



**Society for Music
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Qigong - Qigong: Mental and Physical Health Benefits in Relation to Musicians

Ryan Bond

Musicians, performers, and educators face the risk of many injuries from tension, overuse, and daily tasks that can suspend or end their careers. There are several courses of action that may mitigate these injuries but the author is promoting the non-invasive, non-pharmaceutical, practice of Qigong. This will cover a brief history of Qigong, its use to improve mental health and focus, and how to implement daily Qigong stretches to reduce the risk of injury specifically for the hands, wrists, and fingers. Qigong can have a variety of benefits if practiced consistently, correctly and with patience. Many of these Chinese health exercises are practiced around the world because Qigong is known for its preventative capacity. There is existing evidence of its efficacy, which is a factor that has led German health insurance firms to pay for preventative medical Qigong. The traditional Qigong exercises are known to improve quality of life by relieving pain even in patients with severe diseases like cancer. Multiple studies have shown that individuals of various age, gender, race, and demographic have experienced mental benefits from a variety of intervention styles, duration and frequency. One studies results has shown two significant outcomes. First, the standardized mean-difference in depression scores shows a decrease when comparing the control group to those that used Qigong. Second, the quality score increased the focus, clarity, and retention of information, even with the various distractions that the individuals were given. These Randomized Controlled Trials (RCTs) were repeated in over thirty studies involving 2,328 participants. The results of this study were found to be robust in sensitivity analyses.

The Perceptions, Experiences, and Stories of Tied-Migrant Music Educators: How the Personal and Professional Blend

Rachel Broyles

The purpose of this phenomenological case study was to examine the lived experiences and perspectives of self-identified tied-migrant music educators. For this study, tied-migrant spouses are defined as persons who are married to individuals who frequently relocate due to their professional occupation (Mincer, 1978). To explore how the transitory aspects of these music teachers' personal lives impact their professional careers, the researcher completed original research consulting two participants who are tied-migrant spouses in the music education field, in order to examine, analyze, and re-tell their stories. Participants included one tied-migrant military spouse, married to a member of the U.S. Army, and one tied-migrant civilian spouse, married to an Episcopal Priest.

Specific research questions included: 1) How do tied-migrant music educators describe the impact of their personal transitory lifestyle on their professional careers? What are the biggest challenges? 2) What challenges, if any, are unique to the tied-migrant music educator as compared to tied-migrant educators in other academic disciplines? 3) How does the tied-migrant music educator's perspective of their transitory status impact their outlook on their current teaching situation and their overall career trajectory?

Data were collected from digital correspondences, questionnaires, individual interviews, and focus groups. Data were analyzed through thematic coding for findings. The researcher used the theoretical framework of Self-Determination Theory (SDT), which aims to interpret motivation and the pursuit of one's goals in relation to their personal well-being (Deci & Ryan, 2000) to help generate further discussion. The primary themes that appeared through the coding process were then applied to each primary research question. These themes formed the basis for a detailed discussion about the lives and personal identities of these tied-migrant music educators, with a focus on how these findings can be examined through Self-Determination Theory.

Key findings from the research suggest that both tied-migrant music educator participants found personal and professional satisfaction and well-being while navigating life through their transitory identity. The themes of flexibility, gaining new perspectives, feeling secure in oneself, and maturity were among the most prominent when addressing the question of whether or not these participants viewed themselves as successful in relation to their tied-migrant identity. Furthermore, both participants believed they had fulfilled all three necessary components of SDT, those being relatedness, competence, and autonomy, that aided in their feelings of success. These findings are a departure from previous research exploring tied-migrant educators, as often the narrative for these individuals is bleak and negative. The stories and experiences of these two music educators suggest that success is still obtainable and can even be strengthened through successful navigation of life's challenges. Implications for

music education include a necessity to address many of these challenges and identity development strategies both during the pre-service and in-service areas of the profession.

Cyclical Musicians: College Music Students' Experiences on Instrumental Musicking Processes across the Menstrual Cycle

Anne Marques Catarin

The overrepresentation of cisgender men in research skews studies' findings to conclude that their experiences, characteristics, and needs apply to all genders (Perez, 2019). Consequently, this convention contributes to the perpetuation of a gender data gap and the development of biased policies, practices, and technologies (Buvinic & Levine, 2016). Despite growing discussions on health and wellness in music education and performance, few studies delve into sex-based physiological differences such as the menstrual cycle.

Menstrual health continues to be a taboo and sensitive subject in many societies. Historically, research has pathologized the menstrual cycle (Martin, 1988) and weaponized this knowledge against women (Bobel, 2010). As a result, it is difficult to foster conversations and collaborative work between students and teachers to discuss menstrual health in their academic development. Due to this stigma, musicians who menstruate may miss opportunities to construct knowledge on menstruating-specific aspects of musicking. Therefore, my purpose is to give voice to students and learn ways to build a bridge between students and instructors to better support musicians who menstruate.

Across the menstrual cycle, individuals can experience changes in cognition (Jv̄sncke, 2018; Le et al., 2020; Pletzer et al., 2019), mood and emotion processing (Dan et al, 2019; Hoyer et al., 2013), memory (Gloe et al., 2021; Hussain et al., 2016), levels of attention (Solis-Ortiz & Corsi-Cabrera, 2008), behavior (Colzato et al., 2010; Mordecai et al., 2008), and stress response (Albert et al., 2019, Andreano et al., 2018). Despite the growing number of menstrual health studies in sports and vocal performance, only two studies addressed instrumentalists' perceptions across the menstrual cycle. These studies shared findings such as fluctuating breath support in different cycle phases (Wv̄orz-Bilfinger, 2012) and muscle endurance and recovery, nerve health, general swelling, and water retention (Brown, 2004).

I aim to investigate: a) How and to what extent do instrumental music students experience the impacts of their menstrual cycle in their musicking?; b) In what ways do they see their music education program and stakeholders supporting or not supporting students across the menstrual cycle?; and c) How do they feel about the integration of menstrual health knowledge in their program, as well as the communication with instructors and stakeholders? Using case study (Creswell & Poth, 2018; Patton, 2015; Yin, 2014), I selected three participants to journal their experiences and engage in monthly individual and bi-monthly focus group interviews. To analyze the transcripts, I am using in vivo and process coding, and will later use concept coding (Salda√a, 2016).

In conclusion, despite extensive medical, sports, and vocal research portraying the menstrual cycle as a significant part of life, menstrual health is still an untouched topic in instrumental music education. In my study, the participants and I will explore the singularities of being a musician who menstruates and discuss ways to start collaborative work between students and teachers to better support musicians who menstruate. These discussions will contribute to closing a small part of the gender data gap in instrumental music research and developing a more equitable pedagogical framework.

Undergraduate Music Majors' Experiences with Gender Bias

Jenna Dietrich, Jolene Blair, & Emily Wolf

Research related to gender bias in higher education, the majority of which has been conducted in STEM fields, suggests that many women leave or pursue degrees in part due to underlying social climate undermining or strengthening their motivation and career aspirations. In particular, instances of gender bias or sexual harassment are likely to have a negative impact on female-identifying students' degree persistence and career aspirations while social supports and positive mentoring experiences may serve to bolster persistence in a professional field (Leaper & Starr, 2018; Robnett, 2015). Gender bias in music is a topic that has been explored from a standpoint of repertoire and programming, hiring and professional representation, and specific genre areas, namely jazz (Wehr, 2016). Additional research is needed, however, to explore music majors' experiences with gender-related bias in collegiate music degree programs.

The purpose of this study was to explore undergraduate music students' perceptions of gender bias within the ensemble, course, and applied studio environments required for their degree. We sought to understand students' experiences related to gender identity and treatment within each of these academic and musical environments. Research questions guiding this study addressed students' experiences with gender bias and perceptions of gender representation in required course materials and repertoire.

Procedures for this study included a survey of N = 113 undergraduate music majors at a large, Mid-Atlantic research institution. In order to develop a survey tool appropriate for use in this study, we adapted items from prior studies of gender equity in STEM fields and workplace satisfaction. Findings indicated that students who self-identified as female, nonbinary, or transgender were more likely to indicate that their gender identity impacted their ability to assert themselves in one or more degree-required environments. Participants who self-identified as cisgender were also likely than gender variant participants to indicate that professors and/or graduate assistants honored their gender identity. Additional findings and implications for practice will be included in this research presentation.

Because experiences with gender bias have a demonstrated relationship with persistence, motivation, and overall wellbeing, this research is most closely aligned with the work of the Music Teachers Health and Wellness ASPA. Further, in unpacking some of

the ways in which undergraduate music majors may experience marginalization, this study is also closely related to the 2023 symposium theme: Elevating a Culture of Belonging.

Perspectives of Elementary Music Teachers Who Use Democratic Practices: A Multiple-Case Study

David Dockan

SMTE's Critical Examination of Curriculum ASPA has been addressing issues in preparing flexible music educators through a comprehensive curriculum that includes alternative pedagogical approaches. Democratic practices promote flexibility for music educators as an alternative to a formal, sage on the stage teaching style (Folkstead, 2006; King, 1993). While democratic practices in education have been around for many years (Dewey, 1916), they are an alternative to the autocratic, conservatory model predominant in music education (Allsup, 2016; Small, 1970). Democratic practices in the music classroom have a closer to equal power dynamic between teacher and student in determining rules and procedures, content and curriculum, and pedagogy (Allsup, 2016; Green, 2008; Niknafs & Przybylski, 2017; Olesko, 2020).

It has been reported that democratic practices in secondary music programs increase enrollment (Claus & Cremata, 2020), create opportunities for culturally relevant pedagogy (Gee & Ryan, 2023; Ladson-Billings, 1995; 2014), and break down barriers between school music and out-of-school music (Debrot, 2017; Lamont et al., 2003). Researchers investigating democratic practices in an elementary music class or after-school ukulele ensemble observed that students are more engaged, have a stronger emotional connection (Davis, 2013), and feel validated in their musical identities (Hatch, 2021), which all create a sense of community belonging for students (Secoy & Smith, 2022). While scholars have investigated democratic practices, there is still more to investigate about how elementary music teachers use democratic practices in their classrooms.

The purpose of this multiple-case study was to discover how elementary music teachers use democratic practices in their music rooms. Sub-questions included the influence of teachers' prior experiences, challenges of democratic classrooms, opportunities created from democratic practices, and what role students play in democratic classrooms. Participants included three teachers with varying backgrounds and different student populations. Initial data were collected through semi-structured interviews and reflective journals, followed by a focus group. After initial interviews were analyzed using Creswell's (2013) data analysis spiral, it became apparent that all participants found logistical and time challenges when running a democratic classroom. This inspired the focus group topic, modeled after the "The Multiple Perspectives Protocol" (National School Reform Faculty, n.d.), with the guiding question: What strategies do you use to tackle the logistical challenges of running a democratic classroom? The focus group results were coded and compared across the cases through cross-case analysis (Creswell, 2013). The emerging themes were (1) sharing space, (2) "I'm teaching humans," (3) creating an equitable democracy, (4) skills over songs, and (5) going with the flow.

This study provides insights into the real-life strategies and struggles of using democratic practices experienced by elementary general music teachers with various backgrounds and teaching situations. The participants shared challenges as well as strategies for how to overcome them. Additionally, participants shared successes accompanying democratic practices, such as increased student engagement, accountability, and belonging through validating student identity. Data analysis is ongoing and will be completed before the symposium. Implications for undergraduate music teacher training will be discussed.

Impacts of Community Interaction and Educational Policy on LGBTQIA+ Music Educators

Nicholas Dolan

Legal protections for LGBTQIA+ -lesbian, gay, bisexual, transgender, questioning/queer, intersex, and asexual - educators have strengthened considerably after the 2020 Supreme Court case *Bostock v. Clayton County*, in which the Supreme Court ruled that sexual orientation and gender identity are protected under Title VII of the Civil Rights Act of 1964. These legal protections, however, have not prevented acts of discrimination. Recently, the nonprofit group American Civil Liberties Union (ACLU) has counted 435 legislative bills they deem anti-LGBTQIA+. The purpose of this study is to examine the experiences of a broad range of LGBTQIA+-identifying music educators and compare them to experiences reported in previous studies. As the majority of studies on this topic have focused primarily on gay and lesbian teachers, the inclusion of transgender and nonbinary music educators in the present study was deliberate. Research questions for this study include:

In what ways do LGBTQIA+ music educators navigate their identity at school?;

How do experiences differ between students, parents/guardians, colleagues, and administrators?;

How do education politics and policy affect LGBTQIA+ music educators?; and

In what ways can LGBTQIA+ music educators be more supported?

Welcoming Students with Disabilities as Valued Members of our Performing Ensembles

Doris Doyon

Many state standards require that all students receive instruction in arts and music. However, many schools systematically prevent some students with special needs from participating in large ensembles, whether because of separate resource rooms, or belief systems from administrators, counselors, or teachers. This research project explores tangible ways we, as the resident music educator, can reach out to these populations of students and invite them in as valued members of our performing ensembles.

As a former middle school and high school band director, I have had experience working with a variety of students with differing abilities. I was dismayed that in many of the settings in which I taught, students with disabilities were often blocked from integrated elective choices. This in-progress research project seeks to identify promising practices for integrating students with a variety of differing needs in the performing ensembles. While this is an issue that is relevant to P-12 music classes in all settings, the secondary instrumental classroom will be the focus of this research. The following topics will be researched and presented on the poster:

- State and National IDEA laws and how they relate to access to co-curricular music instruction
- Challenges of localized access
- Data related to inclusion in performing ensembles
- Promising practices for school-day inclusion
- Promising practices for performance and festival inclusion

The Effects of Musical Entrainment on Performance Quality and Socialization

Andrew Dubbert

Entrainment is a phenomenon that has gained traction over the past two decades and refers to the process of synchronization between two or more repetitive rhythmic onsets (Clayton, 2012). Musical entrainment research may still be in its infancy, but the study of movement and its influence on musical performance is not. Music preparation and performance include moments of entrainment among musicians (Kim et al., 2019), and interpersonal entrainment has been found to promote altruistic social behaviors (Ilari et al., 2018). Minimal research has been completed to study the social effects of entrainment through movement on music performance and its social outcomes. Therefore, the intention of this study was to serve as an initial investigation of the broad phenomenon of social entrainment in the music ensemble setting. The purpose of this study was to investigate the effects of entrainment on performance quality and socialization of wind band instrumentalists in a trio setting. Specifically, (1) what effect does movement have on performance quality? (2) What effect does movement have on interpersonal likability? and (3) What effect does movement have on interpersonal affiliation?

Participants (N = 30) were randomly assigned to trios and placed into either a control or experimental condition. Then they recorded a short etude two times, followed by a short questionnaire intended to survey the factors that influenced their feelings of interpersonal likability and interpersonal affiliation during the performance. The experimental group consisted of an intervention between recordings that encouraged movement for the second recording.

Results indicated minimal improvement in performance quality between recordings, but significant improvement was found in likability and affiliation from both conditions. This finding highlighted the potential for positive social outcomes with and without the presence of movement. The incorporation of movement in this study was not found to have a significant influence on performance quality or interpersonal likability, but movement was found to have a significant influence on performer affiliation. As musicians must approach music performance from a collaborative perspective, the finding of movement's significant influence on affiliation indicated that the participants felt heightened levels of interpersonal association and connectedness when moving together during performance. Free response questions indicated the factors that influenced the participants responses, which commonly pointed to performance quality as contributing factor to their feelings of interpersonal likability and affiliation. Overall conclusions indicated that movement could have a positive influence on likability and a significant influence on affiliation. While movement was not found to influence performance quality, the unintentional finding of this study indicated how important performance quality was to the participants when they considered the factors that contributed to their interpersonal feelings of likability and affiliation. It is hopeful that this study can serve as an initial investigation intended to spark additional entrainment research in the ensemble setting, in addition to fostering pedagogical techniques for increased incorporation of movement in contemporary music education.

The Illness of Urban Schools: Automation of Historical Power Structures in Music Education

Charlie Edmonds

This philosophical research paper questions the music education profession's ways of knowing, teaching, and preparing music educators for predominantly Black urban schools by unpacking societal and educational epistemes that have shaped discourse about Black individuals and predominantly Black communities. I extend Foucault's philosophy on binary branding of the healthy and the leper to illuminate American society's original binary of human (White) and inhuman (African enslaved/Black) from the 15th century forward, with a parallel lens on the mainstream field of music education's branding of Black urban schools as unhealthy/abnormal. As Foucault cautioned in his 17th century plague narrative, this binary branding would become the subtle formation of multiple, interconnected sources of power that would be difficult to untangle. Now deeply engrained, this root of binary branding of healthy/leper, normal/abnormal is easily observable in preservice music teacher preparation programs, as field experiences in urban schools remain infrequent, and music education research has long revealed expressions of under-preparedness for urban school contexts and high teach turnover rates in predominantly Black schools.

With these power structures running automatically and uninterrupted in the field of music education for over a century, mainstream sectors of the field have avoided Black urban schools by evading Blackness, operating in interest-convergence strategies, and participating in automated negligence. To question ethics of automated power structures running in music education, I extend Foucault's panopticism framework and position suburban, rural, and urban school music programs as

prisoners in well-lit cells and problematize specific ways that decision makers at K-12 and university music education levels--guards in the watchtower of the panopticon--have perpetuated inequitable learning experiences in music education without conscious effort.

This research paper addresses the Society of Music Teacher Education's Cultural Diversity and Social Justice ASPA by raising awareness of factors that have historically and consistently affected equitable access to music teaching and learning in predominantly Black schools, as it questions the ethics of what has existed and what has been accepted as ethical learning experiences for students in predominantly Black urban schools. The paper's exploration of a pipeline from historical societal discourse about Black individuals as inhuman to current treatment of Black school music programs as unhealthy or abnormal by music teacher preparation programs serves to challenge current perspectives of music, musicians, and ways of music-making. I argue that, through challenging these perspectives from the root and addressing them at the preservice teacher level by projecting field experiences in urban schools as normal parts of preparation, the music education profession might begin to resolve teacher retention issues in Black urban school music programs.

After addressing epistemological and ethical concerns, I propose ways that music education stakeholders functioning in positions of power can support thriving liberations in historically excluded Black school communities by asking "what happened?" rather than "what's wrong?" In a truthful and historical tracing of societal, legislative, and psychological damage, the mainstream field of music education can find that the Black urban school was never ill; it was, in fact, triumphantly surviving amidst branding and avoidance.

Predicting Student Teaching Mentorship Satisfaction in Music Education

Cameron Elliott

Student teaching is widely regarded as the most important experience in any teacher preparation program (Conway, 2002; Conway, 2012; Koerner et. al, 2002). Every semester, seniors in music education programs are placed with cooperating teachers at K-12 music programs for their student teaching internship. Some mentor relationships in this experience flourish while others are unexpectedly sub-par, and little research seeking to determine why. Researchers have found that first-year teacher effectiveness and retention is coordinated to student teaching experiences, including the mentor relationship with the cooperating teacher (Goldhaber, et. al, 2017). Despite evidence of the importance of positive student teaching placements and experiences, there is currently no measure to pre-determine whether a student teacher and cooperating teacher mentor relationship will be satisfactory and high-quality. Therefore, the purpose of this study is to determine whether expectation congruency can accurately predict perceived relationship satisfaction and quality between music education student teachers and their cooperating teachers. There are four hypotheses I will test for in this study: 1) Expectation congruency is correlated with mentor-relationship satisfaction between music education student teachers and their cooperating teachers. 2) Expectation congruency affects perceived differences in levels of career and psychosocial support within the student teacher and cooperating teacher mentor relationship. 3) Expectation congruency will be affected by cultural and social influences as measured by descriptive data from participants. 4) Expectation congruency between cooperating teacher and student teacher will adapt to the mentoring relationship over the course of the student-teaching experience.

A Graduate Teaching Assistant's Perceptions of their Identity as Music Teacher Educator

Lane Folds

Graduate students who return to higher education after being active as in-service music educators have developed their teacher identities through pre-service (Freer & Bennett, 2012; Haning, 2021; Sieger, 2019; Tucker, 2020) and in-service experiences (Conway, 2023). However, teaching teachers is different from children; research on graduate students' teacher educator identity is scant. Although investigations of teacher educator roles (e.g., Conway, 2023; Guilfoyle, 1995) and the preparation for those roles from within graduate coursework (e.g., Conway, 2020, 2023; Conway et al., 2010; Savard, 2021) exist, Juntunen (2014) stated that "the knowledge base about teaching teachers is still highly fragmented, and music teacher educators are in need of a more comprehensive pedagogy of teacher education" (p. 173). Limited experience for beginning teacher educators (Guilfoyle, 1995), the transition from student to professor (Bond & Koops, 2014), and the transition to higher education from public school instruction (Kastner et al., 2019) contribute to the necessity of exploring a course or induction program for graduate students' music teacher educator identity development--an important identity, given that graduate students may find themselves assisting with or instructing undergraduate music education courses.

The purpose of this instrumental case study (Stake, 1995) is to examine a graduate teaching assistant's perception of the transition from music educator to music teacher educator. Research questions that emerged from the review of literature include: (1) What, if any, introductory programs or courses might a graduate assistant in music education find helpful in transitioning into the role of MTE? (2) What impact has co-teaching with an established MTE had on the graduate assistant's MTE identity development?; and (3) How has this graduate student's MTE identity evolved throughout their first year as a teaching assistant? This single case study will rely on "holistic description and analysis of a single, bounded unit" (Merriam & Tisdell, 2016, pp. 232, 233) as the framework for understanding and analysis (Creswell, 2007; Yin, 2018). A single case was selected using convenience and purposeful sampling (Patton, 2015). The participant is in their first year of a master's program after teaching in public school for four years, and is currently teaching and assisting in their first undergraduate music education classroom. I utilize music teacher educator identity development (Martin, 2016; Murray & Male, 2005; Pellegrino et al., 2014) as a framework for design and analysis. Data will be collected through observations of the participant's undergraduate music education classroom

and semi-structured, in-person interviews (Merriam & Tisdell, 2016; Patton, 2015; Yin, 2018). Transcripts will be analyzed using open-coding, emergent, axial, descriptive, and analytical coding sessions (Merriam & Tisdell, 2016; Miles, Huberman, & Saldana, 2020). The categories and themes will be compared and explored allowing drawing of conclusions from the findings (Merriam & Tisdell, 2016). Aligning with the Symposium theme of Elevating a Culture of Belonging, anticipated findings will highlight issues faced by a music teacher transitioning into the role of MTE. I will offer suggestions to facilitate identity needs of graduate students--a direct connection to the Music Teacher Educators ASPA goals.

Promoting Metacognitive Awareness and Developing Executive Function Skills in Preservice Music Teachers Using Universal Design for Learning

Corinne Galligan

Teaching music requires metacognitive awareness, an executive function that affects the teacher and how they are able to guide students' learning (Hiver et al, 2021; Wilson & Bai, 2010). Metacognitive awareness is not limited to content-related thinking processes; it also applies to self-awareness of one's general thinking processes, or executive function (EF) skills. Identifying and strengthening EF skills like goal setting, cognitive flexibility, organizing and prioritizing (time, workspaces, materials, ideas, and information), working memory, and self-monitoring (Meltzer, 2018) will set preservice music teachers up for success as learners and as teachers.

Literature exists about teaching EF skills in P-12 education settings (Kryza, 2014; Meltzer, 2014, 2018; Owens & Garcia, 2019), but little teacher education research exists on this topic (Corcoran & O'Flaherty, 2017; Morgan-Borkowsky, 2012). While there is research on EF challenges in neurodivergent college students and adults (Brown et al., 2009; Dorr & Armstrong, 2018) and some research on using Universal Design for Learning (UDL) to teach EF skills in P-12 education (Daley & Rose, 2019; Garcia-Campos et al., 2020), UDL has yet to be explored as a framework to explicitly embed the teaching of EF skills in teacher education curricula.

This literature review explores existing research on developing EF skills, EF challenges in college students and adults, and applying the UDL framework in postsecondary learning environments. Findings include: (1) Using UDL as a curriculum framework benefits learners of all EF skill levels (Daley & Rose, 2019; Walker & Russell, 2019), reducing EF-related barriers to learning and provides guidance for classroom practices that can build EF skills (Garcia-Campos et al., 2018); (2) college students with EF challenges experience impairment, with or without other diagnosed conditions like ADHD (Dorr & Armstrong, 2018); (3) a high IQ does not necessarily correlate with strong EF skills, especially if another condition like ADHD is present (Brown et al., 2009); and (4) UDL can and should be implemented in higher education to increase ease of use for learners with and without disabilities (Tobin & Behling, 2018). Further implications for practice are explored, synthesizing information from the literature into suggestions of how to promote metacognitive awareness and explicitly develop EF skills within a UDL framework as applied to preservice music teacher education curricula.

Since poor executive function performance is associated with burnout (Ahrens et al., 2019) and undergraduate music majors experience burnout at higher rates than non-music majors (Bernhard, 2007), future researchers might focus on the incidence of burnout as measured by the Maslach Burnout Inventory-Student Survey in undergraduate music education majors when controlling for executive function levels (as measured by the Barkley Deficits in Executive Functioning Scale, for example). Higher EF abilities are associated with lower teacher job stress (Friedman-Krauss et al., 2013), so it would also be interesting to extend these EF-building practices into a yearlong study with inservice music teachers via a teacher learning focus group.

Secondary Choral Music Educator Usage of African American Spirituals in Music Classrooms

Michelle Gibson

Adapted from West African folk traditions, African American spirituals embody a unique vocal and physical method of expression that convey the emotions, hopes, and culture of a people (Thomas, 2007). For the purposes of this study, I define the African American spiritual, sometimes referred to as the Negro Spiritual, as a type of religious folksong closely associated with the enslavement of people of African descent in the American South (Downey, 2006). African American spirituals have served a variety of sociological functions throughout American history, from work songs to cryptic songs of freedom to anthems for civil rights and social justice. Through the efforts of various arrangers and performing groups such as Moses Hogan and the Fisk Jubilee Singers, African American spirituals are now widely viewed as accepted and standard performance literature (Dunn-Powell, 2005; Gillis, 2021; Thomas, 2007). Given the current growth of racially, ethnically, and culturally diverse student demographics, the historical and cultural context of the genre can also help choral music educators instill culturally relevant pedagogy within their classrooms (Dower, 2017). African American spirituals require different types of considerations and pedagogical knowledge than music of the Western Classical Art tradition (Bennett, 2022; Dower, 2017; Hylton, 2021; Stone et al, 2018), and little research has been done on the extent to which in-service choral music educators feel equipped to prepare, teach, and present this genre in an authentic manner. Therefore, the purpose of this study is to develop a descriptive analysis of American secondary choral music educators' inclusion and current teaching practices concerning African American spirituals. Research questions include:

- 1) Are secondary choral music educators including African American spirituals as performance literature and/or instructional materials within their classrooms?
- 2) Are there differences in the frequency of African American spiritual programming based on school level or school community setting?

3) How important are musical characteristics to secondary choral music educators when selecting African American spirituals for classroom materials?

4) Do secondary choral music educators feel confident in teaching African American spirituals to their students?

5) To what do secondary choral music educators most attribute their comfort level with teaching African American spirituals?

This research study will be completed in May of this year. Methodology will include electronic dissemination of a four-part questionnaire to middle and high school choral music educators throughout the United States via email through the Florida Music Educators Association, Georgia Music Educators Association, American Choral Directors Association, and a choral director Facebook group. The four-part questionnaire will collect participant responses to Likert-type and closed-ended items concerning African American spiritual selection considerations, teaching practices, and training for teaching. The resulting descriptive data analysis will allow me to compare secondary choral music educator priorities concerning literature selection, performance considerations, pedagogical tools, general comfort level, and sources of pedagogical knowledge for teaching African American spirituals to their students.

Factors Influencing Doctoral Music Education Students' Career-Based Ambitions Throughout Their Degree Program

Michelle Gibson & Eric Murianki

Students that pursue a terminal degree in music education often do so to further their scholarship and grow their professional identities as researchers, musicians, and music teacher educators (Bennett, 2015; Jones, 2009; Teachout, 2004). As doctoral music education students matriculate and progress through the degree program, professional experiences and coursework refine their insights towards a professional identity within academia (Bressler, 2022; Harrison & Grant, 2016; Sims & Cassidy, 2016, 2019; Tucker & Adams, 2022). Doctoral music education students may also desire to pursue careers outside of higher education for various reasons. In talking with our doctoral student colleagues, it appeared that some of their career ambitions seemed to shift depending on where they were in their degree programs. Literature on professional identity formation and the lived experiences of graduate music education students suggests that coursework and previous job experiences help to shape ambitions toward future career options (Greene et al., 2021; Harrison & Grant, 2016; Martin, 2016). However, little research has been done on how career ambitions may change as students interact with the program content in various stages of their degree programs. Therefore, the purpose of this study was to examine factors that may influence doctoral music education students' career-based ambitions throughout their degree program. Research questions included:

- 1) What are career ambitions for doctoral music education students? Do they shift over the course of doctoral studies?
- 2) How does coursework influence career ambitions?
- 3) How do previous work experiences influence subsequent career ambitions?
- 4) What are the main considerations of doctoral music education students when pursuing career options?

We used a multiple case study design and purposefully identified five participants to interview. Specifically, we selected one in each of the following music education doctoral program stages: (a) a student recently accepted into a music education doctoral program, (b) a doctoral student in their first year of coursework, (c) a doctoral student in their second year of coursework, (d) a doctoral student who has completed their qualifying exams and was writing their dissertation, and (e) a doctoral student that graduated within the past two years. All the participants were from different universities in the Southeastern United States. After semi-structured interviews and the collection of additional artifacts from each participant, data analysis revealed five main themes: (a) influence of coursework, (b) research versus teaching job focus, (c) identity formation, (d) role of mentors, and (e) location and wages. Participants indicated that their work experiences and interaction with professionals in their areas of interest fueled their desire to enroll in doctoral studies. Most participants however indicated that the doctoral coursework provided more insights into their career ambitions. When pursuing employment options, doctoral music education students seemed to consider a good salary, type of institution, workload, and geographical location as the main factors; however, not all participants considered these factors equally. In conclusion, the career-based ambitions of doctoral music education students shift depending on personal circumstances, which can be influenced by the stage they are in, in their degree program.

Motivating Factors for Student Participation in School Choir Programs

Kyle Gray

The question of who is enrolling in choral ensembles, and why they are choosing to, is one of long-standing interest and concern cited by researchers in relation to the choral music education profession (Elpus & Abril, 2011, 2019; Hylton, 1981). This question is heightened by an ongoing perception of decline in enrollment in music classes experienced by music educators (Ng & Hartwig, 2011), especially in light of the Covid-19 Pandemic.

The purpose of this study is to identify the factors that motivate high school choral students to enroll in choral programs.

Research questions are: (1) What factors do high school choral students rate as the most important motivators to enroll in choral ensemble classes? (2) Do categorical factors such as age, gender identity, level of experience, and type of choir (auditioned or non-auditioned) have a relationship with the motivating factors for enrollment considered most important by high school choral musicians? To address these questions, a survey tool has been created based on similar past studies (Clements 2002; Neill 1998; Mitchum 2007) and the available body of research relating to motivations for choral participation. The reasons students might be motivated to participate in choral ensemble classes are numerous, complex, and multifaceted (Elpus, 2015). The content of the survey tool focuses on those tangible factors that directors might have the ability to readily influence as opposed to systematic

and structural aspects of education that may be out of their direct control.

Data will be collected through administration of the survey tool to current high school choral music students via the Qualtrics survey platform. Data will be statistically analyzed to identify the most prevalent motivations for choral participation and any relationships among variables. Understanding student motivations for participation in choral ensembles will provide choral educators the opportunity to create an environment best suited to the needs of their students and, ultimately, encourage a culture and community in which those students feel they belong. This research aligns with the mission of two ASPAs: Professional Development and Music Teacher Recruitment. In addition to opportunities for understanding and shaping the programs of current choral music educators, this research offers insight into motivations for music participation for the next generation of music teacher educators. This understanding might be beneficial to recruiting efforts of music teacher educator programs in focusing the way their music education major is portrayed and considering what experiences are included in that major.

This research is ongoing and will be completed prior to the SMTE conference in October of 2023.

Secondary Music Teachers' Attitudes Towards Music Management in the Secondary Music Curriculum

Marissa Guarriello

In 2007, the National Association of Schools of Music (NASM) released a document titled “Music Industry Future Issues” encouraging higher education to research and investigate the music industry field. That report states that “Students in music industry programs benefit from exposure to both high art and popular culture. As we can expect in the future high art and popular culture will intersect in terms of content (e.g., the genre classical crossover is an intersection between art music and popular music) and techniques in production, promotion, and sales of music from these divergent areas.” (NASM, 2007, p.1). Additionally, NASM addresses the students with “differing skill levels regarding applied music study” and the need to consider these students when “designing [music industry] curricula” (NASM, 2007, p.3). In contrast, the National Association for Music Education (NAfME) states that they are “the only association that addresses all aspects of music education” (nafme.org/about/) yet they fail to address music industry education and train teachers to introduce their students to this field of work. While there is little research available on music industry/administration education, there is a growing interest, particularly from organizations such as the Music & Entertainment Industry Educators Association (MEiEA). To assist in filling gaps in this literature, I aim to connect music administration research to K-12 music education research.

The purpose of this ongoing survey study is to determine the attitudes and perceptions of secondary music teachers in Pennsylvania (SMTPA) regarding teaching music administration as a part of their existing music curriculum. The questions I aim to answer include: 1) What music administration experiences and abilities do SMTPAs possess? 2) What attitudes do SMTPAs hold regarding the role of music teachers and other (business) teachers in teaching music administration? 3) How comfortable are SMTPAs with teaching music administration as a subject and integrating it with their current music curriculum? 4) How do SMTPAs rate the importance of music administration in relation to other music subjects in their secondary music classrooms? 5) What implications might these findings have for teaching music by SMTPAs?

The participants are secondary music teachers in the state of Pennsylvania. This survey was adapted from Hash, 2010 and was administered via the online survey program Qualtrics. The survey includes questions about demographics, current experiences with music administration, and three 7-point Likert-type scale questions gauging the perceived importance of various topics and courses. The survey was disseminated via the Pennsylvania Music Educators Association listserv and by emails sent by the researcher. Data will be analyzed in SPSS for descriptive statistics that describe trends that will then inform the discussion and findings. Implications for the field could include informing curriculum reform, serving as a reference for further inquiry into this topic, informing the planning of professional development, and raising awareness of this topic among teachers.

Music Teaching and Learning Through Creative Musical Activities: A Technological, Pedagogical, and Content Knowledge Case Study

Benjamin Guerrero

The use of technology in music teaching and learning has evolved rapidly. The National Standards suggest that music students should be creating music as often as they are performing, responding, and connecting. In practice, performance is prioritized in music teacher education curricula (Piazza & Talbot, 2021; Stringham et al., 2015). Many teachers feel their teacher education programs did not prepare them to integrate technology in their music classrooms, much less teach a technology-based music class (TMBC) (Bauer & Dammers, 2016; Haning, 2016). Additionally, music teachers indicate that a lack of time, confidence, and knowledge may prevent them from incorporating creative musical activities (CMAs) (Piazza & Talbot, 2021) or music technology (Bauer, 2012; Bauer & Dammers, 2016; Dorfman, 2013; Gall, 2013; Haning, 2016) into their curricula. Music educators require a deeper understanding of how technology influences CMAs so they may approach TBMCs in a pedagogically sound way. Thus, one wonders: how does a music teacher incorporate music creation in a music technology classroom?

While educational technology has become ubiquitous, music educators tend to be more traditional and slow to adopt technology in their classrooms (Cremata & Powell, 2017; Wise, 2016). Teachers can use technology to help facilitate K-12 music learning in instrumental, choral, and general music classrooms (Bauer, 2020). Some secondary music programs offer TBMCs in addition to large ensemble classes (Dammers, 2012). The technological, pedagogical, and content knowledge (TPACK) conceptual framework illustrates how knowledge is at the center of the dynamic intersection of technology, content, and pedagogy (Mishra

& Koehler, 2006).

Researchers have called for further inquiry into pedagogical approaches using (a) music technology (Dorfman, 2016a, 2016b; Williams, 2017), (b) CMAs in the classroom (Bernhard & Stringham, 2016; Piazza & Talbot, 2021; Stringham et al., 2015), and (c) the TPACK conceptual framework in music education (Bauer, 2010, 2012; Mroziak & Bowman, 2016). While there is research on technological applications in music education, few researchers have examined the intersection of TBMCs and CMAs using TPACK as a conceptual framework. The pedagogical approaches experienced by music teachers implementing technology in their classrooms are worth documenting for the benefit of future music educators and music teacher educators.

The purpose of this intrinsic case study is to document how one teacher and their students use technology to facilitate CMAs in an exemplary high school TBMC. Research questions guiding this study include: 1) What are the goals of this class? 2) What characterizes and enables technology used in this class? 3) How is technology used to facilitate CMAs? and 4) How do the teacher and students feel about using technology to facilitate CMAs? Data collection will include observations, analytic memos, semi-structured interviews, student reflections, student focus group(s), and classroom artifacts based on a 6-week creative music technology unit. After triangulating the data using a hybrid coding model, I present the emerging findings through the lens of the technological, pedagogical, and content knowledge (TPACK) conceptual framework. The findings from this qualitative research may transfer to other music teachers who are similarly using CMAs with technology.

Examining Impostor Phenomenon in the Graduate Conducting Assistants' Role of Music Teacher Educator

Jessica Haley

Impostor phenomenon (IP) is described as feelings of fraud, incompetence, or failure by individuals who often are successful and high achieving within their careers (Clance, 2013). Researchers have investigated IP in music by focusing on perceptions of music education faculty (Sims & Cassidy, 2019), graduate students (Sims & Cassidy, 2020), and student teachers, (Sorenson, 2022). However, a lack of IP scholarship within the realm of ensemble conducting remains --specifically regarding conducting graduate teaching assistants. Conducting graduate assistants represent an integral part of undergraduate programs, working alongside their ensemble director mentors who instruct undergraduate music education majors by teaching/assisting with conducting/rehearsal classes, ensemble rehearsals, and various music technique courses (Hart, 2019). Considering the prevalence of such classes in undergraduate degrees, and the interaction of graduate student conductors with preservice music educators in varied settings, examining graduate conducting assistants' IP perceptions regarding music teacher education seems warranted. The purpose of this multiple-case study (Stake, 1995) is to investigate graduate conducting assistants' experiences navigating impostor phenomenon (IP) in relation to their roles as music teacher educators (MTEs). Specifically, I aim to uncover (a) reasons behind feelings of MTE IP within the population, (b) effects of MTE IP on participants' instruction of preservice music educators, and (c) possible mitigation strategies for graduate student conductors. Participants include four conducting graduate students (master's and doctoral level) at a Research 1 institution from the southwestern division of NAfME. All participants had public school teaching experience prior to pursuing graduate degrees, and work directly with the university's music education undergraduate students in multiple settings (e.g., assisting with conducting courses, rehearse concert ensembles). Participants will complete an initial survey to measure the presence of IP, using a modified version of the Clance Impostor Phenomenon Survey (CIPS, 2013) adjusted to address the specific feelings experienced by conducting graduate students working within MTE curricula. Each participant then will take part in an individual, semi-structured interview with prompts derived from responses to the CIPS, as well as extant research (Merriam & Tisdell, 2016; Patton, 2015; Sims & Cassidy, 2020). Finally, graduate students will be invited to participate in a focus group interview to expand understanding of collected data, and to highlight diverse perspectives of each participant (Patton, 2015). Member checking will be used to establish trustworthiness of findings (Patton, 2015).

Interviews will be transcribed and analyzed using qualitative methods of emergent coding and thematic analysis (Merriam & Tisdell, 2016), utilizing emotive, in vivo, and other relative coding procedures (Miles et al., 2020). Finally, I will complete a cross-case analysis to enable deeper understanding of participant data and its transferability (Miles et al., 2020). Anticipated findings of this study will align with the conference theme of "elevating a culture of belonging," highlighting the role of the conducting graduate assistant within the MTE curricula, their relationships with undergraduate students, and the impact of IP on their instruction of future music educators. Implications further align with the goal of the Music Teacher Educators ASPA by examining the needs of current MTEs at all developmental levels.

Exploring Teacher Identity: Self-Efficacy and Commitment Among Student Teachers

Christina Herman

Both research and theory suggest that teaching efficacy beliefs are context specific (Bandura, 1997; Prichard, 2017; Wagoner, 2015). Music education researchers have previously investigated teaching efficacy beliefs among students in introductory music education courses (Prichard, 2017) and with in-service teachers (Wagoner, 2015). Theoretically, examining preservice music teachers' commitment and teaching efficacy beliefs in a student teaching practicum context will help add to this growing body of literature in addition to providing valuable insight for music teacher educators, cooperating teachers, and other stakeholders interfacing with students during their student teaching experiences.

The purpose of this study was to investigate the relationship between sources of self-efficacy (i.e., enactive mastery experiences, vicarious experience, verbal/social persuasion, physiological, and affective states) and preservice music teachers' feelings of self-

efficacy and sense of commitment during student teaching. In the context of this study, music teacher self-efficacy is defined as a teacher's belief or conviction that they can affect student learning in a classroom environment (Wagoner, 2015) and music teacher commitment is defined as one's sense of resolve to continue to pursue professional music teaching as their chosen career (Prichard, 2017). Research questions addressed in this study included: (a) How do sources of self-efficacy relate to student teaching self-efficacy beliefs?; (b) How do sources of self-efficacy relate to music teacher commitment during student teaching?; (c) What, if any, is the relationship between preservice music teacher's feelings of self-efficacy and sense of commitment during student teaching?

Data were collected using an online Qualtrics survey comprising the Preservice Music Teacher Efficacy Scale (Prichard, 2017) and the Sources of Teacher Self-Efficacy Scale (Zelenak, 2015) which was adapted by the researcher for use with preservice music teachers. Additionally, participants were asked to provide information about their current student teaching placement (e.g., age level taught, subject matter, and school setting) in order to help contextualize results. Participants also had the opportunity to respond to two open ended prompts which included: (a) Please describe what you believe to have been the biggest influences on your sense of confidence as a music teacher; and (b) Please describe what you believe to have been the biggest influences on your sense of commitment to pursuing a career as a music teacher. An initial round of data collection took place during the Spring 2022 semester (N = 50), and a second round of data collection is in progress during the Spring 2023 semester.

Music Educators' Perspectives on Student Empowerment: Complexities and Conundrums

Theresa Hoover

Music educators often aim to empower students, yet the teacher-directed paradigm so prevalent in music programs makes it difficult for students to feel empowered (Allsup & Benedict, 2008). Some music educators recognize this tension, discussing how music programs could support student empowerment. O'Neill (2015) suggests that educators encourage student empowerment "in ways that strengthen youth voices, wellbeing, and musical flourishing" (p. 389, italics in original) while Elliot (2012) looks at empowerment for artistic citizenship, questioning "music programs that fail to include ways of empowering students to practice lifelong music-making for both musical and social transformation" (p. 26, italics in original). Similar to student empowerment, research exists about student agency (Karlsen, 2011; Monk et al., 2014), learner-centeredness (Johnson Turner, 2013; Talbot, 2014; Williams & Kladder, 2019), and democracy in music education (Allsup, 2003, 2007). Common across this discourse is that students have more ownership of their music making and learning.

While scholarship surrounding student empowerment in music programs is limited, music educators discuss empowerment in varied settings, such as conferences, professional development sessions, social media, and podcasts. Understanding discourse on student empowerment across music education contexts can inform how music teacher education supports teachers in cultivating empowered students. Following research that examines discourse in social media settings (Rickels & Brewer, 2017), the purpose of this study is to examine student empowerment discourse in the music education podcast, *Pass the Baton*.

This study will address the following research questions: How are music educators on the *Pass the Baton* podcast speaking about student empowerment in music education? How do music educators' discussions about student empowerment relate to broader notions of empowerment, agency, and learner centeredness? What relationships exist between how educators on the *Pass the Baton* podcast discuss student empowerment and more typical teacher-directed paradigms?

To address these questions, I conduct a comparative analysis of 18 podcast interviews with music educators who discuss student empowerment in their programs, moving "beyond surface observations to delve deeper into" (Vasquez Heilig et al., 2020, p. 15) the educators' discourse. To support analysis and meaning making, I apply a theoretical framework that includes empowerment theory (Perkins & Zimmerman, 1995), allowing for additional ways of understanding and making meaning of empowerment in music education.

Similar to being a participant observer, I am both the researcher and one host of the podcast, *Pass The Baton*. Along with my co-host, I choose guests, prepare questions, and conduct interviews. While these data could be considered public, and thus archival, to center ethics, I obtained informed consent from all podcast guests and the co-host. Trustworthiness is achieved through member checking and reflexivity on my own positionality and subjectivities and their intersection with the research.

Initial findings suggest that in music classrooms where students are empowered, focus shifts from the teacher toward the success and growth of individual students, supporting students' agency and decision-making opportunities. Implications for music teacher education include understanding how the empowerment discourse of current music educators can inform university methods classes and other contexts for learning to teach music.

"Caring" Through Computer Mediated Discourse: Preservice Music Teachers' Perceptions of Instructor Care in Hybrid Spaces

Nicole Laborte

Over the last decade, society has experienced a rapid expansion and integration of computer mediated discourse (CMD) in all aspects of personal and work life. Arguably, the field of education experienced an immediate need to communicate with students and families throughout the COVID-19 pandemic. Concern for students' social and emotional well-being remains at the forefront of discussion within educational systems as society begins to recover from what remains (George et. al, 2021). Additionally, concern for student well-being falls under SMTE's Music Teacher Health & Wellness ASPA and the conference theme of Elevating a Culture of Belonging. Emerging literature from the pandemic identified students' need to feel cared for in some way by their instructors.

In the aftermath of the pandemic, educators continue to use many of the CMD methods implemented prior to and during the pandemic as an opportunity to connect and engage with their students in and outside of the physical classroom space. Engaging with students through CMD may allow for new opportunities for educators to show students care beyond the physical classroom space. Prior research in music education and learning technologies utilized Nel Noddings' Ethics of Care as a theoretical framework to examine care in music classrooms and online learning environments (Allsup & Westerlund, 2012; Edgar, 2014; Elliot & Silverman, 2014; Livingston & Gachago, 2020; Matteson & Lincoln, 2009; Nourse, 2003; Prioletta, 2018; Richerme, 2017; Robinson et. al, 2020; Scott, 2015).

The primary purpose of this study was to develop a valid and reliable questionnaire using Noddings' Ethics of Care as a framework to measure undergraduate music education students' perceptions of care through CMD with their instructors. Extant instruments within the field of music education and learning technologies are all intended for use in face-to-face or fully online interactions, not in hybrid settings. Research questions driving the development of this questionnaire were as follows:

RQ1: Do undergraduate music education students experience modeling, dialogue, practice, and confirmation of care through digital communications with their instructors?

RQ2: In what ways do undergraduate music education students engage in conversations related to care with their instructors?

RQ3: How do undergraduate music education students perceive acts of care from their instructors through digital communications?

An initial 59-item questionnaire was developed based on Noddings' (2013) original Ethics of Care theoretical framework, in addition to the Care-Centered model employed by Robinson et. al (2020) to measure care in online learning environments. The questionnaire was developed in three sections: demographic information, questions related to CMD between students and instructors, and questions related to student perceptions of care from music instructors through CMD interactions. A sample of undergraduate music education majors from a large public university participated in the pilot study to check reliability. Principal component analysis (PCA) was selected to run the EFA to "reduce the dimensionality of the data while retaining most of the variation in the data set" (Jolliffe, 2002). Three components emerging from EFA were Safety, Community, and Communication. Findings regarding guiding research questions will be discussed at the time of presentation.

Music Teacher Education in South Korea and the United States: A Comparative Analysis

Rowoon Lee

Theories of, and approaches to, music education in the United States have influenced many countries around the world. In South Korea, several music education scholars who have studied and returned from the United States introduced an American music education theory that has been accepted in earnest since the late 1970s (Kim, 2002; Kwon, 2002; Kwon et al., 2010; Min et al., 2013; Moon, 2017). Music education in South Korea has been developed through active academic movements such as the publication of books and theses, lectures, and teaching activities by various scholars, but the process of diffusion and settlement was led by the state. Since the music curriculum was designed under the supervision of the Ministry of Education, the state government also managed the teacher training system to teach this subject. Therefore, while South Korea is influenced by the music education of the United States, there is a possibility that the aspect of state-led music teacher education is somewhat different from that of the United States.

In the United States, a diverse group of people of different nationalities, races, and cultures work as music teachers and teach students, and the number is increasing. Music education in the United States is well represented through public school arts education, but improving the quality of music education is still a major concern for policymakers, educators, and families (Parsad & Spiegelman, 2012). The crisis of declining quality of education due to the music teacher shortage in the United States has become worse through the pandemic (Hash, 2021). Meanwhile, although South Korea is classified as a homogeneous country, the number of international marriages and multicultural families has exploded over the past decade as the country supports international marriages as part of its policy against low birth rates. Therefore, understanding various cultures becomes increasingly important, and a wide range of issues affects the improvement of music teacher education.

Several authors have examined music education in the U.S. and South Korea (Kwon, 2002; Moon, 2017; Oh, 2014), but there are no studies comparing recent trends in music teacher education in the two countries. The purpose of this study is to examine the current trends and directions of music teacher education in South Korea and compare them with music teacher education in the United States (Bray, 2014; Ignas & Corsini, 1981; Kandel, 1933; Moehlman, 1963). Immersion and saturation will be used as methodologies (Phillips, 2008), and historical facts will be contextualized using governmental sources to collect and infer the meaning of various contexts from primary sources (Froehlich & Frierson-Campbell, 2013). This study is meaningful in understanding the overall differences in music teacher education between the United States and South Korea and how music teachers from each country are trained from various perspectives.

Exploring Inclusive Music Education and Program Development for Adult Learners with Autism Spectrum Disorder Beyond Traditional K-12 Settings

Rainamei Luna

As a graduate researcher in music education working with adult learners with ASD, this proposal aims to explore the potential for developing inclusive communities in music education beyond the traditional K-12 educational settings. Autism spectrum disorders (ASD) are a group of neurodevelopment conditions that affect an individual's social interaction, communication skills, and behavior patterns throughout their life (American Psychiatric Association, 2013). The prevalence of ASD has increased in

recent years, with an estimated 1 in 54 children diagnosed with the condition in 2021, compared to 1 in 150 in 2000 (CDC, 2001). The increase in diagnosis can be attributed to increased awareness, changes in diagnostic criteria, improved access to services, and awareness of certain environmental factors (Baio et al., 2018). With this prevalence of ASD having increased in recent years, there is a need to explore how music education has and continues to offer a sense of belonging to individuals with ASD.

Music education and therapy offer several benefits for individuals with ASD, including improvements in social communication, motor skills, emotional regulation, attention, and engagement (Boster et al., 2014; Bharathi et al., 2019; Finnigan & Star, 2010; Hillier et al., 2016; Kalas, 2012). Accommodations and modifications around classroom content, lesson rigor, instrumentation, and interventions in peer-mediated settings and technology have also been proposed for individuals with ASD (Adamek & Darrow, 2013; Darrow, 2009; McCord, 2002). However, there are still various barriers that hinder these benefits, such as societal assumptions (i.e., challenges with social interactions, limited interests, lack of creativity), misconceptions (i.e., inability to work, low intelligence, lack of capability to be independent), limited resources and lack of opportunities, which can lead to negative stigmatization, discrimination, and isolation (Gerhardt & Lainer, 2011; VanWeelden & Whipple, 2014).

To address these challenges, music educators can adapt their curricula, incorporate adaptive music technology, and engage in interdisciplinary collaborations and partnerships that transcends musicking in K-12 education and fosters a sense of belonging in underrepresented places. These efforts have the potential to significantly enhance the learning experiences of individuals with ASD and other diverse populations. By engaging in lifelong learning through meaningful musicking and learning experiences, music educators can impact their own representation and music teacher identity development, and be better equipped to partner with students with ASD. As a graduate researcher, my findings offer valuable insights for music educators, therapists, and researchers interested in re-conceptualizing representation and inclusivity within music teacher education and future program development.

Secondary Music Teachers' Perceptions of Musical Creativity in Quebec, Canada

Marie-Claude Mathieu

The Quebec curriculum for secondary musical instruction is based on three disciplinary competencies, Creating, Performing and Appreciating. It is mentioned in this curriculum that Creating and Performing are the competencies that require the most teaching time, since they are based, among other things, on the appropriation of the elements of musical language and the development of psychomotor skills (MEQ, 2004). However, the creative competency receives the least amount of instructional time (Pierre-Vaillancourt & Peters, 2013) due in part to a lack of experience and training among specialist teachers (Burnard, 2002).

Furthermore, music teachers' perceptions of improvisation and composition activities influence the pedagogical approaches they will favor (Burnard, 2000; Odena & Welch, 2009).

The results of a master's degree study whose main objective was to understand the secondary music teachers' perceptions of musical creativity in Quebec, Canada, will be presented. The study is based on Odena and Welch's (2009) generative model of teacher thinking about musical creativity, which suggests that perceptions of this competency may change over time and that previous musical experiences and daily classroom instruction shape these perceptions. Nine teachers from different schools and regions participated in focus groups to share their perceptions of musical creativity. In addition, they were asked to describe their previous musical experiences using the Music Career Path Tool, a constructivist elicitation technique developed by Denicolo and Pope (1990) and Burnard (2000, 2005) called Critical Incident Charting. Findings suggests that participants see benefits to conducting creative activities in the classroom and perceive creativity as an accessible skill for all students. However, most teachers only implement two or three creative activities per year and feel inadequately qualified to teach improvisation. Implications for music education, particularly in relation to music teacher preparation and continuing education, will be highlighted, as well as the favorable and unfavorable conditions for integrating composition and improvisation activities in the classroom.

Elementary General Music Teacher Perspectives on Teaching Student Immigrants: A Multiple Case Study

Amy Melton

In this qualitative multi-case study, we investigate how elementary music teachers navigate teaching student immigrants in a district serving students from 191 nations. The purpose of this study is to understand challenges participants face in this environment, strategies they use while teaching students whose families have immigrated, and how teachers' experiences may compare or contrast to each other. Our participants are teachers in a large suburban public school system in the southern United States that serves an economically, racially, and linguistically diverse student population. Hispanic students make up the largest ethnic group at 34%, followed by Black (33%), White (18%), Asian/Pacific Islander (11%), Multiracial (4%), and American Indian (.2%). Twenty-five percent of the district's students are English Language Learners, and these students speak 98 different languages. This district was a prime setting for this study because of its likely high concentration of student immigrants. Participants will participate in three monthly interviews, contribute relevant artifacts and lesson plans, and submit typed prompts to three questions during data collection. We have completed two of the three rounds of interviews and will conduct our analysis during the summer. All data collection and analysis will be completed before the Symposium in October. Culturally Relevant Pedagogy offers a helpful framework to interpret how these teachers ensure their students' academic success, develop cultural competence in all students, and engage them in dialogue about systemic structures that may affect their integration into American

society (Ladson-Billings, 1995). CRP originated in the general education sphere but has been utilized in music education to investigate student experiences (Doyle, 2014; Shaw, 2018) and promote curricula compatible with diverse students (Chadwick, 2011; Fitzpatrick, 2022). CRP may be particularly relevant for student immigrants (Lee, 2010). Though researchers have investigated the experiences of immigrants in music classes (Crawford, 2020; Marsh, 2012), few studies investigate how their teachers approach teaching immigrants (Broeske-Danielsen, 2007). We will use CRP as our theoretical lens when analyzing data in hopes to understand how teachers of student immigrants may exhibit elements of CRP in their teaching.

Preliminary data analysis suggests that our participants may stay at their jobs because they enjoy teaching diverse populations and strive to be a safe, supportive adult in the lives of their students. Participants also see music as a means to make connections with immigrants who have experienced trauma or challenges adjusting to the U.S., and they view their teacher role as extending beyond the music curriculum. They prioritize high-quality instruction and make decisions to supplement the lack of resources in their program.

This study aligns with the Cultural Diversity and Social Justice ASPA. What strategies do these teachers use to ensure equitable education for immigrant students, and how do they “elevate belonging” for them? Music teachers in these diverse areas likely adapt to their school populations differently than music teachers in less diverse areas. It is crucial to understand these teachers’ experiences to identify successful strategies used in diverse contexts as well as existing gaps in current professional development and teacher training.

Perceptions and Experiences of Improvisation in a Collegiate Choral Ensemble

Ben Kambs & Saleel Menon

Researchers have explored different applications of formal and informal learning in music education (Green, 2002, 2008; Haning, 2019; Jenkins, 2011). Informal learning occurs outside of an institutional context, often from peers, family members, and other musicians not overtly acting as teachers (Green, 2002). Formal learning occurs in institutions, typically through the direct actions of a teacher (Malcom et al, 2003). Researchers cite musical and social benefits of informal music learning including fostering creativity (Isbell, 2016), learning notation (Mok, 2020), improvisation and composing skills (Byo, 2018), agency in musicianship (Cremata, 2017; Tobias, 2015), and modeling artistic collaboration (Berglin, 2015; Paparo, 2013).

Improvisation may act as an informal learning practice in which students create their own musical goals (Wright & Kanellopoulos, 2010) and engage in collaborative communities of practice (Countryman, 2009). While traditional choral rehearsals are often formal and center teacher-led instruction from notated scores (O’Toole, 2005), improvisation and rote learning activities may provide opportunities for informal learning in choir where students learn from each other, and teachers help students achieve goals they set for themselves (Green, 2008). The purpose of this instrumental case study (Stake, 1995) was to investigate the perceptions and experiences of collegiate musicians engaged in improvisation and rote learning during a traditional choir rehearsal. To guide our study, we asked the following research questions: (1) How do classically trained collegiate musicians develop skills in improvising and rote music learning in a choir rehearsal? (2) What benefits or detriments do participants report from engaging in non-traditional music activities such as rote learning and improvisation? (3) How do participant’s perceptions change as they gain more comfort and self-efficacy?

We created and led a series of ten-minute improvisation and rote learning activities with a group of undergraduate and graduate choral musicians (N=22) during their regularly scheduled choir rehearsal. Over the course of ten weekly 50-minute rehearsals, participants engaged in improvisation games and guided listening activities (Kastner & Menon, 2019), making music collaboratively without the use of notation. We collected data from weekly journal reflections, rehearsal observations, and a semi-structured follow-up interview. Preliminary results suggest that while singers and directors gained skills in improvisation and rote learning, participants tended to be most comfortable improvising within teacher-provided frameworks and preferred direct instruction with clearly articulated outcomes to free musical exploration. Participants also indicated that improvisation activities provided a strong sense of ownership in music-making with opportunities for creativity and critical thinking. Experienced music teachers may find teaching improvisation in traditional choral settings provides a dialogic music making environment that values the contributions of all participants. In this way, teaching improvisation in choirs may offer a complimentary pedagogy that fosters critical thinking and a sense of belonging in both students and their teachers.

Who Counts?: A Bibliometric Review of Race and Gender of the *Journal of Research in Music Education* from 2002-2022

Saleel Menon, Anne Martin, & Andrew Bohn

Professional journals are important in the personal and professional trajectory of researchers and practitioners in their respective fields. In music education, the *Journal of Research in Music Education* (JRME) has solidified itself as one of the most eminent and most-cited research publications in the field (Hamman & Lucas, 1998; Hancock & Price, 2020; Kratus, 1993). Since its inception in 1953, the impact of JRME on the profession not only draws attention from leading scholars, but also informs the research practice itself. Because of the eminence of JRME, many researchers have analyzed various aspects of the journal itself focusing on article topics (Ebie, 2002; Hancock & Price, 2020), theoretical frameworks (Jorgensen & Ward-Steinman, 2015), and applied methodologies (Sims, et al., 2016; Yarbrough, 2002).

As scholarly attention to the relevance of race and gender in music education develops, there is a need to reflect on what has been previously considered. Published qualitative research within music education shows concerted efforts at highlighting historically marginalized voices (Draves & Vargas, 2022; Parker, 2018); however, this trend has not materialized as noticeably in

quantitative paradigms.

Researchers have noticed a lack of racial diversity in the profession (Elpus & Abril, 2019), music education faculty (Brewer & Rickels, 2012; Cha & Amrein-Beardsley, 2023), and preservice teacher education (VanDeusen, 2021). Similarly, researchers have explored the impact of gender on festival ratings (Shouldice & Woolnough, 2022), representation in method books (Koza, 1994), and demographics of music educators (Brewer & Rickels, 2012; Elpus, 2015). While these studies highlight marginalized voices, they represent a minority of research. Much of the quantitative research in JRME rarely reports gender and race as variables, and therefore provides a narrow perception of those experiences. Since research influences the field of music education, there is a need to interrogate how race and gender are considered in quantitative research methods.

The purpose of this bibliometric study is to analyze the use of race and gender as demographic variables throughout published quantitative research in the *Journal of Research in Music Education* from 2002 to 2022. After creating a detailed coding scheme determining how researchers collected demographic variables, we determined how they reported that data. Preliminary findings show distinct disparities between the collection of gender and racial data, with studies frequently collecting gender and not race information. Even when collected, race and gender may not be represented in the findings. When analyzed as a variable, we found examples where gender and racial categories were collapsed or discarded to accommodate statistical analysis conventions. We suggest developing adjustments to quantitative research methods that encourage inclusive and intentional practices that represent diverse perspectives in current scholarship.

Efforts to represent marginalized voices in research trends may affect the preparation and conversations of music teacher educators and preservice teachers. With the inclusion of more diverse subject populations in quantitative research, music education may avoid essentializing marginalized experiences or generalizing practices to populations excluded from data analysis.

The Effect of Internship Requirements and Their Possible Effects on Teacher Retention

Aliana Morales

This study was developed to identify the issues that affect pre-service students as they transition into the teaching career to understand any issues that affect retention. The pre-service experience has concerns regarding the amount of preparation students can gain in their respective programs. Students have to complete a certain number of requirements to then move to their full-time internship placement, but there is no agreement on what is most beneficial for students to learn. This disagreement of skills needed for pre-service teachers translates to the difficulties that beginning teachers face as they transition from pre-service to in-service. This delicate area where students transition from pre-service to in-service is where pre-service preparation issues become detrimental to the beginning teacher. To better understand this time when students have transitioned from student to full-time teacher, placing a focus on the first full-time experience that pre-service teachers have, the internship, provides an understanding of how preparation has affected their abilities and how other factors might affect their overall satisfaction and experience. The purpose of this research is to investigate internship requirements and their possible effects on teacher retention post-internship. A Qualtrics survey was developed and sent out to investigate internship satisfaction and preparation data. The study aimed to answer four research questions: Q1: Is there a relationship between hours spent on extraneous requirements and internship experience satisfaction? Q2: Is there a relationship between hours spent on internship activities and internship experience satisfaction? Q3: Is there a difference between teachers and non-teachers internship experience satisfaction? Q4: How does the amount of hours spent on extra requirements affect teacher preparedness? The data will be analyzed using a comparative analysis. This data can be used to evaluate the internship experience and its effect on the student's development. The data will show how post-internship students evaluated their experience and how helpful it was to prepare them for their full-time positions. Using this data, music education programs can understand what can be changed or added to their programs to serve their students better.

Preservice Music Educators' Preparation and Self-Efficacy for Teaching Multilingual Learners

Austin Norrid

Multilingual learners are students who speak a language other than English in the home and are in the process of developing English skills at school. These students accounted for 10.4% of all U.S. public school students in the fall of 2019 (NCES, 2022). The National Education Association estimated that this figure will rise to 25% by 2025 (NEA, 2020). In response to the growth of multilingual learners, music teacher educators may consider the extent to which their preservice music education students are prepared for teaching multilingual students, who often benefit from language supports or accommodations. Music educators may consider how to support multilingual learners to enable participation and develop a culture of belonging in their classrooms. Currently, research literature provides an incomplete record of the extent to which preservice content area teachers, such as preservice music educators, are prepared for teaching multilingual learners (Faltis & Valdés, 2016; Grapin, 2022). Additionally, there is a paucity of research that measures preservice music educators' self-efficacy for teaching multilingual learners. Thus, the purpose of this study was to provide a record of preservice music educators' preparation and self-efficacy for teaching multilingual learners. Research questions were:

1. To what extent do preservice music educators report preparation from their universities for teaching multilingual learners?
2. To what extent do preservice music educators experience self-efficacy for teaching multilingual learners?

In order to address these questions, I developed a 50-item survey instrument with five demographic questions, 10 items about music education coursework and multilingual learners, and a 35-item self-efficacy scale. Using Faltis and Valdés's (2016)

review of literature for preparing educators to teach multilingual learner as a guide, I developed 10 questions with a five-point Likert-type response to measure preservice music educator preparation for teaching multilingual learners. To assess preservice music educators' self-efficacy for teaching multilingual learners, I adapted Fu and Wang's (2021) self-efficacy scale for mainstream educators, using a 7-point Likert-type response.

I will present data from a survey of preservice music educators (N = 65) who were in at least year three of their studies at a NASM-accredited music education program. Findings suggested that participants only "sometimes" (M = 3.39 out of a possible 5, SD = 0.56,) addressed multilingual learners in their music education courses. Additionally, participants rated their self-efficacy for teaching multilingual learners as just below "somewhat confident" (M = 3.98 out of a possible 7, SD = 0.76). Based on these findings, I will discuss implications for music teacher educators seeking to prepare preservice music educators for teaching multilingual learners.

Possible future students and extensions of the present study include data collection distributing a revised version of the survey instrument to a wider number of potential participants and using mixed-methods to gather qualitative data about preservice music educators' experiences learning about how to teach multilingual learners. Further data collection may provide more detailed implications for how music teacher educators can prepare preservice music educators to teach multilingual learners in ways that support their learning and foster a culture of belonging.

Examining the Relationship between Self-Efficacy and Wellbeing in Preservice Music Educators

Johnathan Parr

Music teaching has been a difficult profession with many music teachers leaving within the first few years of their careers (Madsen & Hancock, 2002). The purpose of this study was to examine the relationship between self-efficacy and wellbeing in preservice music educators (PME). Current research on music teacher wellbeing has shown that both PK-12 and higher education music teachers reported significantly lower levels of wellbeing and higher levels of depression than previously reported norms (Miksza et al., 2022). An earlier study found that though collegiate music students had higher levels of wellbeing than non-music students, they held potentially harmful perceptions, attitudes, and beliefs towards health (Araújo et al., 2017). Little research has been done on the relationships of self-efficacy and wellbeing in preservice music educators.

Research questions addressed in this study include: (1) How do PMEs rate their self-efficacy? (2) How do PMEs rate their wellbeing? and (3) What is the relationships between PMEs' self-efficacy and wellbeing? I created a survey that measured self-efficacy and wellbeing. I adapted a Generalized Self-Efficacy Scale (Schwarzer & Jerusalem, 1995) to a music teaching context, and the PERMA-Profil (Butler & Kern, 2016) measured wellbeing. Self-efficacy was measured using a 6-point Likert scale, and wellbeing was measured using the 10-point Likert scale recommended by the original developers. The survey was sent to preservice music educators in a Southeastern university. Data was analyzed using descriptive statistics and a Pearson's correlation.

Results revealed that PME had an average self-efficacy rating of 4.87 (SD = 0.59) and an average wellbeing score of 7.39 (SD = 1.24). Additionally, there was a positive, moderate relationship between self-efficacy and wellbeing. Because music teachers are often students' interaction with formal music, it is prudent for music teacher educators to explore ways to encourage their students to develop dispositions and behaviors necessary for increasing their self-efficacy which may have an influence on their wellbeing and vice versa.

The fact that the data was collected from one university and the sample size is small, created limitations that must be considered when interpreting the results. However, this research can begin to fill a gap in research on PME health and wellness. Future research can explore the applicability of these results into larger sample sizes or a more geographically diverse sample. Future studies may also consider qualitatively examining the practices that can promote self-efficacy and wellbeing.

Centering Community Voices: Illuminating a Path Toward Increased Equity in Music Education

Emma Price

Achieving educational equity for historically marginalized students requires that cultural, linguistic, and social practices be affirmed and celebrated within the school environment (Paris & Alim, 2017; Teemant et al., 2020). In music education, a deep history of systemic white supremacy necessitates an examination of current practices in the field to pursue active anti-racism through the construction of contextual music education grounded in the musical epistemologies present in local communities (Gellerstein, 2021; Good-Perkins, 2021). Equity work grounded in community and collaboration has the potential to disrupt racism and marginalization enacted in schools through the use of oppressive and irrelevant pedagogy and curricula. In this study, the perspectives of paraeducators and caregivers -- who often share cultural, social, and linguistic commonalities with students -- were centered to gain a deeper understanding of what opportunities for equitable engagement in music education exist in their community (Ernst-Slavit & Wenger, 2006; Manz et al., 2010; Monzó & Rueda, 2001; Teemant et al., 2020).

Through purposeful sampling, I spoke with participants who are part of school communities in their shared district with the highest percentage of students identifying as Hispanic/Latino, as that was the population of interest in this study. Each participant shared their own perceptions of music education in their school through participation in semi-structured interviews and focus groups. As a white researcher and teacher working in the same community as the participants, I approached the role of researcher in this study as a "listener, learner, advocate, and participant" in recognition of my positionality as it related to the participants and the greater community (Paris & Winn, 2014, p. 22). The research questions guiding inquiry in this study were:

1. What music education practices and/or settings do caregivers perceive to be relevant and/or meaningful to their students?

2. What music education practices and/or settings do paraeducators perceive to be relevant and/or meaningful to their students?
3. How do paraeducators and caregivers perceive their cultures and the cultures of their students to be centered, supported, and/or celebrated in the current music education practices and/or settings in their schools?
4. Based on their own experiences and perceptions, what suggestions do paraeducators and caregivers have for increased cultural sustainability in music education practices and opportunities offered to students in their schools?

Examination of the meaning constructed through dialogic engagement with participants indicated that reflection on current practices and cultural sustainability of music opportunities offered in the participants' shared school district could increase equitable opportunities in music for students. Implications for current practitioners include suggestions for engaging with paraeducators and caregivers in their own districts to ensure the equitable inclusion of community voices in the construction of music education experiences. For music teacher educators, community engagement and the formation of equitable partnerships with community stakeholders should be a focus in preservice education to disrupt the history of exclusion and marginalization enacted through music education practices. Implications for further research include replication in communities across the U.S. to illuminate local pathways toward equity in music education.

Native American Music Instruction in the Elementary General Music Classroom

Dalia Razo

Nearly sixty years after the 1967 Tanglewood Symposium, some of its declaration's promises remain unfulfilled. Whiteness, or emphasis on Western classical approaches, continues not only to remain present in music education's repertoire and curriculum, but dominant (Hess, 2021). Through continuing to teach mainly Western classical repertoire, we communicate to students that this is what we value (Hess, 2021). Culturally responsive pedagogy and multicultural education in the elementary general music classroom continue to lie at the center of discourse seeking to permanently decolonize elementary general music programs (Campbell, 2018; Lind & McKoy, 2016). With a vast amount of Non-Western music teaching resources available to 21st century music educators, little is known about the presence of Native American music in the elementary general music classroom.

The purpose of this qualitative case study is to explore the status of Native American music instruction in elementary general music classrooms. The specific research questions I seek to answer are: (a) Why do elementary general music teachers include Native American music in their curriculum? (b) What resources do elementary general music educators use to support their instruction of Native American music? (c) How do elementary general music educators teach Native American music in their elementary music classrooms? (d) How much, if at all, is Native American music instruction influenced by tokenism? Culturally responsive pedagogy and multicultural education will be used as theoretical lenses. Culturally responsive pedagogy is based on equity pedagogy, which assumes that students from diverse cultures and groups come to school with many strengths (Banks, 2009). It bridges the cultural gap between home and school by valuing and validating students' lived cultural experiences (Lind & McKoy, 2016). Multicultural education fosters equal learning opportunities for all students, facilitating and championing access for all, rather than merely the elite and advantaged few (Campbell, 2017).

Data collection will take place over nine weeks and will include individual participant interviews, on-site observations, a focus group, and participants' individual reflections addressing their practices and philosophies (Merriam & Tisdell, 2016; Seidman, 2019). Data will be coded and categorized to reveal themes (Saldana, 2011). Trustworthiness measures will include triangulation, respondent validation, peer examination, and reflexivity (Merriam & Tisdell, 2016). Suggestions will be made for developing a curriculum that integrates Native American music and culturally responsive music teaching. This work will begin laying the foundation for future studies in Native American music instruction in elementary general music classrooms. This research aligns with the mission of the ASPA: Critical Examination of the Curriculum.

The Effect of Inclusive Music-Making and Education on Attitude toward Neurodiversity in Preservice Music Educators

Nerissa Rebagay

Among advocates and the special needs community itself, the term neurodiversity is used not only as an identifier, but as a movement. The movement is contrary to the perception of neurodiverse individuals as flawed, and instead celebrates the strengths that individuals contribute to their community. Limited research exists in identifying the perceptions and attitudes of preservice music educators toward neurodiverse students. Attitudes, bias, misconceptions, and misperceptions about the neurodiverse population may lead to negative interactions toward those individuals. Stereotypes perpetuate negative qualities, resulting in the potential limiting or avoiding interactions with the neurodiverse population altogether. Bias studies reveal that implicit bias is not permanent, but results from learned associations, knowledge (or lack thereof), and exposure. In addition to the important attention the lens of diversity brings to create environments inclusive of race, ethnicity, and culture, it is important to consider neurotype and the different experiences that individuals bring to the music-making experiences in which they take part. The holistic view of neurodiversity, along with increased knowledge and exposure through positive inclusive environments, may challenge and reduce disability prejudice. Given the negative effects of stereotyping, stigma, bias, and attitude toward the neurodiverse population, undergraduate students (and particularly preservice teachers) make up an influential population to which disability prejudice reduction measures should be targeted. It is important for preservice music educators to be more aware of, and better prepared to include, neurodiverse students in their classrooms. Equity in music education means creating opportunities for the musical success of all. Many music teacher training programs do not require adequate coursework. The current status of the education paradigm does not adequately prepare music teachers to enter the field with the tools and resources

needed to create an inclusive classroom for the neurodiverse students they will soon teach. It is important for preservice music educators to understand what is needed to help neurodiverse students achieve musical success. One way to increase preservice teachers' educational experience is to participate in inclusive music-making environments, where everyone is welcomed, appreciated, and supported without personal or musical judgment; another is to undertake specialized courses in including neurodiverse students in their classes. This study aims to answer research questions related to the effect of inclusive music-making and education on attitude toward neurodiversity in preservice music educators. With IRB approval, participants will complete a survey consisting of demographic information, musical experience, neurodiversity experience, and a pretest measuring attitude toward neurodiversity and an inventory of experiences focused on special needs (such as classes taken, volunteer opportunities, and work experience). Participants will complete the posttest at the conclusion of the Spring 2024 semester. Pretest results will be shared at the SMTE Conference Graduate Research Forum.

The Mentorship Experience for First Year Assistant Band Directors

Analisa Rodriguez

A mentor is an experienced person who advises and trains a mentee (Baumgartner, 2020). Music Education Associations (MEAs) have created mentorship programs as resources for music educators in their initial years of teaching. These mentorship programs provide services such as networking partnerships, psychological support, music-specific instructional support, and mentor-mentee relationships. While MEAs encourage music educators to take advantage of these resources, barriers exist, including mentor selection and training, identifying mentees, pairing processes, geographical location, and time preventing music educators from using such programs (Greene, Koerner, & Wilson, 2020).

In the first year of teaching, instrumental teachers have identified struggles like student behavior, student musicality, administration, personal relationships, classroom management, self-evaluation, collegial relationships, repercussions as a replacement, parents and demographics of community, scheduling, and overcoming the unknown (Barnes, 2010). Barnes describes that veteran teachers and administrators need to have a role in helping young teachers succeed with navigating their new position. Interestingly, in the band profession, some programs may provide opportunities for mentorship through their designated hierarchical role, head director and assistant director. These roles might offer guidance as new band directors learn the needs of their assigned position. Other opportunities for mentorship may take the form of professional learning communities (Berg & Rickels, 2018), professional development through affiliated memberships (Vaughan-Marra & Baumgartner, 2022), assigned music mentors within a school (Goldrick, 2012), or through other outside resources. While mentorship research in music education is present (Conway, 2012; Conway and Holcomb, 2008; Gallo, 2018; Baumgartner, 2020) more research is needed from the voices of music educators in the classroom.

The purpose of this collective case study is to examine the mentorship experience of first year assistant band directors. I will use snowball sampling to choose three band directors that meet the criterion (first-year assistant band director). My research project is guided by the following questions: (a) What has been your experience of mentorship from your first year teaching? (b) How do you evaluate mentorship in your first year as an assistant band director?, and (c) What mentorship experiences did you wish you had that may not have been provided in your first year teaching? To analyze participants' experiences, I will use the theoretical lens of social constructivism. Social constructivism is defined as seeking to understand the realities of lived experiences shaped by historical and cultural norms (Burr, 2015).

I will use a semi-structured interview format in the form of three interviews which will take place in Summer of 2023. I will inquire about the participant's lived experiences based on locality, sociality, and temporality guided by Clandinin & Connelly's (2000) narrative inquiry format for qualitative research. I will organize and conduct interviews according to standard case study procedures (Creswell & Poth, 2018) and establish trustworthiness through member check and reflexivity. I verify that I will complete data collection and analysis prior to the 2023 SMTE Symposium.

The Impact of Web Cameras on Middle School Students Enrolled in an Online General Music Class

Michelle Rose

During emergency remote teaching due to the COVID-19 Pandemic, school leaders created emergency policies, including policies on web cameras. Camera policies varied widely across school districts ranging from the suggested use of cameras to 100% cameras on all of the time with no exceptions (Resmovits, 2021). Even though emergency remote teaching has ended, many states have created permanent virtual school options (Thompson, 2021). Therefore, people who continue to work at virtual schools should understand how cameras may impact students to make informed decisions about camera policies.

While a web camera might seem like a suitable and necessary substitute for face-to-face communication, the evidence is not as clear-cut. On the one hand, web cameras can benefit students who attend school online. Researchers in various fields found that web cameras can be beneficial in decreasing the amount of perceived distance and help students and teachers feel like they are close to one another in virtual spaces (Martín-Bylund & Stenliden, 2020; Pavlov et al., 2021). In virtual classrooms, cameras are one tool teachers have used to increase students' feelings of social presence, which has led to higher engagement and increased course satisfaction and learning (Richardson et al., 2017). Additionally, students have indicated that web cameras increased interactivity during lessons and helped them better understand interactions because of visual cues (Telles, 2009). Web cameras can help foster positive teacher-student relationships and decrease the transactional distance created by the nature of online learning.

Nevertheless, while web cameras have benefits, their use has potential downsides. Researchers found that when students are aware they are on camera, their performance on academic tasks may be reduced, even if they cannot see the person observing them on camera (Bradner & Mark, 2001). Additionally, students have reported difficulty focusing after multiple online sessions (Asgari et al., 2021). Students who attend online schools at the K-12 level are more likely to have multiple required synchronous classes each day, putting them at greater risk of experiencing fatigue.

In this study, students enrolled in a seventh-grade general music class at a fully online school will be the participants. The study will take place throughout two units. Participants will be randomly assigned to Group A or Group B. Group A will keep their cameras off during instruction during the synchronous classes in the first unit, while Group B will keep their cameras on. Student engagement will be measured using tools such as polls, chat messages, Nearpod, and Blooket. After completing the unit, all students will take a posttest to measure their learning. Group A will keep their cameras on during instruction in the second unit, while Group B will keep their cameras off. Engagement will be measured in the same way as the first unit. Students will also take a posttest to measure what they learned in the second unit and complete a post-survey on their comfort level with cameras during class. This study addresses the ASPA, Critical Examination of the Curriculum, by examining one aspect of online music pedagogy.

Incorporating Musical Activities in Elementary Classrooms: A Multiple Case Study of Preservice Elementary Teachers' Perspectives and Experiences

Cuishan (Tracey) Shi

Many teacher education programs offer courses for preservice elementary classroom teachers (PECTs) taught by music specialists. However, few music teacher educators receive education about how to instruct this specific population. Exploring the perspectives of students enrolled in such courses can yield insights for teacher educators who hope to better engage and instruct this population. Therefore, the purpose of this multiple case study was to explore PECTs' perspectives on music integration in elementary education and their experiences in a music-integrated methods course. The research questions were: 1) How did the three PECTs conceptualize music integration in elementary education? 2) How did PECTs describe their experience in the music-integrated methods course? This project is most closely aligned to "Music Teacher Educators Preparation" because the findings will inform music teacher educators who are teaching or plan to teach music-integrated methods courses to preservice classroom teachers.

Participants were three undergraduate elementary education majors enrolled in an elementary music-integrated methods course in Spring 2022. Each participant was regarded as a single case, illuminating the central phenomenon of music integration in elementary education. Data sources included three interviews with each participant, observations of participants' in-class teaching presentations, and selected class assignments. Bresler's four styles of arts integration and Clarke and Hollingworth's (2002) Model of Teacher Professional Growth were theoretical perspectives that informed analysis and interpretation. I generated four themes through inductive analyses: 1) reliance on the subservient style of arts integration, 2) perceptions of different professional roles, 3) influence of teacher socialization, and 4) self-perceived teacher growth in the music-integrated methods course. Bresler (1995) explained the subservient style of arts integration as one in which "arts serve to 'spice' other subjects" (p. 33). Most examples that the participants described in their lesson plans, blogs, and interviews matched the subservient style of arts integration (Bresler, 1995). Their reliance on the subservient style of arts integration likely related to differences participants perceived in the roles of music teachers versus classroom teachers. Additionally, participants' perceptions of music integration were largely influenced by their previous classroom teachers who incorporated music-integrated activities. Upon course completion, participants reported increased confidence in leading musical activities, primarily because of the extensive in-class teaching opportunities and feedback from the instructor and peers. However, their reliance on the subservient style of music integration did not change much by the end of the semester. The fact that participants did not greatly change their perspectives may have been due to the short course duration and lack of field teaching experience during the semester. Findings of this study suggest implications for teacher education programs. First, the findings underscore the importance of demonstrating activities for PECTs that maximize students' musical experience while learning the integrated subject. Moreover, it is important to connect PECTs with in-service teacher models who use music-integrated activities beyond the subservient styles and allow PECTs to analyze and reflect on their observed lessons. Lastly, music teacher education programs may offer music-integrated courses for more than one semester and embed field observation/teaching plans in the course schedule.

Preserving the Historic and Cultural Music of Louisiana Through School Music: An Ethnographic Case Study

Christopher Song

Music education scholars have questioned how curriculum, or the focus of musical knowledge transferred to students may be both relevant to their present lives and sustainable through generations of shifting values. When there are prominent musical cultures already embedded within school communities, music educators must determine whether it is their responsibility to educate students regarding its customs, traditions, cultural value, and performance practices. The purpose of this ethnographic multiple case study will be to examine the lives of teachers, students, community members, and culture bearers within musical communities in two specific regions of Louisiana. Participants' intrinsic cultural meanings of Louisiana's music and impact on school music programs will be examined through ethnographic interview and observation. The geographic areas of focus of this

research are Lafayette, LA, the heart of Creole and Cajun country where Zydeco music finds its origins, and New Orleans, LA, the birthplace of traditional jazz and brass band music. Primary research questions include: (1) How do music teachers incorporate traditional cultural music into their school music curriculum?, (2) How do music students describe their experiences learning about and performing traditional cultural music?, and (3) How do community members perceive the value of educating students on and preserving the history of traditional cultural music? Secondary research questions include: (1) How are music teachers in these settings prepared to teach traditional cultural music?, (2) How do music students perceive their own and their peers' cultural identity in relation to their school music experiences?, and (3) How do teachers, students, community members, performers, or culture bearers' perceive their role in sustaining or preserving traditional cultural music? The method of research will be an ethnographic multiple case study that combines ethnographic (Spradley, 2016; Sunstein & Chiseri-Strater, 2012) and case study (Merriam, 2009; Yin, 2009) methods of inquiry, data collection, and data analysis. I will use the theoretical framework of "funds of knowledge" that will provide an overarching lens to guide data collection and analysis. Funds of knowledge stems from work in language and literacy where scholars have aimed at understanding how teachers could treat students and community members as possessing inherent cultural resources for learning (Moll & Gonzalez, 1994; Paris, 2012). In spaces that systemically favor majority perspectives, it is necessary to actively maintain the multiethnic and multilingual qualities of diverse communities.

Beyond a Eurocentric Understanding of Music Education: A Critical Participatory Action Research Study

Kim Friesen Wiens

The power and privilege inherent in music curricula, repertoire selections, and pedagogical practices in North America are marginalizing an increasing number of our elementary age students. My study inquires into the ways that three to four kindergarten to grade six elementary music teachers in Canada expand their lens and transform their pedagogy to embrace the ethnocultural and musical diversity of their students. Over the course of eight months, from October, 2023 - May, 2024, I will explore how a critical examination of the role of power and privilege in Eurocentric music education impacts how music teachers sustain the musics, languages, cultures, and communities of students. This inquiry is significant for the field of elementary music education as it will examine how teachers in collaboration can work toward changes in practice and transform the lens through which musics and curricula are perceived and taught.

My inquiry focuses on:

The ways that teachers examine the power and privilege within Eurocentric music curricula, repertoire, and pedagogical approaches to expand their lens on the values placed on musics, cultures, and identities.

The ways that ethnocultural and musical identities of students are critically examined and embraced by teachers within the music classroom

The ways that working together as a collective community affect music teachers' ability to become more sustaining of the cultures of their students.

Critical participatory action research methodology will be used for this inquiry (Kemmis, 2008). The collaborative nature of this research also anticipates a deepening of the relationships of the teachers as they develop a collective community, discuss their current practices, and address the Eurocentrism in music education, their perspectives and possible changes to their practices.

This inquiry is grounded in critical pedagogy (Freire, 1970/1993) and incorporates aspects of the three-fold approach of culturally sustaining music pedagogy, including dismantling harmful practices, expanding musical epistemologies, and embracing non-Eurocentric stories (Good-Perkins, 2022).

There are three interconnected phases to the research inquiry. The first phase, in October through November, involves music teachers working to build a critical collaborative community with an emphasis on self-reflexivity and positionality. The second phase, in January through March, focuses on exploring and dismantling the inherent power and privilege within Eurocentric music curricula, repertoire and pedagogical approaches to transforming their pedagogy to sustain ethnocultural and musical identities of students. The third phase, in April through May, involves individual critical reflection and collective critical discourse that is focused on deepening understandings that occurred through the inquiry as well as possible ideas to consider for the future (Mezirow, 2000). I am very interested to learn how the first two phases of this study inform and impact the third phase of the study. I see these three phases as part of the hermeneutic circle, including both a forward arc and a backward arc (Ellis, 1998). The forward arc uses pre-existing understandings to interpret and the "backward arc focuses on uncovering information as "the return arc of the hermeneutic circle and the response to the inquiry" (Ellis, 1998, p. 23).

Music and the Refugee: What Educators Should Know

Jessica Wiseman

According to the United Nations High Commission for Refugees (2022), over 100 million people worldwide are now considered displaced from their homes or countries. Among these individuals, 41% are under the age of 18 (World Vision, 2022). Refugee children face several unique needs including dealing with post-traumatic stress disorder, learning new languages and cultures, coping with increased mental health concerns, and the processing of grief, loss, and guilt (Choi, 2010; Sullivan et al., 2021; Weeks et al., 2017). As educators worldwide welcome a growing number of refugee children into their classrooms, it is essential that we understand their needs and the role we might play in their lives.

Music educators, in particular, have the potential to significantly impact the life of a refugee child. Researchers have shown that

music participation positively impacts a person's acculturation process (Crawford, 2020), language development (Li & Brand, 2009), and identity formation (Chisholm et al., 2021). Despite these findings, Vu and de Quadros (2020) claimed that "even when some displaced persons find themselves in music classrooms and ensembles, their identities and traumas may not be noticed, still less given expression. It is not just about access" (p. 24). If access to programs is not enough to make a sufficient impact, educators must determine what makes music participation meaningful to refugees. Therefore, the purpose of this study was to determine refugees' perceptions on the benefits of music participation and their suggestions for music teachers. Research questions included:

1. How does music impact the well-being of refugees?
2. What can music educators gain from this knowledge?

Data sources included interviews with 10 refugees and observations gathered from a conference at which refugees talked about their musical experiences. Themes for research question one related to identity reformation, social contributions, therapy, and communication. Important to all participants were: 1) their desire to improve the lives of others through music by raising awareness and inspiring hope and 2) how music gave participants the ability to communicate when they often did not have the language to do so.

Participants' suggestions for music educators yielded four themes for the second research question. These represented a refugee's desire to be seen and heard, the power of music to impact a refugee's life, the need for safety in the classroom, and the possibility a music teacher has to make a difference.

As evident from the explored literature as well as data gathered from observations and interviews, music participation can have a significant impact on the lives of refugees. One important implication from this study is that music educators should acknowledge their position and use it to create safe and culturally sensitive classrooms. As the number of refugee children present in public school classrooms, communities, and camps continues to grow, educators and researchers should continue to explore how to use music in a way that embraces and supports these learners. The suggestions in this study enable teachers to provide refugee children with the acknowledgement, support, safety, and tools they need to be successful and healthy.

Excellent Piano Skills A Must? Teacher Interactions with the Secondary Instrument in the Secondary Choral Classroom

Carson Zajdel

The purpose of this intrinsic case study was to explore the development of six in-service secondary choral music teachers' piano skills and their perceptions of how the piano should serve as a pedagogical tool in effective secondary choral music teaching.

Research questions included (1) how participants describe their formative experiences with piano through childhood and adolescence, (2) participants' interactions with piano through prescribed coursework as preservice teachers, (3) the extent to which participants have been questioned about their piano skills in job interviews, (4) participants' comfort level with their own conducting, vocal modeling, and functional piano skills as in-service teachers, (5) how participants describe the importance of their piano abilities compared to other musical and nonmusical skills in their pedagogical delivery and teaching philosophies, and (6) how administrators perceive participants' teaching through the lens of their piano skills. The primary data collection source was one-on-one semi-structured interviews with each participant. Secondary data sources included video analysis of participants' rehearsals and written documentation of a recent observation conducted by a supervisor in the participants' respective school systems. Examining participants' personal and musical histories was critical in laying a contextual foundation to understand the journey of each participant's piano skill development and the piano's use in their pedagogical delivery. A temporal logic model is presented, along with emerging dialogues on reimagining the intersections of functional piano, conducting, and rehearsal skills in music teacher education programs, and comparisons of conventional wisdom reinforced by the academy, professional organizations, and choral methods pedagogues against the limited empirical research on piano in the secondary choral rehearsal.