



2023 Symposium on Music Teacher Education Poster Session 1 – Friday, 5:15PM

Social Change and Reconstructionist Philosophy

MeHaley Babich

This project represents the initial phase of research in understanding how music teachers use Charles Fowler's Reconstructionist Philosophy of music education to enact social change practices in the classroom. Objectives of this philosophy underline the importance of equality, inclusion, and representing all cultures in music. The purpose of this research is to explore the guiding objectives of Reconstructionist Philosophy of music education and their impact on music teachers' use of multicultural music education as a vehicle for social change in their classrooms. The need for this study is to highlight how and why teachers incorporate social change practices in their curriculums, through Reconstructionist Philosophy objectives, despite having no formal education or requirement to adhere to guiding objectives. Previous research suggested that most participants look positively on incorporation of social change practices in curriculums but have societal influenced reservations. Gaps in current research include lack of research literature from the United States, little research that incorporates students' perspectives, and a shortage of contemporary literature. Several key findings are needed to understand the full extent to which Reconstructionist Philosophy may impact music educators use of multicultural music. To understand who is important to this research, demographic data are needed to identify teachers that are championing these objectives. To understand how those teachers use these learning goals, interviews with teachers that show high implementation of the objectives will be conducted. Finally, to understand why teachers use these objectives, a path model and analysis can be used to understand causal relationships between events.

Exploring the Hybrid Identities of Choral Music Teacher Educators in Tier One Research Universities: A Phenomenological Study

Kari Adams & Jessica Napoles

The purpose of this phenomenological study was to explore the hybrid identities of choral music teacher educators (MTEs) who also conduct an ensemble at their institutions. Our specific research question was: how do MTEs experience their hybrid positions as choral conductors and music education researchers in Tier 1 universities?

We engaged in semi-structured interviews which lasted approximately 50-75 minutes (Merriam & Tisdell, 2016). We employed Bevan's (2014) three-domain methodological structure for interviewing: (a) contextualization (natural attitude and lifeworld), (b) apprehending the phenomenon (modes of appearing, natural attitude), and (c) clarifying the phenomenon (imaginative variation and meaning). We sought trustworthiness through epoch[✓], member checks of interview transcripts, and multiple forms of data including interviews, reflections, documents (CVs, published bios, etc.), and memos.

Findings

Three themes emerged from the data: inseparable identity components, reciprocity of selves, and externally-derived tension.

Inseparable identity components described the ways in which participants sought to align the components of their job with their holistic teacher-researcher-conductor identities. Reciprocity of selves referred to how participants' teacher, researcher, and conductor selves informed and were informed by each other. Finally, participants maintained security in their own holistic sense of self but experienced externally-derived tension as they navigated the structural divide of performance and education in higher education.

For our participants, the hybrid position was not merely a job but an expression of their holistic identity of music teacher educator (MTE), researcher, and conductor. Participants pursued or created a hybrid position because of these intertwined identities. Their multi-faceted identity manifested through their desire to seek a broader path (neither exclusively conducting nor exclusively teacher education) that challenged them and provided a variety of experiences. Our participants viewed research and practice as connected, making each of their identities relevant in combination. The reciprocity of their role occupation seemed to be bound by a deep sense of pragmatism. For example, they valued research primarily for its function in informing practice, and in their scholarly activities they were regularly drawn to examine topics that were directly related to their teaching or conducting practice. Further, they believe that their hybrid identity provided legitimacy to their students in their music teacher educator role. In their lives, conducting was their primary form of musical fulfillment, and they sought out those experiences even when it is not part of their official teaching loads.

Because of the strong structural divide between performance and scholarship that is pervasive in music programs in higher education, our participants experienced tension in their hybrid identities in a number of ways. Many times, there was a mismatch between their values and priorities and those of their colleagues, administrators, or the institution. Especially when guidelines for

retention, promotion, and tenure were too narrow, participants did not always feel supported in their hybrid positions. The nature of their roles often left them feeling overextended, more full time in two areas rather than half time in each. We discuss implications for music teacher educators, doctoral program admissions, and the profession at large.

Breaking Down Barriers: Obstacles Faced by International Teaching Assistants in Music Disciplines of American Higher Education

Siyu Tian

Over the past several decades, U.S. universities have steadily increased the number of international teaching assistants (Borjas, 2005). Many universities employ international graduate students as teaching assistants, research assistants, project assistants, and part-time tutors. International graduate students holding assistantship positions usually have pedagogical duties to teach undergraduate students in classrooms or laboratories (Gorsuch, 2003). This study aims to explore the challenges faced by International Teaching Assistants (ITAs) majoring in music disciplines in American higher education. Previous research has highlighted various obstacles that ITAs encounter, such as classroom management, and linguistic, cultural, social, and pedagogical difficulties, one of the most common challenges is having a foreign accent (Choi, 2017). But there is a lack of research on ITAs in music majors. Therefore, the purpose of this study is to fill this gap, shed light on the preparation and training work of international teaching assistants working for the school of music, and help the U.S. higher education system understand the challenges and obstacles faced by ITAs in music departments.

To achieve the research objectives, this study aims to answer the following research questions:

1. What are the difficulties faced by international teaching assistants (ITAs) in music teaching due to language barriers and cultural backgrounds?
2. Are the pre-service training and other resources available to ITAs effective and adequate?
3. What other pressures do teaching assistants of international students face in their work, and how do these obstacles affect their lives and work?

To identify suitable interviewees, the researchers will use two methods. First, they will recruit participants through the National Association for Music Education's (NAfME) forums. Second, they will recruit qualified interviewees through the social networks of college teachers. The study aims to interview 40 participants who received K-12 elementary education in a country outside the United States, majored in a music-related field, and are or have been teaching or supporting instruction in a music education system at an institution of higher education.

Data for this study will be generated through one-on-one interviews with qualified respondents. Researchers have developed a set of 15 interview questions, which will be tested for their effectiveness in collecting information through pilot interviews. The data collected will be coded and categorized based on the research questions. To ensure the validity of the data encoding, two professors with over five years of experience in university music education will review the data coding.

This study's results will not only expand the knowledge base of music education but also provide higher education institutions with the necessary information to meet the needs of music education at the higher education level. It is hoped that this study will serve as a valuable resource for universities and colleges to develop effective training programs and address the challenges faced by international teaching assistants in music education.

Perceptions and Outcomes of Implementing Ungrading in an Undergraduate Music Methods Course

Rachel Grimsby

Ungrading is the process of centering student learning outcomes rather than a letter grade achieved. Ungrading can entail contract grading, self/peer assessments, process letters, use of student created rubrics, or portfolios. In general education, many researchers have examined ungrading on student learning (Blum, 2020; Elbow, 1997; Meinking & Hall, 2022; Spidell & Thelin, 2006). Elbow (1997) shared their frustration with assigning grades to undergraduate writing samples and outlined how to implement minimal grading with low and high-stakes assignments. Spidell and Thelin (2006) examined undergraduate perceptions of contract grading and found participants reported resentment, anxiety, and tension between themselves and professor. Meinking & Hall (2022) considered undergraduate perceptions of ungrading and found ungrading encouraged risk taking, student autonomy, and internal motivation.

A few scholars have considered ungrading in music education settings (Andrews, 2004; Brinson, 2022; Clennon, 2009; Cohen et al., 2022). Brinson (2002) summarized ungrading and its benefits to equitably meeting students' learning needs. Additionally, Brinson provided sample rubrics that provide clarity for teacher and student assessment. Andrews (2004) examined contract learning in secondary music classes and outlined how to incorporate student agency in contract development. Clennon (2009) found contract learning an effective tool for guiding elementary students during composing activities. Cohen et al., (2022) examined implications of ungrading with graduate students and provided suggestions for initiating contract learning in music education coursework.

As few researchers have examined the impact of ungrading in undergraduate music methods courses, the purpose of this explanatory mixed methods study (Creswell & Plano-Clark, 2018) was to examine undergraduate perceptions of Ungrading (contract) on coursework and learning outcomes. Specific questions guiding this study were a) How do students perceive Ungrading and does this perception change over time? b) How do student perceptions of Ungrading help or hinder class participation, assignment completion, and commitment to coursework?

Participants (N=14) were junior and senior vocal or instrumental music education majors at a large state school located in the Midwest. I used a researcher-designed survey instrument which was administered the first and final week of classes. Participants engaged in three contract meetings during the semester: first week, mid-term, and exam week. I tested data for internal consistency among items measured ($\alpha = .76$) and determined data were appropriate for subsequent analysis. I conducted a dependent samples t-test using pretest (N = 14, $\bar{x} = 38.86$, SD = 3.86) and posttest (N = 14, $\bar{x} = 40.14$, SD = 3.03) sum scores. The assumptions of normality were met (W = 0.94, p = 0.36). Participants self-reported a significant difference in their perceptions of Ungrading [t (13) = 2.15, p = 0.05, d = 0.57]. I used notes from contract meetings and integrated the pretest posttest survey results to develop participant specific interview questions to pinpoint elements of ungrading that influenced undergraduate perceptions and learning outcomes. Early analysis indicates some elements of ungrading benefited student and student/professor relationships, autonomy, and relieved stress. Integration of qualitative data to further expound the quantitative data is currently in progress and should be completed by May 2023.

Relationships of Preservice Program Features to Music Student Teacher Readiness and Preparation

Jay Dorfman & Jacob Gibson

Among the characteristics that students develop during preservice programs are the broad traits of readiness and preparedness. While these two terms are often conflated in the literature, some authors differentiate between them. For example, in an analysis of readiness for college, Barnes et al (2010) suggested that “readiness does not represent the set of skills students need to be successful” (p. 2). Readiness is a construct like confidence which suggests that students are emotionally engaged and focused on succeeding in their student teaching environment. Readiness has been researched frequently in the literature on preservice teacher education, and has included examinations of its relationship to culturally responsive teaching (Nzofuru, 2018), self-efficacy (Brown et al., 2015), to technology integration (Padmavathi, 2015-2016), and to outcomes of standardized tests and measurements of teaching (McConnell III et al., 2021). Previous researchers have suggested that the perceptions of student teachers of their readiness to enter that experience do not significantly vary based on variables such as the structure of their teacher preparation program, the students’ genders, or the public/private status of the institution (Ayers & Thompson, 1990). Readiness might also be viewed as akin to self-efficacy of preservice teachers, or their belief that they will be successful when entering the field. Brown et al (2015) suggested that “self-efficacy is one of the few individual characteristics that reliably predict instructional practice and student outcomes” (p. 79), but that there is little research examining whether perceptions of readiness and preparedness are related to those characteristics being actualized in the classroom.

Preparedness, in contrast, represents the accumulation of experiences that students gain during their time in preservice programs. Perceptions of preparedness have been measured from the perspectives of students, faculty, and cooperating teachers (Ayers & Thompson, 1990; Bryant III, 2022; Lee et al., 2012; Matsko et al., 2020). This construct encompasses the set of skills that students collect and master throughout their coursework and associated activities. Previous researchers (Ronfeldt et al., 2021) have identified features of preservice programs that are likely to promote preparedness, and therefore, predict teaching quality when students enter the student teaching experiences, and eventually the professional workforce.

With demonstrated relationships between success in student teaching and both readiness and preparedness, it is necessary to examine the elements of music teacher preparation programs that contribute to each of those characteristics. The purpose of this study is to examine whether elements of music teacher preparation programs contribute to preservice teachers entering their student teaching experiences both prepared and ready to succeed.

Research Questions:

1. To what extent do typical elements of music teacher preparation programs influence the construct of readiness for student teaching?
2. To what extent do typical elements of music teacher preparation programs influence the construct of preparedness for student teaching?

Data collection for this study is in process using a survey instrument. Several of the survey items were modified versions of items on a survey from McConnell III et al. (2021); all remaining survey items were original for this study.

Retention and Attrition of Early-career Music Teachers in Maryland: A Survival Analysis

David Miller

Background/Purpose

Amid growing national concerns regarding current and worsening teacher shortages across the United States, as many as 32 states and the District of Columbia officially designated music as a teacher shortage area between the 2011-2012 and 2020-2021 school years (Hash, 2021). These shortages raise a pressing concern for music teacher educators (MTE) to recruit and prepare music teachers to fill these vacancies. Still, several estimates have found that as many as half of all teachers leave the profession within the first five years (Henry et al., 2012; Joiner & Edwards, 2008; Kelley, 2004; Smith & Ingersoll, 2004), underscoring a need to focus efforts on beginning music teacher retention. Thus, the purpose of this study was to examine the teacher-, school-, and district-level factors associated with attrition among music teachers in their first five years of teaching. This study was aligned with ASPA 7, supporting beginning teachers.

Method

Using data from the Maryland Longitudinal Data System (MLDS), I examined early-career music teachers' retention and attrition patterns between 2013 and 2020 using descriptive statistics ($N = 6,430$). Then, I used discrete-time survival analysis to examine the factors associated with whether and when an early-career music teacher left public school teaching in Maryland (Singer & Willet, 2003):

$$\text{logit } h(t_{ij}) = \left[\alpha_1 D_{1ijsd} + \alpha_2 D_{2ijsd} + \dots + \alpha_5 D_{5ijsd} \right] + \left[X\beta \right]_{isd} + X\gamma_{jsd} + \left[X\lambda \right]_{jd}$$

The first set of alpha predictors represents the baseline hazard for their respective time periods, for the i th individual in the j th time period teaching in the s th school in the d th district. The right side of brackets represents vectors of covariates: $X\beta_{\leq}$ is the vector of time-invariant teacher characteristics, $X\gamma_{\geq}$ is the vector time-variant school characteristics, and $X\lambda^a$ is the vector of time-variant district characteristics. I selected covariates for inclusion from a conceptual framework for teacher turnover (Nguyen & Springer, 2021) and used the framework to construct a coherent interpretation.

Results

On average, 74% of early-career music teachers retained their current position each year, 8% moved to a different school in Maryland, and 18% of left public school music teaching in Maryland. Teachers who moved schools tended to have different teaching responsibilities in their new position. About half of the teachers who moved schools changed the grade levels that they taught, and the vast majority of this change (77%) was to an older student population. On average, teachers tended to move to schools with higher average socioeconomic status and to schools whose demographic composition had a higher proportion of White students. Kaplan-Meier survivor functions showed that half of all music teachers left public-school music teaching in Maryland within their first five years of teaching. Attrition risk was greatest in years two and three. Other factors associated with attrition risk included sex, race, ethnicity, school grade level, aspects of school culture, the student body, school and district urbanicity, and the number of teachers employed by the school district. Implications for music teacher education and policy recommendations are discussed.

Factors that Influence Preservice Music Teachers' Philosophical Beliefs

Julie Myung Ok Song

Music education philosophy can have a significant impact in the music classroom, particularly for preservice music teachers (PMTs) (Raiber & Teachout, 2014; West, 2015). Although PMTs generally take a similar curriculum of courses in different programs, their learning environment can vary considerably depending on its philosophical culture, ultimately influencing how and what PMTs teach once they become music teachers (Jorgenson 1990). For instance, PMTs who are familiar with emphasizing musical literature or a competition-oriented environment may have certain specific ideas about the value of music education, whereas those who have more experience with learning by ear and participatory music making may have different ideas about the value of music education.

However, due to the perceived ambiguous practical implications and abstract content of philosophy (Cholbi, 2007; Stauffer, 2012), PMTs often struggle to recognize what they believe about the value of music education and to articulate their philosophical beliefs in a coherent and logical way in relation to their teaching practices (Bowman & Frega, 2012). Furthermore, facing an overwhelming schedule, pressure to learn specific musical skills and knowledge, the core curriculum requirement of classes, and field work, PMTs may have inadequate time to consider their philosophical beliefs and how their beliefs can be connected with teaching practice. Nonetheless, developing music education philosophy for preservice music teachers is rarely discussed.

The purpose of this study is to examine the factors that influence the philosophical development of preservice music teachers.

The following research questions guide the study; (a) to what extent do preservice music teachers believe that developing a philosophy is important? (b) do preservice music teachers significantly differ in their beliefs with regard to specific views (e.g., utilitarian, aesthetic, or praxial philosophies)? (c) what factors (e.g., years of taking private lessons, years of enrollment in a music education program, music specialty, high school musical experience, gender, geographical area) can predict the intensity of PMTs philosophical beliefs? (d) what obstacles and challenges do preservice music teachers confront in developing their philosophical beliefs?

Using a Qualtrics (Online Survey tool), I will conduct a national survey. I adapted the Ph.B. scale, which was developed to measure music teachers' philosophical beliefs (Song, 2022). The Ph.B. Scale was developed based on three major music education philosophies (utilitarian, aesthetic, praxial) and comprises 30 items (10 items for each philosophical view). The internal consistency and validity were confirmed in a previous study. Upon IRB approval, I will reach out to music teacher educators affiliated in universities across the USA to distribute the survey to preservice music teachers. Using descriptive statistics, Repeated Measures ANOVA, and regressions, I will share results and discuss implications for music teacher education. Understanding preservice music teachers' perceptions of their philosophical beliefs may shed help preservice music teachers develop their teaching philosophy, which may in turn foster a positive learning environment and sense of belonging for preservice music teachers during their music education program of study.

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...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 SMTPA 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.

Working with Students with Disabilities in Self-contained and Mainstreamed Settings: Implications for Music Teacher Education

Erika Knapp

Approximately 15% of P-12 students in the United States have an identified special education need (U.S. Dept. of Ed., 2020). At the elementary level, where most children receive music instruction (Salvador & Allegood, 2014), music educators likely interact with students with disabilities and often provide the first site of inclusion (VanWeelden & Whipple, 2014). In schools with self-contained special education classes, students with disabilities may attend music in a separate group or be mainstreamed into music with their general education peers. Researchers have noted that many music teachers believed their preservice learning did not adequately prepare them for working with students with disabilities in either setting (e.g., Grimsby, 2020; Knapp, 2022). As a result, teachers often need help with what to do. Inservice teachers reported they support students with disabilities as best they can but have noted that they are continually operating with limited resources, limited collaboration, and little to no relevant professional development (Grimsby, 2020).

Some researchers regularly offer practitioner-focused articles giving suggestions and ideas to support in-service teachers (e.g., Armes et al., 2022; Draper, 2019), while other scholars focus on teacher perceptions of working with students with disabilities (e.g., Hammel & Gerrity, 2012; McCord & Watts, 2010), as well as preservice preparation (e.g., Cassidy & Colwell, 2011; Culp & Salvador, 2021; VanWeelden & Whipple, 2007). However, few researchers have explored what strategies teachers ultimately choose to employ with students with disabilities. Additionally, no known researcher has explored the experiences of a music teacher providing music to students with disabilities across two different settings: self-contained classrooms of students with disabilities and mainstreamed music experiences.

Therefore, the purpose of this multiple case study (Stake, 2006) was to explore strategies teachers have employed when working with students with disabilities in both self-contained and mainstreamed music classrooms. Understanding how teachers plan instruction and navigating the differences between these two elementary instructional settings is also valuable. The research questions were:

1. How do music teachers make instructional decisions for students with disabilities, including setting goals, planning lessons, and measuring student growth?
2. What accommodation or modification strategies do music teachers employ to support students with disabilities in music?
3. How do teachers measure the effectiveness of such strategies?
4. What are the differences in how music educators approach the students' musical education in self-contained classrooms versus mainstreamed classes?

Participants were three music educators from across the U.S. At each research site, I observed the teacher in their classrooms as they worked with students with disabilities in both self-contained and mainstreamed settings. Additionally, I conducted three semi-structured interviews with each teacher and wrote extensive research memos. My findings highlight the importance of teacher reflexivity, the value of communication between stakeholders, and a continued need for in-service professional development. Implications from this study may help inform beginning and veteran educators working with students with disabilities in music. Additionally, this work may offer insights to music teacher educators as they seek to prepare preservice students better to work with an increasingly diverse student population.

Building and District-Level Policies Affecting Music Classes

Ryan Shaw & Andrew Bohn

Because of the intersecting levels of educational governance (e.g., federal, state, local), policies that impact music teachers exist at different levels. We have some evidence that micro-level policies are perceived as most impactful (Abril & Bannerman, 2014). Additionally, researchers have suggested that reforms that target classroom practice have significant impact on teachers' sense of their practice (Hargreaves, 1998; Schmidt & Datnow, 2005). Moreover, the navigation of the micropolitical landscape of schools (Ball, 1987; Blase, 1991; Hoyle, 1982) has been acknowledged as an important aspect of teachers' work satisfaction and has implications for longevity in the field.

Despite the acknowledgment of the importance of micro-level policies, we have little empirical evidence on these policies or detailed description of how teachers make sense of them. Therefore, the purpose of this study was to investigate how building and district-level policies might interfere with regularly scheduled music instruction. Research questions were: a) How is regularly scheduled music instruction impacted by instructional interventions/remediations, standardized testing, and day-to-day staffing decisions? b) How do music teachers describe their agency in navigating these building and district policies? c) What other building and district level policies interfere with regularly scheduled music instruction in schools?

Method

We created a survey in Qualtrics that was then distributed to PK-12 NAfME members via the NAfME listserv. Emails were sent to 25,000 member email addresses, with 485 complete surveys returned, for a response rate of ~2%. Despite the low response rate, demographic data suggested that the sample was nearly representative in terms of teaching experience ($M=16.7$ years) and featured teachers from across content areas, levels (i.e., primary vs. secondary) and from 47 of 50 states. The survey consisted of three sections detailing experiences with micro-level policies relating to: instructional interventions/remediations, standardized testing, and staffing decisions. Participants responded to Likert-type statements and free response questions.

Findings

Preliminary results suggest variety in terms of the extent to which the building/district policies interfered with music instruction, with many respondents indicating these as a problem "sometimes." Free responses provide significant detail on specific perceptions of micro-level policy-making, with frustrations common as music educators bemoaned not being considered in decision-making. Overall, respondents knew about policies and knew who made decisions and how they were made. Despite this, teachers expressed a lack of agency in shaping policies that negatively impacted their programs.

Significance

This work is relevant to the work of the policy ASPA. In its exploration of in-service music teachers' navigation of policies, it has the potential to inform how music teacher education programs introduce policy to pre-service teachers. The introduction of policy as a topic in education preparation coursework has the potential to ameliorate praxis shock (Ballantyne & Retell, 2020; Shaw, 2018). Additionally, better understanding of the micro-level policy landscape of schools can inform the profession's advocacy efforts. The policy ASPA's mission includes purposeful position statements and data collection to inform those advocating for the improvement of music education programs writ large.

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 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.

Perceptions of School-University Partnerships in Music Education: A Multiple Case Study

Emily Mercado & Jason Bowers

School-university partnerships are collaborative relationships characterized by shared goals and resources that can lead to mutually beneficial projects (Abrahams, 2011; Apfelstadt, 1989; Austin, 2019; Burroughs et al., 2020; Conkling & Henry, 1999; 2002; Gilbert et al., 2018; Rawlings et al., 2022). Partnerships can provide unique learning experiences for students, professional development for in-service educators, and opportunities for preservice music educators (PMEs) to enhance teaching skills; however, challenges can emerge such as travel, scheduling conflicts, communication, feedback, and organization (Brophy, 2011; Kruse, 2012; Rawlings et al., 2019; Robinson, 2001; Soto et al., 2009). Despite these challenges, in-service educators have reported that partnerships can foster collaborative learning environments (Alemán et al., 2017; Gilles et al., 2009; Kruse, 2011). However, few researchers in music education have explored K-12 students' and PME's perceptions of partnerships through an action research design to develop and sustain successful and meaningful school-university partnerships.

Purpose Statement and Research Questions

The purpose of this multiple-case action research study was to examine sixth-grade choral students' and PME's perceptions of existing school-university partnerships to improve and sustain the partnerships. The research questions were as follows:

- (a) What, if any, elements of the partnership experience did the sixth-grade student participants perceive as supportive and/or obstructive to their musical development?
- (b) What, if any, elements of the partnership experience did the PME participants perceive as supportive and/or obstructive to their development as music educators?
- (c) How do participants describe the benefits and challenges of the partnership experience?

Method: Participants, Data Sources, and Analysis

We employed a multiple-case action research study design (Patton, 2015) to examine and compare the participants' perceptions of two partnership programs established by researchers from separate universities across one semester. Action research focuses on practical significance with findings that have immediate application for all parties involved including the researcher, practitioner, and participants (Cain, 2008; Patton, 2015). Undergraduate choral preservice music educators and sixth-grade choral students participated in the partnership experience. Each meeting once or twice per week for 30, 60 minutes for eight to twelve weeks. Across both partnerships, we interviewed seven PME's and fifteen students in the sixth-grade, employing "utilization-focused sampling," to examine "what works and what doesn't work" (Patton, 2015, p. 295). Data sources included researchers' field notes, sixth-grade students' reflections, PME's reflections, one focus group with the sixth-grade participants, two focus groups with the PME's, and one interview with each PME. We completed data collection in April 2023, and are currently coding in three cycles, in vivo, descriptive, and axial (Miles et al., 2014; Saldaña, 2016). We will examine all coded transcripts for similarities and differences, combine codes, and identify emergent themes.

Conclusion

This project is relevant to music teacher education because we examined how to create and sustain mutually beneficial school/university partnerships. Specifically, this research directly addresses the goal of the School/University Partnership ASPA: To survey best practices in school and university partnerships that promote a view of teacher education as a shared responsibility between P-12 and higher education.

Conducting a DEI Audit in Music Education

David DeAngelis

Music educators at all levels are confronting issues related to diversity, equity, and inclusion (DEI). These discussions, while perhaps heightening in intensity and urgency, are hardly new. In 1964, the Yale Seminar on Music Education advocated for music education curricular reform, reimagining music teacher preparation programs and pathways, and strengthening connections between school music programs and communities; these topics still dominate current discussions related to DEI in music education.

Amidst these conversations, taking action continues to be a daunting task. Therefore, in order to address the practical side of engaging in DEI work, I will draw from change management literature to outline how to conduct a DEI Audit within a music program, department, or district. A DEI Audit offers a five-pronged, research-based, and practice-oriented approach to design, implement, and evaluate a strategic plan for DEI. The five steps are outlined below:

First, define what diversity, equity, and inclusion mean within your unique context. To help unpack what each word may mean within a music program, diversity can refer to both the representation of people in a music classroom and the curriculum, repertoire, and traditions present. Inclusion is then how to make that mix of people, cultures, and customs work. Equity addresses outcomes, or specifically the fairness of outcomes within an unequal playing field.

Second, create a diversity mission statement aligned to your music program's mission and vision. When envisioning a broad vision of success for students in music programs, diversity and inclusion need to function in tandem to help a program achieve its goals, rather than as additional obstacles or burdens for the program to overcome. If addressing diversity is viewed as antithetical to achieving high-quality results, then a music program's definition of success needs to be questioned.

Third, develop a strategic plan for DEI that is informed by your definitions and linked to day-to-day experiences. To do this, conduct an organizational gap analysis, in which you state desired outcomes, assess the current status relative to these outcomes, and identify gaps between these two states. Then, write a series of objectives working backwards to close these gaps.

Fourth, measure and evaluate DEI goals by establishing baseline data and tracking progress over time. Tools to help with this assessment include critical demography, inclusion matrices, and climate surveys. Information gathered may both lead to reflective questions that challenge existing processes and offer insights regarding the effectiveness of DEI initiatives in accomplishing their stated goal.

Fifth, examine recruitment and retention processes, which can be applied to faculty, teachers, and students. Depending on the context, this could mean critically examining hiring practices, providing mentorship opportunities, and/or offering counterspaces for those with marginalized identities.

A DEI Audit seeks to provide an approach for those broaching these topics with tools and strategies that can lead to lasting and impactful change. And perhaps, this framework can help the music education community finally realize the Yale Seminar's vision where "the subject matter and method of teaching [music is brought] in line with contemporary knowledge and culture."

Choral Music Education in Rural Mississippi

Melody Causby, Jonathan Kilgore & Ian Cicco

Findings from this study relate to the goals of three ASPAs: Critical Examination of the Curriculum, Music Teacher Educators: Identification, Preparation, and Professional Development, and School/University Partnerships. The purpose of this descriptive study was to investigate secondary choral music education in rural Mississippi. Specifically, choral directors' experiences, attitudes, beliefs, and perceptions regarding their schools, students, and communities were under investigation. This study sought to build on Fitzpatrick's (2008), Causby's (2019) and Causby and Foster's (2022) research on secondary instrumental music educators' definition of success for their programs, the challenges and rewards they experienced in their positions, and what skills they deem they considered to be integral in their classrooms.

In the current study, the survey was an adaptation of Causby and Foster's (2023) research on instrumental music education in rural Mississippi, which was intended to describe secondary instrumental music education in rural Mississippi. The survey was modified by replacing "instrumental" with "choral" throughout, then piloted and further modified for clarity and to better reflect the choral focus. Four research questions guided this study: (1) What contextual knowledge do rural instrumental music teachers hold about the students they teach and the communities in which they teach?; (2) What specialized skills do rural teachers rely upon to be successful within this setting?; (3) What attitudes and beliefs do teachers hold towards teaching instrumental music in rural schools?; and (4) What challenges and rewards do instrumental music teachers perceive from teaching instrumental music in a rural environment?

The results provide a description of choral music programs in rural Mississippi, including moderately high levels of job satisfaction. When given a specific set of skills from which to choose, participants used a Likert-type scale to rate the importance of each skill, and believed those related to developing relationships with students were more important than those related to music. Additionally, participants reported moderately high levels of job satisfaction and success; their biggest challenges were funding and support, while their greatest rewards were student development and success.

The findings from this study not only paint a picture of rural choral music education, but they also raise a need to initiate dialogue between pre-service teacher educators and their students about what they may face in the classroom, which can vary from region to region, as well as the non-musical aspects of a career in music education such as student, administrator, parent, and community interaction or program management. Further implications for practice and research are presented.

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-Slavic & 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.

Music Education and Educators in North Dakota, South Dakota, and Minnesota: A Demographic Profile

Whitney Mayo

To understand the music teacher workforce, it is important for scholars to examine current demographic trends. It is particularly salient to understand who is and is not present within the music teacher workforce given the ongoing teacher shortage within the United States (Figure, 2019; U. S. Department of Education, 2022). Music education encompasses a range of teaching responsibilities and unique employment configurations (Prendergast, 2021). Educator demographics, including race, gender, age, and experience, as well as employment characteristics, including locale and teaching responsibilities, may provide music teacher educators and policymakers with valuable insight.

Recently, scholars have increased calls for greater diversity within the music teacher workforce (Bergee & Demorest, 2003; DeLorenzo & Silverman, 2016; Hess, 2017). Music education scholars, including Elpus (2016), DeAngelis (2022), and Robison and Russell (2022) have explored race and gender representation among music and arts educators. Additional demographic characteristics, including age, dis/ability, and experience, are less frequently reported and in need of further examination. National demographic trends are often at odds with the demographics of the teacher workforce (Knapp, 2022; Robison & Russell, 2022; Warren, 2015). This misalignment can contribute to tensions between educators and students/communities, as well as solidify deficit perspectives of communities that are not congruent with a teacher's personal background and experiences (Knapp, 2022; Warren, 2015).

There is a need for greater understanding of the employment responsibilities of PK-12 music educators. Arts education courses are required throughout PK-12 schools in 42 states (Education Commission of the States, 2021) but there is no specific job description for a PK-12 music educator (U.S. Bureau of Labor Statistics, n.d.). Prendergast (2021) reported a variety of music course offerings across grade levels, with 28%-47% of secondary music teacher respondents teaching a music course that is not band, choir, or orchestra. Teaching positions are not monolithic, as they may include varying spans of grade levels and content responsibilities (Author, 2022; Prendergast, 2021).

Continuing the development of a regional understanding of the national music teacher workforce, the purpose of this study is to generate a demographic profile of PK-12 public school music educators within North Dakota, South Dakota, and Minnesota. Specifically, I am investigating the demographic characteristics and teaching responsibilities of music teachers in this region. In pursuit of these questions, I am conducting a total population survey of PK-12 public school music teachers in these states based upon Prendergast's (2021) survey. Identified potential participants will be invited to complete a Qualtrix survey. By creating a snapshot of the current music teaching profession within the upper Midwest, I consider connections between national trends in the music teacher workforce and the local population. Results of this investigation will provide music teacher educators and policymakers with much needed data regarding the current state of music educator employment within the public schools. Additionally, this study will provide a regional overview of music education, highlighting the similarities and uniquenesses of music teaching in the upper Midwest.

Innovation with Instrument Techniques Classes

Colleen Conway, Jessica Vaughan-Marra, Chris Marra, & Mike Vecchio

This "Programs, Practices, and Issues" session will examine the successes and challenges experienced by the presenters in designing and implementing new ways of class interaction, student engagement, and assessment in instrument technique classes (Woodwind, Brass, Percussion specifically) within the undergraduate preservice curriculum. We represent two Big Ten institutions and one East Coast liberal arts university.

Session Outline

Brief overview of literature on instrument techniques classes (5 minutes)

Working with performance graduate assistants (5 minutes)

Bringing in middle school and high school bands (5 minutes)

Preservice student assessment based on the display of musicianship-focused approaches to instrumental music (5 minutes)

Questions for discussion (5 minutes)

Literature

Weaver (2019) provides a comprehensive review of this literature examining the importance, characteristics, and actual content of secondary instrument courses in music teacher education programs. Previously, Austin (2006) had found that 87% of institutions schedule 100 minutes or more per week for each secondary instrument course, and typically these courses are structured as two 50-minute classes each week. Wagoner and Juchniewicz (2016) found that both woodwinds and brass were more likely to have students learn three to five instruments per semester, whether heterogeneous or homogeneous instrumentation was employed. Studies have shown that preservice music teachers place more emphasis on performance skill and technical information about each instrument (Hourigan & Scheib, 2009) and that inservice music educators and music teacher educators believe there must be a balance between performance skill and pedagogical knowledge in secondary instrument courses (Cooper, 1994; Wagoner & Juchniewicz, 2016). Conway et al. (2007) found that early-career teachers view secondary instrument courses as a resource class in order to compile information to use later.

More recently, alternative approaches to instrumental instruction have proliferated and are finding their way into secondary instrument courses (Edgar & Vaughan-Marra, 2019). These approaches include a focus on musicianship skills with an aural-first approach (Conway & Schneider, 2005), varied assessment strategies (knowledge- and objective-based assessments) (Conway & Jeffers, 2004), peer-led learning opportunities (Woody & Lehmann, 2010), composing, arranging, and improvisation (Isbell, 2019), and making music in a variety of settings within and outside the music classroom (Isbell, 2015).

Performance Graduate Assistants

Presenters will share various strategies to prepare, assist, and assess graduate performance students who (might) assist these courses.

Visiting Bands

The opportunity to teach sectionals with visiting bands on the instruments one is studying is discussed and logistics of this approach will be shared.

Assessment

Innovative assessments including video submissions will be presented and sample student work will be shared.

Critical Examination of the Curriculum: the innovations presented in the session offer insight for future curriculum development as well as varied opportunities for preservice music educators to engage in music teaching and reflection about their work.

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.

Describing Engagement in the Instrumental Ensemble Rehearsal

Ryan Shaw, David Hedgecoth, Andrew Bohn, Emily Moler, Lorenzo Sánchez-Gatt, Gentry Ragsdale, & Charles Oldenkamp

Calls for interrogation of the traditional, director-centered instructional model in music ensemble classrooms have been frequent. Authors have specifically urged student-centered instruction (Benton, 2013; Blair, 2009; Brown, 2008), democratic practices (Allsup, 2003; Scherer, 2021, 2022), peer-assisted learning (Herman, 2022; Johnson, 2017), and a focus on musical independence (Weidner, 2015; 2019). More recently, instrumental ensemble educators have demonstrated some enthusiasm for concepts like the director-less (i.e., student-directed) ensemble performance (Hedgecoth, 2018). Many of these concepts are positioned moving from a passive, one-way instructional model to one based on increased engagement.

School engagement is multi-faceted and usually treated as being comprised of three sub-constructs of behavioral, academic, and affective engagement (Finn & Zimmer, 2012). While school engagement research is common across non-music classrooms (e.g., Cooper, 2014; Blazar & Pollard, 2022), there is almost no engagement research in music education settings. Additionally, despite the myriad calls for music ensembles to become more engaging, there is scant empirical evidence of what engagement looks like in the ensemble setting. Therefore the purpose of this multiple case study was to investigate ensemble engagement. Research questions were: (1) How do collegiate band students describe their engagement in large ensemble rehearsals? (2) How do collegiate band directors describe engagement in large ensemble rehearsals? (3) What does rehearsal engagement look like in action? There are important implications for ensemble teachers and music teacher educators preparing pre-service teachers for ensemble teaching.

Method

This was a multiple case study of three collegiate bands across three institutions. At each university, participants included the ensemble's director and a subset of undergraduate students (total students $n = 30$) who played in the groups during the spring term of the 2021-2022 school year. To recruit participants, researchers visited each participating ensemble and explained the project. Students could then submit consent forms if interested in participating. To ensure student anonymity, we kept directors separate from this recruitment process.

All data were collected between January and April 2022. Data sources included three individual interviews with each student and director, three videos of rehearsals, and intermittent check-ins with students (i.e., short survey links sent via SMS). Interviews were considered the main data source for RQ1 and RQ2, while observations were the basis for RQ3. Interviews/check-ins were collaboratively coded using site-specific codebooks, and rehearsal videos were analyzed with field notes (Emerson et al., 2011) in a google document. Final steps in analysis included creating case profiles for each site and then conducting cross-case analysis to derive themes as per Stake (2006).

Findings

Given the space restrictions in this proposal, we are unable to elaborate on the findings. However, themes included a) the influence of peers on engagement, b) personal dispositions of the director, c) relation of the curriculum to engagement, and d) the variable nature of individual engagement. We provide quotations and examples from across the three sites to support each theme. These research findings have the potential to inform current understandings of music ensemble engagement and to frame a path for future research in K-12 settings.

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.

A Content Analysis of an International Professional Development Conference: The Midwest Clinic 2000-2019

Victoria Warnet & John Rine Zabanal

Music teachers may seek professional development opportunities outside of their school district so that experiences fit their individual needs and learning styles (Hammel, 2007). Such professional development opportunities include pursuing additional certification (Svec, 2017), attending graduate school (Conway, 2008), or attending professional development music conferences (Bauer et al., 2009). Events hosted at professional development conferences may be an indicator of a professional organization's focus or direction. Although researchers have compared sessions between major organizations (Orman&Price, 2007) and examined regional (West, 2012) and national conferences (Price&Orman, 2001), an investigation of sessions at The Midwest Clinic has not been conducted. Therefore, the purpose of this study was to examine session topics and clinicians at The Midwest Clinic from 2000 through 2019. The following questions guided our research:

1. What were the trends of presented topics?
2. What were the trends in audience focus for the presented topics?
3. What was the expressed gender, position, and geographic location of clinicians who presented?

We conducted a content analysis on The Midwest Clinic, an annual professional development conference, which was purposefully chosen due to its history in the music education profession. Although The Midwest Clinic dates back to 1946 (Zajec, 1996), we studied conferences from 2000 through 2019 to examine trends in the new century. Conference program books were used as a source for data collection by previous researchers (e.g., Price&Orman, 1999, 2001) because they were considered to provide the most accurate record of conference events. Therefore, we acquired program books for conferences from 2000 to 2019 from a college music library. Data collected for clinic sessions included session titles, session year, and session abstracts. Data collected for clinicians included session year, clinician names, and clinician biographies.

We conducted two coding cycles following guidelines by Saldaña (2013). We coded 1,636 sessions from The Midwest Clinic programs from 2000 to 2019. Before the conference moved to McCormick Place in 2009, there were 48 sessions in 2000. In 2019 this number increased to 141 sessions. Content codes with the largest overall percentages included instrument techniques (21.15%), teaching/rehearsal strategies (18.22%), and conducting/musicianship (7.03%). Content codes with the lowest overall percentages included arts integration/interdisciplinary (0.55%), research (0.61%), and inclusion (0.79%). We also coded 2,263 clinician biographies across 20 years of The Midwest Clinic. Clinician biographies indicated he/him pronouns (74.72%), she/her

pronouns (24.79%), or no pronouns (0.49%). We also categorized each clinician into one of four position codes: higher education (45.69%), K-12 education (28.63%), applied arts (19.84%), and business (5.83%). We found a dramatic increase in clinic sessions from 2000 to 2019. Although most session content categories remained stable throughout time, significant trends occurred in a few categories. Sessions on art integration/interdisciplinary, research, and inclusion did not appear to be a focus at The Midwest Clinic. Our analysis of The Midwest Clinic revealed that a majority of sessions were aimed towards general attendees and band directors with fewer sessions aimed towards orchestra directors. We found that there were significantly fewer female clinicians than male clinicians at The Midwest Clinic.

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.

Mentoring through the Lens of DEI: A Collaboration between a State Department of Education, an Arts Education Non-profit Organization, Public School Educators and Higher Education

Erin Zaffini

Music teacher education researchers have written about the importance of mentoring for new music educators. Some have studied mentoring of student teachers while others have focused on first year and early career educators. With the growing diversity of students in P-12 schools, so, too, are the cultures and experiences that P-12 students bring with them into the classroom. Yet many teachers feel ill-equipped to teach students in a culturally responsive way. This "Programs, Practices and Issues" session will highlight one arts educator mentor program that was developed out of collaboration between a state Department of Education, a nonprofit arts organization, public school arts educators and mentors, and a Director of Music Teacher Education, to assist teachers to successfully implement culturally responsive practices in their classrooms.

One of the key initiatives of the Supporting Beginning Teachers Area of Strategic Planning and Action (ASPA) within SMTE is to assist with the design and implementation of state-level SMTE mentoring programs for early career music educators. Additionally, given the theme of this year's SMTE symposium, "Elevating a Culture of Belonging", the presenter for this session will set out to share with others the power of collaboration between statewide organizations and multiple stakeholders among various P-12 and higher education communities to realize this same goal for beginning arts educators.

There is a body of scholarship that focuses on the preparation and support of early career music educators towards teaching their students in culturally responsive ways, and to promote access, equity and inclusion in their classrooms. Using this scholarship as a framework, this session will provide SMTE members with a deep dive into the process of one state that designed and is presently enacting a new arts educator mentoring program to support early career educators in this area of their development and practice.

The session will include a detailed examination of the statewide mentor program, its goals, the timeline for development and enactment, and all stakeholders involved. Specific details shared will include (a) the role of each group of stakeholders, (b) the collaborative process among the stakeholder groups responsible for the development of the program, (c) the process for recruiting beginning arts teachers to participate, (d) the continued evolution of the program throughout its first year, (e) the successes and challenges of the program (as told by P-12 early career teacher participants, P-12 teacher mentors, the Director of Music Teacher Education, and leadership with the state Department of Education and the non-profit arts organization), and (f) an examination as to whether this program is successful at assisting beginning arts educators in the development of their culturally responsive teaching practices. The session will conclude with lessons learned about the development and enactment of this program as it relates to early career arts educator needs, with recommendations about how to begin collaborating with various groups and stakeholders invested in teacher education and early career music educator support within your own state or organization.

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 asexua--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?

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 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.

Learning to Teach, Teaching to Learn: Early Teaching Experiences in Undergraduate Music Education

Jane Kuehne

Preservice educators must create and develop and refine teacher identities, develop philosophies, and develop teaching knowledge and skills (Butler, 2001; Campbell et al., 2012; Draves, 2013; Haston & Russell, 2012; McClellan, 2014). They develop these through field and peer teaching experiences (McDowell, 2007; Schmidt, 2012), including immersive teaching experiences (Draves, 2013). In addition, their self-identity can be greater when they have feedback from peer mentors versus supervisors (Prichard, 2017). When peer mentoring and field experiences occur in the first two years of their degree program, they form their identities and philosophies sooner (Halston & Russell, 2012; Prichard, 2017), understand real-world teaching experiences (Bergee, 2006; McDowell, 2007; Powell, 2011), learn classroom management, and increase their desire to be teachers (McDowell, 2007). Finally, when they plan for their own teaching, they embrace teaching as an interaction, teach more effectively, and develop their own teaching style (Parker, Bond, & Powell, 2017).

This session discusses our program, Learning to Teach: Teaching to Learn (LTTL), begins in students' freshman fall semester with an Introduction to Music Education class designed to build community, teacher identity, human learning development knowledge, and planning skills. During students' freshman spring semester, they form teams of 2-4 to plan and teach 2-3 grade level classes in local schools. In this first teaching semester, second-year students mentor, observe, and provide feedback. During their sophomore fall, they continue team planning and teaching in schools, but without official peer mentoring. The sophomore spring includes their first of four methods courses and grade-level team planning where they plan together, but solo teach while peers observe and provide support. In each setting they teach 2-4 different grade levels. It is important to note that music education faculty and doctoral-level graduate assistants are always on-site at schools throughout the program to help students navigate their experiences.

Fall 2023 begins the seventh group of music education students who will enter the LTTL program. Over time, we have seen that LTTL helps students develop (a) early music teaching skills from which they can draw during methods courses and in observing and working with local certified educators, (b) early music teacher identities that keep them in the major when they face adversity, (c) comfort with both planning and teaching processes, working with kids, and working non-music educators. We also have seen an increase in skills and comfort within their internship semester, when they teach in two different classrooms, have two different cooperating teachers, and must complete and pass edTPA. Our program helps students develop, but that must begin with commitment to being an educator. While we never want to see someone leave the degree, these early experiences help students determine if teaching really is what they want to do. Finally, our program as whole, which includes LTTL helps

preservice music educators begin their path to teaching early and helps them develop solid teaching skills and teacher identities to support their continued future as music educators.

Music Teacher Educators' Perceptions of Vertical Alignment Between Elementary General Music and Middle School Band

Ian Cicco & Don Taylor

In alignment with SMTE's call to "foster community and inclusiveness in a space that encourages a praxis of intentionality and reciprocity," and in congruence with the Critical Examination of the Curriculum ASPA, we examined music teacher educators' concerns about vertical alignment between elementary general music instruction and middle school band. Elementary general music educators often teach from a "sound before symbol" approach in which music concepts are internalized through movement, explored through improvisation, and labeled through notation. Yet, researchers have reported that vertical alignment between elementary general music and middle school band is lacking. Chandler and Mizener (2011) reported that elementary and secondary music teachers agreed that their curricula and objectives were not vertically aligned. Likewise, Martinez and Persellin (2017) found that elementary music teachers rated their students' skills more highly than secondary music teachers, due in part to the absence of vertical alignment.

To effect meaningful change in student performance, music teachers must draw from both musical knowledge and pedagogical content knowledge (PKC). In a study of band directors' PCK, Millican (2017) noted that researchers have examined band directors' pedagogical strategies in relation to rhythmic performance (Kelly, 1997), breath instruction (Sehmann, 2000), pacing and classroom management (Worthy & Thompson, 2009), and mental imagery of ideal performance (Millican, 2013). While these strategies are all helpful within horizontal alignment, Park and Oliver (2008) reported that assessing students' previous knowledge is crucial for effective instruction. Teachers derive their pedagogical content knowledge from a variety of sources, including preservice training. More research is needed to understand how concepts of vertical alignment are perceived and disseminated among music teacher educators.

In this collective instrumental case study, we sought to examine perceptions of vertical alignment among music teacher educators. Participants included six music teacher educators throughout the United States. Three music teacher educators were elementary specialists and three were secondary instrumental music specialists. We triangulated data via a brief questionnaire about participants' experiences as music teacher educators, individual interviews, and three focus group interviews. We also asked participants to submit artifacts such as syllabi, research/practitioner articles that they shared with their students, and course activities. Finally, we encouraged participants to submit any final thoughts about music teacher preparation via email. Findings from preliminary interviews showed that all participants acknowledged hegemonic traditions associated with band, which often prize product over process. These traditions often result in a "park and bark" process of instruction that prohibits instrumental teachers from engaging in creative and culturally responsive practices. Additionally, all participants asserted that hierarchical thinking was a major contributor to a lack of vertical alignment between instructional settings. Additional findings and implications, based on final data collection in May, will be discussed.

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; Garc√≠a-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 (Garc√≠a-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.

Converting a Music for Special Learners Course using a Flipped Classroom Format

Stephen Zdzinski, Nerissa Manela & Cameron Elliott

In this panel discussion, the course instructor and two graduate teaching assistants will discuss the process of converting an undergraduate lecture course into a flipped course. Music for Special Learners is a required class for music education majors. The course instructor was awarded a fellowship through a University-Wide Quality Enhancement Initiative to engage in a faculty learning community in “flipped” learning. In a flipped classroom, pre-recorded short lectures, readings, websites, resources, and instructional videos are presented outside of class, and during class students undergo experiential learning activities to interact with course content, such as collaborative problem solving, discussion and practical application of the theoretical materials. Topics to be covered by the panel will include the initial instructor training, reorganization of the course content, creating the pre-recorded mini-lectures, readings, and videos, creating active classroom experiences to engage content experientially, other modifications to the former lecture course to transform to a flipped format, and resulting student responses. A description of the in-class activities will be presented, as well as the final collaborative projects and an extensive Unit Plan Project designing using Universal Design Principles in which students apply material learned in class. Both instructor and teaching assistant perspectives will be presented, and the collaboration used to enhance the skills of future music teacher educators and create a more effective classroom experience for pre-service music teachers.

Exploring Music Teacher Well-Being

Rita Gigliotti & Tina Beveridge

A national teacher shortage in the United States, exacerbated by the COVID pandemic, has brought attention to job stress, burnout, and teacher recruitment and retention. Research in the areas of teacher stress, burnout, recruitment, and retention have been consistent over the past 62 years, but appears to have amplified post-pandemic, which warrants a closer look at related issues specifically for music teachers (Sandene, 1995; Hascher & Waber, 2021; Napoles et al., 2022).

One of the solutions that has emerged from existing research are the use of well-being practices. Research, practices, and applications in music education and well-being have been around for more than twenty years, but applications of this work in music education have not been part of mainstream educational practices until recently, mostly in association with social emotional learning.

This study aims to explore the well-being practices of secondary choral music educators. We intend to also investigate the possible effects those practices may have on managing job related stress, and the connections between music and well-being, which could then be included in professional development and pre-service teacher curricula for the purpose of teacher retention.

Method and Analysis
We will be using a collective case study method, using convenience sampling, in-depth interviews, open coding and deductive analysis. We eliminated journaling and in-person observations as data collection procedures to avoid influencing the participant answers regarding their definition of well-being, and also because well-being extends beyond the classroom. Participants will be recruited through an email sent to music supervisors in three Northern Virginia counties. From the interested group of participants, we will choose one secondary choral teacher from each of the following categories 1) Early career < 5-10 years, 2) Mid-career 10-20 years, and 3) Late career 20+ years. To maximize variation in sampling, we will also choose participants who differ from one another by 2 or more of the following categories: Race, ethnicity, gender, and socioeconomic status of the school. Interview questions and data collection procedures have been constructed around existing studies. Sandene (1995) explains that each specialty area in music education has unique and shared job aspects that can cause pressure on teachers and can be categorized into the following stressors 1) physical, 2) intellectual 3) social 4) psychological and emotional and 5) spiritual. Another study evaluating the use of Ecological Momentary Assessment model (EMA) notes several limitations in survey-based research to measure work related stress in teachers (McIntyre et al., 2016). While that study used electronic diaries to supplement survey material, teachers may consider journaling to either be a well-being practice or an extra source of stress, therefore we chose not to use electronic diaries for data collection. Regardless, the limitations of large scale survey research justify the use of a qualitative approach.

We also grouped the interview questions into three categories based on the three pillars of Social Emotional Learning (SEL) for teachers (McConkey & Edgar, 2023). The categories of identity, belonging, and agency will also be used in the sorting of codes during the analysis.

Exploring the Role of Music Ensemble Directors in Strengthening Racial Identity Among Asian American High School Students

Vicki Baker & Crysty Cruz

According to the U.S. Census Bureau (2019), Asian people make up approximately 5.8% of the U.S. population. Music educators are able to strengthen the racial identity of their Asian American students through music, by utilizing multicultural and culturally relevant approaches (Cayari, 2021; Shaw, 2016).

The twofold purpose of this study was: 1. to bring awareness, and therefore an increased understanding of the complex experience of Asian Americans in music and 2. to explore the role of high school music educators in developing a positive racial identity for their Asian music ensemble members. Participants (N=62) were adult Asian Americans who had participated in a high school music ensemble. Results of the survey indicated that almost one-half of participants played in orchestra ($n=30$), followed closely by choir ($n=28$).

Each participant had a unique experience when developing a racial identity and experiencing racial identity conflict. Racial identity formation begins at a young age (Klock, 2021), and most participants indicated that music was an important part of their childhood and that they had musician relatives and close family friends. While most participants in this study did not hear discriminatory remarks against Asian people from their music educator, one reported their director making a prejudiced comment about Asians. In addition, some participants reported hearing racially-based comments about their instrument choice.

Thirty-seven percent of the participants felt disconnected from their race and culture when they were high school students and 30% felt that they needed to hide the “Asian” part of themselves to fit in with their non-Asian peers. Further, 46% of the participants in this study felt that their cultural experiences as Asian Americans were not understood or appreciated by their non-Asian peers.

Sixty-three percent of the participants indicated that their high school music ensemble director included songs from different cultures in their performance repertoire, but only 26% of participants performed music from Asian cultures or by Asian composers. More than half of the participants in this survey were not shown musical performances with someone who was Asian-identifying. A majority of respondents agreed that performing more music from Asian cultures or by Asian composers would have made them feel more respected as Asian Americans. Furthermore, most of the respondents indicated that teaching the background information about the Asian composition and/or composer would have made them more appreciated as an Asian American in their music ensemble.

Implications for music teacher trainers is to provide pre-service music educators with a list of Asian composers and compositions appropriate for students K-12 in various genres and incorporate a unit on Asian music in their methods classes. Additionally, university ensemble directors could be encouraged to program Asian music in their performances. Inclusion of Asian musicians in textbooks on elementary, secondary, and university level could also raise their visibility. These initiatives might also help increase the number of Asian American music teachers, which remains far behind the teacher populations of other racial groups (Elpus, 2015).

Developing a Relevant List of Competencies Necessary for the Successful Choral Music Educator as a Construct for Current Curriculum and Course Design

Patrick Antinone & Katrina A. Cox

Researchers and teacher educators often use lists of traits and skill sets to characterize successful music teaching (e.g. Duke & Simmons, 2006; Heffernan, 1982). These descriptions may be used to inform the development and focus of competencies, curricula, and assessments for preservice teachers. It is unclear, however, if such lists correspond with the prioritization of traits and skillsets reported by teachers and preservice teachers (i.e., Davis, 2006; Edelman, 2021; Kelly, 2010; MacLeod & Walter, 2011; Miksza et al., 2010; Teachout, 1997). Furthermore, recent studies suggest that if such lists are used, they may require expansion to accommodate a post-pandemic music classroom's technological and social-emotional needs (Camlin & Lisboa, 2021; Rinn, 2023).

This study aims to examine how one categorized list, featured in a choral education textbook (Heffernan, 1982), compares to the skills and traits identified as important for successful music teaching by preservice and practicing teachers. Research questions include:

1. What are the top 10 skills or traits current preservice and practicing teachers cite as important for success?
2. Have the skills and traits identified by preservice and practicing teachers changed over time (Davis, 2006; Edelman, 2021; Kelly, 2010; MacLeod & Walter, 2011; Miksza et al., 2010; Teachout, 1997)?
3. Are there trends in responses among different demographics of teachers (e.g., teaching experience, grades taught, locational setting)?
4. Does Heffernan's list of competencies incorporate any of the skills or traits identified by teachers as important in the current study and previous research?
5. Do current preservice and practicing music teachers find Heffernan's list of competencies relevant?
6. How might teachers rank the competencies of Heffernan's list by order of importance to the success of the choral conductor?
7. Are there additional skills or traits that music teachers believe should be included in Heffernan's 1982 list?
8. How might choral music educators assess personal competencies relative to Heffernan's list?

To examine current perceptions, preservice and practicing music educators ($n=75$, $n=75$, $N=150$) will complete an online survey listing the traits and skills needed to be a successful music teacher and responding to questions about Heffernan's list. Raw data

will consist of Likert-scale responses to opinion questions, ranked responses to ordered items, content analyses of free-response opportunities, and directors' demographic information including years of teaching experience, grades taught, and teaching venues. Previous preservice and practicing teacher perceptions will be used from six extant articles (i.e., Davis, 2006; Edelman, 2021; Kelly, 2010; MacLeod & Walter, 2011; Miksza et al., 2010; Teachout, 1997). Both authors will independently code and categorize results from the survey, previous studies, and Heffernan's list prior to comparing themes. Results will be discussed regarding implications specific to choral teacher preparation program curricula, as well as choral methods and conducting course design.

Student Perceptions of Bullying in the High School Music Classroom

Steven Kelly & Mark Belfast

Bullying in many forms continues to be a concern for public schools in the United States. While most schools have implemented anti-bullying programs, some estimates report that bullying in K-12 schools is at an all-time high (Bradshaw, 2015; DeVoe & Murphy, 2011). Music educators have responded to increased bullying by creating safe environments within the music classroom (Rawlings & Stoddard, 2019). However, there is limited research regarding the effectiveness of these environments.

Consequently we decided to investigate music students' perceptions of the extent that bullying is in their schools and music classrooms. Specifically we asked (1) Were students aware of bullying in their schools and music classrooms?, (2) Have students experienced any form of bullying in their music classroom, and if so, what types of bullying were experienced?, (3) To what extent did students believe their music classes were a safe environment?, and (4) To what extent did students believe their teachers were aware of bullying in their music classes?

The participants were high school band, orchestra, and choral students attending a university-based summer music camp. Participants completed a researcher-constructed four-part survey. Part One asked for information concerning the gender participants most identified with, their primary music area, the grade most recently completed, and the type of school most recently attended. Part Two asked if participants were aware of any bullying behaviors in their schools, any such behaviors in their music classes, if they themselves had experienced any form of bullying while at their schools, and the forms of bullying they had experienced (if any). Part Three contained two seven-point Likert-type scale items for participants to indicate the extent they believed their music classes were safe environments and the extent they believed their music teachers were aware of any possible bullying in their classes. Part Four provided space for participants to add any relevant additional comments. After field-testing and IRB approval, paper copies of the survey were administered by camp counselors. Students were not required to participate and their responses were anonymous.

Of the 150 surveys distributed, 135 (88%) were completed. Most participants ($n = 67$, 49%) indicated an awareness of some form of bullying occurring in their schools. However, the majority ($n = 104$, 77%) had not experienced any form of bullying either outside or in their music class ($n = 112$, 83%). Students indicated that most forms reflected verbal rather than physical characteristics with "Name-Calling" ($n = 24$) and being "Victims of Rumors" ($n = 21$) experienced most. Participants believed their music classrooms were somewhat safe ($M = 5.65$, $SD = 1.85$) but believed their teachers were aware of possible bullying behaviors in their music classes ($M = 4.24$, $SD = 2.56$). There were no significant differences between the demographic variables of gender, primary performance area, grade level or type of school the participants attended. The results may be used to improve the awareness of bullying in schools, help reduce or eliminate these behaviors, and help preservice music educators become more aware of bullying behaviors.

Mindful Reflection: Creating Space for What Matters

Aaron Wacker & Cynthia Williams Phelps

The mission of the Music Teacher Health & Wellness ASPA is to advocate for the health and well-being of music teacher educators and students and to engage in discourse that addresses these issues for the longevity of our students' careers and the longevity of our profession. In this workshop, we will represent scholarship examining the need for well-being practices in music teacher education and engaging pre-service music educators in mindful reflection.

Reflective practice is widely utilized in professional teaching practices (Harvey et al., 2010) and can be a "powerful tool for professional development and growth" (Marzano, 2012, p. 4). Reflective practice results from daily decision-making and problem-solving, a cyclical, non-linear process by which a person engages in continuous self-evaluation and examination to better understand their teaching techniques and the impact on learners in a given context (Florez, 2001; Larrivee, 2008).

Therefore, helping teacher education students develop the habit of using reflective practice as part of the music teacher education curriculum seems valuable because it may improve short- and long-term student outcomes. Effective tools for reflectivity in music teacher education include the use of reflective dialogue, journaling, case studies, and video reflection (Atterbury, 1994; Barry, 1996; Hourigan, 2006; Hourigan, 2008; Killian & Dye, 2009; West, 2012).

Mindfulness is being aware of one's present-moment experiences with curiosity and acceptance and without judgment (Kabat-Zinn, 1994). Common mindfulness anchors include the breath, body sensations, and feelings. Mindfulness practices can be beneficial for music education students, helping them concentrate on class activities, regulate their emotions, engage in introspection and contemplation, develop compassion and connection with others, and enhance metacognitive skills.

Additionally, research has shown that mindfulness interventions effectively address common barriers to learning, such as stress and anxiety (Hwang et al., 2019). By promoting healthy development and early intervention, mindfulness can support BME students' success in the classroom.

Reflective practices and mindfulness are related to bringing awareness to one's present (mindfulness) or past (reflective practices) experiences. Mindful reflection integrates mindfulness strategies and reflective practice to bring nonjudgmental attention to an experience of the present moment (Creswell, 2017). Inquiry through mindful reflection can be a "primary mode to inspire music teacher growth, change, and creativity" (Schmidt, 2022, p. 123).

A central aim of music teacher educators should be to foster an "inherent desire and capacity of teachers to ask questions" (Schmidt, 2022, p. 123). This session will explore the potential benefits of incorporating mindfulness and reflective practices into music teacher education and broaden the discussion on how music teacher educators can integrate mindfulness and reflection into their programs. Drawing upon our experiences and research, we will demonstrate and discuss specific strategies and techniques for infusing mindful reflection into music education curricula. By creating opportunities for mindful reflection, music teacher educators and their students can cultivate greater emotional regulation, self-awareness, and interpersonal skills and promote their professional and personal well-being and growth.

Trauma-Informed Pedagogy to Support Student and Music Teacher Wellbeing

Tawnya Smith, Melissa Lloyd, Erin Price-Hamilton & Abigail Van Klompenberg

A safe classroom is one that creates a sense of belonging, promotes wellness, and is sustainable (Souers & Hall, 2016). A classroom that encompasses trauma-informed practices is beneficial to all students regardless of their trauma histories. Trauma-affected students often struggle to belong because their trust has been betrayed by a perpetrator or circumstance. Teachers who model trust provide students with trauma histories opportunities to rebuild their sense of safety and belonging (Jennings, 2019). They also help other students to know how to positively interact with impacted students so that incidences of trauma behaviors do not lead to further rejection.

Trauma-informed pedagogy is becoming an increasingly prevalent approach to creating a more healthy, equitable, and sustainable classroom for both students and teachers. Children and adolescents are subject to adverse childhood experiences including personal traumas resulting from accidents, domestic violence, sexual abuse, forced displacement, emotional neglect, food insecurity, and the inconsistencies of caregivers who suffer from poor mental health or addictions (CDC, 2023). The erosion of stability caused by the pandemic, the increase of school shootings and violent demonstrations, and extreme weather events also result in collective traumas that can negatively impact personal and relational health increasing the likelihood that novice teachers will encounter trauma-affected students.

Both the physical and mental health symptoms of trauma can negatively impact student learning, often in compounding ways. Trauma-affected students are often misunderstood as behaving poorly and end up in a "discipline cycle" or shut down and withdraw from learning. Such disruptions to learning can result in further cycles of re-traumatization (Price, 2023). Trauma symptomatology can negatively impact the learning environment for students and teachers alike. Therefore, it is becoming more necessary for teachers to practice trauma-informed pedagogies to address these multiple concerns.

Trauma-informed pedagogy can have the potential to foster a sustainable learning environment, maintain a sense of belonging, and support the wellness of all (Blaustein, 2013). When trauma-informed practices are routine, both teachers and students practice skills that help everyone to work in better harmony and to de-escalate triggers or misunderstandings (Hibbard & Price, in press). Trauma-informed pedagogy can then be seen as a preventative measure to help ensure a more-sustainable career for students and teachers.

Trauma-informed classrooms have been found to provide the conditions needed for traumatized persons to begin and/or continue the process of healing. Given that adverse childhood experiences are correlated with serious health conditions in adulthood and even early death (Felitti et al., 1998), it is important that schools do all that they can to support children, adolescents, and teachers as they heal.

In this session, we first provide an introduction to trauma-informed pedagogy including basic terms and definitions, experiential descriptions of trauma symptoms, and how to identify student behaviors that occur when students are triggered in the learning environment. Second, we focus upon ways that pre-service teacher educators can model and integrate trauma-informed pedagogy. Finally, we focus upon teacher wellbeing including mindfulness and self-nurturance practices to help ensure that teachers are not negatively impacted by their work (Smith, 2022).

The Influence of Yearlong Teaching Residency on Music Teacher Preparation

Edward McClellan

In 2016, the Louisiana Board of Elementary and Secondary (BESE) adopted regulations concerning the preparation of aspiring teachers. As experienced by other states across the country, Louisiana's schools have significant staffing shortages and struggle to retain high performing teachers. While the typical student teaching component of teacher preparation programs in the United States comprised a 15-week engagement at a school (Levine, 2006), these new regulations were designed to provide teacher candidates with a full-year classroom residency alongside an experienced mentor teacher, coupled with a competency-based curriculum that would provide them with the knowledge and skills needed for their first day of teaching (LDOE, 2016). With this plan, the BESE board intended that new teachers enter the classroom well prepared, ending concern that some parents had about having a first-year teacher for their child.

To implement yearlong student teaching, university teacher education programs across Louisiana had to change their curricula, make decisions about course offerings, and adjust program coursework to fit two semesters of student teaching into their programs of study. Program chairs and coordinators had to get approval through their respective university curriculum committee processes while also submitting a proposal of program revisions to the Louisiana Department of Education (LDOE)

for approval. Upon approval by university and state entities, university teacher education programs made changes to staffing, course schedules, and student programs of study to meet the new requirements of the yearlong student teaching program. While this transformation process varied among University Teacher Education programs in Louisiana, yearlong student teaching was formally implemented in University Institutions by the 2020-2021 academic year. Therefore, yearlong student teaching has now been implemented for three academic years.

The purpose of this study was to examine the influence that these changes on university music teacher education programs in Louisiana. Specific research questions included 1) What changes did the program need to make to program structure, course offerings, and staffing to implement yearlong student teaching? 2) How effective was the transition from the previous one semester student teaching structure to yearlong student teaching? 3) Have music teacher educators noticed benefits to their student teachers and overall teacher education programs in preparing preservice music teachers for the music teaching profession? The participants in this study were music teacher educators at university music education degree programs across Louisiana. Qualitative data was collected through an interview survey (i.e., open-ended questions) to collect information on participants' opinions, experiences, and accounts on current conditions associated with the implementation, execution, and benefits of yearlong student teaching.

This spoken presentation will share the findings from this study, including information on the transition process, implementation of revised program structures, and perceived effectiveness of yearlong student teaching in Louisiana music teacher education programs. Conclusions will be presented on the impacts of yearlong student teaching on the music teacher education program.

Learning to Improvise: A Collaborative Autoethnography Study

Barry Hartz & Edward White

While the process of learning to improvise has received continuous attention from researchers across the past two decades (Azzara, 1999; Brophy, 2001; Thibeault, 2022; Norgaard, 2011; Watson, 2017), as has the topic of self-efficacy in relation to the ability to improvise and to teach others to improvise (Coss, 2018; Fraile, 2019; May, 2003; Regier, 2022), there have been few investigations documenting how individuals experience the process of learning to improvise. Therefore, the purpose of this collaborative autoethnography study is to document the process of learning to improvise including challenges and insights achieved at each stage of the learning process. Research questions guiding this study included (a) What stages of development do participants experience? (b) What aspects of the improvisation process are conscious and automated at each stage of the learning process? (c) How does one's focus shift during each stage of learning a new song and across longer spans of time during the learning process? (d) How does one connect audition to playing an instrument? (e) How did the different stages of learning impact the participants identity as an improvising musician?

Participants for this collaborative autoethnography (CAE) will be two individuals with different degrees of improvisation proficiency. Utilizing the CAE methodology allowed participants to be simultaneously collaborative and autobiographical, and to describe shared experiences during the learning process (Chang et al., 2013). Data collected throughout the study included individually written accounts, discussions based upon individually written accounts, and reflections based upon shared experiences. This study is in progress and fieldwork and data analysis will be completed by August 2023. Implications presented in this session will help instrumental music teacher educators better understand the process of learning to improvise and what specific process' can aid K-12 students in developing their ability to improvise and their identity as a musician who can improvise. Insights to help prepare music teacher educators to successfully navigate their own learning process.

Occupational Risk for Music Educators: Conducting Injury and Prevention Techniques

Colleen McNickle & Ryan Sullivan

Ensemble directors encounter a wide range of physical rigors including repetitive motion of conducting (Daley, Marchetti & Ruane, 2020), asymmetrical body alignment while conducting or playing piano (American Federation of Musicians, 2019), standing for multiple hours on hard floors (Cham & Redfern, 2001), functional voice disorders (Byeon, 2019; Naqvi & Gupta, 2022), and other occupational risks such as moving equipment and student-inflicted injury (Schofield, Ryan & Stroinski, 2017). Practitioner articles have instructed music educators in a variety of injury response and prevention including stretching and breathing (e.g., Wis, 2021), body mapping (e.g., Johnson, 2008), vocal health (e.g., Salvador, 2010), and self-care (e.g., Kuebel, 2019). Musicians' wellness is often addressed by musicians only after the occurrence of injury, so in response Pierce (2012) suggested that music teacher educators infuse wellness within K-12 and higher music education curricula.

Although several researchers have examined the liability of musician or teacher injury and practitioner articles have provided injury-response advice to music teachers, no studies have investigated patterns of injury and prevention by choral conductors. Therefore, in this study, our team of two music teacher educators and two osteopathic practitioners sought to identify the most common choral conducting-related injuries and determine the ways conductors completing the survey have adapted their physical gesture to accommodate or avoid pain and discomfort. Research questions included (1) What injuries did choral conductors experience throughout their career? (2) How did conductors adapt their gesture to account for injury? (3) What preventative responses did conductors utilize as a result of their injury? To reach a broad group of participants, we created an online questionnaire that we promoted via online choral music educator forums and social media posts. Using in vivo coding (Saldaña, 2016), we analyzed the data and grouped codes into themes and categories. To establish trustworthiness (Lincoln & Guba, 1985), we completed peer debriefing, intercoder cross-checking, and triangulation, shared our positionality, and utilized thick description.

The majority of injuries that participants reported were upper-body injuries, with several participants also reporting lower-body injuries, vocal injuries, and a traumatic brain injury that affected their abilities to conduct. Repetitive stress injuries (RSI) accounted for the majority of reported injuries, caused by classroom ergonomics, misuse and overuse, poor technique, and tension. To account for their injury or injuries, participants reported altering alignment, change of technique, rest, and avoidance. Preventative responses included classroom modifications and therapy and/or treatment. Throughout the free-response portions of the survey, participants raised a variety of additional concerns regarding their choral-conducting related injuries including injury as a part of the job and injury-related job security concerns. In this research session, we will briefly share the results of the study and share implications of this study for music teacher educators, including the implementation of undergraduate conducting wellness expectations, injury prevention strategies for music education students, and modeling of injury prevention for pre-service music teachers. We will conclude the presentation with practical suggestions for music teacher educators who wish to actively prevent student conductor injury and encourage healthy preventative practices for burgeoning conductors.

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).

Cultural Humility: Meaning and Practice for Music Teacher Education

Kelly Parkes & Jamie Gunther

The rapidly increasing body of literature that examines music teacher education through a social justice lens can be a useful resource for music teacher educators. Music teacher educators (MTEs) may want to develop their own practices around social justice, or bring these ideas to their teacher education classrooms, but might not know where to start. This proposal focuses on the symposium theme, Cultural Diversity and Social Justice, by presenting a systematic review of the literature conducted using the Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) protocols (PRISMA, 2020) to identify the types of research, both in and outside music education literature, that might be the most useful. This proposal examines a key component of the symposium theme, Cultural Diversity and Social Justice, by presenting relevant research about a specific area of the literature; cultural humility. This area is identified as important by Foronda et al. (2016) and Tervalon and Murray-García (1998) outside music education and within music education by Coppola and Taylor (2022) and Janes (2021). In this presentation we argue that cultural humility is essential for educators to create more diverse, equitable, inclusive, accessible, and justice-oriented climates in their own classrooms. MTEs, those tasked with preparing future music educators, may benefit from a

systematic synthesis of the literature in this area not only to inform their own practices but to inform their preparation of future teachers who may desire to create these climates in their own PK-12 classrooms.

Cultural humility is a process “of openness, self-awareness, being egoless, and incorporating self-reflection and critique after willingly interacting with diverse individuals” (Foronda et al., 2016, p. 213). It is different from cultural competence, described as a finite body of knowledge (Sharma & Clark, 2021), that one can master from their own perspective without consideration of their own biases. Cultural humility, on the other hand, encourages individuals to recognize limitations in their own knowledge (Tinkler & Tinkler, 2016) and to engage in lifelong processes of learning and reflection. Janes (2021) separates the existing literature about cultural humility into intra- and inter-personal dimensions and these dimensions helped shape the present proposal.

The authors will share eligibility criteria, information sources, and search and selection processes for the review of literature, along with data collection processes and data items. Synthesis methods will be shared in this presentation with a view to educating MTEs about cultural humility as a useful practice. Coppola and Taylor (2022) suggest preservice educators should engage in cultural humility practices as such it is incumbent on MTEs to engage in this work, especially from the perspective of the published literature. Drawing on the theoretical and practical suggestions made in the research gathered in the systematic literature review, we hope to educate MTEs about ways in which they could develop their own cultural humility, moving from theoretical underpinnings to tangible implementation in teacher education classrooms. In sharing the literature, we also hope to provide sustainable resources for MTEs to continue their growth.

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-Profiler (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.

Underrepresentation of African Americans in Music Positions at Predominantly White

Institutions

Adrian Davis

Utilizing the narrative case study method, this study elevates the voice and perspective of African American music professors currently employed in predominantly White institutions. Five participants were selected through purposive sampling. Specific criteria are based on self-identified race, degree status, current employment status, years of college teaching experience, and professorial rank. The participants have a wide variety of musical backgrounds (e.g., instrumental, choral, musicology, education, performance). They were selected from universities across various regions of the United States including the Upper Midwest, Ozark, Northeast, East Central, and Pacific West regions. The participants' schools range from a minimum classification of Post Baccalaureate to Research Doctoral. Data were gathered from the participants through semi-structured interviews. Interview questions were formed based on topics that would be explored in the study. Interviews were synthesized into multiperspective within-case analyses using coding (i.e., initial, in vivo, emotion, process), followed by a cross-case analysis. Critical race theory is used throughout the study as a conceptual framework to create themes, and to consider the institutionalized racism centralized in curriculum design, pedagogical approach, school administrative policies, and sociopolitical actions promoted by local communities and the United States government. While the social construct of institutionalized racism is operationalized in predominantly White institutions, it is conceptualized and shared through participants' stories. The study connects

institutionalized racism to barriers against the advocacy for, and long-term engagement of African American professors of music. The study suggests current and future counters that could support a greater understanding in shifting this sociopolitical paradigm.

Pre-Service Teacher Concerns in a Laboratory Band Experience

Jason Gossett & Ryan Kerwin

Teacher development is concerned with how PMTs focus their thoughts and attention as they learn to teach (Miksza & Berg, 2013a). The Fuller and Bown (1975) teacher concerns model has been consistently used to conceptualize teacher development (Miksza & Berg, 2013b; Powell, 2014, 2016) and consists of three stages: self (survival) concerns, task concerns, and pupil concerns. Researchers suggested that these stages may not be experienced linearly (Berg & Miksza, 2010; Campbell & Thompson, 2007; Miksza & Berg, 2013a). Much of this research was focused on teaching contexts including peer teaching, field experience, and student teaching. Campbell and Thompson acknowledged the role environment may play in teacher development stating that “levels of concern may be highly contextual” (2007, p. 171). Linear progression through the concerns might be more evident “if the contexts of the teaching episodes were more consistent” (2014, p. 373).

Beyond context, pre-service music teachers’ orientation to the teaching experience may affect the extent to which they experience the stages of concern. That is, students enrolled in music education programs may approach peer teaching as either an opportunity to practice skills in preparation for a profession in teaching (Powell, 2014), an experience disconnected from the real world lacking authenticity (Powell, 2011), or even an experience in a role with which they have yet to identify (e.g. a vocalist who wishes to teach choir but is peer teaching a lab band) approaching peer-teaching more as a class assignment than preparation for their career (Killian et al., 2008). These orientations can shift as students gain experience in teaching (Draves, 2021).

Researchers have suggested contextual consistency may allow PMTs to experience the stages of teacher concerns in a linear fashion. Orientation to the experience may also influence their experience of the stages and by connection the formation of a teacher identity (Miksza & Berg, 2013c). The purpose of this study was to examine the influence of PMT’s role orientations on the development of teacher concerns as they complete peer teaching episodes in an undergraduate lab band. We were guided by the following questions:

In what ways do PMTs orient themselves as teachers and/or students to lab teaching episodes?

In what ways do PMTs orientations as a student and/or teacher influence their experience of the stages in the teacher concerns model?

Two PMTs enrolled in an Instrumental Methods course were interviewed regarding their peer-teaching experience in an undergraduate laboratory band over the course of a semester. Teaching episodes were video recorded. Data consisted of class assignments, one-on-one and group semi-structured interviews (Merriam, 1998), and stimulated recall interviews (Lyle, 2003). In which the PMTs elaborated on their concerns in the formation and execution of lesson plans. The responses were first structurally coded (Saldaña, 2013) using the Fuller and Bown (1975) teacher concerns framework. Then we further analyzed the data looking for emergent themes. We will present results from this completed investigation and provide conclusions, best practices, and directions for further research that will further inform the development of music teacher identity.

The Mentoring Experience of Novice Cooperating Teachers

Angela Munroe

The student teaching experience is often referred to as the capstone of the teacher education program. Student teachers are typically placed with an experienced music teacher with a particular instructional focus such as band, orchestra, choir, and/or general music. Student teachers look to their cooperating teachers for advice, guidance, and coaching (Friebus, 1977). Many cooperating teachers lack specific training for their role as a mentor to a student teacher (Abramo & Campbell, 2019). When they do not have any formal preparation they often rely on their own past experiences as a student or a teacher (Clarke, Triggs, & Nielsen, 2014). Their perceived role as a mentor may be displayed through different types of support such as a guide and educational companion (Feiman-Nemser & Parker, 1993), model and organizer of the classroom environment (Rajuan, Beijaard, & Verloop, 2007), and psychological support (Orland-Barak & Klein, 2005). Mentoring a student teacher requires a different type of focus than teaching K-12 students. The cooperating teacher role requires a bifocal perspective on both the K-12 students and the student teacher (Achinstein & Athanases, 2006).

Some prior researchers have focused on cooperating teacher training and preparation (Berg & Rickels, 2018) while others have focused on the role of the cooperating teacher (Author, 2021) but few have focused on the perceived role of novice cooperating teachers in a music classroom. Therefore, the purpose of this multiple case study (Stake, 2006) is to examine the perceived role of novice cooperating teachers. The following research questions will be addressed:

1. How do cooperating teachers prepare for mentoring a student teacher?
2. How do novice cooperating teachers adapt to different student teachers?
3. How do novice cooperating teachers perceive their role as a mentor?

Participants include two cooperating teachers and their student teachers. The cooperating teacher participants were chosen because they had never hosted a student teacher before and they were both scheduled to host two student teachers in a single semester, each for seven weeks. This allowed me to observe changes over time and any adaptations that might be made between different student teachers. Both cooperating teachers were experienced instrumental music teachers, one at the elementary and middle school level and the other at the elementary and high school level. Cooperating teacher participants were interviewed four times over the course of fourteen weeks and each student teacher was interviewed once. Student teacher journals are also being collected. Data is being analyzed concurrently with data collection through reflective journaling. All data will be analyzed for evidence of the perceived role of the cooperating teacher and adaptations made for each individual student teacher. Other factors

that may influence the role of the novice cooperating teacher will be considered, including personality of the cooperating teacher and student teacher, prior teaching experience, and teaching schedule. Implications related to cooperating teacher preparation and development will be discussed.

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.

Music Teacher Licensure in the US: A Policy Discourse Analysis

Stephanie Prichard & Justin Caithaml

A great deal of attention has been focused on the status of the education profession in recent years. Even in the face of pronounced shortages in many areas, the notion of teacher quality has repeatedly been called into question. Both the AFT and the NEA indicate that the current teacher shortage is a dire situation with 53% of public schools understaffed at the start of the current school year. However, both organizations caution against lowered standards for the purpose of enticing teacher candidates, remaining steadfast in their recommendation that state licensure should be contingent upon passing preservice assessments of content knowledge and classroom-based performance (AFT, 2022; NEA, 2022).

Teacher Shortage

For more than a decade, policy experts have raised concerns about a teacher shortage in the US (Sutcher, Darling-Hammond, & Carver-Thomas 2016, 2019). Although this trend predates the COVID-19 pandemic, the concern has grown considerably more acute since 2020. Recent scholarship indicates a decline in numbers of educator preparation program graduates (Hash, 2021), however, the overall shortage is likely due more to a lack of teachers willing to work under current conditions than to a true lack of qualified teacher candidates (Schmitt & DeCourcy, 2022).

Teacher Licensure

Music teacher licensure has been the subject of several prior studies (e.g., Erbes, 1983, 1992; Henry, 2005; May, Willie, Worthen, & Peherson, 2016; Wolfe, 1972; Prichard, 2018). Findings indicate that examinations of teacher knowledge and performance have become ubiquitous over the last two decades. Absent from prior inquiries, however, has been analysis of legislative language and implications thereof. This is problematic because dominant policy discourses may become normalized to such an extent that they are no longer called into question (Allan & Tolbert, 2019). An in-depth analysis will therefore provide a more nuanced understanding of the complexities and intersections between preparation, licensure, and the current state of staffing.

Purpose & Method

The purpose of this study was to construct a comprehensive, national profile of music teacher licensure practices. We constructed a descriptive profile of music teacher licensure legislation and requirements, and conducted a policy discourse analysis of state-level policy documents (Allan, 2003). Policy discourse analysis is a hybrid methodology drawing from critical and feminist theories to inform an approach to policy analysis that foregrounds the discursive shaping of policy problems as a mechanism for advancing social justice (Allan, 2010). Our objectives in this research were a) to construct a descriptive, national profile of legislative policy about music teacher licensure, b) to identify licensure parameters required of music teacher candidates, and c) to identify points of convergence or divergence across state-level written policies. Detailed findings related to all three objectives will be discussed.

ASPA Alignment

As it deals with policies governing music teacher licensure and staffing, this presentation is most closely aligned with the work of the SMTE Policy ASPA. Further, through addressing issues of access and equity related to teacher licensure and school staffing, this presentation is closely tied to the 2023 symposium theme: Elevating a Culture of Belonging.

Recollections of First Wanting to Become a Music Teacher (and Projections for the Future): A Replication Study

Josef Hanson

A better understanding of the factors and conditions supporting young people's decisions to become music educators is vital to teacher recruitment efforts and, in turn, the overall health and sustainability of the music teacher education ecosystem. This study replicates and extends the research of Madsen and Kelly (2002), who explored undergraduate music education majors' remembrances of first wanting to become music teachers and the factors influencing their decisions to pursue music education as a career. The present study, which was conducted over 20 years later, enabled comparison of these remembrances (captured in student narratives) and students' projective drawings of the kinds of teachers they hoped to become in the future. Participants (n = 100) were undergraduate students enrolled in music education programs at three large public universities in the southern United States. Following Madsen and Kelly, an open-ended writing task was used to discern when participants first considered becoming a music teacher, where they were, what they were doing, who they were with, what influenced their decision, how they felt, and any other aspects they felt were important to share. The resulting essays were analyzed using quantitative (i.e., descriptive statistical analysis) and qualitative (i.e., coding and categorization) techniques. The subsequent projective drawing task was based on protocols developed by Prout and Phillips (1974) and prompted students to draw a picture characterizing their ideal teacher-selves in the future. Drawings were analyzed using interpretive techniques recommended by Ganesh (2011). A variety of tactics ensured trustworthiness, including use of multiple analysts (separation) and member checks. Results generally mirrored those of Madsen and Kelly with some exceptions. Overall, the critical role of exemplary music educators and social experiences in school music ensembles predominated in students' decisions to pursue music teaching careers. Students' projective drawings tended to highlight an ethic of care and belongingness over decidedly musical or educational goals. Findings of this study may be of interest to a wide range of music and arts education stakeholders, especially in light of recent teacher shortages and teacher recruitment challenges. To the extent that we know how and why students decide to pursue a music teaching career, we will be better-equipped to encourage and nurture the conditions that enable students to view it as viable and seriously consider it. Implications for the field and suggestions for future research will be discussed.

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.

“Finding My Voice”: A Phenomenology of the Leadership Identity Development of Teacher-Leaders in Music Education

Nicole Ramsey

The music education profession requires teachers who are willing and prepared to serve in leadership roles in a variety of settings in order to progress, advocate, and stay relevant. The Leadership Identity Development Model (Komives et al., 2006) details the process of developing and embodying a leadership identity independent of situation or positional roles; while this process has been explored in other fields, it had not yet been explored in music education prior to this study. Research and literature on leadership in music education tends to focus on building K-12 student leadership (Lautzenheiser, 2005; Lautzenheiser, 2014), leadership in music majors at the postsecondary level (Bennett et al., 2019; Rowley et al., 2019), and leadership as a small component of music educators' professional development (Schmidt & Robbins, 2011), among others. The purpose of this study was to illuminate the lived experience of music educators' leadership identity development (LID). Findings provide insight for music teacher educators wishing to assist with the leadership identity development of pre-service or in-service music teachers or graduate students. As such, while this research could align with many of the ASPAs, it aligns most closely with the “Professional Development for Music Teachers” and/or the “Music Teacher Identity Development” ASPAs.

I used a hermeneutic phenomenological method to answer four research questions: 1) How do successful teacher-leaders in the music education profession experience leadership identity development? 2) How do music teachers' leadership experiences relate to their teaching experiences? 3) How, if at all, do music educators experience formal leadership education or training? and 4) How, if at all, do music educators experience informal leadership education or training? I explored the essence of the LID of thirteen participants currently serving in leadership roles for national- and state-level music education professional organizations through a sequence of three semi-structured interviews with each participant (Seidman, 2006). I used thematic reflection and analysis to interpret the meaning of these participants' experiences (van Manen, 2016).

Participants in this study experienced leadership identity development primarily through informal experiences and interactions, including conversations with mentors, on-the-job learning, and affirmation and recognition of their successful leadership. While some experienced formal leadership education throughout their careers, these experiences were often voluntary. The success of these formal leadership education experiences greatly varied across participants. Overwhelmingly, the participants became involved in leadership through invitation by others already in leadership, and many mentioned the role privilege and/or culturally situated leadership dispositions played in their leadership identity development. Findings from this research spark important conversations about equity in leadership practices in music education professional organizations and the need to examine music educators' formal leadership education experiences more closely.

Colorado Secondary Ensemble Teachers' Perceptions of the Integration of Students with Disabilities

Samuel Gray

Inclusive practices are required of K-12 educators regarding the inclusion and integration of students with special needs through the Individuals with Disabilities Act (1975) and the Every Student Succeeds Act (2015). However, barriers to integrating students with disabilities may exist in secondary performing ensembles. These barriers include paraprofessional staffing, educator efficacy, community stakeholder expectations, and educator professional development. Implementing and understanding these barriers is vital to providing secondary music educators with the proper tools to provide an integrated performing ensemble. While the inclusion of students with disabilities often occurs in a performing ensemble, the scope of integration may vary depending on educator decisions. When an educator faces this situation, understanding any decisional difference is needed.

The purpose of this study is to investigate Colorado music educators' perceptions regarding the current practices of inclusion and integration of students with disabilities in Colorado's secondary public schools (middle or high schools). Furthermore, this study examines educators' perceptions regarding inclusive practices where students with disabilities are included in ensemble settings. This study can help inform discussions, methods, and policies related to the professional development of in-service educators and pre-service educator preparatory programs regarding the integration and inclusion of students with disabilities. In this study, the following research questions were asked: What is the level of concern and self-efficacy of Colorado secondary music educators about integrating students with disabilities? What is the relationship between years of teaching experience, concerns, and self-efficacy about the inclusion and integration of students with disabilities? Do Colorado secondary music teachers vary in their level of concern and teaching efficacy at various stages of their career or by school location?

The adapted SACIE-R and TSES questionnaire included the concerns subset of the Sentiments, Attitudes, and Concerns about Inclusive Education--Revised Scale (Forlin et al., 2011) and the Teacher Self-Efficacy Scale (Tschannen-Moran & Hoy, 2001). Both scales utilized a four-point Likert scale. Data was compiled from mid-November through early mid-December of 2022.

Findings from this preliminary investigation indicate that as educator experience increases, the level of educator concern about integrating students with disabilities decreases. Additional findings suggest no statistical significance between educator district setting and the level of concern and efficacy about students with disabilities.

How Are You Doing?: Mental Wellness and the Music Educator

Phillip Payne & Natalie Royston

Mental wellness among professions remains an emerging topic of research with depression and anxiety being on the forefront of the investigations (AHCA, 2019; Hunt & Eisenberg, 2010; Payne, et al 2020; Payne, 2023; Wristen, 2013; Zivin et al., 2009). The rationale for the breadth of this research study is to define mental health, describe its impact on music educators, and establish an overall understanding of the topic. In a previous study, Payne, et al. (2020) found that music education majors reported indicators of depression and anxiety at a higher rate than their peers. A follow-up study (Payne, 2023) with the same individuals indicated that these same indicators had not regressed but continued to grow over the ensuing years as they progressed through the degree and entered into the teaching profession. Payne and Royston (2022) expanded this concept to include the teaching profession by conducting a pilot study that included mental wellness and stress, but also added job satisfaction and personality to provide additional insight to how these factors continue from education into the profession. Given this additional context between music educator mental wellness concerns and the self-reported high job satisfaction, the purposes of this study were to examine the current state of mental wellness of music teachers with respect to indicators of depression, anxiety, and stress to establish a baseline and to examine the current state of music educators in terms of demographics, personality, and job satisfaction. However, when examining music teacher job satisfaction, research findings suggest 85% of music teachers are generally satisfied with their jobs (Baker, 2007) and scored high to moderately high job satisfaction on a measurement scale (Henderson, 2022). Therefore, the researchers examined four primary areas: (a) a profile of music teachers regarding personal, professional, and personal life, (b) self-reporting indicators of mental health and stress, (c) a snapshot of personality, and (d) indicators of job satisfaction overall.

Aligning with the theme of the Symposium, Elevating a Culture of Belonging, this session reveals the current state of music teacher (N= 757) mental wellness across the nation and discusses possible practices to begin addressing emerging findings. In addition, it creates a space for discussion of mental wellness issues that may be far more widespread than many realize and helps individuals know that they belong and are not alone. Furthermore, this session addresses the lack of literature regarding the health of music educators as cited on SMTE's Music Teacher Health and Wellness ASPA webpage. Revealing and implementing processes that can be effective in establishing effective coping strategies could lead to higher job satisfaction and focusing on self-care can help better promote inclusion and equity when we as teachers are able to establish a healthy lifestyle that will lead to safe environments for our own students. Continued investigation of the reported phenomena, maintaining a healthy work-life balance, and help-seeking practices among this population is critical in addressing mental health within the profession. A discussion of the results including emerging relationships, implications, and future research threads will conclude the session.

Master Teachers as Mentor Teachers: Collaborating for the Future

Michele Henry, Kelly Hollingsworth, Michael Alexander & David Montgomery

Music educator preparation programs (MEPPs) depend on mentor teachers (MTs) to host student teachers in the schools during the internship semester (Zemek, 2008). Invested and attentive MTs strengthen the quality of experience for student teachers (STs) (Abramo & Campbell, 2016; Duling, 2000). Mentoring STs well requires investment in the process and generosity with instructional time. STs need teaching opportunities, along with frequent and timely feedback to grow their skill (Conway, 2002; Draves, 2013).

To situate STs in ideal placements, MEPP faculty must have good working relationships with MTs in their discipline. This includes demonstrating respect for the expertise of the MT and expressing gratitude for their willingness to share that expertise with STs. In our current educational environment, there are at least two significant challenges to MEPP/MT relationships, the threat of a state-mandated performance exam that may be inserted into the student teaching semester and, therefore, into the MTs classroom (Lopez, 2022) and our state's administrative code requiring EPPs to provide "research-based training" for all MTs (TEA, 2020). MTs can view these requirements as a disruption to their instructional process, cumbersome layers of bureaucracy without clear benefit to them or their students, and a perceived disrespect on the part of the MEPPs who are seeking access to the MTs and their classrooms (Parkes & Powell, 2015).

To address these concerns, our MEPP created the Mentor Teacher Conference. Our goals in hosting the conferences are:

1. To fulfill state-mandated training for MTs.
2. To strengthen relationships between MTs and MEPP faculty.
3. To provide networking opportunities/access to MTs for our preservice music educators who will be seeking upcoming student teaching placements.
4. To honor the expertise and experience of the MTs, recognizing their valuable role in preparing future music educators.

Over the two-day Mentor Teacher Conference, we invite MTs who regularly work with our STs, as well as outstanding educators we identify as potential MTs. To provide "research-based training," we secure featured speakers with experience working with MTs and STs. Keynote presentations address perceived needs of STs based on extant research (Conway, 2017; Killian, 2023). Additional conference activities include panel discussions, where the MTs serve as panelists and field questions from preservice teachers/music education majors; roundtable discussions between MTs and MEPP faculty to explore stronger collaborations and ways the MEPP can support MTs; musical performances, and social events allowing MTs to interact with each other and preservice teachers to network with MTs. After the conference, attendees complete a survey that provides feedback about the event, as well as their opinions of the MT's role in the student teaching experience. All MTs receive eight hours of professional development credit for attending the conference. Housing, meals, and gift baskets of MEPP SWAG are provided to all attendees.

In this presentation, we will detail the logistics of identifying participants, scheduling, programming, and financing this recurring event, along with the survey results, which will impact future conference planning, as well as day-to-day interactions between MTs and the MEPP.

Inclusion of Students with Disabilities from 2014-2021: A Scoping Review of Literature

Annalisa Chang & John Rine Zabanal

Purpose

Approximately 15 percent of public school students in the United States received services under the Individuals with Disabilities Education Act (IDEA) during the 2020-2021 school year (NCES, 2022). As the number of students with disabilities in public schools continues to increase, it is paramount that our string orchestra teachers be adequately prepared to modify and adapt instruction in the classroom. Most undergraduate music education students in the United States receive one string methods course and one course regarding special education. It is therefore unsurprising that string orchestra teachers have a deficit in pedagogical knowledge regarding inclusion of students with disabilities in their classrooms.

Gooding and Yinger (2014) conducted an integrative review of published literature through July 2014 concerning students with disabilities in instrumental music education and found a limited quantity of studies in string music education ($n = 20$). In the years since 2014, more scholarly materials have been published regarding the inclusion of students with disabilities in string music education (Benham, 2020; Lysaker 2021). Therefore, the aim of the present study was to conduct a scoping review to examine published literature regarding the inclusion of students with disabilities in string and orchestra classrooms from 2014 through 2021.

Methodology

A scoping review methodology was chosen for this study as opposed to an integrative review to allow for the inclusion of published works that would have otherwise been excluded following the protocols set forth by Gooding and Yinger (2014). For example, articles published about string orchestra and inclusion that did not include specific teaching strategies. Papers were limited to English language articles, dissertations, and theses published in the United States. Databases searched included ProQuest Dissertations and Theses Global and ERIC. The American String Teacher, String Research Journal, Journal of Research in Music Education, Update: Applications of Research in Music Education, and the Music Educators Journal were searched individually by hand. Search terms included string education, inclusion, disability, orchestra, and accessibility. Further description of the specific protocols for this study will be described on the poster.

“I Use It Every Single Day”: Perceptions of Music Education Program Completers

Marshall Haning, William Bauer, Barry Hartz & Megan Sheridan

Undergraduate music teacher preparation programs are a critical component of the music education profession. In order to ensure that beginning music teachers are prepared to develop inclusive and effective music programs, it is beneficial to undertake program evaluations of music teacher education programs. In particular, the perceptions and opinions of program completers can provide valuable insight into the effectiveness and positive and negative aspects of an undergraduate music degree program. The purpose of this case study research was to investigate the perceptions of recent undergraduate music education program completers at a large university in the Southeastern United States.

Music education faculty members identified participants who graduated from the music education program in the preceding three academic years and who were currently employed in K-12 music teaching positions. We distributed a Qualtrics survey to 12 such participants, with a 66% response rate ($n = 8$ responses). The survey contained open-ended questions about participants' experiences in their teaching positions, evidence of the impact that their teaching has had on K-12 students (as one possible measure of program effectiveness), and their perceptions of their undergraduate program and its impact on their success.

Subsequently, three respondents participated in a focus group interview to provide opportunities for additional discussion and the collection of richer data. The focus group took place via Zoom and lasted approximately two hours. The transcript of the focus group, as well as the survey responses, were submitted to an open, iterative qualitative data coding process to develop themes describing participants' perceptions of their undergraduate program and its impact on their teaching.

Results generally aligned with those previously reported by Conway (2002, 2012) and Groulx (2016), with fieldwork experiences (including student teaching) and musicianship experiences (ensembles and applied lessons) being described as most valuable.

Contrary to previous results, our participants indicated a desire to avoid “off-track” courses (such as students who wish to focus in elementary music being forced to take an instrumental methods course). This was connected to a feeling of being overwhelmed by ideas during the undergraduate program, the primary challenge emphasized in our findings. Participants indicated that they felt successful in their early teaching positions, and cited specific ways in which they were able to apply content and skills learned in their coursework to help them succeed. Participants also identified a number of different ways to show evidence of student learning in their classrooms, citing specific strategies from undergraduate coursework to describe how they ensure student success and their strategies for collecting evidence of that success. Overall, participants spoke positively about their undergraduate experiences, but some areas for improvement still remain.

While data were collected from a small number of participants at a single institution, these results may be suggestive of approaches to curriculum design and program evaluation that might be most successful at other institutions as well. Implications for music teacher preparation programs are discussed in the context of the overall scope of this study.

A Case Study of Social-Emotional Learning Strategies in Secondary Band Following COVID-19

Bethany Nickel

Social-emotional learning (SEL) widely refers to the development of emotional skills including the ability to manage emotions, respond empathetically to others, and form positive relationships (Collaborative for Academic, Social, and Emotional Learning (CASEL), 2022). Music teachers can benefit from SEL practices and training when relating to their students' emotional needs (Edgar, 2013). Recently, researchers have discussed how music teachers responded to their students during the COVID-19 pandemic through increasing SEL methods (Katzman & Stanton, 2020; Knapp, 2022) such as mindfulness activities (Bucura, 2022; Koner & Weaver, 2021; Raschdorf et al., 2021).

The purpose of this instrumental case study was to conduct an in-depth exploration of secondary band teachers' perspectives, goals, and strategies in relation to their use of social-emotional learning (SEL) activities in their music classrooms. A secondary purpose was to analyze how the COVID-19 pandemic might have altered secondary band teachers' approaches to SEL. In this study, social-emotional learning strategies are defined as tools and learning activities designed by high school music teacher participants to develop students' self-awareness, social awareness, and/or self-management (Edgar, 2013). Research questions included: a) How do secondary band teachers approach and utilize social-emotional learning strategies in their classroom? b) According to secondary band teachers, what are the effects of incorporating social-emotional learning strategies in their classroom? c) How did COVID-19 impact secondary band teachers' perception of social-emotional learning strategies? d) How did COVID-19 impact secondary band teachers' practical application of social-emotional learning strategies?

I conducted an instrumental case study as described by Merriam (2009), where the case consisted of high school band teachers who taught during 2020-2021 and are implementing social-emotional learning strategies in their programs. I purposefully selected five secondary band teachers in a metropolitan area of Tennessee for their use of SEL strategies in their classrooms. The teachers represented two school districts which had recently enacted district-wide SEL policies. Data included 2 semi-structured interviews, 2 classroom observations with field notes, and classroom artifacts. During on-site observations, I referenced the Indicators of Schoolwide SEL Walkthrough Protocol from CASEL (CASEL, 2022) to guide my awareness of SEL strategy use. The findings of this study may discuss the current social and emotional needs of secondary music students, including the trends observed in student self-awareness, self-management, and social awareness in music classrooms following the global pandemic. These findings might contain implications for the environment which preservice music teachers will soon join, as school districts are developing a focus on providing district-wide SEL-related instruction. In addition, the findings could provide music teacher educators with a lens on current undergraduates' high school music experience and include implications for music teacher preparation in developing classroom communities.

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

Storytelling: Understanding How Music Teachers Perceive Teaching through the Stories They Tell

Roy Legette

The practice of telling stories is an integral part of the cultural and social fabric of societies around the world (Binder, 2011). Teachers have been telling stories over the years with increased frequency and the value of story has become a dominant focus of educational research (Carter, 1993). Across cultural and historical contexts, storytelling is an effective means of communication and interaction that has been used to entertain, share memories, and instill moral values (Ripani, 2022). In that teachers often undergo what some researchers refer to as praxis shock, especially in the early years, it is critical that they have the opportunity to share their lived experiences and have their voices heard (Ballantyne, 2007). This study examined the stories of music teachers regarding their experiences in public school music programs. The following questions were examined:

1. Which factors do school music teachers attribute to why they chose music teaching as a profession?
2. Which aspects of their work are school music teachers most proud?
3. Which aspects of their work do school music teachers find most challenging?

In-person interviews were conducted with forty school music teachers from seven states across different regions of the United States. Teachers were asked to share their stories about teaching with respect to why they chose music teaching as a career, which parts of their work were they most proud, and which parts of their work did they find most challenging. All interviews were audio-recorded, transcribed, and analyzed for emergent themes.

School music teaching as a profession was chosen for a variety of reasons. Some music teachers felt that they had an inclination to teach. Some were inspired by an exemplary teacher. Some always enjoyed music performance and felt that music teaching was a good fit.

Some of the most challenging aspects of their work included: balancing family life with demands of teaching, budget constraints, and poor parental support. Some of their proudest moments included: showcasing students, observing students master musical challenges, and seeing students excel in music.

This study explored stories told by school music teachers with the aim of gaining a better understanding of how they viewed teaching and themselves. Regardless of challenges faced, teachers tended to show great resilience and remained committed to teaching. Further examination of how teachers perceive teaching through the stories they tell may provide music teacher education programs with greater insight in preparing aspiring teachers to face some of the many issues they will encounter throughout their careers.

Advising in Music Teacher Education: A Review of Literature

Daniel Hellman

Academic advising has relevance for music teacher education recruitment, retention, identity development, curriculum, field experience, time management, mentorship, induction and many other topics (Conway, 2020). Formal advising responsibilities vary significantly for the music education professoriate with institutional context. Preservice teachers may work with music unit faculty-advisors, education unit faculty advisors, professional advisors, or a combination as formal advisors. Everyone involved in music teacher education in any way functions as an advisor on the informal level. Arguably, the work of advising is as significant to the preservice music teacher experience as coursework (Lowenstein, 2020). While advising is a well-studied topic in university education generally, few music education scholars have theorized or conducted research on advising despite its significance to preservice music teacher education.

The purpose of this review is to synthesize the academic advising research literature and discuss applications for music teacher education. I will begin with two sources to conduct the literature review: (a) NCADA Journal, and (b) a google scholar search of “music teacher education” and “advising.” The search will initially be limited to peer-reviewed studies published between 2013 and 2022. Additional studies will be discovered through references lists and/or other sources depending upon the outcome and analysis of the review as it progresses. I will use an emergent design to synthesize and organize the literature findings. The literature findings will be used to discuss recommendations for music teacher educators with respect to their work in advising and to develop a suggested research agenda for advising in music teacher education scholarship.

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.

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.

Exposing Hidden Credits: Promoting Transparency in Bachelor of Music Education Degrees

Aaron T. Wacker, Ashley D. Allen, Phillip D. Payne & Edward C. Hoffman, III

As schools of music work to reduce credit hour requirements, researchers have found that "hidden credits" is one tactic often used (Authors, in press). These hidden credits often included courses such as piano, recital attendance, and in some cases, ensembles, applied lessons, recitals, and performance exams such as juries. The additional courses and credits can burden students already overwhelmed with a rigorous degree program, causing them to take more courses and credits during the semester, take courses over the summer semester, or take longer to complete their degree program than advertised. As Marcetti (2021) suggested, undergraduate students who are overscheduled and under-credited undoubtedly suffer. Furthermore, researchers have shown that overscheduling can lead to higher anxiety and depression in undergraduate students (Author, et al., 2020; Author, 2023). The lack of transparency in these degree requirements can intensify the already crushing mental, financial, and emotional toll.

In our session, we will explore the hidden curriculum in bachelor of music education degrees and reflect on how music schools can be more transparent about degree requirements. Through discussion and sharing of ideas, we will aim to 1) Discuss the potential impacts of hidden credits, 2) Consider additional perspectives and areas for future inquiry, and 3) Discuss practices that can improve credit allocation and degree structure. Hidden credits in bachelor of music education degrees are a pressing concern that can impact student success. By fostering open discourse and promoting collaborative efforts, we aim to create a more transparent and supportive environment for music students, ultimately contributing to their success both in and outside the classroom.

The session will begin with a presentation summarizing the research findings on hidden credits and the potential impacts on students (Authors, in press; Authors, 2022). This will be followed by group discussion and reflection, allowing participants to share their experiences and insights. Additionally, we will review current policies and practices for credit allocation in music education degrees and discuss potential reforms that could lead to a more transparent and equitable system.

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.

A Self-Study of Graduate Student Core Reflection Applications to Preservice Teaching Margaret Berg, Gentry Ragsdale, Garrett Graves & Charles Oldenkamp

While reflective thinking (Dewey, 1910) is often used to generate problem solutions, it does not take into account the impact of the person doing the reflection. Core reflection was developed to consider "professional" (e.g., behaviors and competencies) and "personal" (e.g., beliefs, identity, mission/ideal/motive, and core qualities) factors a teacher brings to a situation. These factors contribute to the five-phase core reflection model (Korthagen, 2013a, 2013b). Core reflection has been used in various settings including pre-service and in-service teacher coaching (Hoekstra & Korthagen, 2011; Meijer et al., 2013), secondary teacher educator reflection (Kim & Greene, 2013), and precollegiate and collegiate professional development (Adams et al., 2013; Attema-Noordewier et al., 2013; King & Lau-Smith, 2013; Wilder et al., 2013). However, there is no research on core reflection applications to music teacher education, and more specifically to music education graduate students teaching preservice classes. A few studies have explored graduate student preparation for the music teacher educator role via preservice teaching experiences (Bond & Koops, 2014; Conway, Eros, Pellegrino, & West, 2010). These experiences were found to be challenging as graduate students navigated dual identities of teacher educator and student. Although challenges are inherent in the development of a new identity, core reflection has the potential to serve as a buffer to these challenges via graduate students' awareness of and use of their unique collection of core qualities/character strengths while teaching, thus informing music teacher educator identity development.

The purpose of this study was to describe three graduate students core reflection applications to preservice teaching. Research questions included: (1) How does knowledge of core qualities inform teaching? and (2) How does use of the core reflection model inform teaching? Data for this self-study (Loughran, 2004) were collected during the spring 2023 semester while the students served as instructors for brass or woodwind techniques classes at a medium-sized university. Data were collected via weekly written responses to various prompts, two core reflection training sessions, and a focus group interview. A university faculty member served as the research study facilitator. Using deductive and inductive coding approaches (Saldana, 2021), the initial analysis indicates teacher knowledge of core qualities informed planning and teaching, and at times resulted in the use of new teaching strategies; knowledge of teacher core qualities resulted in increased attention to student core qualities; awareness of core qualities brokered momentary instances of decreased self-confidence; and consistent use of core reflection approaches was challenging.

Findings from this research inform the preparation of music teacher educators by demonstrating how use of core reflection approaches contributes not only to music teacher educators' increased awareness of their impact on teaching-related successes and challenges, but also to music teacher educator identity development. At the same time, this research has the potential to inform the music teacher education profession about core reflection applications to music teacher educator professional development. Finally, this study can contribute to our understanding of graduate student imposter phenomenon experience (Sims & Cassidy, 2020) while engaged in collaborative research alongside peers and an experienced researcher.

Music Education around the World: Auto-ethnographic Tales from My Graduate Course Claudia Cali'

During the lockdown that followed the outburst of the pandemic, I was asked to design a new graduate course with the purpose of engaging students in meaningful online learning experiences, despite the isolation and the lack of in-person interactions. I soon realized that, like me, students missed “companionable relationships” (Malloch, 2019, p. 1), shared moments of co-creativity (Trevarthen, 2009) and the dynamic vitality, “the mental and physical movement (Stern, 2010),” that accompanies any learning process. In response to this quest and the need to facilitate the development of culturally responsive teaching attitudes and practices (Lind & McCoy, 2016), I created a course called “Music education around the world,” aiming to explore the music education systems of different continents, through an analysis of geographically situated educational policies, curricula, repertoires, teaching practices, as connected to local traditions, history, and cultures. The class was framed as a metaphorical journey in different countries, where the students had opportunities to virtually attend to local music classes, teachers, musicians, and meaningful places.

To better understand my experience with this course, I collected autoethnographic narratives (Ellis, 2007; Múndez, 2013) as related to the process of conceiving, designing, and teaching the class. I examined my situation of pandemic isolation and considered how the vulnerability experienced influenced the development and the teaching of the course. I collected narrative reflections emerging from observing students’ responses to the course content and analyzed all of their assignments. As a participant-researcher, I used narratives as both a process, “to illustrate the different phases of the course development,” and a product, “to capture meaningful moments of the class dynamics and interactions (Ellis, Adams & Bochner, 2011).

Two questions guided this introspective analysis: what did I learn from the experience of this class as a music educator and researcher? What did students’ responses to the course teach me about the learning needs of music teachers?

Analysis of course material, class journals, zoom video recordings, personal correspondence with students and assignments revealed the salience of the class for promoting inclusion, strengthening values of equity, diversity and inclusion, and facilitating students’ identity development in relation to: 1) Its virtual setting, which enabled a psychological going beyond the walls of our homes, to explore places not accessible during the pandemic; 2) Its format, that enabled students to endure role-play experiences as world travelers; 3) My personal need to make sense of and give voice to my identity as an immigrant scholar in the US, bringing to my students personal lessons on acculturation and cultural adaptation through music. My personal attachment with this course was mirrored by students’ engagement in deepening their cultural knowledge of ethnically diverse culture, and interest in developing a culturally responsive sense of care (Gay, 2018). Teaching the course made me also more aware of students’ inherent curiosity that, if encouraged, always leads them to intensely seek for opportunities to explore unknown territories in music education, and revel in chances to expand the boundaries of their teaching practices. Implications for music teacher education are provided.

Eclectic Ensembles and Pedagogies of Change in Music Teacher Preparation

Andrea Maas

Facilitating online choral ensembles during the COVID-19 pandemic demanded a resituating of my role and responsibilities as a music teacher educator. It repositioned me literally and figuratively as I was aggressively shoved off the podium and into my home office chair. Initially, it presented an opportunity to interrogate the form and function of choral experiences. However, through what became a collaborative process, I discovered that I could also model new ways of being with students to help them imagine new possibilities for their own roles as music educators.

Three weeks of online learning turned into three semesters during which, the students and I were challenged with deciding which traditions and values of choral singing we would cling to, “keeping the old warm” (Allsup 2016, 64) while learning to “flip, dip, and serve”-up new approaches to ensemble music making (1). We aimed to confront the disempowerment experienced during COVID-19, and rediscover meaning in our work. This process revealed curricular gaps in music teacher preparation, particularly regarding ensemble experiences. The resulting eclectic ensemble provided openings for flexible music making that challenged singers to pursue curiosities, generate original musical ideas, and find agency in their musical development.

We often teach as we have been taught. Consequently, ensemble experiences in music education programs serve as models for teaching and learning which preservice teachers will likely adopt and re-enact in their own teaching. But what experiences are they afforded in these spaces? A flexible, undefined ensemble experience may provide opportunities for preservice teachers to develop skills facilitating inclusive and culturally sustaining learning experiences as they prepare to lead their own ensembles. They practice inquiry-based, process-oriented, musical study grounded in problem solving approaches and develop dispositions toward welcoming all musicians regardless of experience, musical or cultural background, fiscal resources. They identify musical and cultural assets, and ask “what if” questions that lead to musical presentations demonstrating a multitude of skills and conceptual understandings. Isbell (2016) reported that although students value informal music practices, they lack confidence in facilitating this work with students. Confidence seems to increase for graduate students who have more teaching experience (Isbell, 2016, p.34). It is difficult to say if the eclectic ensemble we formed was formal or informal but it shared many qualities Isbell described such as “[forming] their own small ensembles, [choosing] their own music and instruments, [leading] their own rehearsals, and [playing] without using notation” (p. 27).

In *Dialectic of Freedom*, Maxine Greene (1988) suggested that although disruption is an opportunity for change, one might awaken to push back against complacency and comfort with the status-quo to seek opportunities for change. This presentation describes the joint pursuit between myself and the members of my choir as we sought new possibilities to find meaning in our work through alternative ensemble experiences. I posit that through modeling pedagogies of change, music teacher educators

may encourage students to see barriers and seek openings through their work to recreate their worlds toward a more free existence (Freire, 1970).

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.

“I Started with Myself”: DEI Initiatives in General Music Methods

Martina Vasil

The “Critical Examination of the Curriculum” ASPA investigates curricular practices and structures for change in music teacher education curricula. Past conversations included the need for more contemporary and comprehensive curricula; this session aims to expand the dialogue to include the need for more education in diversity, equity, and inclusion (DEI) in music teacher preparation programs to elevate a culture of belonging in K-12 classrooms.

One cannot ignore the explosion of DEI initiatives in higher education in the aftermath of George Floyd’s death in 2020. Institutions posted position statements, hired faculty from diverse backgrounds, and filled or created positions related to DEI in academic and athletic departments (Martin, 2022). In music programs across the U.S., DEI initiatives included commissioning music from women and persons of color and inviting speakers from underrepresented backgrounds to campus. Music education departments and music educator associations also posted DEI statements online and there have been many studies in music education on what should be done to promote DEI initiatives, including a book on a variety of topics by minoritized voices in music education (Talbot, 2017). There are only a few studies, however, that examine specific DEI initiatives in music education curricula (Bradley et al., 2007; Hess, 2019). There is a need to know more about DEI initiatives in the undergraduate music education major curriculum and how preservice music teachers respond to those curricular changes.

In this demonstration, I share concrete ways I have integrated DEI efforts into my general music methods courses. My work in curricular change is grounded in Bresler’s (1998) contexts for change: (1) a micro context, “teachers’ beliefs and practices in the classroom; (2) a meso context, “the structures and goals of the school, and (3) a macro context, “the more generalized policies, systems and cultural views that influence the curriculum.

In this session, I first will contextualize my DEI efforts in my general music methods courses. Next, I describe how my teaching praxis shifted and provide examples of DEI initiatives I implemented in my class through the lens of Bresler (1998). Then, I share student responses to these initiatives. I will engage participants in activities I completed with students and, last, provide time for participants to consider small ways they can start to enact change in their own classrooms to further DEI efforts in the curriculum.

This session addresses the conference theme of Elevating a Culture of Belonging and is focused on diversity, equity, inclusion, access, and justice in several ways. I acknowledge the need to better prepare preservice teachers to teach an increasingly diverse K-12 student population. I seek equity in education in terms of providing preservice music teachers with the tools to create equitable and inclusive spaces in the classroom for their future students. I seek justice for K-12 students who continue to have music teachers who struggle to connect and meet their needs.

Elementary Music Teachers’ Knowledge and Attitudes Toward the Use of Adaptive Materials for Students with Disabilities

Kaylee Smith, Kelly Jo Hollingsworth

Knowledge of how to teach students with disabilities is severely underwhelming for pre-service educators (Allan, 2022; Hammel & Hourigan, 2017; Jones, 2015); however, fieldwork, coursework, or service-learning opportunities working with students with disabilities reflect an increase in pre-service teachers’ attitude, knowledge, and confidence in teaching these students (Bartolome, 2013; Colwell & Thompson, 2000). Similarly, university professors lack the experiences and instructional time to teach these concepts in addition to the requirements of a music education degree (Hammel & Hourigan, 2017). Educators need to be well versed in accommodation needs to create the best student environment. Adaptive materials, an accommodation, may help

educators adapt the same material with additional supports, such as changes in size, pacing, color, and modality features (Grimsby, 2018, p. 382).

This study aimed to identify the level of participant knowledge and attitudes toward adaptive materials following a treatment. A dependent samples t-test was used to answer the following research questions. Before and after a demonstration using adaptive tools to help students with disabilities, to what extent, if any, are pre-service music educators

1. Knowledgeable of adaptive tools?
2. Capable and confident to implement adaptive tools?
3. Influenced in their attitudes toward implementing adaptive tools?

Participants (N=99) were music education majors at a private university in Texas. In August 2022, all participants attended a convocation and were invited to participate in an IRB-approved study. Participants were given a pretest survey to complete. Questions assessed students' knowledge of disabilities, adaptive tools, and confidence in teaching students with disabilities. Following the pretest, the researcher explained the importance of adaptive tools, focusing on five materials. Tools included a weighted shoulder pad, an adaptive recorder, mallet cuffs, isolation headphones, and puppets. Afterward, participants took a post-test survey assessing their knowledge of adaptive tools and attitudes toward implementing tools in their future classrooms. Participants' scores on their knowledge of each adaptive tool were compared before and after the demonstration. A Likert scale was used, asking participants to rate their agreement to affirmative statements from strongly disagree (1) to strongly agree (5). On average, participants' knowledge was lower before the demonstration than after the demonstration of adaptive materials, with a mean growth of 1.36 between the surveys (SD = .978). This improvement was statistically significant, $t(23) = 6.046, p < .001$. Participants' prior knowledge of adaptive materials was minimal, eliminating the possibility of attesting to their benefits in the classroom. Following the posttest, knowledge increased for all adaptive materials, and participants were much more receptive to the materials and valued their use. Ninety-nine participants (99%) answered that they learned from the demonstration, and ninety-eight participants (98%) responded that they are more likely to use adaptive materials in their future classrooms following the demonstration. All but two statements yielded growth.

Implications include the increased need for demonstrations of adaptive tools in music education methods courses and the need for professors to stay current in adaptive tools. Communication with in-service music and special education teachers is beneficial.

The Cancellation of Paula Grossman (1919-2003), a Trans Music Educator in the Mid-Twentieth Century United States

Austin Norrid

Music teacher educators are likely aware of the volatile political landscape that presently surrounds trans children and education in the United States. Individual educators and teacher organizations have observed that so-called divisive concept laws, especially those targeting the LGBTQ community, have begun to drive LGBTQ teachers out of the profession (Mueller, 2022; Williams, 2023). During the first four months of 2023 alone, over 490 anti-trans bills were filed by state lawmakers across the U.S. (Trans Legislation Tracker, 2023). Music teacher educators seeking to create a culture of belonging among future and current teachers may benefit from learning about the experiences of trans and gender expansive preservice and in-service music educators.

Using Paula Grossman's (1919-2003) case as a historical guide, I will demonstrate how music teacher educators can support trans and gender expansive preservice and in-service music teachers. After 31 years of presenting as male while teaching, in the summer of 1971 Paula Grossman told her New Jersey superintendent that she was a transgender woman. Grossman informed the superintendent that she wished to teach the following fall presenting as her true self, "as a woman." The superintendent said she must resign her current position, obtain a new teaching certificate with her female name, begin a position at a different school, and lose her tenure (Hoffman, 1978; Knutson, 1976; Perry, 2021; Teacher Barred, 1971). When Grossman refused to accept the superintendent's ultimatum, the school district fired her. After unsuccessfully suing for her job with the help of the American Civil Liberties Union (ACLU), Grossman never taught again (Hanley, 1978). She spent the rest of her career as a community planner, a self-published author, and as a pianist and singer in nightclubs (Grossman, 1979; Heymann, 1980; Human Rights Campaign, 2017; Keeler, 2007).

Grossman's impact on her music students, however, lasted well beyond her dismissal. Recalling her firing, one former student noted she was "one of the finest schoolteachers I ever had" (Keeler, 2007). The actress Meryl Streep, another of Grossman's pupils, recounted that she was a "terrific teacher" and sang a song that Grossman had taught her as she accepted the Human Rights Campaign's National Ally for Equity Award (Human Rights Campaign, 2017).

In the 1970s, Grossman's case was national news. Profiles of her case and her personal life appeared in *The New York Times* (Hanley, 1978; Klemesrud, 1973; Teacher Barred, 1971) and in law journals (Hoffman, 1978; Knutson, 1976). Grossman also spoke on nationally syndicated talk shows (Keeler, 2007; Perry, 2021) and gave invited lectures to university students (Leap, 1973). Curiously, Grossman's story appears absent from music education literature. In this session I will share Paula Grossman's story and consider the following questions: What can music teacher educators and professional organizations such as NAfME learn from Grossman's case? How can bringing Grossman's story into the music education narrative provide insight and generate a culture of belonging in music education spaces and organizations in 2023 and beyond?

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.

A Case Study of One Trauma-Informed Music Education Program

Lauren Ryals

Trauma-informed music education is an emerging research area receiving increased attention among music educators, music teacher educators, and researchers. The purpose of this qualitative single case study was to examine one middle school trauma-informed music program. Located in a large urban city of the Northeast region in the United States, Wish Middle School (pseudonym) is an independent Title I school. An educational provider, partner, and resource center for the local community, the school's philosophy centers on trauma-informed education for all students with the mission to serve any middle school-aged student who resides within the school's neighborhood. Data were collected over four months during the 2021-2022 academic school year. Data sources included interviews with current students, teachers, and administrators, classroom observations, and artifacts. Many of the findings from student-, teacher-, and administrator-participant data, align with existing music education research in student-center learning, social-emotional learning, teacher-student relationships, and caring learning environments. To add to extant literature, this study's findings inform a more complete definition of trauma-informed music education, one focused on how music teachers and students interact and co-exist in a music classroom within a trauma-informed school. Music education that is trauma-informed at Wish Middle School requires both students and the music teacher to work together, informing, and responding to each other. I propose a working definition of trauma-informed music education in this study that includes (a) music teachers who develop an affirmative and proactive perspective on student growth through individualized instruction and foster a positive student-teacher relationship; (b) classroom experiences that balance students' self-selected activities and activities that pose encouraging and empowering challenges to students; and (c) curriculum design emphasizing students' preferences and incorporating opportunities for students to connect with each other in a safe learning environment. More research specifically on trauma-informed music education programs is needed to continue addressing the needs of students and teachers. Future research will benefit all music education stakeholders by developing evidence-based studies to better understand and further define a trauma-informed music education framework. Discussion alongside this study is supported from the researcher's personal experience with a school shooting.

Transgender Preservice Teachers' Perceptions of Student-teaching and Identity Development in a Rural, Conservative Region

Crystal Sieger

There exists a growing body of research focusing on the needs of students who identify as lesbian, gay, bisexual, transgender, questioning/queer, and other nonconforming sexual/gender identities (LGBTQ+). Such attention has only become more crucial within the evolving political climate. Individuals entering the teaching profession in any content area will undoubtedly be faced with challenging situations related to equity and inclusion of LGBTQ+ students. These challenges may additionally be compounded when the teacher themselves identifies as LGBTQ+.

This study will explore the experiences and perceptions of two transgender student teachers placed in different cities within a primarily rural state in the Rocky Mountain region. Each student teacher has faced unique environments and a varied reception from mentor teachers, students, and others, and each will report on their successes, challenges, and professional identity development considering the current climate regarding trans rights and the undeniable fact that the state in which they are student-teaching is rural and largely conservative, having received a negative rating regarding gender identity policy (<https://www.lgbtmap.org/equality-maps/>).

Researchers have examined the use of strategies for inclusion of LGBTQ+ students in music programs (Garrett, 2012; Palkki & Sauerland, 2019), the training opportunities afforded to music educators prior to their entry into the field (Garrett & Spano, 2017), and considerations for music teachers as they address use of preferred pronouns (McEntarfer, & Iovannone, 2020). Others have found that support for LGBTQ+ students in some secondary school settings can be positive even when the state policy is unsupportive (Hornbeck & Duncheon, 2022). Regarding specifically transgender students, researchers have primarily focused on choral pedagogy and the need for creating positive environments for trans singers within ensembles (Agha & Hynes, 2022; Aguirre, 2018; Palkki, 2020).

Researchers have also focused on LGBTQ+ preservice and in-service teachers' and transitions into the profession, including their struggles with identity and experienced fears (Panetta, 2021), their perceptions of acceptance and support (Thomas-Durrell, 2019; Tompkins, Kearns, & Mitton-Knicker, 2019), and their curricular concerns (Antonelli & Sembiente, 2022; Panetta, 2021).

Researchers have begun to attend to the needs of LGBTQ+ music education students as they share experiences within the music department/school community and highlight their identity development (Silveira, 2019; Taylor, Talbot, Holmes, & Petrie, 2020). While little attention has been placed on LGBTQ+ student teachers, establishing mentor relationships between LGBTQ+ student teachers and LGBTQ+ mentors may prove beneficial (Taylor, 2018).

Using a qualitative instrumental case study design (Stake, 1995), the participants will engage in a series of in-person and Zoom interviews collected during the Spring 2023 semester and following summer. It is phenomenological in that the lived experiences of the participant become the focus of the work (Merriam & Tisdell, 2016). Data collection is ongoing at the time of submission. Findings from this multiple case study may help to shed light on those positives and help to guide supervisors, mentors, and student teachers in as trans student teachers enter the profession. This project aligns with the Cultural Diversity and Social Justice for Music Teacher Education ASPA.

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.

Dual Identities of Performer Educators: Navigating Roles in Higher Education Settings

Whitney Mayo & Eunsong Kim

Faculty members are expected to be experts in their content areas in college and university settings. When hired in a collegiate setting, those faculty members are also expected to educate others about their areas of expertise. However, content and pedagogical knowledge are different skill sets (Shulman, 1986, 1987). Pre-service faculty members develop their content area expertise during their graduate education. However, these degree programs often neglect or assume preparation for the dual identities of content expert and educator, relying on socialization during graduate education (Austin & McDaniels, 2006; Regelski, 2007). This socialization reinforces teaching practices and established norms. Coursework for graduate students pursuing a Doctorate of Musical Arts (DMA) or a Doctorate of Philosophy in Music Education (Ph.D.) varies greatly, with the DMA focusing on developing performance skills and reputation and the Ph.D. emphasizing educational pedagogy and research (Parkes, 2009). The division between the professional tracks of performers and educators (Mills, 2004; Morgan, 2017; Parkes, 2009; Regelski, 2007; Triantaflyyaki, 2010) reifies roles traditionally associated with the degree titles of performance and education. Students are socialized to see themselves as either musician or educator (Isbell, 2005). This gap begins as early as undergraduate degree programs and continues throughout graduate studies (Isbell, 2005). Given the overlapping distinctions between being a content-area expert and an educator, there is a need to explore the careers and identity development of performers and conductors who facilitate student learning in their studios and ensembles. Therefore, the purpose of this study is to explore the perspective of applied and ensemble music faculty in teaching positions. Specific research questions include: How do performer educators view the interaction between the dual identities of teachers and performers? What, if any, transition occurred as they moved into a performer educator role? What coursework or opportunities did they experience during their graduate studies or career preparation that they feel helped prepare them for their current roles?

In this mixed methods investigation (Tashakkori et al., 2021), we will conduct a survey of applied and ensemble faculty members employed by randomly sampled NASM-accredited music programs. Based on survey responses, we will then utilize purposeful sampling (Patton, 2015) to identify ten collegiate performer educators working in different studio and ensemble settings. We will then interview selected participants using a modified version of Seidman's (2019) phenomenologically-based interview series. These semi-structured interviews will include questions regarding their musical and educational backgrounds, perspectives on teaching, and reflections on their pre-service faculty preparation.

Results of this investigation may provide insights into the strengths and challenges of graduate music study for students in performing and conducting specializations. Our investigation may also allow universities to critically examine their graduate curriculum and advocate for change to better prepare performers to become performer educators. Additionally, it may provide information about alternative career options available to students that are otherwise missed due to reliance on socialization alone. Further, our results may provide information for colleges and universities seeking to support new faculty transitioning to educational roles.

Music Teachers' Perceptions and Implementations of Restorative Justice Practices

Christian Folk

Restorative justice practices (RJP) are an approach to behavior management that focuses on repairing the harm caused by an offense and rebuilding relationships between the offender and the offended, rather than focusing solely on punishment (Strong & Ness, 2010). As of December 2022, 21 states and the District of Columbia have adopted one or more pieces of legislation supporting the use of RJP in public schools, though some states do not name RJP directly and instead use terms like victim-offender dialogue or community conferencing (Silva, 2019). The purpose of this study was to examine music teachers' perceptions and implementations of RJP in a Mid-Atlantic state (State A) that legally mandates RJP behavior policies for all public school districts. As many state legislatures adopt policies requiring RJP training for public school teachers, this analysis and examination of music teacher practices may be beneficial in advancing the training and morale needed to properly implement required behavior policies in music classrooms.

After receiving IRB approval from my institution (University A), I obtained emails of music teachers through public school staff directories and emailed those teachers a link to a Qualtrics survey (N = 1,658). I organized the survey questions into five main categories: RJP Philosophy Statements, Administrative Support, Teacher Self-Efficacy, General Practices, and Musical Practices. The non-music questions were developed using modified items from previous research on RJP perceptions (Guckenburg et al., 2016; Rainbolt et al., 2019) while questions regarding musical RJP implementation used elements mentioned in theoretical music education research (Cohen & Duncan, 2015; Hess, 2014). A total of 171 music teachers from State A completed the survey for a response rate of 10.31%.

One emerging theme from the results is that most teachers indicate they are comfortable implementing RJP in their classrooms, even when the perceived administrative support for these policies is low. Music teachers are also interested in providing more music-specific RJP into their classrooms. Out of 171 respondents, only 8 (3.07%) received more than two hours of music-specific RJP training, while 65 wanted to learn more about musical RJP based on an open-response item.

There are several possible avenues for future research on this topic. A continuation of this study would include selecting random survey respondents and conducting follow-up interviews to elaborate on survey responses. This would hopefully allow teachers to expand upon their perceptions and implementations of general and music-specific RJP. Further research could include sending the survey to music teachers of other states with legislation requiring RJP implementation and/or comparing with surveys of teachers in states without RJP legislation. This topic is especially pertinent for music teacher education, as music teacher

educators may consider implementing RJP into their curricula for pre-service music teachers, especially in states where RJP is mandated by law.

In this study, I present findings that capture music teachers' perceptions and implementations of RJP in one state that has existing state-wide RJP legislation. These findings should provoke further action and study as local and state governments continue requiring RJP as a disciplinary practice.

Preservice Teachers' Experiences with Nontraditional Grading Practices in Choral Methods Courses

Kari Adams & Lesley Mann

The purpose of this action research study was to explore the experiences of preservice teachers in two choral methods courses that used nontraditional grading systems (i.e., ungrading, Blum, 2020). Action research is research undertaken by practitioners with the goal of improving their own practice (Elliott, 1991). Although action research in music education has primarily focused on pedagogy at the P-12 level (Cain, 2008), we undertook this research in the context of our work as music teacher education practitioners. Our goal in this study was to both examine the ways in which ungrading influenced PSTs' experiences in the course and to inform our continued use of the system in our teaching.

We engaged in semi-structured interviews with participants (Merriam & Tisdell, 2016). We were the primary instructors for the courses as well as the investigators. Because participants were our students, we also gathered data through an anonymous online questionnaire to allow space for participants to share any information they might not feel comfortable sharing with us in person. We also engaged in self-reflection and memoing throughout the semester, after interviews, and while coding responses.

Author 1's choral methods course met five days a week for either 50-minutes on campus or 90-minutes at a local middle school. Author 2's choral methods course met three days a week for 50-minute class sessions on campus. Both authors provided detailed personalized feedback for all assignments and teaching experiences. Students in both courses completed a mid-term and final portfolio. In Author 1's course, portfolios included process letters in which students provided evidence for their progress toward course goals and self-assigned a letter grade. In Author 2's course, portfolios included a competency checklist and students suggested an earned grade which was agreed upon after conversation with the professor.

Data analysis is ongoing and will be completed by June. Initial analysis has revealed that participants had a positive experience with the nontraditional grading systems. They credited the systems with improved knowledge and skill acquisition and altered views on future grading and assessment. Without traditional rubrics or grades, participants felt a sense of freedom to take risks in their teaching. This freedom moved them away from a replicative model and allowed them to test out more innovative methods. They also experienced an increased sense of authenticity, decreased performance goals, and increased autonomy. As a result, participants experienced growth in their sense of teacher self.

Initial findings also revealed an undercurrent of fear. In their discussion of prior experiences with grades, participants regularly referenced fear that was both internally (e.g., fear of failure) and externally (e.g., fear of losing scholarships) derived. Once they understood and trusted the ungraded system, they felt an immense sense of freedom from that fear. Seeing the benefits in their own lives, they wanted to incorporate ungrading into their future teaching contexts. However, fear arose again as participants discussed concerns that students would take advantage of the system to do low quality work. We discuss implications for implementation of ungraded systems in the MTE curriculum.

"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; Priolella, 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.

Cultivating Community-Centered Professional Development

Robin Giebelhausen, Allison Durbin, Bri'Ann Wright & Amy Sierzega

Professional development (PD) is integral to music (teacher) education. For most states, some form of PD is mandated for teachers to maintain their credentials. Despite these requirements, successful PD is still somewhat underdeveloped. Kennedy's (2016) work positions education research in "a stage in which we have strong theories of student learning, but we do not have well-developed ideas about teacher learning, nor about how to help teachers incorporate new ideas into their ongoing systems of practice" (p. 973). Researchers have identified six tenets of effective PD: content specificity, relevance, agency, social interaction, and sustained duration (Barrett, 2006; Darling-Hammond et al., 2017; Stanley et al, 2014; West, 2021; West & Bautista, 2021). Within the University of Maryland School of Music (SOM) community, we are developing and enacting new PD initiatives to support local PK-12 music teachers. After piloting a Saturday Series in April 2023, we planned a 2023-24 Saturday Series PD, which focuses on early childhood music education and directly supports the first pillar of the Maryland Blueprint (Maryland HB1300). To support those who pursue PD for continuing education credit, teachers will observe classes in the Hatchling Community Music Program, an early childhood music program for children and their caregivers. Bautista et al. (2022) noted an urgent need to better train early childhood educators in music education. As the SOM is an early childhood education stakeholder, this PD series is situated to (a) investigate the specific needs, motivations, and preferences of their local teachers in music education, (b) design and implement responsive training strategies, and (c) examine their impact on teachers and/or children. Additionally, in connection with Hatchling, the SOM is developing the Terrapin Community Music School (TCMS), where private lessons for high school students will be a centerpiece. SOM graduate students, supported via their own PD series, will be the instructors in this program. Finally, for all teaching assistants in the SOM, a TA professional development series will further their skill sets as pedagogues. For many graduate students, teaching assistantships include their first experiences as teachers. Both the TCMS and the TA PD will provide opportunities to support these SOM professionals, who are influential in educating preservice music teachers.

As part of our commitment to culturally responsive teaching, we center teachers in the design and development of these various PD sessions. We seek to operationalize teachers' sense of agency and empower them within their teaching environments to act with musical intentionality and utilize their schools' resources and affordances (Priestley et al., 2015). Our design engages both teachers' prior content knowledge and musical experiences with their hopes for their future teaching practice in a present, agentially oriented and practical way (Priestley et al., 2015).

This session aligns with the conference theme by creating a sense of community and belonging amongst a variety of differing music teachers. It aligns with the Professional Development ASPA by exploring "the professional development needs of experienced music teachers." We also seek to support the PD needs of emerging teachers who are beginning their careers.

Establishing Self Care as Music Teachers: An Examination of Health and Wellness Practices of Initial and Second Stage Music Teachers

Jennifer Pulling, Abby South & Elizabeth Haynes

In recent years, topics related to health and wellness of both undergraduates and in-service teachers have an increased presence in the literature. For the new teacher, adjusting to the lifestyle and demands of the profession can be incredibly difficult to the extent that many new teachers experience praxis shock, burn out, or leave the field entirely. The crucial first years of teaching are seemingly the most important.

The purpose of this study is to explore the health and well-being practices of new and second stage music teachers as they navigate their early years in the profession. Participants are music teachers within their first six years of service effectively representing the first two stages of Huberman's (1993) Teacher Career Cycle Model: (a) Initial Stage, Åone to three years and (b) Second Stage, Åfour to six years. Research questions are:

1. How do initial and second stage music teachers describe their health and wellness practices both in and out of the work setting?
2. What factors do music teachers perceive contribute to health and wellness challenges they might experience?
3. What knowledge and understanding do music teachers have of mental health literacy and self-care planning?

This is a phenomenological case study intended to examine the participants' lived experiences related to their health and wellness practices. Data are generated from audio-recorded interviews and questionnaire responses. Standard case study research strategies will be employed using a phenomenological lens.

Findings will be useful for teacher educators, mentor teachers, and those in the first six years of their teaching careers.

The Status of Popular Music in NASM-Accredited Music Teacher Education Programs in the United States

Candice Mattio, Virginia Davis & Bryan Powell

The integration of popular music in music teacher education (MTE) is expanding (Powell et al. 2015), partly due to the increased accessibility of technologies, inclusion of modern band in K-12 and university programs, and increased interest in culturally relevant and responsive musical experiences. Despite growing scholarship regarding the benefits of integrating popular music into music curricula (Larson, 2019), and a burgeoning interest in popular music education K-12, US collegiate programs continue to erect barriers for students outside the traditional pathways (Larson, 2019; Mattio, 2022; Powell et al., 2019; Tobias & Barrett, 2007). For students outside this norm, significant obstacles block degree access, entry, and completion in many MTE programs (Abramo & Bernard, 2020). Auditions favor classical instruments and repertoire, advantaging students with access to private lessons, music theory knowledge, and experience in high school ensembles. For many low-income, first-generation, LGBTQI+, immigrant students, and students of color, these barriers can prove insurmountable (Abramo & Bernard, 2020).

Many college programs in the US are based on the conservatory 18th-19th century models, which elevated Western European art music (WAM) (Moore, 2017). While WAM continues to dominate the curricula of US music schools, this focus leaves out the majority of music made by the citizens of the world, including the myriad of musical genres outside the "classical" canon (Ewell, 2020; Hess, 2015; Smith & Davis, 2022; Williams, 2021). Despite making token allowances for contemporary music and historically marginalized musicians, MTE still perpetuates the "white racial frame" (Ewell, 2020), while othering 99% of the world's musical output with modifiers: popular music, world music, African music, and the like (Davis & Hewitt, 2022). Even though NASM's purpose statement encourages both diversity and excellence (National Association of Schools of Music, 2022), the Eurocentric model still seems to dominate US schools of music (Brennan, 2020; Hebert, 2015).

Despite rapidly growing interest, many music teachers feel unprepared to facilitate popular music experiences in the classroom (Springer, 2016). As colleges and universities seek to prepare their pre-service students for jobs in K-12 education, it is important to examine the availability of popular music education courses and curricula, the diversity of musicianship experiences, and the audition requirements of MTE programs (Kratz, 2019; Talbot, 2017; Williams, 2019). Therefore, this study sought to examine the current state of the inclusion of popular music in NASM-accredited MTE programs. Survey responses from N= 135 administration and faculty at NASM-accredited institutions were analyzed to answer research questions regarding the following: popular music coursework offerings and curricular integrations, audition and entrance requirements for popular music students, applied lessons and ensemble requirements, faculty expertise and availability, and differences in these opportunities between types of institution. Descriptive and inferential statistical procedures were applied to the Likert-type and closed-ended responses. Qualitative data from open-ended survey questions were also examined thematically, to further understand the quantitative findings. Implications for music teacher education programs and further research will also be discussed.

What Brings You Here? A Theory of Contextual Influences on Music Engagement

Allison R. Durbin

Music education researchers have conducted research to understand students' motivation for enrolling and participating in school music programs (Campbell, 1995; Campbell et al., 2007; Lamont et al., 2003; McGillen & McMillan, 2005). Other researchers have worked to create demographic profiles of students enrolled in secondary public-school music programs (Alegrado & Winsler, 2019; Elpus, 2022a; Elpus & Abril, 2019; Grisvold, 2019), in order to see who has the most access to school music programs. Previous research has shown that income and parental education are significantly associated with a student's likelihood of enrollment in a school music program (Durbin & Elpus, 2021).

I used a multinomial logit model to conduct the analysis to ascertain which individual-level and familial characteristics were associated with 7th graders enrollment in four different categories of music courses: (a) no music courses, (b) non-band/orchestra/choir (BOC) music courses, (c) choir, or (d) band/orchestra. The restricted-use data from the LSAY Third Cohort contained information from 7th-grade students, their caregivers, and principals about music making at home and in school.

The results from this study support previous research that there is not a singular profile of student who enrolls in different types of music classes (Elpus & Abril, 2019). Students enrolled in non-BOC music courses were less likely to primarily speak English at home and also more likely to have caregivers who believed that there should be less emphasis on music in their student's current curriculum. Students enrolled in a choir class were less likely to have a caregiver who believed that there should be more emphasis on music in the curriculum. If the student attended at least one live concert or play in the past year with a primary caregiver, they were more likely to be enrolled in choir. If a student's caregiver reported that they played an instrument at home on a weekly basis, the student was significantly more likely to be enrolled in a band and/or orchestra class.

This results from this study are most closely aligned with ASPA seven, supporting beginning music teachers, as they help to show music educators the nuances of their student populations. In order to "elevate a culture of belonging" for all students, I encourage music teacher educators to mentor pre-service music teachers through the ways that they could engage caregivers in

their own programs one day. Suggestions include (a) creating a musical introduction survey for students and their families to complete which contains questions about musical traditions, instruments, songs sung, or musical practices at home, (b) pre-recording recruitment concerts to be posted on a school-wide learning management system (LMS) for all students enrolled in the school, not just a music course, and (c) inviting caregivers to participate in the music program be it through fundraising, concert organization, material management, or other ways that are deemed necessary by the teacher. Hopefully, if caregivers are invited to participate and engage with the music program(s), they will be more inclined to support and advocate for the program as their children progress.

Music Teacher Education and Gert Biesta's Three Educational Domains: Qualification, Socialization, and Subjectification

Robert C. Jordan

Most states license music teachers broadly without specificity of age level or subject area (Henry, 2005; May et al., 2017, 2020). Broad certification policy potentially undervalues special nuances and categorical distinctions between general, vocal, and instrumental music pedagogies. Previous research suggests teachers are asked to teach outside their musical specialties (Ballantyne, 2006; Bowles, 2002; Brophy, 2002a; Groulx, 2016) and that many teachers felt unprepared for this new challenge (Bernhard, 2014; Conway, 2002; Hamann & Ebie, 2009; Parker & Powell, 2014). Others have investigated how in-service teachers bolster their pedagogy in response to teaching assignments outside of their musical specialty (e.g., Sckipp, 2010; Shouldice, 2017), but additional research is needed to examine what Kuebel (2019) called "exemplar [music teacher education] programs implementing broader program ideas" (p. 318).

This study's purpose was to discover how one university music teacher education (MTE) program grappled with the complex expectations of the field as they designed programs of study to prepare students to teach in more than one secondary setting while also implementing a justice-based curriculum. Research questions were: What "knowledge, skills, and dispositions" are transmitted and acquired during pre-service preparation (Biesta, 2015b, p. 77)? How does this MTE program attempt to "represent and initiate [students] in traditions and ways of being" teachers (p. 77)? And, how does this MTE program foster agency and prepare music students with regard to "ways of being that hint at independence" from traditional teacher roles and expectations (Biesta, 2016b, p. 21)?

This intrinsic case study (Stake, 1995) was guided by Biesta's three domains of education (Biesta, 2016b). Purposeful selection identified East Coast University's perceived interest in educating students to teach flexibly using culturally responsive and justice-based approaches. Data collection and analysis began in September 2021 and concluded in April 2022. Faculty (n=5) participants were selected using snowball sampling. Student (n=3) and alumni (n=4) participants were selected using volunteer sampling. Primary data sources included semi-structured faculty interviews, student and alumni focus groups, and researcher observations of faculty teaching.

Data analysis suggested one overarching theme: ECU employed a dual-sided approach to preparing music teachers broadly. First, faculty attempted to prepare students with the necessary musical and pedagogical qualifications to teach a variety of music classes while modeling a flexible musicianship. At the same time, students were prepared for a wide range of in-service expectations (socialization). Secondly, faculty modeled and guided students in practicing democratic teaching and approaches to criticality (essential for subjectification), agency, advocacy, and social justice that may move in-service teachers closer to teaching all students. This theme suggests that ECU prepared music teachers with the skills to win and keep the job and to be change agents capable of improving their educational landscapes. It is a preparation for teaching a broad range of musical skills (flexible musicianship) to a broad range of students using culturally responsive, student-centered, and inclusive teaching methodologies. These approaches exist in tension with one another because advocating for historically marginalized students and one's self does not always complement the retention of a teaching position.