preservice music teachers from the southeastern United States participated in the study by responding to open-ended survey questions.

Pre-service Music Teacher Internships and University-Community Partnerships in Arts-Integrated Instruction

Kenneth L. Liske, University of Wisconsin Oshkosh
(Programs, Practices, and Issues - Poster Session 2, Conrad B, Board 13A)

A grant-funded, arts-integrated instruction initiative in teacher preparation with many facets is in its third year on our campus. The program helps prepare students to teach with an approach following the Kennedy Center model for arts-integrated instruction. The initiative also provides both paid and volunteer internships in community organizations that include instruction and exposure to music and the arts. Students work in settings such as children's choir, children's theatre, elder care facilities, performing groups, and professional outreach initiatives, allowing them to engage with children and adults in authentic, supportive teaching experiences before beginning their formal field experiences in schools.

The Brigham Young University Young Musicians Academy: Preparing Preservice Music Educators to Teach Early Childhood Music

Brittany Nixon May, Brigham Young University
Emilee K. Knell, Brigham Young University
(Programs, Practices, and Issues - Poster Session 2, Conrad B, Board 13B)

Training in early childhood music education is becoming increasingly important for preservice music educators as public school early childhood education programs in the United States continue to expand and the number of states offering music teaching certification that encompasses early childhood continues to increase. The Brigham Young University Young Musicians Academy [YMA] provides experiential learning opportunities to numerous music, early childhood, and elementary education majors. As part of their coursework students learn about child development, child musical development, foundations of teaching music, and developmentally appropriate music teaching practices.

Preparing Teachers for Inclusive Music: Considering a Universal Approach in Music Education Teacher Training

Amanda D. McClintock, Northwestern University
(Programs, Practices, and Issues - Poster Session 2, Conrad C, Board 19A)

The spectrum of ability in a music classroom is vast. Universal design for learning (UDL) is a framework that anticipates barriers to learning so teachers may adapt instruction, curriculum, and materials in advance to meet the needs of all learners. By preparing preservice educators to consider UDL as part of their teacher training, they will be predisposed to differentiate for all students in practice. Although applicable to all areas of music teacher development, the implementation, challenges and potential benefits of UDL in preservice music teacher training will be explored through the lens of general music.

Music Education Professors' Beliefs Regarding Essential Musical, Academic, and Emotional Skills in Undergraduate Music Education

Emily J. McGinnis, University of Missouri - Kansas City
(Research - Poster Session 2, Conrad C, Board 19B)

Undergraduate music education majors sometimes lack the musical, academic, or emotional skills needed to successfully complete a music education degree. Improvements in academic and emotional skills positively affect cognitive skill development, ease college transition, improve college retention, and contribute to physical and mental health. These skills are malleable and can be effectively taught as part of the curriculum. This study explored music education professors' beliefs regarding essential musical, academic, and emotional skills needed to successfully complete an undergraduate music education degree, whether these skills are believed to be teachable and taught at their institutions, and strategies for teaching these skills.

Women's Experiences as Doctoral Students in Music Education

Liza Meyers, Arizona State University
(Research - Poster Session 2, Conrad C, Board 19C)

Research literature dedicated to the experiences of graduate students in other fields indicates women have different doctoral experiences as compared to men, while research concerning female doctoral students in music education specifically remains sparse. The purpose of this study is to examine women's experiences as music education doctoral students in order to gain insight into the important experiences and concerns encountered by women during their doctoral studies. Five final participants completed four in-depth interviews. The three main themes found were: Preparation for Becoming a University Teacher, Preparation for Becoming an Independent Researcher, and It's Not About Gender, or Is It?

"Communists and 'Queers'": Historical Purges of Gays and Lesbians in Public Education

Sarah M. Minette, Arizona State University
(Research - Poster Session 2, Conrad A, Board 2C)

This poster will highlight several movements in teacher purges that occurred from the 1940's-1980's as well as current "No-Promo Homo" laws that restrict legal protections of lesbians and gays in federal workplaces and education as well as limit language use in classes to reflect heteronormative ideals. While not specific to music education, these purges have informed past and present policies regarding how gay and lesbian educators are treated. How we approach these conversations in pre-service teaching may help future educators navigate potentially delicate situations with regards to navigating professional identity and sexuality identity within the school classroom.

Cultural Relevance Through Immersion: Pre-service Music Teachers Experiences in a Cross-cultural Music Composition Program.

George Nicholson, Teachers College, Columbia University

Nicholas Ryan McBride, The College of New Jersey

(Research - Poster Session 2, Conrad A, Board 7D)

Music teacher preparation programs attempt to prepare their students for the pedagogical needs of changing world in which they teach, yet many may struggle to provide experiences that connect cultures in substantial ways. This study seeks to investigate how pre-service music teachers conceptualize culturally relevant pedagogy after participating in an immersive cultural music exchange program. Participants attended a three-week intensive music creativity course based in China where they worked alongside Chinese pre-service music education students to compose an original opera. Findings will elicit possibilities for expanding notions of collaboration within culturally relevant pedagogy in music classrooms and teacher preparation programs.

NAfME's Revised Teacher Evaluation Workbooks: Tools for Reimagining Music Teacher Evaluation in the New Administration's ESSA

Glenn E. Nierman, University of Nebraska-Lincoln

(Programs, Practices, and Issues - Poster Session 2, Conrad A, Board 5D)

Driven by changes in the context in which different Administrations in Washington view the implementation of ESSA, many music educators are having difficulty imagining the future of teacher evaluation. They fear the “quick fix plans” that may include evaluation on the basis of students’ math and reading scores, and yet often their states and/or districts lack the resources to devise appropriate alternatives. The purpose of this best practice presentation is to describe the continuing work of the NAfME’s Music Teacher Evaluation Task Force to develop revised Workbooks for Building and Evaluating Effective Music Education Programs (2016) in both ensembles and general music.

Admissions to Graduation: Supporting Preservice Music Educators with Visual Impairment

Elizabeth C. Parker, Temple University

Daniel J. Albert, Augsburg College

Tami J. Draves, University of North Carolina Greensboro

Amy E. Spears, Nebraska Wesleyan University

(Programs, Practices, and Issues - Poster Session 2, Conrad A, Board 1C)

Though Standard three of the Council for the Accreditation of Educator Preparation [CAEP] specifies recruiting diverse teaching candidates, music teacher educators have yet to see a diverse teaching workforce realized in public schools and schools of music. This session focuses on teacher candidates with visual impairment beginning with their entry to university, advising, music studies and education courses, field experiences, and through student teaching. We highlight critical conversations and needed collaborations between those inside and outside of music (faculty, students, staff) and support systems, such as offices of disability services and music education advisors.

Experience, Meaning, and Value in a Collegiate Mariachi Ensemble

Sean R. Powell, University of North Texas

Samuel Escalante, University of North Texas

(Research - Poster Session 2, Conrad C, Board 15D)

The purpose of this single instrumental case study was to examine the perceptions of students who were members of a collegiate mariachi ensemble. Participants were 6 undergraduate college students (music majors and non-music majors) enrolled in a university-sponsored mariachi ensemble at a large university in the southwestern U.S. We gathered data through semi-structured interviews with each participant. Findings indicate that mariachi is a complex social and musical activity. Through our analysis of the findings, we will discuss the critical issues raised by “secondary” ensembles, including mariachi, as we seek to optimize student experiences.

State of Music Education in Missouri, Iowa, and Illinois

Jocelyn Stevens Prendergast, Truman State University

(Research - Poster Session 2, Conrad B, Board 13C)

Music education is offered in over 90% of public schools in the United States. Despite the fact that some formal music education is offered in most public schools, not enough research exists examining who is teaching these classes and what they are teaching. This session compares the findings of three separate surveys of public school music teachers in Missouri, Iowa, and Illinois.

Creating a Music Lab Classroom for Undergraduate Music Education Majors Through Teaching Homeschooled Children

Lynn M. Rechel, Shenandoah University

(Programs, Practices, and Issues - Poster Session 2, Conrad C, Board 18C)

In the Fall of 2014, our department implemented new courses in our Undergraduate Music Education program. One of the new courses is an Elementary General Music lecture/lab course. This is a two-semester course, required for students that will student teach in the Elementary General Music Classroom. As part of the course, the undergraduate students teach elementary aged homeschooled children from the community during the lab classroom portion of the course. This presentation will share the evolution of the course, the current format of the course, examples from the course, and the challenges of maintaining the lab classrooms.

Male Elementary General Music Teachers: Preservice Music Teachers' Perspectives from a National Survey

Tiger Robison, University of Wyoming

(Research - Poster Session 2, Conrad C, Board 18B)

The purpose of this nation-wide survey was to elicit preservice music teachers' perceptions of male elementary general music teachers (MEGMTs). Participants responded to 17 declarative statements about MEGMTs from recent literature. Data collection is ongoing and there are over 450 respondents from 48 states and the District of Columbia at the time of this writing. In data from the first 400 respondents, there are clear differences by gender on items about perceived future workplace conditions and fair hiring practices. Participants have revealed concerning perspectives on gender in the open-response item, which have clear implications for music teacher educators.

Action Research as Pedagogical Practice in a Sophomore Music Education Course

Joanne Rutkowski, The Pennsylvania State University

(Programs, Practices, and Issues - Poster Session 2, Conrad C, Board 18A)

In a course titled, "Care and Nurture of Young Singing Voices", students applied simple case study procedures while teaching a professed "non-singer" to sing. They documented the beliefs and attitudes of their identified case, reflected on their own teaching strategies and effectiveness, and assessed their case's singing progress over the semester. I analyzed their final journal entries to determine what they felt they learned about singing, teaching singing, and themselves as a teacher. The design of this "case study project", examples of my students' work, and themes that emerged from an analysis of their final journals will be shared.

Secondary Music Education Mentor Programs: A New Design for Implementation

Christopher J. Schletter, University of Florida

(Programs, Practices, and Issues - Poster Session 2, Conrad C, Board 17D)

Many states have an induction program for new educators, however less than half of those mandate their programs, and only a fraction of those mandated provide financial support for their implementation. Current programs in place should help alleviate issues common to novice music educators. The purpose of this paper is to review the literature regarding secondary music education mentor programs to determine the characteristics of an effective mentor program. Then, a model mentoring program for novice secondary band directors, grounded in the literature, is proposed. The program should be implemented and tested to study its effectiveness when put into practice.

Assessing an Intentional Shift of the Student Culture in the Music Department at a Small Liberal Arts College

Meghan K. Sheehy, Hartwick College

(Research - Poster Session 2, Conrad C, Board 17C)

The purpose of this research is to assess the level to which music students and faculty have noticed an intentional shift in the culture of the music department of a small liberal arts college, and to assess to what extent, if any, that shift has been of benefit. Participants include current music education majors, music majors, music faculty, and education program faculty. Participants will complete a questionnaire via email. Music education majors will also participate in semi-structured interviews. Findings will guide the researcher in further exploration of ways to strengthen the music culture of small liberal arts music departments.

Perceptions of Music Teaching, Socialization, and Efficacy in Rural School Settings

Crystal A. Sieger, University of Wyoming

Holly A. Dalrymple, University of Wyoming

(Research - Poster Session 2, Conrad B, Board 8A)

Rural music teachers are affected by cultural expectations, social norms, and socioeconomic limitations unique to isolated communities. Teaching music in remote locations can be challenging, often requiring a diverse pedagogical skill set for teaching multiple forms of music to a wide variety of children. Socialization and professional identity development may also be difficult. The purpose of this study was to identify benefits and challenges experienced by rural music educators and to examine how these affect their socialization and efficacy in the music classroom. Findings may help provide teachers with resources, including means for creating communities of musical practice and support.

Changing Hats: Mentoring Strategies for Early Career Music Teacher Educators

Alden H. Snell II, Eastman School of Music

Elizabeth Bucura, Eastman School of Music

(Programs, Practices, and Issues - Poster Session 2, Conrad B, Board 13D)

Based on literature and our experience as early career music teacher educators at a doctoral granting institution, we share a continuum of career socialization focused on identity development. We then provide mentoring strategies for music teacher educators that are applicable to any level of identity development along the career trajectory. Throughout, we will focus on the challenge of changing hats between multiple roles we play both inside and outside of our institution, and skills necessary to mentor doctoral students as they prepare to join us in the professoriate.

Informal Music Making Among Piano Bar Musicians: Implications for Bridging the Gap in Music Education

Amy E. Spears, Nebraska Wesleyan University

Danelle D. Larson, Eastern Illinois University

Sarah Minette, Arizona State University

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

Many popular musicians create and learn music via informal learning practices. When implemented with formal methods in schools, these practices largely elicit positive responses from students. This presentation examines the music learning practices of piano bar musicians, who may utilize informal and/or informal methods to perform covers of pop songs. We will present themes that include: 1) Learning processes included deep listening, chord functionality, and multi-tasking; 2) Songs pianists chose to learn were based on audience popularity; and 3) Connections with audience created a participatory musical culture. Implications for praxis in music education will also be included in the presentation.

Reading and Literacy in Music: An Embedded Content Area Reading Course within the Music Education Curriculum

Stephanie L. Standerfer, Shenandoah University

(Programs, Practices, and Issues - Poster Session 2, Conrad C, Board 15A)

Courses in teaching reading are still required in many states. These requirements are usually met with courses outside of the music education curriculum delivered by reading specialists with no music background. This presentation describes how one program embeds the state-required course into the music education curriculum in a manner that goes beyond how to teach reading language to reading music notation with music-specific pedagogy. The course introduced pre-service music education majors to a progressive staff method of teaching notation alongside sight-before-sound pedagogy.

Dignity for All: Conservative Music Educators and LGBTQ Families

Don M. Taylor, University of North Texas

(Programs, Practices, and Issues - Poster Session 2, Conrad C, Board 14D)

How can socially conservative teachers support LGBTQ students, parents, and colleagues without compromising their own values and beliefs? Suggestions based on research will be offered to find common ground and maintain dignity for all.

Negotiating Musical Meaning: A Case Study of Multilingual Student Communication Within a Music Composition Class

Sarah Van Dusen, California State University-Chico
(Research - Poster Session 2, Conrad C, Board 17B)

This study examined how fourth grade students negotiated musical meaning in a mixed-language group learning environment. The research questions focused on the roles that languages (home and Academic) and tools play in communicating musical ideas, and emergent cultural practices related to sharing those ideas. Ten students, six of whom were English Language Learners, composed on iPads over five months. Classroom video data, artifacts, and researcher memos were interpreted through a lens of Cultural Historical Activity Theory. Findings included students communicated musical ideas physically and through shared popular culture, and students used tools to mediate peer interactions and negotiate musical meaning.

An Investigation of Band Directors' Perceptions of Importance of the Most Common Student Teaching Learning Outcomes

Charles J. Vaughan, North Carolina A&T State University
(Research - Poster Session 2, Conrad C, Board 17A)

For music teacher education programs to maintain relevance and applicability to the needs of future music educators, current practices related to the assessment of music student teachers should undergo constant evaluation and revision. Research was done to evaluate early career band directors' perceptions of importance of the most common student teaching learning outcomes. Three factors emerged that appear to have an impact on early career band directors' perceptions of importance of student teaching learning outcomes; 1) semester in which student teaching occurred, 2) placement of student teaching (rural, suburban, etc...), and 3) size of current band program where teaching.

Balance Between Music Technology and Instructional technology: A Literature Review on Technology Integration in the Music Classroom

Jessica C. Vaughan-Marra, University of Michigan
(Research - Poster Session 2, Conrad A, Board 6A)

Due to the evolving nature of digital technology, researchers have a “persistent challenge to understand the knowledge, beliefs, and attitudes of preservice teachers and how these factors influence future teaching practice” (Abbitt, 2011, p. 134). Preservice music educators may need a balance between learning to use music software along with hands-on practice incorporating technology into their teaching (Banas, 2010; Haning, 2016). In alignment with this year’s conference theme, “Imaging Possible Futures,” this poster is a review of extant literature within general and music education that has investigated how educators are prepare to holistically integrate instructional digital technology into their teaching.

Choral and Instrumental Perceptions Regarding Gestures and Baton Use

Brandon Waring, Iowa State University

Christina L. Svec, Iowa State University

(Research - Poster Session 2, Conrad C, Board 15C)

Instrumental and choral conducting may be grounded within stratified pedagogical schools of thought. Very few empirical research studies exist that have measured pedagogical and practical differences. Therefore, the purpose of the survey study was to investigate instrumental and choral music educator perceptions regarding specific conducting components and if perceptions differed across special areas. A four-point Likert-type questionnaire utilized non-parametric procedures to analyze the ordinal-level data. Results yielded implications for in-service teachers (choral and instrumental) and teacher educators.

Play Anyway: Facilitating Play-based Learning in College Music Education Classes

Heather D. Waters, Adelphi University

(Programs, Practices, and Issues - Poster Session 2, Conrad C, Board 15B)

This best-practice session will explore strategies for fostering a college classroom environment conducive to play, including facilitating exploration, encouraging collaboration, connecting to students' lived experiences, encouraging risk-taking and divergent thinking, facilitating intrinsic motivation, and creating spaces for play—physical, relational, and temporal. Featuring examples from the presenter's efforts to incorporate playful learning in a traditional, lecture-based music education history and philosophy course, this session will also address potential challenges related to play-based learning in college-level music education courses.

Bridging the Literacy Gap: Defining Disciplinary Literacy for Music

Brian N. Weidner, Northwestern University

(Programs, Practices, and Issues - Poster Session 2, Conrad C, Board 14C)

In the past decade, Disciplinary Literacy has emerged as a primary approach to literacy instruction, focused on discipline-specific texts, principles, and processes. This theoretical model of Disciplinary Literacy for Music (DL-M) develops music literacy using visual, aural, and kinesthetic music texts. Key principles of DL-M include temporality, aurality, contextualization, allusion, and aesthetic balance. Key processes of DL-M include the recognition of role, application of modes of learning transmission, construction-deconstruction-reconstruction of music texts, meaning making, and judgment. Adopting a DL-M approach allows music teacher education to more readily address the multifaceted ways people musick and relates music to the broader school community.

Podcasting as Professional Development: Kevin's Story

Kristina R. Weimer, University of Texas Rio Grande Valley

Kevin Lynch, Stafford County Public Schools

(Research - Poster Session 2, Conrad B, Board 8B)

Kevin, a first-year music teacher, perceives he learns best when talking to others, so he began interviewing different music educators to gain their perspectives on teaching music. He then created a weekly podcast to share the interviews with other music educators. The purpose of this case study (Yin, 2014) is to explore how Kevin uses his podcast as a form of professional development. Research questions center on how Kevin uses his podcast as professional development, and how producing his weekly podcast has influenced his teaching practice. Data collection is currently in progress. This study will be completed by early fall.

Variations on a Music Education Degree: Alternative Career Paths for Music Educators

Lindsay Weiss, Drake University

(Programs, Practices, and Issues - Poster Session 2, Conrad A, Board 2B)

Music education degree programs provide opportunities for students to develop skills that situate them to succeed in a variety of artistic and educational careers. During this session, attendees will explore non-teaching career options available to musicians, who hold a music education degree. Pre-recorded videotaped interviews that share the stories of five music educators, who took alternative career paths, will be presented during this virtual panel discussion format. Panelists will provide recommendations for mentoring pre-service and in-service music educators interested in pursuing an alternative career path.

Not Quite Untangled: A Qualitative Study of the Joys and Challenges Experienced by Selected Band Directors

Renee Petersen Wilson, Mississippi College

(Research - Poster Session 2, Conrad C, Board 14B)

Wilson explored participants' motivation to choosing band directing as a career, as well as the joys and challenges of this career. The research questions were designed to avoid leading participants to specific topics in their answers. However, follow-up probes were formulated to specifically address the topics of funding, teacher identity, gender equality, professional education, work-life balance, feeling constructive/helpful and professional/social support. This process of data collection allowed a comparison of spontaneous and prompted responses. Differences emerged between the content of participants' spontaneous responses and that of participants' prompted responses, possibly signifying the value of this mode of research.

An Examination of the Pedagogical Content of Clarinet Repertoire on the Texas University Interscholastic League Prescribed Music List

Danielle N. Woolery, Texas Woman's University

Natalie A. Rose, Texas Woman's University

Shannon G. McDonald, Texas Woman's University

(Research - Poster Session 2, Conrad C, Board 14A)

The purpose of this study was to examine B-flat clarinet solo literature on the Texas University Interscholastic League Prescribed Music List (PML), develop pedagogical subcategories within their classification system, and create an annotated guide. This resource is designed for instrumental music teachers without a clarinet performance background. We hope this resource will assist band directors in matching clarinet solo literature with a student's skill level and subsequently facilitate a successful performance. Our final report provides a subcategory designation for each solo on the PML with musical information and considerations for each piece.

Development and Validation of a World Music Educational Website Checklist

Hyesoo Yoo, Virginia Tech

Sangmi Kang, University of Florida

(Research - Poster Session 2, Conrad B, Board 8C)

We developed a world music educational website checklist to provide criteria for evaluating educational websites for world musics. The checklist was developed based on the "4Cs design model" (Bard & Yu, 2002), which consists of Content, Control, Consistency, and Corroboration. For content validity, five music education professors' comments on the items led to further revision of the checklist. The internal consistency and interrater-reliability were checked by 31 Korean music educators using a researcher-developed Korean music website. The developed checklist presented a high internal consistency under each 4C category ($\hat{I}\pm > .8$) and was reliable among raters ($\hat{I}\pm = .832$).