



## 2023 Symposium on Music Teacher Education Presentations

### Session 6 – Saturday, 11:40AM

Libby Gardner Concert Hall

Panel Discussion: The Problems of Cultural Material and Instrumental Music

Welsey Brewer, Adam Harry, Joseph Abramo, Joyce McCall, & Marjoris Regus

The authors seek to organize a panel discussion exploring issues related to the usage of folk songs, contemporary music, and cultural materials in instrumental music repertoire. Repertoire issues reside at the core of efforts to improve traditional performance ensembles, which have been routinely criticized for fostering a Eurocentric educational experience (Hess, 2021). Issues related to repertoire diversity have been amplified during the last several years in the form of calls to program works by composers from underrepresented populations and to program music from different cultural sources and traditions (Orzolek 2021; Leung, 2021). These developments have coincided with increasing societal concerns about avoiding cultural appropriation and avoiding source material with offensive texts and histories (Howard, 2020; Kelly Mc-Hale, 2018). The simultaneous calls for change and societal concerns about how to make change responsibly have created dynamic conversations around the origins of the music we perform and how to address these issues in educational settings. In comparison to general music teachers (Howard, 2021; Torchon, 2022) and choral music teachers (Cho, 2015; Walker, 2020), instrumental music teachers have been slow to address these issues in meaningful ways. The panel discussion will center on five key components of this topic:

- (1) What frameworks for teaching and performing Non-Western musics are currently predominant in instrumental music? What are the historical roots of “multiculturalism” in music education (Volk, 1993; McCarthy, 1997) that have shaped the profession? Which philosophical and theoretical frameworks can best guide practicing teachers’ decisions moving forward? How have practices associated with typical ensemble curricula encouraged or inhibited transformation (Author\_1)?
- (2) Validity: Music teachers can use a “cultural respect selection model” (Abril, 2006) from which to make more informed choices about repertoire selections. Low validity repertoire is prevalent in the field (Author\_1), a term encompassing music that is “contrived” (Taylor, 2021), relies on evoking cultural stereotypes, or lacks clear attribution. How can such pieces be identified? Can cultural validity be augmented or repaired through collaborative inquiry? To what extent do such pieces constitute acts of cultural appropriation?
- (3) Bias: High bias (Abril, 2006) materials are routinely found in instrumental repertoire, including blackface minstrel songs (Author\_2). For instance, Taylor (2021) notes that Stephen Foster, who has a deep connection to minstrelsy, is the most referenced American composer in instrumental method books. What are the implications of omitting such songs from the repertoire as opposed to teaching students about their contexts? To what extent does instrumental music carry historical meaning when the text is not being sung?
- (4) Industry partnerships: What types of partnerships can music teacher educators develop with the publishing industry in order to develop low bias, high validity materials that meet current societal expectations? How can P-12 educators be involved in these partnerships? Do any such models for partnerships currently exist?
- (5) Implications for teacher preparation: How can developing knowledge of these issues and practices be integrated into teacher preparation curricula? What kinds of ensemble-based models exist? What kinds of methods-course-based examples exist?

DGH 270

Undergraduate Music Students' Self-Reports of Conducting Anxiety

Brad Regier, Melissa Baughman, Alec Scherer, & Brian Silvey

Conducting courses are typical curricular requirements for many students in undergraduate music programs (National Association of Schools of Music [NASM], 2023). In these courses, students learn many technical skills such as conducting patterns, preparatory gestures, and cues (Juslin & Persson, 2002) as well as expressive skills related to gesture (Johnson & Frederickson, 1995) and facial expressions (Orzolek, 2002). With such a wide array of content covered in a relatively short amount of time (approximately 50 minutes two to three times per week) students may become overwhelmed by the number of skills they need to learn (Hart, 2019). Additionally, assessments in these courses are typically completed in front of their peers and instructors. Given these research findings, it is unsurprising that conducting students have reported feelings of anxiety that may have impacted their ability to learn and demonstrate nonverbal conducting skills (Regier et al., 2020).

Similar to music performance anxiety, conducting anxiety may be impacted by the perceived importance of evaluations on students’ musical and professional identity (Barros et al. 2022), the difficulty of the piece being performed, and performance situational characteristics (Robsen & Kenny, 2017). Other psychological constructs such as depression (Orejudo et al., 2017),

self-efficacy (Robsen & Kenny, 2017), and self-compassion (Farley & Kelley, 2022) may also impact students' conducting anxiety. Considering high levels of anxiety are a concern among undergraduate music students (Gilbert, 2021; Payne et al., 2020), it seems important to examine the potential predictors of undergraduate music students' conducting anxiety so that students and instructors can identify and potentially mitigate such feelings.

The purpose of this study is to examine whether experiences and psychological variables associate with undergraduate music students' conducting anxiety. We will also gather participants' insights into their conducting anxiety. Our research questions include:

1. To what extent do participants' demographics, conducting behaviors, curricular experiences, and conducting beliefs predict their conducting anxiety?
2. Does participants' conducting anxiety correlate with their self-efficacy for conducting, self-compassion, or depression?
3. What are participants' perceptions regarding conducting anxiety and the extent that their instructor addresses it?

To identify potential participants, we randomly chose three NASM-member institutions from each state in the U.S. Next, we found the introductory conducting instructors' email address at each institution. In April 2023, we will send an email to the identified instructors to request that they forward our IRB-approved questionnaire to their introductory conducting course students. A power analysis indicated that a minimum sample size of 131 participants will be needed for us to identify a medium effect in our multiple regression tests (Cohen, 1992).

Results from our study will help music teacher educators address "issues of health and well-being in the discourse of music teacher education" (Society for Music Teacher Education, 2023a) and may provide ideas for improving students' physiological experiences associated with conducting. Students' insights into the ways their course instructor addresses conducting anxiety could illuminate ways to provide a more inclusive and thoughtful course experience for students (Society for Music Teacher Education, 2023b).

## DGH 272

### Moving beyond Performative Social Change: Learning from Community Children's Choruses Cara Bernard & Kelly Bylica

Scholars have frequently linked social change to music education, arguing that the arts can play a substantial role in transforming communities (Bradley, 2018; Kertz-Welzel, 2021). Hess (2019) associated social change with three key tenets, "(a) fostering connection with Others; (b) honoring and sharing lived experience; and (c) developing the ability to think critically about the world" (p. 6), providing a framework by which to connect social change with pedagogical practice in music education. Music teacher educators, in particular, have demonstrated commitment to supporting connections between music education and social change. This is evidenced in literature examining how preservice music education programs prepare future teachers to practice critical, socially just approaches in their classrooms (Conway & Hodgman, 2020; Salvador & Kelly-McHale, 2017). However, scholars have argued that little actual change has occurred, leaving preservice teachers potentially unprepared (Power & Horsley, 2010). Furthermore, although examples of teachers embracing socially just music practices in school settings do exist (e.g., Bylica, 2022), the majority of literature on the topic indicates broad changes that do not often consider the distinct nature of local contexts (Neumann, 2013), despite research that suggests a need for contextualized, rather than performative, experiences of social change (Bernard & Rotjan, 2021).

Community arts organizations are often seen as cultural spaces where one might gain better understanding of place in one's own community and broader society (Palmer, 2010), and may serve as a supplementary model to help preservice music educators explore social change in a contextualized manner. More specifically, children's choruses, particularly those in urban centers, may function as cultural ambassadors within their communities (McFarland, 2017) and are increasingly present at the nexus of social change. In this presentation, we draw from our study of two children's choruses in the U.S. to highlight ways in which they enact social change through their artistic and educational work. We consider how their practices might serve as a model for preservice teachers as they learn to engage with social change in various musical contexts.

We employed a collective case study (Stake, 2006) in two urban centers. Analysis was bound within these cases (the choruses) each in their own context. Data included review of chorus mission statements and websites, observations of rehearsals and performances, and semi-structured interviews (Rubin & Rubin, 2012) with artistic administrators and conductors. Open and focused coding (Saldaña, 2021) were used to analyze data. We formed initial codes and combined them into larger themes, creating a cross-case analysis (Miles et al., 2019).

In this presentation, we highlight findings relevant to ways in which preservice music educators might learn with and from these organizations as models for commitment to social change. In particular, we focus on how these choruses (1) demonstrated a commitment to engaging with the local community; (2) supported critical practice on a localized, everyday level; and (3) consistently reflected upon the connections and disconnections between believed, stated, and enacted values. Finally, we make connections between the actions taken by these choruses and how they might apply such actions in K-12 school settings.

## DGH 302

### Note to Self: A Duoethnographic Narrative on Preparing Preservice Teachers to Support LGBTQ+ Students in Predominantly Conservative Religious Cultures

Karin Hendricks & Rebecca Roesler

Music educators who work in areas with predominantly conservative religious cultures (such as Utah, where this conference is held) are often constrained by political, cultural, institutional, and personal forces that may affect their ability to fully support LGBTQ+ students' identities and their associated needs. Although previous research has focused on the impact of conservative religious culture on the identity negotiation of LGBTQ+ music teachers and students, less is known about the ways in which music teachers, "no matter their sexual orientation or gender identity," navigate the constraints of conservative religious cultures in their efforts to support LGBTQ+ students. Such research is critical as secondary and post-secondary educational institutions have become political battlegrounds for issues that affect LGBTQ+ students.

Thomas-Durrell (2020) has advocated for music teacher educators to integrate LGBTQ+-inclusive approaches into their daily preservice teacher lessons. However, such instruction cannot be fully effective until music teacher educators are prepared to mentor preservice teachers in navigating difficult political terrain, as well as contending with their own potentially complex identities and conflicting ideologies about these issues. Weaving together a curriculum that centers on a space of respect and openness to individuals' stories is critical for preparing preservice teachers who may eventually work in such spaces of conflict. This duoethnographic narrative emerges from our unique positioning as consecutive teachers at the same schools in predominantly conservative/religious Utah. We interrogate the ways in which we grappled with various constraints, and how these experiences informed our later decisions and actions as music teacher educators. The first author, a lesbian-identifying music teacher educator who now teaches at a progressive private research university in New England, describes being "closeted" in Utah, and how her own internalized homophobia led to practices that were unhelpful at best, and hurtful at worst, to her LGBTQ+ students. The second author, a straight-identifying music teacher educator at a private, Mormon-affiliated university in Idaho, describes her early-career teaching in Utah as a period when she was only obliquely aware and too-often dismissive of her LGBTQ+ students' needs, partially due to religious-cultural explanatory tropes that impeded her from fully understanding their lived experience.

Research data included oral histories, journal excerpts, teaching artifacts, interviews of one another, and interviews of past students whom we taught at various stages of our career. Student interviews included: LGBTQ+ K-12 students in Utah, whom we both taught; LGBTQ+ preservice students in Indiana and Texas; and preservice students in Indiana and Utah/Idaho who are straight allies with similar constraints of working in predominantly conservative religious areas. We used Spellers's (2006) "radical welcome" as a framework to analyze our own rhizomatic and reiterative developments of support for LGBTQ+ students at K-12 and university levels. This research offers insights into how music teacher educators might more fully support preservice teachers in the difficult work of navigating external and internal constraints associated with teaching in predominantly conservative religious communities.

## DGH 306

### From Uniformity to Particularity: The Development of Four Music Teacher Performance Assessments in New York

Richard Tilley, Patrick Schmidt, Susan Davis, & Jon Schaller

EdTPA was launched in 2013 by the Stanford Center for Assessment, Learning, and Equity and subsequently became a leading performance-based assessment for pre-service educators. By 2017, 18 states required edTPA, and over 800 institutions across 41 states implemented edTPA in their educator preparation programs (EPPs). EdTPA is described by Pearson as a subject-specific assessment that demonstrates the abilities of teacher candidates to effectively design and teach lessons to diverse groups of students. Supporters highlight its uniformity across disciplines and use of authentic assessments to evaluate lesson planning, instruction, and assessment of student learning. Critics argue that the high cost of the exam and patterns of lower test scores for candidates of color have perpetuated barriers to diversifying the teacher workforce. Additional concerns include scripted instruction, performativity, teacher candidate anxiety, and issues of validity and reliability of the measure (Bernard & McBride, 2020; Hash, 2021; Powell & Parkes, 2020).

In 2022, the New York State (NYS) Department of Education joined a growing list of states who eliminated the edTPA requirement for teacher certification. EPPs across NYS have been tasked with creating teacher performance assessments unique to their local needs and interests. These new multi-measure assessments must align with the NYS Teaching Standards, Learning Standards, and Culturally Responsive-Sustaining Education Framework. This panel presentation will highlight the design and development of four music TPAs within diverse communities across NYS and describe the advantages and consequences of this major policy shift.

Nazareth University engaged in a collaborative design and review process involving faculty in the School of Education and the visual and performing arts areas. The new TPA includes measures aimed at consistently evaluating teacher candidates across core areas of planning, instruction, and assessment with flexibility to differentiate practices according to discipline.

Queens College faculty valued the opportunity to center equity and accessibility and to realign the teaching portfolio with the mission of their local EPP. They continue to explore the challenges of supporting candidates in urban communities and facilitating productive relationships within the teacher candidate, cooperating teacher, and college supervisor triad.

The Crane School of Music seized the opportunity for teaching candidates to demonstrate agency. Candidates developed goals and activities for student teaching from our music education departmental framework to guide their capstone teaching experience. Our TPA uses data from observations, portfolio development, and narratives to assess pedagogical knowledge and growth in thinking and practice.

The Teachers College, Columbia University portion underlines features of the new assessment design developed for all teacher preparation programs, as well as highlighting its intersections and potential misalignments with music. It presents a discussion of the consensus-seeking process with all representatives, including the decision to engage in procedures and outcomes that would center teacher agency, creating a “window into students’ best planning.”

The analysis of our institutional experiences can be consequential in better understanding emerging and local formats for teacher education formation, and their impact on questions of teacher agency and the potential to nurture cultures of belonging at a crucial step of professional development of educators.

## DGH 318

### Safety and Well-Being in a Collegiate School of Music Community

Adam Grise & Amy Sierzega

In the wake of the COVID-19 pandemic, health, wellness, and safety have come to the forefront of discussions in many settings, postsecondary music schools being no exception. College music experiences, central to the music educator pathway (Isbell, 2015) and the daily context for most music teacher educators, are potentially rife with mental, emotional, social, and physical stressors (Gavin, 2012 & 2016; Kooops & Kuebel, 2021; Miksza et al. 2021; Orzel, 2010; Payne et al. 2020; Teasley & Buchanan, 2016) that may impede or altogether inhibit the flow of new music educators into the field. In an effort to better understand the contexts and complexities of these systemic stressors, this project examines how various members of a school of music community perceive and experience safety and well-being within a collegiate school of music. This project was guided by the following research questions:

How prevalent are negative impacts on safety and well-being in a collegiate school of music community?

How do perceptions of safety and well-being vary by demographic characteristics and roles within the school community?

How do various contexts and individuals within the school community impact perceptions of safety and well-being?

Do music education student safety and well-being profiles differ from other types of similarly-situated music students?

As a part of a comprehensive climate study being conducted in a school of music at a large public university, the research team constructed questionnaire items addressing student, faculty, and staff perceptions of safety and well-being in various contexts within the school. Employing a framework from Radell et al. (2021) to characterize multiple aspects of wellness, we asked respondents about their mental, emotional, physical, and social well-being. In order to examine where and by whom well-being and safety were impacted, we asked respondents about the influences of various individuals in various contexts of their daily school of music experiences.

Using multiple logistic regression to analyze response patterns by demography and role within the school, we are able to establish safety and well-being profiles distinct to various constituencies. By comparing music education student perceptions of safety and well-being to similarly-situated peer responses, we can differentiate between endemic and systemic impacts on safety and well-being.

In conjunction with the student, faculty, and staff surveys, the research team is conducting semi-structured interviews with pairs of undergraduate students, graduate students, music faculty members, and school of music staff members covering well-being and safety topics in the survey. These interviews will help us better understand the complexities and intersectionalities of impacts on safety and well-being in the school community.

Findings may point to unique contextual stressors for music education students as well as challenges to well-being shared by multiple constituencies within the school of music community. By better understanding the nature of, contexts associated with, and contributors to music education student well-being and safety, this study may inform efforts toward music and music education degree persistence, community health and wellness in postsecondary music, and better position the field to address these issues within and beyond music teacher education.

## DGH 324

### A Place to Belong: Establishing Meaningful Connections In and Through Music Coursework

Shannan Hibbard & Sommer Forrester

Belonging is a fundamental human need that has implications for well-being (Ryan & Deci, 2000). In the wake of pandemic isolation as well as collective response to injustice such as the Black Lives Matter movement, the need to understand belonging is especially relevant today. While psychologists recognize the importance of belonging to the human experience, perspectives in research are highly varied in definition and measure.

The connection between student belonging and academic success has long been established in both P-12 and university contexts. Goodenow and Grady (1993) define belonging in education as “the extent to which students feel personally accepted, respected, included, and supported by others in the school social environment” (p. 80). Within undergraduate students’ experiences, course-level belonging has greater connection to self-efficacy and motivation than that experienced on the campus-level (Kirby & Thomas, 2022). For undergraduate students of minoritized racial identities, a sense of belonging in college has a greater impact

than those of their white peers, due to the experience of academia as a white space (Murphy & Zirkel, 2015). Within teacher preparation programs, strong relationships are positively related to feelings of belonging, and caring and supportive instructor behavior predictive of stronger communities of learning, which contribute to students' senses of belonging (Bjorklund & Daly, 2021; Kirby & Thomas, 2022).

In this session, we will present the music education collegiate course as a possible place for belonging. We will share ideas for course development and implementation ranging from course design and individual/group assignments, to strategies that foster collaborative and community engagement through arts-based approaches and technologies. We will share ideas that we have implemented in our music education courses aimed to encourage student and instructor connectedness, identity development, and rational capacities, all which can result in feelings of belonging.

Belonging is a process that is often assumed or may be named without deeper understanding, thus we will contextualize our examples within an integrative framework of belonging (Allen et al, 2021). Belonging is facilitated and hindered by people, things, and experiences involving the social milieu, which dynamically interact with the individual' character, experiences, culture, identity, and perceptions. Put another way, belonging exists "because of and in connection with the systems in which we reside"(Allen et al., 2021, p. 88). Allen et al. (2021) identify these four interrelated components as 1) competencies for belonging; 2) opportunities to belong (and removal of barriers); 3) motivations to belong, and 4) perceptions of belonging. Using this framework, we will engage session participants in conversations about what may facilitate and hinder belonging in their music teacher education learning spaces.

The aim of this session contributes to the theme of the 2023 symposium by providing a theoretical model for belonging that others may use in their music education courses. Broadly conceived, this session will contribute to the work of two ASPAs: Critical Examination of the Curriculum; and Music Teacher Identity and Development; however, it is possible to extend the purpose of this session to additional ASPAs.