



## 2023 Symposium on Music Teacher Education Poster Session 2 – Saturday, 2:00

### Addressing “Classroom Management” in Music Teacher Education: Tensions, Challenges, and Promising Practices

Colleen Conway, Sean Grier, Daniel Taylor, & Tiffanie Waldron

The purpose of this study was to examine the music teacher education (MTE) curricula in three MTE programs regarding changing dialogues and methods in the teaching of classroom management. The key question was: How do MTE professors describe their efforts to redesign their courses and teaching approaches to respond to changing expectations of P-12 music teachers in the area of classroom management?

Byo and Sims (2014) document that “classroom management” literature has often focused on teacher reactions to perceived on-task/off-task behavior of students. There was little mention in the literature of the time of classroom context, student identity, lived experiences, or culture in relation to the work of teachers. These early music education classroom management studies (e.g., Becker et al., 1967; Brand, 1977; Forsythe, 1977; Hughes, 1991; Madsen et al., 1975) often focused on establishing expectations for desired student behavior and directed teacher actions to modify deviant behaviors. Byo and Sims (2014) state that “as paradigms and theoretical frameworks have shifted over time, questions turned to issues related to more learner-centered behaviors” (p. 234). As this shift has occurred, preservice music teachers and novice music educators continue to self-report low confidence in their preparation for classroom management specifically (e.g., Gee, 2022; Hedden, 2015; Potter Gee, 2023; Reggier, 2022).

Abril and Robinson (2019) suggested that teachers must develop critical consciousness as it relates to understanding the lives of their students, particularly those from communities historically-marginalized based on race, ethnicity, culture, social class, language, religion, and sex. Critical consciousness includes teacher acknowledgement of: (a) diversity and difference; (b) awareness of sociocultural intersections; (c) awareness of power structures; (d) feelings of ‘otherness’ and empathy; and (e) social agency and application. Additional music education studies exploring these topics will be discussed in the final paper (Fleischaker, 2021; Howard, 2022; Shaw, 2015). Researchers in general teacher education have also reported shifts in preparing teachers for aspects of classroom management including an intentional focus on critical community building (Alarcón & Bettez, 2021), teacher caring (Becker, 2021), and humanizing classroom management practices (Tigert et al., 2021).

Data in this multiple case study conducted in three higher education institutions included: (a) a website review of undergraduate music education curricular materials to gain broad curricular understandings of each program; (b) review of syllabi for courses related to “classroom management;” and (c) two one hour interviews held with faculty at each of the three institutions and a final focus group.

### Focus on the Teacher: An Autophenomenography of an Elementary Music Teacher with ADHD Corinne Galligan

Research studies examining attention-deficit/hyperactivity disorder (ADHD) in education often focus on the experience of students with ADHD or effective teaching strategies for this population. Some research with similar focal areas exists on music education students with ADHD, whether in the context of private lessons or school. Outside of education, most ADHD research is centered around children; according to the National Center of Birth Defects and Developmental Disabilities (NCBDDD; 2022) ADHD is one of the most common neurodevelopmental disorders in children. However, the NCBDDD also states that it typically continues into adulthood.

Over the past few decades, studies on adults with ADHD have increased, but less is empirically known about the incidence in specific professions. There is a marked absence of literature on teachers in general education or music education who have ADHD. Initial informal exploration of this phenomenon through discussions with colleagues provided considerable anecdotal evidence of many music teachers with this diagnosis and/or similar symptomatology. Additionally, research shows that people assigned female at birth are less likely than their peers to be diagnosed with ADHD in childhood, leading to later-in-life diagnoses (Young et al., 2020); when coupled with the fact that most teachers are women (National Center for Education Statistics, 2021), it is likely that at least some teachers have ADHD and were diagnosed as adults.

I am a female music teacher who was diagnosed with ADHD in my seventh year of teaching after spending the early years of my career wondering if I was alone in how my brain functioned (or sometimes malfunctioned). My diagnosis of ADHD (combined presentation) and twice exceptionality (simultaneously having both a learning gift and a learning disorder) brought clarity to many personal and professional successes and struggles. I found my community within my community.

The purpose of this study is to explore the phenomenon of ADHD in the professional life of a music educator. Using an autophenomenographical approach, I explore and systematically analyze my teaching experience as an elementary music teacher

with ADHD. The primary research question guiding the study is: (1) In what ways did ADHD affect my everyday practice as an elementary music teacher? Additional questions include: (2) How did my awareness and experience of my neurodivergence evolve throughout my teaching career? (3) What compensatory strategies did I use to mitigate perceived ADHD-related challenges in my teaching practice? (4) What insights can be shared with school administrators and fellow practitioners to create more supportive school environments for teachers with ADHD?

Findings of this study could help music teachers who struggle with stigma against neurodivergence, whether in themselves, students, or colleagues. Findings could also benefit music educators who have a definite or possible ADHD diagnosis and are looking for tactics to help themselves and their learners be more successful. Recommendations for future research include quantifying the frequency of this phenomenon of music teachers with ADHD, elucidating themes of benefits and struggles experienced by these teachers, and identifying strategies to better support in-service and preservice music teachers with ADHD.

## Professional Development for the Beginning Band Director: A Collective Case Study from a Summer Band Director Symposium

Rachel Sorenson

Although new teachers experience high rates of attrition, research has shown that retention can be improved with well-structured mentoring and induction programs (Ingersoll, 2012). Professional development (PD) for novice teachers is an important component of the induction process. Unfortunately, providing high-quality, relevant PD for new music teachers can be difficult (Conway, 2001). Many music teachers therefore choose to enroll in PD that is outside of the jurisdiction of their school and district-based offerings. Research has shown that teachers benefit most from professional development that is content specific, provides active learning opportunities, involves collective participation, is of sufficient duration, and is coherent (Bautista et al., 2017). Music teachers in particular desire PD that is content specific, citing that broad, school and district-based PD offerings often fail to help with challenges specific to the music class (Conway & Zerman, 2004).

Professional development preferences for music teachers is well-documented. Bowles (2003) showed that in-service music educators prefer intensive, consecutive-day, summer programs that are sponsored by a college/university. Music educators have also expressed that interactions with others in the profession can be the most effective PD of all (Conway, 2008). Research has also shown that PD needs can change over the course of a career (Conway, 2008; Eros, 2013). Although the PD experiences of some in-service music educators have been documented, no current studies exist for band directors in the beginning stages of their careers enrolled in a PD program such as the one described by Bowles (2003). Therefore, the purpose of the current study is to examine the experiences of several early career-stage band directors enrolled in a university-sponsored summer conducting and music education symposium.

Participants ( $n = 5$ ) are band directors in the first five years of their careers, who are enrolled in a summer band director symposium. The summer symposium is a university-sponsored, four-day professional development opportunity for middle school and high school band directors looking to improve their conducting skills. The symposium is also designed to offer participants music education sessions focused on technique, rehearsal strategy, literature, repertoire, and instrumental pedagogy. This symposium is well-suited for investigating the perceptions and experiences of beginning teachers regarding PD because it is content-specific, offers active learning opportunities and collective participation, and is of sufficient duration.

This is a collective case study, which is an appropriate methodology when “it is believed that understanding them [cases] will lead to better understanding, perhaps better theorizing, about a still larger collection of cases” (Stake, 2005). In addition, a collective case study is effective when the researcher wishes to compare and contrast individual cases in order to draw larger generalizations (Yin, 2009). In this study, I seek to gain a better understanding of the PD needs and experiences of beginning band directors, specifically. Data collection will take the form of researcher observations (journal), individual participant interviews, participant journals, and a focus group with all participants. Correspondence with participants has begun and data collection will be complete on June 23, 2023.

## “Heavy is the Head that Chose to Wear the Crown”: Crafting an Intersecting CRiT-Hop Music Education Pedagogy

Christian Folk

Concurrently with the development of hip-hop cultures, hip-hop pedagogy has emerged in education research and practice. Hip-hop pedagogy, also called hip-hop-based education, has roots in language arts and literacy (Kruse, 2014b), though it is more broadly defined as the use of hip-hop cultures in educational spaces, curricula, and materials (Adjapong & Levy, 2021). Across disciplines, researchers argue for using hip-hop in instruction to encourage culturally responsive teaching approaches that supports students academically while also being relevant to student interests (Hill, 2009). To further contextualize these conceptual intersections, I examine hip-hop pedagogy, disability, and race in education through Disability Critical Race Theory. Annamma et al. (2013) developed the framework of Disability Critical Race Theory/Studies, or “DisCrit,” as a response to the systematic exclusion of students of color from educational research on disabled students. Rooted in the work of W.E.B. Du Bois, DisCrit scholars acknowledge that the field of disability studies (DS) often excludes racialized populations (Bell, 2006) and that critical race theory scholars exclude disability from their work (Annamma et al., 2013). Similarly, minimal literature centers on the experiences of disabled students in implementing hip-hop pedagogy.

Utilizing the substantial amount of literature in hip-hop pedagogy and DisCrit, both in general/teacher education and music/teacher education research, I propose a framework for an intersecting CRiT-hop music education pedagogy. CRiT-hop uses hip-hop musics and cultures to shape a culturally relevant and representative pedagogy that centers the experiences and knowledge of racially minoritized students with disabilities. This framework has three key components: (a) musical representation for disabled and/or racially minoritized students; (b) using hip-hop cultures to analyze race, disability, and social issues in the music classroom; and (c) de-centering whiteness and ability in the music classroom through hip-hop exploration and performance. Through this model, I provide examples of how these components could manifest in a music teacher education program with specific learning outcomes for pre-service music teachers, including examples in secondary instrument courses, general, instrumental, and choral methods courses, and student teaching seminars.

Hip-hop and DisCrit pedagogies are rich spaces for music educators to explore as a way to center the experiences and cultures of racially minoritized music students with disabilities and to problematize the inherent racism and ableism in our field (bell et al., 2022). Implementing a CRiT-hop pedagogy in music teacher education is not the only method of representing and centering these experiences. However, it provides an avenue for music teacher educators to branch outside the traditional pedagogical canon of musical works and techniques to concentrate on culturally relevant practices that reflect diverse contemporary student populations. If music teacher educators can provide pre-service music teachers an avenue for authentic and centering experiences for their disabled racially minoritized students, then to quote Kendrick Lamar (2015a), “we gon’ be alright.

## “A Night I'll Never Forget”: A Phenomenological Investigation of a High School Alumni Marching Band

### Marshall Haning

Lifelong musical learning and engagement are core values for many music educators, but little research has been done to investigate the experiences of music program alumni and their ongoing musical engagement (e.g. Koops et al., 2014; Lewis, 2016; Turton & Durrant, 2002). In September 2019, the Fairfield Union High School music program in Rushville, Ohio held its first alumni marching band event. This event was met with a great deal of interest, engagement, and participation by program alumni. Although the school enrolls only around 600 students in grades 9-12 and is located in a small rural community, more than 150 participants representing six decades of marching band alumni attended the event, traveling from as far away as Alaska to take part. In this phenomenological study, I investigated participants’ experiences of this event, including their motivations to participate in the event and their perceptions of the event itself. Through a better understanding of participants’ perceptions of and experiences during this event, it is possible that music educators may be able to gain a greater understanding of how to motivate music program alumni to continue to engage in music-making activities after graduation.

Data collection for this study took place in two phases. First, I sent an online survey to all participants in the event (via the event organizers). The survey contained demographic questions as well as a number of open-ended questions related to participants’ perceptions and experiences before and during the event. I received 76 completed survey responses, for a response rate of approximately 50%. As a part of the survey, participants were asked if they would be willing to participate in a follow-up interview to gather further data about their experiences. Of those who responded “yes,” I randomly selected seven participants to interview. Interviews were conducted using Zoom videoconference software and were recorded for transcription. The interviews were semi-structured, and lasted between 30 and 75 minutes.

Responses regarding participants’ experiences during the event were overwhelmingly positive. Participants emphasized the collaborative and community-based nature of the event, indicating that person-to-person interactions were among the strongest motivators to participate and among their most noteworthy experiences at the event. Participants also frequently cited feelings of pride, achievement, and accomplishment that they had experienced during their original marching band participation and indicated that the alumni event provided an opportunity for them to rekindle those feelings. A sense of belonging and connection to the music program emerged as a crucial aspect of participants’ motivation and experiences, including a desire to support the current band program through participation in this event. Finally, participants suggested that a low barrier to entry for the event was a major factor in both their decision to participate and in their experience during the event itself. While this research focused on a single event, understanding the aspects of participants’ experiences that led to the success of this event may have broader implications for music educators who wish to encourage alumni to continue their music participation after graduation.

## Measuring Diversity Competence in Music Teacher Education: How, When, and, Most Importantly, Why?

### Kelly Parkes & Jamie Gunther

This proposal focuses on the symposium theme, Cultural Diversity and Social Justice, by presenting relevant literature that exemplifies current practices for measuring diversity, equity, inclusion, and access competencies. The purpose of this presentation is to highlight benefits and drawbacks of measuring these competencies in preservice music educators and by extension, what this might mean for also measuring the competency levels of music teacher educators (MTEs).

The authors conducted 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 within and outside music education literature, most useful in developing considerations of whether the profession should measure incoming undergraduates’ levels of competence in issues of diversity, equity, inclusion, and access competencies. We also present the notion that unless MTE levels of competence are also measured in meaningful ways, individual MTEs who do not reflect about

their own biases, intercultural sensitivity, cultural humility, and self-awareness may not be preparing PK-12 music educators to have diverse, equitable, inclusive, accessible, and justice-oriented climates in their own classrooms. Competencies in socially just areas such as cultural competence, cultural humility, multicultural competence, intercultural competence have been measured in higher education in a large body of research. Illustration of this work can be seen in the U.S. Department of Health and Human Services (2019), Hook et al. (2013), Burdine & Koch, (2021) and Lombardi (2010) respectively; however, few studies have measured these competencies in preservice music education students on track to become K-12 music educators. It would seem that measuring competencies in preservice music educators (future PK-12 educators) might be important in music teacher education.

Two recent studies that examine intercultural competence provide current parameters for the topic. Guberman (2021) presents research that examines music as tool for intercultural competence whereas Westerlund and her colleagues (2021, 2022) present research from international partnerships that may yield pathways for intercultural music teacher education. Drawing on these current music education studies, the present authors examine the extant literature focused on reviewing measures of cultural competencies over a variety of constructs, beliefs, attitudes, and behaviors in order to determine whether cultural competencies of preservice music educators and music teacher educators can be identified and measured with confidence. We question the use of these measures and what resulting data might illustrate for preservice teachers if such measures were administered at the collegiate level. At what stage of preservice music teacher education is it appropriate to evaluate these competencies?

Extending these suggestions, if these competencies can or should be measured in preservice teachers, what might be the benefits in also including measures of cultural competencies in music teacher educators? We consider where ethical assessments of these competencies might take place. Would it be in professional development for MTEs or in pedagogical forums as teaching observations and course evaluations? We also consider whether these assessment data might be used in turn for other high stakes decisions, such as tenure or promotion, for MTEs.

## Cultural and Historical Sourcing for Music Cited as “Traditional” in a General Music Textbook Series

Robin Giebelhausen & Amy Sierzega

Hess (2017) noted that multiculturalism is an othering act for non-Western musics and, “[i]n many respects, Western music in music education acts as a colonizer” (p. 336). Instead of surface level explorations into musical experiences, Hess suggested deeper connections between music and people. “Music is, by nature, a social practice to be understood in context” (Hess, 2017, p. 337). Therefore, surface level introductions to songs without deep connections to people misrepresents musical experiences. It is imperative for music educators to know which folk songs have questionable pasts, such as racist lyrics, connections to blackface minstrelsy, and/or sexual innuendo. Songs printed in general music textbooks as “traditional” or “American folk” often connect to this work (e.g. “Jump Jim Joe,” originally titled “Jump Jim Crow”). Music teacher educators are discussing these “traditional” songs and their potential place in the music classroom, therefore we must identify the roots and sources of the songs that we sing in our curriculums (Kelly-McHale, 2018). In addition to making informed choices in the classroom, music educators must humanize the people associated with the music (re)presented in the classroom.

Using a general music textbook series with five graded books, this research focuses on songs marked as “traditional” without other context. These five books contain 558 pieces of printed music. Of those selections, 103 songs are composed while the remaining songs comprise folk traditions. 161 songs are identified as “traditional.” Since folk music is prominent in the curriculum, sourcing should be thorough, specific, and transparent.

Given the powerful place that music textbooks have to guide music educators, the purpose of this study is to investigate the sourcing, cultural roots, and variants of the music cited as “traditional” in the five general music textbooks. This research will be guided by the following questions:

What is the primary source of the folk music marked as “traditional” in general music textbooks?

If a clear primary source is not available for the music as printed, is there a mode variant that can be sourced?

If a mode variant cannot be sourced, can history, culture, popularity, and positionality be utilized to suggest a variant with supporting source(s)?

Do historical documents suggest that folk music is questionable in its content and/or context? If so, what is the nature of the content? How does questionable content affect its place inside the music curriculum?

We will employ a historical content analysis with a critical folklore lens. Content analyses seek to study documents (Hash, 2023). As a part of history and culture that is passed on for generations (Karpeles, et al, 1954), traditional music falls under the framing of folklore. Critical folklore seeks to improve the circulation of historical documents with better information and situated contextually (Gencarella, 2009). Critical inquiry includes researcher perspectives as part of the framing, which is important because, "As critical scholars, our task is to bring the past and the future into the present, allowing us to engage realistic utopian pedagogies of hope" (Denzin, 2017, p. 15).

## It's T-I-M-E for Trauma-Informed Music Teacher Education

Casey H. Collins & William Sauerland

Described as “America’s hidden health crisis” (Thomas et al., 2019, p. 424), trauma is a violation of “our beliefs that the world is a safe place” (Brown et al., 2013, p. 387). Prior to the COVID-19 pandemic, it was estimated that 66-85% of people experience exposure to a traumatic event by college-age (Davidson, 2017, p.5). It is increasingly apparent that teaching includes navigating

the trauma and chronic stress of students. Trauma can negatively impact a person's ability to manage coping strategies and social behaviors, potentially eliciting anxiety, depression, avoidance, emotional instability, academic capability, and aggravated behaviors. Trauma does not dictate the future of an individual; students can survive and even thrive despite the trauma in their lives (U.S. Department of Education, 2021).

The Substance Abuse and Mental Health Administration (SAMHSA, 2014) has a four-fold framework (realize, recognize, respond, and resist re-traumatizing) to develop a trauma-informed approach for organizations including healthcare and education. This approach does not intend to address or heal specific traumas, but instead it acknowledges behaviors and decision-making of individuals influenced by trauma. Trauma-informed researchers have suggested that due to the pervasiveness of trauma understanding how it manifests in students should be crucial for educators (Hess & Bradley, 2022; Schwab, 2010).

Trauma-informed pedagogy (TIP) is a teaching framework to counterbalance the impact of trauma in students. Heightening teachers' knowledge of trauma serves as a first step in engaging with this pedagogical approach. Teachers who can recognize the signs and symptoms of trauma have an enhanced capacity to respond quickly and appropriately to student needs, potentially avoiding actions that might cause re-traumatization. TIP is not a one-size-fits-all model, nor a specific set of actions applicable for all students and teachers; rather, TIP is a principled approach to caring for students who may or may not suffer from adverse life experiences (Doncliff, 2020). The majority of TIP research is conducted at the K-12 level but is not prevalent in higher education settings. Trauma-informed researchers Carello & Butler (2015) advocate that "we should be practicing what we teach" (p. 264).

In this session, we will define trauma, the ways it impacts students, and provide foundational knowledge on trauma-informed music education (T-I-M-E). Using SAMHSA's four-fold framework, this interactive and engaging presentation will: (1) share teaching tools for being trauma-informed in music teacher education coursework, and (2) offer strategies for preservice music teachers to be trauma-informed in their PK-12 field placements and student teaching. We aim to continue an emergent discussion on TIP in higher education (Carello & Butler, 2015) and trauma-informed music education (Hess & Bradley, 2022; McEvoy & Salvador, 2020; Sauerland, 2018). Adopting TIP can provide music teacher educators with valuable tools to prioritize students' lived experiences and cultivate greater compassion, connectivity, and care within music education.

## Cultivating Culturally Responsive Music Teachers: A Study of Music Teacher Identity Development

Alison Farley, Molly Blair, Levi Dean & Kristen Kuder Lynch

Teaching is a complex practice that continually evolves regardless of the content level being taught. Not only are teachers asked to develop their knowledge and skills in their content areas, but are also asked to develop as professionals, scholars, practitioners, nurturers, advocates, and moral agents (Campbell et al., 2012; Darling-Hammond & Brandford, 2005; Pelligrino, 2020; Villegas & Lucas, 2002). One way to begin to understand these roles within teaching is to examine one's vision of what it means to be a good teacher, what good teaching is, and how these goals may be achieved. This vision of teaching dispositions and qualities are partially influenced by personal, social, and professional identities.

One set of dispositions integral to music teacher identity is cultural responsiveness. Through culturally responsive practices academic experiences can be improved for all students through equitable opportunities in learning (Lind & McKoy, 2016). Modeling to honor the cultural heritages and dispositions of PMTs can help them become more aware of their own identities and eventually, the identities of their students. This can also inform how we, as teacher educators, foster music teacher identity development (MTID). We are aware of the need to understand identities, not only as musicians and teachers, but also as people with a life and history beyond teaching and performing.

The purpose of this study was two-fold. Firstly, we sought to understand the identities of our music education students to inform decisions made about designing and implementing course content to model cultural responsiveness in our program. Secondly, the year-long exploration applied previous research on music teacher identity development. PMTs explored their own identities in a variety of contexts to understand how they may interact with the identities of their future students while also considering how these multi-layered traits can affect teaching and learning in the music classroom (Pelligrino, 2020; Raiber, 2020). Students engaged in activities over six one-hour sessions throughout the academic year. Students were exposed to and asked to consider culturally responsive practices when considering their music teacher identities.

As we enter the analysis phase, student responses will undergo rounds of open and axial coding by the research team. With a social constructivist paradigm, we will reflexively analyze responses to explore the intersections of multiple identities and the co-construction of meaning, while embracing inherent subjectivity that comes from diverse lived experiences and values among PMTs and researchers (Patton, 2002). We will consider the coding scheme to see what themes may arise in relation to the developmental attributes of preservice students and any other factors interacting with music teacher identity development. This will provide insight into additional training or changes in curriculum warranted based on the response of the PMTs. Discussion will focus on the benefits to music teacher education programs and helpfulness to students navigating the cultivation of their own music teacher identities. Implications for music teacher identity development, cultural responsiveness, self-awareness, and impact on the learning process will be discussed.

## Native American Music Instruction in the Elementary General Music Classroom

Dalia Razo

Nearly sixty years after the 1967 Tanglewood Symposium, some of its declaration's promises remain unfulfilled. Whiteness, or emphasis on Western classical approaches, continues not only to remain present in music education's repertoire and curriculum, but dominant (Hess, 2021). Through continuing to teach mainly Western classical repertoire, we communicate to students that this is what we value (Hess, 2021). Culturally responsive pedagogy and multicultural education in the elementary general music classroom continue to lie at the center of discourse seeking to permanently decolonize elementary general music programs (Campbell, 2018; Lind & McKoy, 2016). With a vast amount of Non-Western music teaching resources available to 21st century music educators, little is known about the presence of Native American music in the elementary general music classroom. The purpose of this qualitative case study is to explore the status of Native American music instruction in elementary general music classrooms. The specific research questions I seek to answer are: (a) Why do elementary general music teachers include Native American music in their curriculum? (b) What resources do elementary general music educators use to support their instruction of Native American music? (c) How do elementary general music educators teach Native American music in their elementary music classrooms? (d) How much, if at all, is Native American music instruction influenced by tokenism? Culturally responsive pedagogy and multicultural education will be used as theoretical lenses. Culturally responsive pedagogy is based on equity pedagogy, which assumes that students from diverse cultures and groups come to school with many strengths (Banks, 2009). It bridges the cultural gap between home and school by valuing and validating students' lived cultural experiences (Lind & McKoy, 2016). Multicultural education fosters equal learning opportunities for all students, facilitating and championing access for all, rather than merely the elite and advantaged few (Campbell, 2017). Data collection will take place over nine weeks and will include individual participant interviews, on-site observations, a focus group, and participants' individual reflections addressing their practices and philosophies (Merriam & Tisdell, 2016; Seidman, 2019). Data will be coded and categorized to reveal themes (Saldana, 2011). Trustworthiness measures will include triangulation, respondent validation, peer examination, and reflexivity (Merriam & Tisdell, 2016). Suggestions will be made for developing a curriculum that integrates Native American music and culturally responsive music teaching. This work will begin laying the foundation for future studies in Native American music instruction in elementary general music classrooms. This research aligns with the mission of the ASPA: Critical Examination of the Curriculum.

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

Rowoon Lee

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

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

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

## Addressing the Teacher Shortage: Characteristics of Alternative Certification Programs in

Colorado

Carla Aguilar

According to the Educator Shortage Survey on the Colorado Department of Education website, music is a statewide shortage area for 2022-2023 school year (CDE, 2023). Between 2018-2021, there were 117 unfilled music positions at the start of each school

year and 54 of these positions were filled by individuals identified as Alternative Candidates. While alternative licensure candidates in Colorado are required to have a Bachelor's degree and either 24 credit hours specific to the endorsed area or pass the PRAXIS test, the similarities and differences between alternative licensure programs are unclear. This study seeks to answer this research questions: (1) What organization manage the alternative licensure program (e.g. universities or non-university organizations)? (2) What is the timing (early entry or residency) for teaching? (3) what is the length of the program? and (4) what coursework is included in the program? To do this, I reviewed the websites and emailed program directors for any publicly available information for the 20 alternative licensure programs in Colorado that support music licensure. I reviewed each program for (a) institutional affiliation/management, (b) timing, (c) length of program and (d) program course work (Grossman and Loeb, 2008; Lamb, 2022). I was particularly interested in determining if any programs included coursework focused on general professional knowledge (Goodrich, 2019) and pedagogical content knowledge related to teaching music (Millican and Forrester, 2019). Identifying these details of alternative licensure programs can inform the field about the expectations of the candidates in the participation of alternative certification programs. Understanding these details is especially important for knowing the connection that the alternative candidates have to professional and pedagogical content knowledge for teaching music, understanding and implementing the National or State Standards in Music, and designing relevant music curriculum.

## Teaching Cycles and Instructional Design: Frameworks for Professional Development in K-12 Music Learning Contexts

Erik Johnson & Christina Herman

Two of SMTE's ASPAs (Professional Development & Supporting Beginning Music Teachers) have focused on professional development as a goal to bring best practices to light for both preservice and in-service music educators. Teachers who work with direct and discovery-based instructional models in their classrooms can benefit from frameworks to focus the instructional design process. Thinking routines and cognitive routines have emerged in the literature as frameworks to help teachers conceptualize instructional design in a variety of contexts (e.g., elementary-general, emerging music courses, exploratory music courses, ensemble courses, etc.). Professional development surrounding teaching practices that focus on the use of direct and discovery-based instruction models can help to focus the development of music teaching practices for preservice and in-service teachers alike.

In this presentation we will examine a variety of professional development frameworks that can elucidate thinking routines (Solomon & Perkins, 2004) to guide instructional design in K-12 music contexts including: teaching cycles (Yarborough & Price, 1989), cognitive routines within culturally responsive teaching frameworks (Hammond, 2014), direct instruction (Price, 1992), discovery-based learning (Alfieri et al., 2011), and teacher modeling (Haston, 2007).

Teaching cycles, defined as "the ability to sequence teaching and learning events in an optimal pattern of instruction" (Yarborough & Price, 1989) can be planned and sequenced to help students learn musical concepts. Hammond (2015) articulates four macro instructional stages to promote culturally responsive instruction: ignite (an attention-getter), chunk (limiting content), chew (time to process), and create (application). Direct instruction is centered around teacher explanation and modeling, followed by student practice and teacher feedback. Effective DI lessons involve the teacher explicitly stating the objective of the lesson, providing detailed instruction, and delivering timely feedback in response to student learning (Price, 1992) Discovery-based learning involves the learner constructing knowledge through hands-on activities and experiences. DBL can be used in music classrooms to help students experiment with different musical concepts with varying assistance from teachers or peers (Alfieri et al., 2011). Knowing when and how to use modeling techniques (Haston, 2007) can facilitate the learning process in key ways when keeping teaching cycles in mind.

Preservice (PMT), early-career (ECM), and veteran music educators (VME) can benefit from frameworks that facilitate the design of direct and discovery-based instruction. PMT can benefit by having a reference for lesson planning and deconstructing instructional challenges they may face in practica and student teaching. ECM may find that these flexible approaches are helpful as they design arcs of instruction and reflect upon their teaching in different classes. VME can employ these strategies through mentorship of student teachers, critical examination and reflection of their own teaching habits, and in communicating music instructional goals within a broader education language that administrators can understand.

Given the need for professional development frameworks for those who work with preservice and in-service teachers, instructional coaches, and student teacher supervisors, we will provide useful tools to those working with individuals in these contexts.

## Divisive Concepts Laws: Impacts and Implications for Music Teacher Education

Karen Salvador, Andrew Bohn & Anne Martin

Divisive Concepts Laws (DCL) are legislation and executive orders that restrict teaching, professional learning, and student learning in K-12 schools and higher education regarding race, gender, sexuality, and U.S. history (Young & Friedman, 2022). Proponents suggest that these efforts "prevent racism" in schools and hinder ideas that someone should "accept a sense of guilt because of their race or gender" (Associated Press, 2023) From 2020-2021, most DCL related specifically to race or U.S. history (e.g., prohibiting critical race theory in schools or banning The 1619 Project) and focused on PK-12 public schools. However, in 2022 there was a marked increase in proposed DCL regarding LGBTQ+ issues and identities, and more bills addressed higher education and nonpublic schools (Young & Friedman, 2022). Nineteen states have DCLs in effect, and another 7 have active DCL bills (Pen America, n. d.). Consequences for violating DCL include private right of action (someone suing a teacher or

school), monetary penalties, professional discipline (lost licensure, termination), loss of accreditation, and civil penalties (Young & Friedman, 2022).

While journalists have reported impacts on teachers, schools, and teacher education (e.g., Stanford, 2022), peer-reviewed scholarship on DCL is generally lacking, including in music education. We therefore designed a survey to examine impacts of DCL on music educators, music teacher educators (MTEs), and music education. We distributed the survey to all NAfME members and received 315 complete responses, 44 (14%) from MTEs. We asked for demographic information (teaching grade level(s), content area(s), location (state), gender, race/ethnicity, and sexual orientation) and then asked: "In a few sentences, please outline how the divisive concepts laws/policies in your state or district are affecting you and your music teaching." In a previous report (released March 2023), one author analyzed data from the 136 respondents in states with active DCLs at the time of data collection. This initial analysis consisted of open coding (in vivo when possible) followed by axial coding to collapse codes into themes and subthemes (Saldaña, 2015). Roughly one third of respondents in states with DCL reported no effect on their teaching, with reasons in five subthemes: (a) I agree with the laws; (b) I teach music and nothing else; (c) I'm left alone/I won't let DCL affect my teaching; (d) I teach at a private/parochial school; (e) they don't affect me (no elaboration). The remaining two thirds of respondents in states with DCL reported negative effects we coded as: (a) restricted music curriculum; (b) self-censorship; (c) confusing/hard to know what I'm allowed to do; (d) impacts of DCL on students; (e) impacts on relationships with students; and (f) not affecting my teaching but affecting me.

Currently, we are analyzing all survey responses for a peer-reviewed journal submission, using themes and subthemes from the initial report as a codebook. At SMTE, we will summarize our overall analysis of the complete survey and offer findings specific to MTE responses. We will conclude with implications of DCLs for music teacher education and belonging in music education.

## Restorative Justice and Classroom Management in P-12 Music Classrooms

Melissa Ryan & Jennifer Gee

According to the National Education Policy Center (Gregory & Evans, 2020), Restorative Justice in Education (RJE) is a comprehensive, school-wide approach that focuses on relationships, justice, equity, fostering resilience, and well-being. RJE aims to gather entire school communities together to solve problems and build positive relationships (Gonzalez, 2012) as opposed to controlling students' undesirable behavior through punitive exclusionary practices (Karp & Breslin, 2001; Zehr, 2015). Prior research suggests that restorative justice practices in the classroom may be linked to improvements in student well-being, discipline, fewer bullying incidents, and fewer student absences (Darling-Hammond et al., 2020; Gregory et al., 2016). In this study, Restorative Justice Ideology (RJI) is the lens through which we examined P-12 music teachers' beliefs and practices regarding classroom management as just one part of the complex set of processes that teachers enact to create socially just music learning environments.

Building on a pilot study targeting only elementary music teachers (Authors, 2023), we expanded and continued our examination regarding whether P-12 music teachers' classroom management beliefs and practices align with RJI. Additionally, no music education researchers have yet systematically investigated P-12 music teachers' familiarity with restorative justice practices as a framework for classroom management.

In the pilot study (Authors, 2023), results suggested that elementary music teachers are somewhat familiar with restorative justice practices, reported moderately high levels of agreement with an RJI, but held negative perceptions regarding the approach and its implementation in elementary music classrooms. The full study aimed to find if these results hold true for a larger sample, and among P-12 music teachers in other contexts.

The purpose of this study was to examine P-12 music teachers' perceptions of and familiarity with restorative justice practices in music education. Specific research questions addressed were:

(1) To what extent are P-12 music teachers familiar with formalized RJ practices and programs?

(2) To what extent do P-12 music teachers' beliefs and practices reflect a restorative justice ideology (RJI)? and (3) What are music teachers' perceptions of RJ in theory and in practice?

Targeted participants, P-12 music teachers in the United States, included active members of the National Association for Music Education and members of social media groups for music teachers. To measure music teachers' familiarity with and perceptions of restorative justice classroom management practices, we adapted items from the Restorative Justice Ideology Questionnaire (Roland et al., 2012).

At the time of submission, data had not yet finished being collected; thus, the results are not included in this abstract. However, results will be discussed in terms of (a) general outcomes; (b) suggestions for future investigations; and (c) considerations for education and music education research.

## Pre-Service Teacher Self-Stories: An Examination of Student Reflections through a Possible Selves Lens

Jacob Holster, Linda Thornton & Tristan Blankenship

Music teacher development is a rich topic of inquiry. Studies have examined various aspects of pre-service teacher (PST) development, including teacher concerns (Mikszá & Berg, 2013), reflective practice (Conkling, 2003), student growth (Haston & Russell, 2008), and identity (Isbell, 2008). How and why students develop into teachers during their degree program remains of great interest and importance.



Students' teaching reflections can be useful sources of information for understanding their thinking (e.g., Conkling, 2003; Valerio & Freeman, 2009). Such reflections can also indicate growth in students (e.g., Campbell & Thompson, 2007; Miksza & Berg, 2013). Few researchers, however, have considered how reflections of individual students change over their entire PST curriculum. In the present study, we consider these first-year through student teaching reflections as "self-stories" using their own words and reflections, students reveal stories of how they grow into the profession.

We chose the theory of possible selves (Markus & Nurius, 1986) as a lens to consider students' self stories. Possible selves theory models interactions between internal self-schemas (e.g., reflections on teaching actions) with external environmental cues (e.g., feedback from instructors and peers) that revise behaviors toward future hoped-for selves or away from feared selves. Existing research in music education using possible selves has revealed important thinking by students about themselves as future teachers (Dabback, 2018; Freer & Bennett, 2012). Through their reflections, our students' self stories demonstrate how what they hoped for and feared emerged throughout their development in school, as well as when those constructs surfaced.

Our participants were six undergraduate students who completed their student teaching in May, 2023. In phase one of this basic qualitative inquiry (Conway, 2022; Merriam & Tisdell, 2016), students' teaching reflections from four years of classes and their weekly student teaching journals were gathered and analyzed. In phase two of the study, we will interview the then-alumni, sharing their individual self stories and aggregated analysis to reveal their insights on their own development and in relation to the whole.

Student reflection data (N = 1,279 sentences) were reduced through random selection of sentences until the pre-student teaching and student teaching corpora each included 200 representative sentences. Data were then analyzed using OpenAI's generative pre-trained transformer 4 (GPT-4; OpenAI, 2023). As one example, the most prevalent topic discussed was "Lesson Planning and Teaching Strategies," with shifts in topic discussion from detailed planning and strategies to practical application and classroom management with fears and hopes ranging from a disorganized and ineffective teacher struggling with lesson planning and classroom management to a confident and assertive teacher with strong classroom management skills and well-designed lesson plans.

This research reflects the Music Teacher Identity Development ASPA's goal "to address the preservice music teacher's transformation from student to teacher through program components and experiences." Results of this study may provide music teacher educators with a fluid framework for PST identity construction. Furthermore, results may help music teacher educators create spaces that reflect a culture of belonging for all presentations of early teacher career preparation.

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

Amy Melton

In this qualitative multi-case study, we investigate how elementary music teachers navigate teaching student immigrants in a district serving students from 191 nations. The purpose of this study is to understand challenges participants face in this environment, strategies they use while teaching students whose families have immigrated, and how teachers' experiences may compare or contrast to each other. Our participants are teachers in a large suburban public school system in the southern United States that serves an economically, racially, and linguistically diverse student population. Hispanic students make up the largest ethnic group at 34%, followed by Black (33%), White (18%), Asian/Pacific Islander (11%), Multiracial (4%), and American Indian (.2%). Twenty-five percent of the district's students are English Language Learners, and these students speak 98 different languages. This district was a prime setting for this study because of its likely high concentration of student immigrants. Participants will participate in three monthly interviews, contribute relevant artifacts and lesson plans, and submit typed prompts to three questions during data collection. We have completed two of the three rounds of interviews and will conduct our analysis during the summer. All data collection and analysis will be completed before the Symposium in October. Culturally Relevant Pedagogy offers a helpful framework to interpret how these teachers ensure their students' academic success, develop cultural competence in all students, and engage them in dialogue about systemic structures that may affect their integration into American society (Ladson-Billings, 1995). CRP originated in the general education sphere but has been utilized in music education to investigate student experiences (Doyle, 2014; Shaw, 2018) and promote curricula compatible with diverse students (Chadwick, 2011; Fitzpatrick, 2022). CRP may be particularly relevant for student immigrants (Lee, 2010). Though researchers have investigated the experiences of immigrants in music classes (Crawford, 2020; Marsh, 2012), few studies investigate how their teachers approach teaching immigrants (Broeske-Danielsen, 2007). We will use CRP as our theoretical lens when analyzing data in hopes to understand how teachers of student immigrants may exhibit elements of CRP in their teaching.

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

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

## Relationships Between Music Teacher Job Satisfaction, Occupational Commitment, and Classroom Motivational Style Profile

Seth Pendergast, Sarah Van Waardhuizen & David Haas

Teacher job satisfaction and occupational commitment are critical constructs for explaining music teacher well-being (Dicke et al., 2020), workplace stress (Zhang et al., 2021), and retention (Renzulli et al., 2011; Wang et al., 2015). Notably, K-12 teacher job satisfaction seems to be declining dramatically in light of current cultural discourse and political climates (Kraft & Lyon, 2022). Examining the critical factors that support music teacher job satisfaction and commitment may be vital to ensuring future music teacher well-being and retention.

Numerous factors contribute to teacher job satisfaction, such as relationships with administrators (Baker, 2007; Cansoy, 2018), teacher self-efficacy (Granziera & Perera, 2019; Zhang et al., 2021), teacher workload (Collie et al., 2012), teacher relationships (Heston et al., 1996), teacher work conditions (Hon-Ying Hu, 2021), and teachers' perceptions of student motivation and behavior (Collie et al., 2012). However, interpersonal factors such as relationships with students, colleagues, and administrators are among the primary predictors of job satisfaction (Johnson et al., 2012; Ladd, 2011; Russell, 2009). Given the importance of interpersonal factors on teacher job satisfaction, we sought to understand the association "if any" between music teachers' approach to student instruction and their job satisfaction and commitment.

Music teachers and researchers may better understand music teachers' approach to instruction by considering classroom motivational style. Motivational style is the recurring pattern of behaviors and sentiments teachers exercise in the classroom characterized by four categories: control, chaos, structure, and autonomy support (Reeve, 2009). Extant research suggests each motivational style affects student relationships and motivation differently, with autonomy-supportive instruction providing the most sustenance to student motivation (Reeve, 2009).

Therefore, the purpose of this study is two-fold: (a) to determine profiles of motivation style among a group of music teachers and (b) to understand the differences in job satisfaction and occupational commitment based on classroom motivational style. We used a cross-sectional survey design with survey items addressing demographic information, motivational style constructs (Aelterman et al., 2019), job satisfaction constructs (Collie et al., 2012), and occupational commitment constructs (Blau, 2003). We solicited participation from K-12 music teachers using music educator association email lists and social media advertising. Participants were music teachers from geographically, economically, and demographically contiguous regions established by the Bureau of Economic Analysis of the U.S. Department of Commerce. The two regions in this study were the Plains and Rocky Mountain regions.

This study is currently in the data collection phase. We will analyze the data in several steps. First, we will use a data analytic technique called latent profile analysis to identify unique profiles of classroom motivational style (Morin & Wang, 2016). For example, one profile may include a mixture of styles (e.g., controlling, structure, autonomy support), while another may predominantly represent one or two motivational styles (e.g., control, chaos). Second, we will examine job satisfaction and occupational commitment differences based on motivational style profiles. Data collection is nearly complete with a robust sample (N = 236). We expect more participants in the coming weeks as we advertise the survey further.

## Creating Equity in Festivals: Implications for Music Teacher Education

Brian Kaufman, Jonathan Kladder & Elizabeth Palmer

Across the US, many state music education associations (MEA's) support annual music festivals, for which music educators select repertoire from state lists, adjudicators offer numerical scores with comments to evaluate ensemble performances sight-reading. Researchers have identified many issues within these experiences; for example, some have found gender and adjudicator bias, issues of reliability and validity from "standardized" adjudication forms, inequities related to the financial cost of participation, whiteness and elitism associated with state music repertoire lists, exclusive focus on performance over process, and structures that lack opportunities for student voice, autonomy, and creativity. This has established a need to re-examine the purposes and opportunities for students in large ensemble paradigms to participate in festivals or music performance assessments (MPA's).

In response to these inequities, this session will hold three main purposes. First, it will showcase a new and innovative festival format that was created and hosted through the support of a grant at a university in the northeastern region of the US. Entitled the "Create Music Festival", students from two local public schools and one community music program from a large metropolitan area in the northeastern region of the US came together to create, learn, build community, and perform together. In advance of the festival, each instrumental ensemble, which included students performing standard band and orchestra instruments, collaboratively composed original pieces of music. During the festival, students and teachers worked with teaching artists to elevate their work in the areas of performing, creating, responding, and connecting. The day culminated in a public event in which students presented their original compositions and shared their creative process and artistic choices. The project created a culture of belonging throughout the day, with creative opportunities for students from different ensembles to collaborate with one another, share personal experiences, and reflect on the significance of music in their lives. Students had opportunities to synthesize and verbalize their experiences throughout the creative process. Teachers had the opportunity to gain new perspectives on supporting their students in the process of creating, performing, responding, and connecting.

Second, as cultural diversity and social justice issues are at the forefront of the music education profession, this session will illuminate structures that were created to bypass state music lists that favor racialized (White supremacist idealized) and Western culture aesthetics, eliminate gender bias for conductors (student-led ensembles), remove inequities related to validity and

reliability from assessment tools, remove biases related to ensemble size or instrumentation, dismantle hierarchical issues related to teacher-directed pedagogy, and expand performance practice and technique, including student expression through a creative means while elevating student agency and voice.

Third, the presenters will offer suggestions and implications for music teacher education, including how music teacher educators can support pre-service music educators in critically examining MPAs and exploring structures and practices that could more equitably support students and teachers. Additionally, ideas will be offered for ways music teacher educators can leverage their time, resources, faculty, curriculum, and/or university ensembles to change systemic structures or challenge MPA structures and policies.

## **Pedagogical Preferences of Choral Music Teacher Educators: A Preliminary Examination of Choral Methods Course Materials**

**Alicia Canterbury Vorel & Elizabeth Hearn**

One of the most important courses for preservice choral music educators is the choral methods course. The instructor of the choral methods course is in a position to wield great influence over the future of choral music education, including diversity and inclusion initiatives. Research regarding choral music course materials is limited despite the fact that numerous students are enrolled in choral methods courses every year. We only found one study (Chandler, 2012) that focused on choral instructor expertise levels and content knowledge/skills in undergraduate choral methods courses. However, several studies have examined self-reported information regarding course contents in a variety of music education methods courses (Baumgartner, 2014; Chandler, 2012; Hewitt & Koner, 2013; Nelson, 2017; Prichard, 2013; Salvador & Culp, 2021).

Findings in self-reported studies indicated that the type of degree that the instructor holds impacts content priority (Chandler, 2012; Hewitt & Koner, 2013), and that field experiences and lesson plan writing are important capstones (Chandler, 2012; Hewitt & Koner, 2013; Prichard, 2015; Salvador & Culp, 2021; Teachout, 2004). However, other components, such as the time devoted to teaching experiences and the inclusion of diversity-related topics, have rarely been explored in choral methods materials.

Therefore, the purpose of this study will be to analyze course syllabi and outlines to understand the pedagogical preferences of choral music teacher educators. Our study will be guided by the following research questions:

What are the qualifications and characteristics of instructors responsible for teaching choral methods courses?

What is the nature and scope of coursework and content in choral methods courses?

How do choral methods courses address diversity, equity, and inclusion?

To examine the practices of choral music teacher educators, we will utilize content analysis (Stemler, 2001) to explore course materials for undergraduate choral music education courses. While instructors may not adhere entirely to the written materials, they still offer information about the scope and sequence of a course. Furthermore, these materials provide insight into the topics that instructors have determined to be relevant and germane to teaching choral music.

We developed a comprehensive list of public, four-year state universities in the United States that offer National Association of Schools of Music (NASM) accredited undergraduate degrees in music education. We utilized NASM's Accredited Institutions Search to identify institutions. Our sample provides a diverse data set to inform trends that are specific to regions or types of institutions.

After identifying the instructor responsible for teaching choral methods at each institution, we will ask them to submit a digital copy of their syllabi and outline along with their biography. We will code the documents using a coding scheme, an a priori and emergent coding approach that we developed from a review of prior literature. Relevant elements of course materials will be used to structure subsequent levels of focused coding. Once we have established consistency in our coding, we will each code the data separately. At the conclusion of coding, an outside researcher will compute inter-rater reliability. Coded data will be reported using descriptive statistics.

## **Bulletin Boards as Visual Manifestations of Educational Philosophies for Teacher Identity**

### **Development among Undergraduate Music Education Majors**

**Sangmi Kang, Rachael Sanguinetti & Samantha Webber**

Whether music teachers are aware of it or not, they have their own teaching philosophies representing their beliefs and value system for music teaching and learning. Teaching philosophies help music teachers solidify their perspectives on "Why do we do what we do?" and "How do we do what we do?" Thus, philosophies support music teachers' long-term and short-term decision-making in (a) planning and executing lessons and curricula, (b) supporting students, and (c) reflecting on practices as coherent actions (Jorgensen, 1990).

One burdensome task that teachers periodically confront is creating bulletin boards. Some music teachers are less confident in arts and crafts skills, so it can be stressful to merely differentiate bulletin board designs from year to year. We position bulletin boards as a way for music educators to share their teaching philosophies with students and school stakeholders. Teachers express what is important to them and their teaching through these visual displays, and students and stakeholders take notice. Bulletin boards can also be used as visual aids for preservice and beginning teachers to develop their teaching philosophy and teacher identity.

As teacher educators in a general music methods course, we guided undergraduate music education majors to compose a teaching philosophy document as well as to visualize it on a bulletin board. We first collected bulletin board examples from in-service music teachers, which implied a variety of teaching philosophies. After exploring bulletin board examples as well as on popular

bulletin boards posted online (e.g., Pinterest), we distilled teaching philosophies represented by these boards into four philosophical camps: (a) music, emotion, and expression (Juslin & Sloboda, 2013; Reimer, 1989), (b) praxialism (Elliott & Silverman, 2014), (c) extra-musical benefits (Edgar, 2014; Phillips, 1983), and (d) social justice (Hess, 2019). These themes incorporate both historical perspectives as well as current topics of philosophical conversation in the music education field. After categorizing these boards into four main themes, we shared the four philosophical camps with the students in our course and encouraged them to consider their own teaching philosophies and values as they relate to general music. We asked questions of the students such as “What is most important when you teach music?” “What do you want your students to see when they are working in your classroom space or walking by in the hallway?” and “How can you represent the ‘why’ of your teaching in a visual medium such as a bulletin board?”

Through class discussion, exploration of a variety of teaching philosophies, and guided reflections, students in our general music class prepared to write their teaching philosophies and visually represent them as bulletin boards. This process guided our undergraduate music education majors to develop their teacher identities because they redirected their paradigms from what to learn from their teachers to what to teach to their students (Dolloff, 1999; McClellan, 2017). This project is currently ongoing, and we look forward to presenting and discussing the process of teacher identity formation among music education majors through bulletin boards as visual manifestations of teaching philosophy.

## Using the Syllabus to Establish a Culture of Belonging

### Alec Scherer

Although syllabi are often conceptualized as a contract or means to establish and communicate authority (Fornaciari & Dean, 2014), they can also be a powerful tool for developing learner-centered classrooms that support students’ learning outcomes, health and well-being, and access to diverse and inclusive content and processes (Fuentes et al., 2021; Mayo & Larke, 2013). Research findings indicate that syllabus construction may impact students’ perceptions of instructors’ (Nusbaum et al., 2021) and likelihood of asking for help (Gurung & Galardi, 2022). Therefore, music teacher educators who wish to increase students’ sense of belonging and reduce student-instructor barriers might consider co-constructing course syllabi with students.

The present “best practice” investigation is focused on the implementation of a co-construction process based on Kaplan and Renard’s (2015) recommendations for negotiating a syllabus. This multi-step process was applied during Spring 2023 in two brass techniques classes consisting primarily of 3rd year instrumental music education students. After developing an initial syllabus and identifying areas for negotiation based on student, faculty, and institutional needs, I distributed the syllabus for students to review. During the first two classes of the semester students engaged in think-pair-share, small group, and full class discussion to examine the proposed syllabus content and processes and propose modifications. I acted as a facilitator during small group discussion and as a collaborator during full class time. Between classes I made recommended modifications to the syllabus. At the end of the second class period a final version of the syllabus was ratified by all stakeholders. Student perceptions and instructor reflections were examined to identify outcomes for both the students and instructor.

Student responses indicated that the co-constructing process was largely beneficial. Engaging in collaborative peer-to-peer and full class discussion provided students with the opportunity to authentically consider course content, processes, and classroom policies; reflect upon their teaching philosophy and points of congruence and incongruence within the syllabus; suggest and make changes based on well-reasoned justifications; and continue to get to know each other at the beginning of the semester. Additionally, students indicated a more thorough understanding of syllabus content because a more detailed reading was required to actively participate in discussion.

Like the students, I found the co-constructing process a largely positive and beneficial experience. Discourse within the classroom provided a clearer understanding of student perspectives and an initial assessment of the development of their teacher identities. Furthermore, discussion provided an opportunity to continue to develop rapport with students while learning about their previous educational experiences. Challenges that arose from the co-constructing process were a delay in completing the full buildout of the online learning management system for the course and student unfamiliarity with a less autocratic teaching paradigm.

Implications for music teacher educators who may consider adopting similar practices will be discussed.

## Developing Preservice Music Teachers’ Dispositions and Practices for Equity through Community Partnerships

### Donna Gallo

Many music teacher education programs in the United States include coursework related to culturally responsive education (CRE) (Bond, 2017), with the intent that preservice music teachers will enact these practices in school music settings. While preservice teachers may develop these dispositions and understandings on a theoretical level, educational scholars both within and outside of music have noted challenges they face when engaging with and sustaining these practices in real-world settings (Kea & Trent, 2013; Robinson, 2017). CRE requires educators to acquire deeper knowledge about the students and communities they serve; therefore, content and instruction should be informed by teachers’ knowledge of their school, students, and the local community. Partnering with inservice educators who model CRE practices through course-embedded field work may strengthen preservice teachers’ skills and understandings for CRE (Kea & Trent, 2013; Robinson, 2017). Including community musical artists in these collaborations or providing experiences in settings outside of music classrooms have the potential to enhance these understandings.

I highlight two well-established field work partnerships, located at P-12 school sites during course meeting times, that have enabled preservice music teachers to strengthen their understandings of and pedagogies for CRE in music settings. Each partnership is connected to a required course in a degree program intended for P-12 music teacher licensure. Preservice teachers enrolled in the elementary general music course consider developmental and cultural aspects of P-5 music learners and associated pedagogies. We partner with elementary music teachers who model CRE in their teaching as we collaborate with elementary students through songwriting projects. These experiences enhance children's and preservice music teachers' creative expression through songwriting within familiar styles and with the mentorship of community songwriters. The songwriters represent diverse racial, ethnic, and gender identities and have expertise in a variety of musical styles (e.g., folk, Hip-Hop, rock). In a course focused on teaching music to neuro- and physically divergent students, preservice music teachers consider models of disability in relation to schools and society while interrogating their own perceptions and biases. Preservice music teachers apply principles of Universal Design for Learning through working one-on-one with students who are enrolled in an alternative P-12 school and with elementary students in a self-contained special education classroom. Preservice music teachers collaborate with special education students to develop music making experiences that support the interests and needs of the P-12 students.

Excerpts of the preservice music teachers' reflections, video "Penpal" exchanges with elementary songwriters, and other assignments illustrate how preservice teachers: 1) develop deeper understandings about equity and inclusivity in music teaching and learning; 2) connect principles of CRE to facilitating creative musical experiences such as songwriting; 3) understand how community musicians play a vital role in supporting musical identities and interests; 4) expand upon their own musicianship and pedagogies to support learners' needs and interests; and 5) rethink their roles as musical "experts" to situating themselves as co-learners with students. Considerations for developing and structuring community-focused field experiences embedded within music teacher education courses and through independent service-learning experiences will be shared.

## Effect of Aural Template and Focus of Attention on Error Detection

Matthew Williams

Error detection is a complicated skill necessary across a variety of musical learning environments. The impact of focus of attention on the error detection process is a relatively new consideration. This study builds upon the previous work of Author (2022) by providing an aural template for the musical excerpts, reducing the cognitive load required for cross-modal processing (Macdonald & Lavie, 2011). Thus, the purpose of this study was to explore the role of listener attention in the error detection process when cognitive load has been attenuated through the use of an aural template. Participants ( $n > 30$ ) were undergraduate music majors enrolled at one of four postsecondary institutions who had completed at least one conducting course. I selected twelve excerpts from those used in Author (2022) by calculating item difficulties for each excerpt. Three excerpts were chosen from each of the four focus conditions (top line, middle line, bottom line, unfocused condition): the most difficult, least difficult, and middle-most difficult items that included errors, resulting in twelve excerpts. Participants received paper packets that included instructions and notated scores. For each excerpt, participants heard two playthroughs of a professional recording, separated by ten seconds during which they were asked to study the notated score. The third recorded playthrough was a student group with possible planted errors in both the line of focus and an extraneous line. Participants marked an 'X' on the notated score upon hearing an error, limited to pitch and rhythm in the current study. In order to obtain a broad measure of individual attention and concentration performance, participants also completed the standardized d2 Test of Attention (Brickenkamp & Zillmer, 1998). Data collection is underway, but results are anticipated to further demonstrate the impact of focus of attention, similar to Author (2022), though the introduction of aural templates may serve to mediate this effect. The use of the d2 Test of Attention and correlations with error detection accuracy is expected to illuminate individual differences and the role of executive function in the error detection process. Implications for music education include the preparation of preservice music teachers in addition to the importance of attention in the broad music-making process.

## Pedagogical Creativity in P-12 Music Teachers: A Mixed-Methods Inquiry

Melissa Ryan

### Introduction & Review of Literature

Creativity is vital to invigoration and innovation within and beyond the field of music teaching and learning (Ata-Akturk & Sevimli-Celik, 2020; Barrett, 2007; Beghetto & Kaufman, 2011; Dean et al., 2010; Halliwell, 1993; Hickey & Webster, 2001; Howard et al., 2018; Tan, 2016). Despite this elevation of creativity as an essential element in effective music education, creativity in music teaching processes and practices is a relatively unexplored topic. Barrett (2007) reported that music teachers utilized "lateral knowledge" of across disciplines beyond music to implement creative and engaging experiences for their students. In a theoretical paper, Abramo and Reynolds (2015) suggested that creative music pedagogues: 1) are responsive; 2) are comfortable with ambiguity; 3) combine disparate ideas; and 4) have fluid and flexible identities. Using this theoretical framework, Abramo and Tan (2017) interviewed music teachers in the United States and Singapore. Results aligned with the theoretical framework previously set forth by Abramo and Reynolds (2015). Considering the limited research on the topic, further examination of music teachers' pedagogical creativity is warranted.

In expanding the research on pedagogical creativity in music teachers, it may be beneficial to also include examinations of teachers' self-beliefs and confidence in creative teaching processes and practices. To that point, creative identity (CI) has been conceptualized by many, namely Beghetto and Karwowski (2017). These authors have explored different facets of a CI framework, such as Creative Self-Concept (CSC) and Creative Self-Efficacy (CSE). These facets might uncover interesting relationships between teachers' creative identities and their self-reported pedagogical choices.

In this study, I aim to deepen and broaden the investigation of pedagogical creativity by examining it alongside music teachers' beliefs about their own creative identity. The specific research questions are:

1. What are P-12 music teachers' self-perceptions of their pedagogical creativity?
2. To what extent do music teachers perceive their creativity as defined by the frameworks of Creative Self-Concept (CSC) and Creative Self-Efficacy (CSE)?
3. How do music teachers' CSC and CSE relate to self-perceptions of their pedagogical creativity?

#### Method

Targeted participants were currently practicing P-12 music teachers across varying contexts (instrumental, vocal, general), varying grade levels (elementary, middle, high), and varying years of teaching experience. Participants were recruited with a purposeful sampling approach (Creswell, 2012). Through semi-structured interviews, I investigated P-12 music teachers' self-perceptions of their pedagogical creativity using the qualitative analysis techniques of open and axial coding (Creswell, 2012). Further, I utilized the Short Scale of Creative Self (Karkowski, 2014) to elicit quantitative data regarding music teachers' implicit beliefs about creativity and their own confidence surrounding creative teaching. Finally, I applied a triangulated mixed-methods approach (Creswell & Plano Clark, 2007; West, 2014) to investigate how music teachers' creative identities might interact with, inform, or reinforce their pedagogically creative mindsets and practices.

Data collection and analysis are currently in process. Results, discussion, and implications will be offered regarding general outcomes, research and practice in music teacher preparation, and suggestions for future research.

## Undergraduate Music Majors' Experiences with Gender Bias

### Jenna Dietrich, Jolene Blair & Emily Wolf

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

The purpose of this study was to explore undergraduate music students' perceptions of gender bias within the ensemble, course, and applied studio environments required for their degree. We sought to understand students' experiences related to gender identity and treatment within each of these academic and musical environments. Research questions guiding this study addressed students' experiences with gender bias and perceptions of gender representation in required course materials and repertoire. Procedures for this study included a survey of  $N = 113$  undergraduate music majors at a large, Mid-Atlantic research institution. In order to develop a survey tool appropriate for use in this study, we adapted items from prior studies of gender equity in STEM fields and workplace satisfaction. Findings indicated that students who self-identified as female, nonbinary, or transgender were more likely to indicate that their gender identity impacted their ability to assert themselves in one or more degree-required environments. Participants who self-identified as cisgender were also likely than gender variant participants to indicate that professors and/or graduate assistants honored their gender identity. Additional findings and implications for practice will be included in this research presentation.

Because experiences with gender bias have a demonstrated relationship with persistence, motivation, and overall wellbeing, this research is most closely aligned with the work of the Music Teachers Health and Wellness ASPA. Further, in unpacking some of the ways in which undergraduate music majors may experience marginalization, this study is also closely related to the 2023 symposium theme: Elevating a Culture of Belonging.

## Self-Efficacy of Music Student Teachers

### Julia Weinstein

Self-efficacy is a person's feelings about their ability to accomplish a task (Bandura, 1977). High teacher self-efficacy (TSE) is positively associated with many teaching variables including preparedness to teach (Darling-Hammond et al., 2002) and commitment to the music teaching profession (Bartel & Cameron, 2002; Regier, 2019; Regier, 2021a; Regier, 2022; Wagoner, 2011). Since the music student teaching experience is the final capstone experience of a music teacher education program (Davis, 2013), learning about the TSE of music student teachers (STs) would inform issues of praxis shock (Ballantyne, 2007; Shaw, 2018) and attrition (Gardner, 2010; Hancock, 2008) that occur in the early years of the music teaching profession.

The purpose of my Doctoral dissertation study is to describe music student teachers' teacher self-efficacy and the sources of that self-efficacy. My research questions for the study include (1) what is the teacher self-efficacy of music student teachers?, (2) is there a significant difference in the teacher self-efficacy of music student teachers between the first and last week of their music student teaching experience?, (3) is there a significant difference in the teacher self-efficacy of music student teachers among components of teaching (student engagement, instructional strategies, and classroom management)?, (4) is there a significant difference in teacher self-efficacy of music student teachers by music subject or grade level of students taught?, and (5) what sources of teacher self-efficacy (mastery experiences, vicarious experiences, social persuasion, and physical and emotional states) predict the teacher self-efficacy of music student teachers?

I recruited participants across the United States who were completing their music student teaching experience during the spring semester of 2023. Participation was not restricted by music subject or grade level taught. Ten days prior to the first day of their student teaching experience, I emailed participants a link to a quantitative pre-survey instrument to measure TSE and its sources. I adapted this survey from existing instruments that have been used to reliably measure TSE (Tschannen-Moran & Woolfolk Hoy, 2001) and its sources (Regier, 2021a). I sent two reminders, then closed the survey one week after the start of the student teaching experience. Ten days prior to the last day of their student teaching experience, I will re-send the survey to participants. This project will be completed by June 2023.

I will calculate descriptive statistics to describe the TSE of my participants before and after the student teaching experience, a multivariate analysis of variance (MANOVA) to determine if there are significant differences in TSE of participants in the first and final weeks of the experience, a one-way, repeated measures ANOVA to determine if there are differences in the TSE of music STs among three components of teaching, a repeated-measures, factorial ANOVA to test for differences in TSE across music subject or grade level of students, and backward stepwise linear regression to determine which if any sources of self-efficacy predict the TSE of participants. Results will have implications for music teacher education and stakeholders in the music student teaching experience including cooperating teachers, university supervisors, and STs.

## Musical Bridges: Building a School-University Partnership for an Intergenerational Community-Based Music Program

Rainamei Luna & Xin Xie

As graduate students, we embarked on a mission to create a music program that promotes intergenerational connections and inclusivity. Recognizing the need for a welcoming space where community members could engage in musical activities, collaborate, and learn from each other, our program aims to break barriers by addressing societal assumptions about generational and lifelong learning. Our goal is to cultivate meaningful connections between individuals and families from all walks of life. Intergenerational programs (IGPs) are a type of human service that fosters cooperation, interaction, and exchange between at least two generations for the benefit of all participants (Canedo-García et al., 2017; Kaplan & Sánchez, 2014). Typically, this involves two skipped generations, such as older adults and children, which complement lifelong learning among older adults and facilitate reciprocal learning between generations (Borrero, 2015; Park, 2015; Thompson & Weaver, 2016). Our current intergenerational music program focuses on the physiological and psychological benefits, including its impact on the well-being of senior adults, as well as the educational outcomes of music-making across different age groups (Hays & Minichello, 2005; Carr, 2006; Coffman & Adamek, 1999; Prickett, 1998; Southcott, 2009). Although there are limited existing intergenerational music programs, most of them focus on the intergenerational choir and music therapy programs.

In addition to sharing our experiences in developing and implementing an intergenerational music program, we are also examining successful models of program development and implementation in the field (Golenko et al., 2020; Newman & Hatton-Yeo, 2008). We are investigating existing intergenerational music programs, such as the organization Intergenerational Music Making (IMM) in the U.K., that aims to identify generalizable and sustainable practices for promoting community engagement, inclusivity, and long-term impact (IMM Music). This research explores different approaches to program design, such as structural and technological considerations, culturally responsive music-making, and strategies for building partnerships with community organizations, recruiting participants, and fundraising for program sustainability. By gathering these insights, we aim to develop a comprehensive framework for creating successful intergenerational music programs that can be adapted and implemented in diverse communities.

Through our intergenerational music program and our research on long-term models, we aim to contribute to the development of initiatives that foster a sense of belonging and growth within communities through music. We hope that our experiences and insights will inspire music educators, researchers, students, and administrators, to adopt similar initiatives and promote intergenerational connections and inclusivity in their communities.

## The Effects of Musical Entrainment on Performance Quality and Socialization

Andrew Dubbert

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

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

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

## A Multiple Case Study of Preservice Music Educators' Perspectives in Rehearsal Clinic

Allison Davis

Preservice teacher education has traditionally been based on an application of theory model, whereby prospective teachers are supposed to learn theories at the university and apply what they learn in schools as student teaching/clinical interns and inservice teachers. The current reality of secondary music education in the United States is that students most frequently learn about music in school through large ensemble participation. As such, music teacher educators should prepare prospective music educators to teach large ensembles because that is probably what they will be doing when they enter the profession. Despite the emphasis placed on large ensembles within secondary music education, music educators perceive that they are still unprepared to teach a large ensemble in a K-12 setting after completing their undergraduate degrees. Relationships may exist between what opportunities preservice music educators receive to develop their rehearsal skills and their perceived efficacy for teaching a large ensemble.

The purpose of this qualitative multiple case study was to investigate the experiences of preservice music educators in an advanced conducting and rehearsal skills course. Additionally, I explored preservice music educators' perceptions about the intersections of conducting ability, rehearsal skills development, and their teacher effectiveness. The primary research question that guided this study was: What are the perceptions of preservice music educators regarding their conducting and rehearsal experiences during an advanced conducting and rehearsal skills course? Further, two sub-questions provided depth and additional insight about preservice music educator development: (a) How do these students view the relationship between their conducting ability, rehearsal skills development, and teacher? and (b) In what ways does participation in an advanced conducting and rehearsal skills course influence preservice music educators' perceptions about their teacher effectiveness?

Utilizing a criterion-based selection process, I selected five preservice music educators to participate in this study who were (a) currently enrolled in an advanced conducting and rehearsal skills course at a major public university in the Midwest, (b) were willing to provide the materials requested for a document analysis, (c) were willing to participate in the interview process, and (d) were in at least their third year of their undergraduate music education program. Fuller and Bown's (1975) concerns-based model for teacher development was selected as the theoretical framework to guide the study, and data were analyzed using Glaser and Strauss's (1969) constant comparative technique. These data included individual student interviews, a focus group with the student participants, an individual interview with the instructor-of-record, course syllabi, teaching videos, lesson plans, and written self-reflections. Findings between cases indicated that the participants (a) believed there to be a clear difference between rehearsing and teaching, (b) encountered conductor "blackout" while teaching a large ensemble, and (c) attributed the perceived growth in their teacher effectiveness to their experiences in the course. Furthermore, findings from this study may suggest that music teacher educators should consider including more large ensemble teaching opportunities within collegiate curricula prior to field experience and student teaching.

## Cultivating Inclusive Atmospheres through Musical Engagement in the Instrumental Music Classroom

Nicholas Balla

Instrumental music educators face the responsibility of creating environments which fosters artistic and personal growth. The promotion of safe and collaborative classroom cultures is viewed as an essential element to a student's development (Grugel, 2015; Kristofferson, 2018; Salvador et al., 2022). There are various conceptions on how educators set the atmosphere of the learning environment through the teacher-student relationship and the micropolitics of those interactions (Blas, 1991; Conway et al. 2018). There is much engagement with how Trauma-Informed Music Education (TIME) and Culturally Responsive Education (CRE) benefit student-centered, safe learning environments (Salvador et al., 2022). Within the philosophical realm of phenomenology, atmospheric studies, or the mereological study of perceived atmospheres, has taken nascent roots within musical contexts (Riedel, 2015; Riedel, 2019; Riedel, 2020; Schmitz, 2020). These studies explore the interactions between musicking and the perceived environment of a space. By using the framework of these studies, instrumental music educators can enrich their



understanding of developing what this study will call “classroom atmospheres” through aspects of the interactions of music making.

Much of the examination and discussion surrounding classroom culture centers on the teacher-student relationship but there has been little discussion of the role that music making plays within that connection. Therefore, the purpose of this project is to understand how the musical interactions between student and teacher shape the development and motion of a classroom atmosphere. The study focuses on how instrumental classroom atmosphere is affected through musical performance, the student-teacher interactions with interpretation, and the educator’s programming philosophies. It will also include an examination of how instrumental music educators conceptualize the effects of classroom micropolitics; organization and preparation; rehearsal language; conducting technique; and focus of performance. Research questions include: (1) How does a philosophy of programming shape the student experience and classroom atmosphere?; (2) How does student discovery of the educator’s interpretation affect classroom atmosphere?; (3) How does the educator’s rehearsal language, conducting technique, and focus of performance shape classroom atmosphere?; and (4) How does evidence of CRT and TIME affect classroom atmosphere? To address these research questions, interviews were conducted with five instrumental music educators along with observations of their rehearsals. These individual, semi-structured interviews and observations explored how each participants musical interactions with students in rehearsal and performance along with their philosophies of programming develops classroom atmosphere.

This study aims to provide critical conscious professional development for in-service instrumental music educators. It is the hope of this study to explore the extent to which factors of musiking contribute to the atmosphere of an instrumental music classroom. By gaining a greater understanding of atmospheric factors, instrumental music educators can consider strategies and approaches for developing safe, inclusive classroom environments. Areas of future research include exploring the implementation of classroom atmosphere in music teacher education curriculum and the role of student agency upon classroom atmosphere.

## Administrator Perspectives on Arts Integration Across the Elementary Curriculum Kristin Harney, Daniel Johnson & Amorette Languell

Integrated arts education (IAE) promotes authentic interdisciplinary connections, linking the arts with other subjects in meaningful ways. For decades, innovative educators have championed integrated approaches as a transformative platform for learning that facilitates genuine connections between disciplines (Barrett et al., 1997; Bresler, 1995; Burnaford et al., 2013; Snyder, 2001). IAE is more than a creative curricular option; many discipline-based curricular standards include a directive for integrated learning. In particular, the National Core Arts Standards call for interdisciplinary connections among the arts as well as connections between arts and non-arts disciplines (NCCAS, 2014).

Administrators play a vital role shaping the curricular goals of a school or district. Consequently, administrators' perspectives related to integrated arts education (IAE) influence the support that elementary classroom teachers and arts specialists receive. Although there has been considerable research concerning arts integration, especially studies exploring pre-service and in-service K-8 classroom teachers’ perspectives on music integration (e.g., Battersby & Cave, 2014; Hash, 2010; O’Keefe, Dearden, & West, 2016; Reinke & Moseley, 2012) and the impact of methods courses and professional development experiences on participants’ perceptions about arts integration (e.g., Berke & Colwell, 2004; Colwell, 2008; Siebenaler, 2006; Zhou & Kim, 2010), researchers have not attempted to determine the extent to which arts integration is valued or understood by administrators. Examining administrators’ perceptions about arts integration is an important step toward advancing meaningful arts integration by K-5 classroom teachers and arts specialists.

We selected a convergent mixed-methods design, specifically utilizing the questionnaire variant model (Creswell & Plano Clark, 2018). We collected quantitative and open-ended survey data simultaneously, then conducted follow-up interviews to supplement our qualitative data set. Our participants (n=150) represented the six NAFME regions. We first utilized descriptive statistics to analyze demographic information, other participant characteristics, and to analyze responses to Likert-type survey items. Additionally, we utilized Spearman’s rho and the Wilcoxon signed ranks test to identify relationships and significant differences between variables, respectively.

Although 40% of the administrators reported no formal arts training and 60% acknowledged that they were unfamiliar with the arts curriculum standards adopted by their state, the vast majority of administrators expressed that they would support IAE initiatives at the K-5 level under ideal circumstances. The specific strategies they supported included IAE-specific professional development, increased access to IAE-specific resources, and release time for collaboration between teachers. In every instance, administrators' reports of actual arts integration in their district were significantly lower than their expressed ideals.

Among the student benefits that administrators associated with IAE were academic achievement, critical thinking, creativity, self-esteem, and positive school climate. They perceived collaboration and job satisfaction as positive outcomes for teachers.

Conversely, time, funding, teacher proficiency, and teacher interest were among the reported barriers to IAE implementation.

Neither student interest nor administrator interest were seen as obstacles to IAE in K-5 settings. While administrators appear to support IAE in theory, they need resources, strategies, and motivation to effectively promote its inclusion in the K-5 curriculum and support elementary classroom teachers and arts specialists.

## Whose Music is Superior? A Critical Discourse Analysis of Solo and Ensemble Performance Guidelines

Lorenzo Sánchez-Gatt & Natalie Duling

School music programs in the United States have long served to uphold Western art music through adhering to Eurocentric practices. Music classrooms maintain Eurocentric practices through the repertoire, curriculum, and instruments that are used (Hess, 2021). These practices ultimately serve to disenfranchise students from different cultural and social backgrounds because their interests and culture are not considered or reflected in the curriculum (DeLorenzo, 2012). Various authors have suggested approaches for making music classrooms more equitable and inviting for students of marginalized backgrounds and varying interests. Some recommendations by scholars include, but are not limited to: culturally responsive teaching (Lind & McKoy, 2016), antiracist approaches (Hess, 2021), informal music learning (Green, 2012), the addition of vernacular music (Kruse, 2016), and increased composer diversity. Despite these calls, there is a lack of research on equitable and relevant music performance assessments (MPA) that accommodate these advancements.

Bucura (2020) invites music teachers to rethink 'excellence' in music education. The author notes four aspects of competition in music education: becoming the best, visibility, focus on outcome, and a resistance to change. Bucura then invites music educators to focus on the responsibility music educators have; creating multiple opportunities for success and creating lifelong lovers of music. We contend that current music performance assessment practices in the United States create a narrow view of excellence that perpetuates exclusionary practices. Thus, we focus on one aspect of MPA, solo and ensemble, and the discourse of excellence surrounding it.

We used a discourse analysis to examine secondary solo and ensemble guidelines of what music is considered 'appropriate'. Foucault's writing on discourse centers the idea of "who we are" (1972) rising to the surface in many of his works, as an essential question to be elaborated upon. This essential question led us to examine the language used to describe what types of music are excluded or unacceptable at the competitions. Bradley (2021) notes that music teacher discourse can be racially coded and marginalizes and silences groups of students. The systems that are at play in music education and in solo and ensemble festivals are a type of democracy in which "self-governance is imbued in practice with notions of whose voice may be heard on issues related to how that governance operates." (Bradley, 2021). The voices and musics that are left unheard is what we identified in our research. We selected 15 States with the highest population, located each state's solo and ensemble guidelines, and populated a spreadsheet with the following information: whether or not the guidelines included a preferred music list, whether or not the use of vernacular music is addressed. We deployed Critical Race Theory (CRT) as our guiding lens, with a specific focus on the tenet of voice. Ladson-Billings' description of voice reminds us that oppressed people are often silenced and made invisible. Our initial findings clearly demonstrate exclusionary practices that erase a multitude of voices and experiences. Implications for music teacher educators involve the desperate need to provide future educators with alternate pathways to consider and measure excellence.

## Using the Ecological Systems Theory framework to Explore Itinerant Music Teacher Identity Development

Elizabeth Schultz

Teachers who travel to multiple school placements, known as itinerant teachers, often deal with unclear position expectations, uncertainty with roles and responsibilities, and variation in opportunities for communication with colleagues and administrators (Bullard & Luckner, 2013; Kessler, 2007; Luckner & Miller, 1994). Additionally, though Gardner (2010) suggested that music supervisors may help administrators to understand resources itinerant music teachers need to be successful, limited research exists to determine how else to best support teachers in these unique positions. Therefore, the purpose of this review of literature was to describe how Urie Bronfenbrenner's Ecological Systems Theory framework can serve as an effective lens through which we understand the sociological and psychological impact of itinerant music teaching positions.

Teacher identity development was described by Pellegrino (2009) as being in a constant state of flux. Researchers also noted that itinerant teachers needed to be creative with balancing work and home responsibilities in addition to finding acceptable ways to embed themselves in each of their school communities (Bullard & Luckner, 2013; Kessler, 2007; Schultz, 2021; Sindberg, 2011). However, while Olsen (2010) has suggested that teacher identity can be impacted by both personal and professional musical experiences, limited research has sought to explore the ways in which multiple school placements impact the fluidity and growth of music teacher identity.

Urie Bronfenbrenner's Ecological Systems Theory (EST) is a framework that describes human development while considering the context of relationships, direct and indirect surroundings, societal and cultural values, and changes or growth over time (Bronfenbrenner, 1979; Bronfenbrenner, 2005). The EST framework divides an individual and their environment into six different dimensions: self (demographic information), microsystem (immediate environment), mesosystem (indirect environment), macrosystem (social and cultural values), and chronosystem (growth and/or change over time). This framework allows researchers to more accurately allow researchers to see both the individual and the environments in which they exist (Bronfenbrenner, 1979; Bronfenbrenner, 2005).

Some researchers have benefitted from using the EST framework to better describe participant lived experiences, music teacher identity development, and the environments in which participants live, work, and teach (Parker & Powell, 2014; Schultz, 2021). Using what Pellegrino (2009) described as frozen snapshots of identity do not allow for a holistic understanding of what directly and indirectly impacts identity. Despite understanding that identity is complex and can be further complicated with each added

school placement, there is little research that explores how multiple school placements further influence what an individual holds central to their music teacher identity. The holistic view of itinerant positions guided by the EST framework can help more accurately describe how itinerant music teachers are able to embed themselves in their schools, communities, and the field of music education. Therefore, this review of literature seeks to describe how researchers exploring identity development, specifically for participants working in itinerant music teaching positions, can benefit from utilizing the EST framework.

## Hybrid-musicianship: Multi-musical Identities and Perspectives in/through Undergraduate Music Education Programs

Chad Zullinger

Rather than viewing themselves in a single musical role, multi-musicians create, arrange, and perform in ways that involve a variety of tools, techniques, and approaches (Tobias, 2012). Hybridized environments allow musicians the opportunity to engage in these roles through musical understandings as performer, composer, arranger, or producer. Environments where a singular notion of musicianship is prioritized, however, may inhibit multi-musical participation and belonging (Kokkidou, 2018).

Although preservice music education programs may point towards broad definitions of musicianship and suggest substantial change, schools of music in the United States often frame a singular notion of “musicianship” as legitimate, thus constructing barriers for potential applicants (Musgrove, 2022) and limiting multi-musical identity inclusion.

In this presentation, I explore preliminary findings from my dissertation to understand the perspectives and values of self-defined multi-musical preservice and in-service music educators, particularly as it relates to their experiences in U.S.-based preservice music education programs.

I use a theoretical framework that draws from cosmopolitanism musicianship (Partti, 2012) and communities of practice (Wenger, 1998) literature to outline current and past experiences of preservice and in-service music educators and, alongside participants, develop a vision of how preservice teacher education programs might embrace hybridized, cosmopolitan identities as central to preservice music educator program frameworks (Partti, 2012; Tobias, 2012, 2014).

Using case study as research methodology (Stake, 2005), data generation involved focus group sessions and individual semi-structured interviews with three preservice and three inservice music educators who identify as multi-musical.

Research questions include:

1. How, if at all, do multi-musical music education students navigate the communities of practice in music education programs?
  - a. What does this look like for preservice music educators?
  - b. What did this look like for inservice music educators?
2. How, if at all, do individuals retain characteristics of multi-musicianship identities through and beyond preservice music educator programs?
3. What, if anything, do individuals from a variety of places and understandings envision when considering the possibility of a cosmopolitan community of practice in preservice music education programs?

Data were analyzed through thematic analysis (Braun & Clarke, 2022) as I seek to understand how participants construct meaning as multi-musicians and music educators. Through thematic analysis, I identified themes, i.e., patterns in the data that are important or interesting, and used those themes to address my research questions, as well as speak to a possible vision of cosmopolitan musicianship in preservice music education programs.

## Sources of Stress among College Music Majors: Impediments to Happiness and Flourishing

Laura Bock & Robert Duke

Pursuing a degree in higher education may result in many joyful and transformative experiences but may also lead to feelings of significant stress. Extant literature has explored stress among college students since the 1980s and has identified commonly identified stressors relating to academic, financial, interpersonal, and transitional elements of university life (Pitt et al., 2018).

There is little information about stress levels experienced by students majoring in music, however.

We surveyed 63 undergraduate and graduate music majors representing a wide range of primary instruments, degree programs, and years of degree progress. Responses were obtained during two collection periods, one during finals week of the Fall 2022 semester ( $n = 37$ ) and the second during the first week of the Spring 2023 semester ( $n = 26$ ). Participants rated their stress level from 0-10 at the time of the survey interview and on “most days” during the Fall 2022 semester. In addition, participants identified their two greatest sources of stress.

We found that both groups reported similar average stress ratings. Overall, participants rated their stress as somewhat lower during the fall finals week ( $M = 5.6$ ) and the first week of the spring semester ( $M = 5.0$ ) than during the fall semester overall ( $M = 6.4$  for Fall and  $M = 6.8$  for Spring).

Music performance majors tended to report higher stress ratings than did other majors at the time of the survey. The mean stress rating at the time of the survey was 6.3 among performance majors and 4.6 among other majors. These higher ratings may be related to the timing of the survey, with juries happening during the fall finals week and graduate school auditions taking place soon after the start of the spring semester.

We organized participants’ responses about their two greatest sources of stress into six categories: (1) Time Management/Workload, Responses related to meeting deadlines, balancing multiple responsibilities, and scheduling, (2) Achievement Pressure, Responses related to a need for personal achievement, comparative achievement (relative to peers),

and/or meeting self-imposed standards for individual progress, (3) Upcoming Event, Events including graduate school applications, auditions, preparing for ensemble rehearsals, and recitals, (4) Interpersonal Conflict, Responses related to conflicts with applied faculty, (5) Self-Care, Responses related to maintaining or achieving physical and mental well being, including sleep, and (6) Finances, Responses related to the stressors of achieving financial stability. Over half of the 126 responses (56%), were related to time management/workload and 49 of the 63 participants (78%) mentioned a time management/workload stressor in at least one of their two responses.

## Motivating Factors for Student Participation in School Choir Programs

Kyle Gray

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

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

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

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

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

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

Charlie Edmonds

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

With these power structures running automatically and uninterrupted in the field of music education for over a century, mainstream sectors of the field have avoided Black urban schools by evading Blackness, operating in interest-convergence strategies, and participating in automated negligence. To question ethics of automated power structures running in music education, I extend Foucault's panopticism framework and position suburban, rural, and urban school music programs as prisoners in well-lit cells and problematize specific ways that decision makers at K-12 and university music education levels, "guards in the watchtower of the panopticon," have perpetuated inequitable learning experiences in music education without conscious effort.

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

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

## The Mentorship Experience for First Year Assistant Band Directors

Analisa Rodriguez

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

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

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

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

## Cultivating Preservice Elementary General Music Teacher Identity : A Qualitative Analysis

Kellee Church

The purpose of this qualitative study was twofold. The first purpose was to investigate the characteristics of elementary general music teachers’ identity. The second purpose was to determine the extent to which primary and secondary socialization contribute to their elementary general music teachers’ identity. Participants were asked specific questions about their beliefs about elementary general music education, contributions to these beliefs, their ideal vs. actual elementary general music teacher identity, and contributions to their identity.

This study was designed as a basic qualitative study. Olsen’s teacher identity was used as a lens. Data included formal individual interviews, focus group interviews, and the collection of solicited journals. To identify emergent themes, collected data were coded and analyzed using HyperRESEARCH. Four measures were used to establish trustworthiness: triangulation, member checks, detailed thick description, and peer review.

The six themes that emerged from the data were (a) positive interaction with former elementary general music teachers, (b) beliefs about elementary students derived from a student- focused mindset, (c) traditional pedagogical approaches, (d) their developing elementary general music teacher identity, (e) connection to experiences in elementary general music class and musical goals for students, and (f) engagement is essential for students' learning.

Teacher education experiences such as method courses, coursework, and field experience were critical in forming participants’ beliefs regarding elementary- age students’ behavior and thought processes. Participants generally valued the following traits in elementary general music teachers: the ability to (a) show engagement in the classroom, (b) have a student-focused mindset, and (c) use both traditional pedagogies and non-traditional pedagogies. Preservice teachers also expressed the desire to model for their future students the musical experiences and even the teacher dispositions that they experienced themselves as students in elementary general music classes. For some participants having a family member who was a teacher was influential to their decision to enter the profession.

The study had many implications. Music teacher educators should probably provide less peer teaching in favor of early authentic teaching experiences, plan practicum experiences that incorporate traditional and nontraditional pedagogies, and incorporate reflective practices for identity development growth. It would be helpful for music teacher educators to initiate dialogue regarding their teacher identity early before their students' practicum. Elementary general music teachers and practicum teachers should be mindful of their disposition and behaviors towards their students because preservice teachers may model similar behaviors when teaching. Suggestions for research could include investigating strategies to alleviate anxiety about peer teaching. Further research could also resolve around the dynamics of preservice teachers' concept of the ideal elementary general music teacher versus their actual teacher identity. More research is needed on how individuals from marginalized population may develop their teacher identity.

## An Investigation of Variables that Predict String Students' Musical Achievement

### Heather Lofdahl

Helping students achieve musical success is a central goal of string teachers. Competent teachers can identify high or low levels of musical achievement, but understanding the variables that contribute to a student's musical success is a complex task.

Countless factors can influence a young person's musical development.

Grit has been identified as an important skill related to student success, but some scholars have questioned the impact of grit on achievement because simply being gritty has not erased systemic barriers to success related to racism, poverty, or gender inequality (Love, 2019; Mehta, 2015; Nathan, 2017; Thomas, 2015). Alternatively, researchers have shown to be one of many tools that people from marginalized populations have used to help them achieve success (McCall, 2015). Demographic variables have also been related to student achievement. Most notably, researchers have studied differences in achievement between students of different races, genders, and socioeconomic backgrounds and found mixed results (e.g., Baird, 2012; Bergen et al., 2016; Gordon, 2018; Guiso et al., 2008; Hyde et al., 2008; Muller et al., 2010). Teachers should know more about how demographic and noncognitive variables may impact student achievement so they can better serve their students, design instruction, and advocate for increased access to instruction.

The purpose of this study was to investigate the variables that best predict string students' musical achievement. Five independent variables, "grit, socioeconomic status, race, gender, and private lessons," were examined. Sixty string players (30 undergraduates and 30 precollege students) completed a demographic questionnaire and Duckworth's Grit-S Scale (Duckworth & Quinn, 2009). Participants self-reported the most recent solo pieces they had studied, and the researcher grouped the participants into one of the eleven performance achievement levels based on the graded repertoire list found in the American String Teachers Association's String Syllabus.

Analysis revealed significant correlations between musical achievement and years of experience, musical achievement and years of private lessons, and musical achievement and socioeconomic status. An exploratory multiple regression analysis was conducted to determine which variables best predicted string students' musical achievement. The initial five independent variables (grit, socioeconomic status, race, gender, and years of private lessons) plus one additional independent variable (years of experience) were tested. Four predictor variables (years of experience, years of lessons, socioeconomic status, and gender) were chosen for the final regression model, which significantly predicted musical achievement. This model accounted for 53.0% of the variance in musical achievement among the participants in this sample.

The correlation between years of experience and musical achievement was the strongest correlation found in the present study. Years of experience was also found to be a meaningful predictor of string students' musical achievement. Results of this study suggest that if students have access to string instruction at an early age, they have a better chance of achieving high levels of musical success. This finding supports early and equitable access to string instruction in the public schools. This research aligns with the mission of two ASPAs: (a) Critical Examination of Curricula and (b) Cultural Diversity and Social Justice for Music Education.

## Popular Music in Elementary Classrooms: An Analysis of Music Educators' Self-Reported Practices

### Ian Cicco & Melissa Ryan

As part of SMTE's emphasis on diversity, equity, inclusion, access, and justice, our study emphasizes a "culture of belonging" by offering implications for elementary music teacher educators regarding the selection of repertoire with preservice teachers.

Specifically, popular music has been proposed as a way to enhance students' musical interests in K-12 settings (Abeles et al., 2021; Mercado, 2019; Powell et al., 2020; Vasil, 2019), and suggestions for integrating popular music into elementary classrooms have been helpful for teachers striving to diversify their teaching (Gallo & Kruse, 2020; Vasil, 2020). However, there have been no empirical investigations regarding elementary educators' incorporation of popular music into their instruction and the manner in which they do so. The purpose of this exploratory study was to investigate if, how, and toward what ends elementary music teachers use popular music in their instruction. Specifically,

1. To what extent do elementary music teachers incorporate popular music into their instruction?
2. How do they use popular music in their instruction?
3. For what purposes do elementary music teachers use popular music in their classrooms?

We implemented a questionnaire investigating how often elementary music teachers use popular music in their instruction, their likelihood to do so, and their perception of its importance and value. Additionally, we collected responses that focus on the types

of activities teachers implement when incorporating popular music, whether they incorporate it to be culturally relevant, and if they use it to explore social justice topics. Descriptive results will be shared alongside implications regarding what elementary music educators might consider “to promote and advance popular music at all levels of education both in the classroom and beyond” (About APME, n.d., para. 2).

The survey will close at the beginning of May, and all answers will be analyzed for completeness. Thus far, data collection efforts have yielded 117 responses. Frequencies and percentages will be calculated for close-ended responses, and open-ended responses will be coded independently with descriptive codes. Subsequently, during a second round of coding, we intend to work collaboratively using pattern coding to determine categories into which participants’ responses will be grouped (Saldaña, 2021). Implications for future research and practice will also be discussed for elementary music teachers and music teacher educators. Results and implications will be presented with a strong focus on music teacher education research and practice.

## Standards-Based Music Activities in Secondary Instrument Techniques Courses

### Alvin Simpson

Music educators are guided by learning standards designed to foster comprehensive music literacy through development of four artistic processes: Create, Perform, Respond, and Connect. In-service teachers, however, cite lack of comfort and insufficient preservice preparation to engage students with these standards-based music activities (SBMAs). When secondary instrument techniques courses (SITCs) incorporate SBMAs, students report increased intrinsic motivation, performance ability, teaching confidence, and awareness of future students’ perspectives. Despite these benefits, preservice programs typically do not include SBMAs in coursework.

The purpose of this study was to examine SBMAs in SITCs related to preservice music education majors’ performance ability, anticipated teaching comfort, and motivation. Research questions were: (1) What is the relationship between standards-based student performance achievement and comfort performing on and teaching secondary instruments? (1a) To what extent does engaging in standards-based music activities within a secondary instrument techniques course effect preservice teachers’ performance ability on a secondary instrument? (1b) To what extent does engaging in standards-based music activities within a secondary instrument techniques course effect preservice teachers’ anticipated comfort teaching standards-based music activities? and (2) To what extent does engaging in standards-based music activities increase intrinsic motivation?

Participants (N = 51) completed SBMA-related assignments using a web application as part of their SITC coursework. They also completed three online questionnaires designed to document (a) comfort engaging with SBMAs on primary instrument and secondary instruments, (b) anticipated comfort teaching future students to engage with SBMAs, and (c) personal motivation constructs.

Participants’ Perform and Create achievement scores increased from first to second secondary instrument units. Correlation analysis revealed relationships between Perform and Create processes strengthened from first to second secondary instrument units; by conclusion of second secondary instrument unit, significant ( $p < .01$ ) relationships existed among all process activities. Reported comfort engaging with SBMAs on secondary instruments increased in all four artistic processes, suggesting increased exposure strengthens comfort. Anticipated teaching comfort decreased slightly, possibly due to increased awareness of the complexities of teaching. Intrinsic motivation to engage in SBMAs was affected by background of SITC instructor. Results of this study support music teacher educators prioritizing SBMAs throughout preservice curricula.

## Let the Songs Do No Harm: Elementary Music Teachers' Lived Experiences with Problematic Songs for Teaching

### Julie Derges & Julissa Chapa

While the demographics of students continue to change ethnically, linguistically, and racially, the field of music education has continued to be Eurocentric, and most music educators work under ideals of Western European traditions, accepting the dominant culture’s definition of artistic beauty (Bond, 2017; Bradley, 2007; Elpus, 2015; Kindall-Smith et al., 2011; Salvador & Kelly-McHale, 2017). These ideals are exclusionary and alienate students of the non-dominant culture by depriving them of experiences with their own culture (Good-Perkins, 2021; Nieto & Bode, 2008). The absence of students’ cultures gives the message that only European cultures are appropriate in the music classroom (Good-Perkins, 2021; Kelly-McHale, 2013).

Scholars have called music teachers to expand their practices beyond Western European ideals, diversify their repertoire, and reexamine song content (Cicco, 2022; Hess, 2017; Kindall-Smith et al., 2011; McKoy & Lind, 2022). Previous research in music education has explored the content of elementary music textbooks (Branscome, 2018; Hall, 2000) and elementary music teachers’ attempts at multicultural or culturally responsive teaching (Abril, 2006; Howard, 2018; Kelly-McHale, 2013; Legette, 2003). While there have been a number of studies calling for teachers to reevaluate the songs they include in their teaching and their teaching approaches (Kindall-Smith et al., 2011; Hess, 2017), there is a need to examine the lived experiences of elementary music teachers through the process.

The purpose of this study is to explore elementary music teachers’ lived experiences with the process of examining their teaching repertoire and approach as they become more culturally responsive. Specifically, this study sought to explore the following questions: a) What process do elementary music teachers use when selecting their teaching repertoire, and how, if at all, has it evolved over time? and b) How do elementary music teachers’ repertoire selections align with their beliefs about culturally responsive teaching, their pedagogical approach, and their students?

This study was a transcendental phenomenological inquiry (Moustakas, 1994) of eight experienced elementary music teachers from two states in the Midwest and South of the United States. Data included three 60-90 minute interviews with each participant, using Seidman's (2013) approach to in-depth phenomenological interviews. The first two interviews focused on participants' history with music and teaching, and their present experiences with selecting and evaluating songs with a culturally responsive mindset. The last interview provided opportunities for participants to reflect on the meanings of their experiences and describe what their teaching might look like in the future.

Data analysis is ongoing, using Moustakas' (1994) approach to phenomenological inquiry in order to determine the essence of the phenomenon: culturally responsive song selection for elementary music. Early findings suggest that participants felt a sense of responsibility to choose music that would "do no harm" to their students, placed great importance on creating an inclusive classroom environment where all students can belong, and shared a need for more professional development and resources in culturally responsive teaching. This presentation will share findings and the essence of the phenomenon, as well as suggestions for music teacher education research and practice.

## Effects of Choral Directors' Teaching Experience on Perceptions of Choral Tone

Emily Frizzell

The purpose of this study is to measure the effects of experience on choral directors' perceptions of choral tone across a variety of musical styles. To identify effects of teachers' years of experience on their perceptions of choral tone, I surveyed middle and high school choir teachers in the United States and used a Kruskal-Wallis H test to compare teachers' ratings of choral tone across a variety of musical styles. Results of the survey revealed variability in median scores among participants with different levels of teaching experience in their ratings of appropriateness of the tone for the musical style. Specifically, teachers with 18 or more years of experience rated appropriateness of the choral tone in two samples, a Gospel piece and a jazz arrangement of a spiritual, significantly lower than any other experience group. Results show that teachers' years of experience influence their perception of choral tone. Suggestions for practical applications are offered.

Key terms: tone quality, choral music, health, appropriate, perception

## The Singing Cardinals of Madison Park Vocational Technical High School: An Inclusive Choir in a Special Education Transition Program as part of a School/University Partnership

Jacqueline Smith

An important part of pre-service music teacher education is participation in observations and practicum experiences at local schools with practicing music educators. The benefits to the preservice educator are valuable and require practicing educators to volunteer their time and expertise to mentor these experiences. These types of observations and practicum experiences primarily benefit the preservice educator rather than the schools where they visit. However, school and university partnerships where preservice teachers provide lessons, group classes, or ensemble teaching can serve as a mutual benefit to the students at both the university and the public schools.

There is no doubt that school and university partnerships provide important benefits to the profession. However, one often overlooked area is that of music in special education and particularly for students in transition programs. Transition programs have been required elements of IDEA since 1983, and with the 2004 reauthorization of IDEA, planning for transitioning students out of postsecondary education must begin by age 16 (IDEA, 2004). Transition goals need to be measurable and address training, education, employment, and daily living skills (if applicable). Draper (2021) suggested that music educators need to think of long-term goals for our students beyond formal schooling. If we consider the needs of our students as adults beyond employment and training, we must also consider how music can be a part of their lives and provide a valuable leisure experience. Ideally, music educators could provide opportunities for students in transition programs to practice recreational skills through participation in music.

Brophy (2011) found that music educators and practicing teachers perceived school/university partnerships as an arrangement between individuals rather than institutions. In this session, I will discuss how a successful partnership between one university and an urban, vocational technical high school for students in the transition program was created by a motivated and determined special education teacher. Further, the establishment of the Singing Cardinals has provided an authentic context teaching and learning experience for graduate students in a course for supporting students with disabilities and the university in the partnership.

I will discuss the unexpected benefits and outcomes of this successful partnership. I will examine the benefits to the students in the transition program, the outcomes for these students after they leave the program, the benefits for the preservice teachers who planned and led rehearsals, and the change in perceptions of the preservice teachers about the capabilities of students with disabilities in a transition program. I will also address the ethical issues of establishing a music program reliant on a university partnership such as sustainability of a program without funding and keeping student interest on both sides of the partnership.



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

Cuishan (Tracey) Shi

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

Participants were three undergraduate elementary education majors enrolled in an elementary music-integrated methods course in Spring 2022. Each participant was regarded as a single case, illuminating the central phenomenon of music integration in elementary education. Data sources included three interviews with each participant, observations of participants' in-class teaching presentations, and selected class assignments. Bresler's four styles of arts integration and Clarke and Hollingworth's (2002) Model of Teacher Professional Growth were theoretical perspectives that informed analysis and interpretation.

I generated four themes through inductive analyses: 1) reliance on the subservient style of arts integration, 2) perceptions of different professional roles, 3) influence of teacher socialization, and 4) self-perceived teacher growth in the music-integrated methods course. Bresler (1995) explained the subservient style of arts integration as one in which "arts serve to 'aspice' other subjects" (p. 33). Most examples that the participants described in their lesson plans, blogs, and interviews matched the subservient style of arts integration (Bresler, 1995). Their reliance on the subservient style of arts integration likely related to differences participants perceived in the roles of music teachers versus classroom teachers. Additionally, participants' perceptions of music integration were largely influenced by their previous classroom teachers who incorporated music-integrated activities. Upon course completion, participants reported increased confidence in leading musical activities, primarily because of the extensive in-class teaching opportunities and feedback from the instructor and peers. However, their reliance on the subservient style of music integration did not change much by the end of the semester. The fact that participants did not greatly change their perspectives may have been due to the short course duration and lack of field teaching experience during the semester.

Findings of this study suggest implications for teacher education programs. First, the findings underscore the importance of demonstrating activities for PECTs that maximize students' musical experience while learning the integrated subject. Moreover, it is important to connect PECTs with in-service teacher models who use music-integrated activities beyond the subservient styles and allow PECTs to analyze and reflect on their observed lessons. Lastly, music teacher education programs may offer music-integrated courses for more than one semester and embed field observation/teaching plans in the course schedule.

## A Sense of Belonging in School Music Ensemble: A Mixed Methods Study on Teacher Instructional Practice

Johanna Gamboa-Kroesen

In educational research, the construct of the psychological sense of school membership is often referred to as school engagement, school bonding, or school attachment (Shochet et al., 2006). The American Psychological Association defines school connectedness as "the belief held by students that adults and peers in the school care about their learning as well as about them as individuals." Research has found that students who feel a sense of belonging in school have more developed self-esteem, internal regulation, and motivation to succeed (Osterman, 2000). While current research recognizes school connectedness as integral to a child's mental health and academic success, many schools have yet to develop adequate interventions to promote a child's overall sense of belonging at school.

Prior research in music education indicates that music classrooms may provide an environment where students feel they belong. Adderely et al. (2003) reported that students often feel that their music ensemble is a "home away from home" (p. 190), making the school music learning environment of particular interest to study. However, there has been inadequate research on how the actions of music teachers contribute to this phenomenon. The purpose of this study was to examine the relationship between school connectedness and school-based performing ensembles. In addition, it was a goal of the study to provide descriptive analysis of the instructional practices that music teachers use to promote inclusive environments and an overall sense of belonging in their classrooms.

Using 191 student surveys of school membership, student reflective writings, 5 teacher interviews, and 10 classroom observations, this study examined the relationship between 7th and 8th grade student-reported levels of connectedness within their school-based music ensemble and teacher instructional practice. Findings were derived from descriptive and inferential statistical analyses of the survey responses and inductive and comparative analyses of qualitative data regarding how teachers utilize instructional practices to build an inclusive music learning environment. This study found that students reported high levels of positive school membership within their music classes and students who participate in school-based orchestras report a positive change in mental or emotional state during music instruction. In addition, evidence in this study found that music teachers use instructional practices to build connectedness through de-emphasizing competition and strengthening a student's

sense of relational value and self-efficacy. Furthermore, music teachers can instructional practices build a collective identity within performing ensembles to strengthen a student's sense of belonging at school.

## Considering Power in Relation to Creative Musical Activities in Instrumental Music Teacher Education

Mike Vecchio

This presentation focuses on the role of power within instrumental ensemble settings and is framed by a multiple case study exploring the role of creative musical agency within composition activities in secondary instrumental ensembles (Vecchio, 2022). The study included three secondary instrumental music teacher participants who incorporated composition activities into their curricula as well as three to five students in each of their instrumental ensembles. Utilizing Foucault's (1980) notion of power as constituted through acceptable forms of knowledge, understanding, and truth, this presentation first examines the power of teacher participants to make curricular changes and the power of creative experiences within band. Similar to the calls for the "Improviser-Composer-Performer" model of an undergraduate music major (Campbell, Myers, & Sarath, 2016), there is a significant need for preservice music educators to develop the skills as well as the mindsets needed to explore with their students through sound. Whether the specific context involves improvisation, composition, or interpretive performance, the development of a malleable mindset of adaptive expertise (Conway & Hibbard, 2019) is crucial to prepare music educators for decades to come.

Following, the role of the teacher during the creative process will be considered, including voices of students describing their experiences during the composition activities. Aspects of particular importance include teachers assuming the role of facilitator rather than leader (Cremin et al., 2006), dialogic practices (Spruce, 2021), and fostering musical risk-taking behaviors to overcome fears of failure (João & Attir, 2017). Ideally, students in music teacher preparation programs will have multiple opportunities to implement creative musical activities within a "real" music classroom, perhaps during early field experiences or within their student teaching placements. While this may be challenging, it is absolutely worthwhile and can provide future educators their first glimpse into what is possible when applying students' musical understandings through creative musical problems.

Finally, ensemble directors' responses to the question "Where does power reside?" within the creative process will be explored, including the notions of ownership and authority (Kanellopoulos, 2015) as well as social justice perspectives (Katz-Buonincontro, 2018) as they relate to creative musical activities. While many music teacher education programs focus on student-centered (Blair, 2009) and constructivist (Shively, 2015) practices, creative musical activities offer an avenue to authentically center students' musical identities within the large ensemble structure.

These varied notions of power over curriculum, the role of the teacher, and the negotiation of power in instrumental classrooms represent salient aspects of music teacher education that must be explored within preservice music education programs. It is clear that instrumental music teachers need to have experiences with creative music making, and not only within the context of jazz ensembles (Bernhard, 2013). By learning approaches to teach musical creativity within large ensemble settings, music educators may be less likely to avoid creative musical activities in their teaching and more likely to appropriately structure meaningful creative activities with their students. Through interrogating the role of power from these perspectives, a complete picture of the various approaches toward creative musical activities is considered.

## Perceptions of Asian Traditional Music among Music Majors in the United States

Rowoon Lee

As culturally responsive teaching becomes essential, the importance of intercultural music education is increasing. Understanding the culture of another country is a basic skill to be equipped as a music teacher, and to understand students. Research on students' perceptions of traditional Asian music belonging to non-Western music will help them understand what needs to be improved for culturally responsive teaching. The purpose of this quantitative study will be to explore the perceptions of Asian traditional music among music majors in the United States. This leads to three research questions: (1) What is the difference in the perception of Asian traditional music among music majors according to their exposure to Asian traditional music? (2) Are students who are willing to choose traditional Asian music more likely to choose new music? and (3) Is there a difference in the perception of Asian traditional music between music majors and music education majors?

To ensure ethical conduct in this research study, the first step in the researcher's plan would be to obtain Institutional Review Board (IRB) approval before collecting data from human participants. Subsequently, the researcher would request a list of all anonymous students in the School of Music in the southern states of the United States from the dean. Following this, an email would be sent to all students in the School of Music inviting their participation in the survey. The survey would include sections on demographics, familiar/unfamiliar music, and Asian traditional music experience, and is estimated to take approximately 7 minutes to complete. The survey would be left open for a period of two weeks, with a reminder email sent to all students after one week. Once the two-week period has passed, the survey would be closed, and the results would be downloaded to the researcher's personal computer. Data analysis would be conducted using JASP software to answer the research questions.

## The Effect of Three Creativity Activities on Instrumental Music Student Performance

Alden Snell, Michael Stewart, Benjamin Guerrero & David Stringham

The purpose of this study is to analyze individual P-12 student music achievement related to creativity, one of four artistic processes outlined in National Standards for Music Education (State Education Agency Directors of Arts Education, 2014). Research questions include: (1) What is the effect of creativity approach on performance achievement? (2) What are the relationships among individual students' music achievement represented through four artistic processes? (3) What differences exist in these relationships based on teacher, instrument, grade level, and repertoire difficulty? and (4) What insight do K-12 instrumental music teachers provide to guide further development and implementation of a web interface for collecting individual student music data?

Much P-12 instrumental music education is focused on music ensemble performance (Gordon, 2012; Grunow, 2005; Heuser, 2015) with little prioritization of generative creativity, i.e., improvising, arranging, and composing (AUTHORS). Researchers and practitioners have offered resources for teachers who wish to more prominently position creating in their classrooms (e.g., AUTHORS; Hickey, 2012; Sindberg, 2012). While assessment techniques have been developed for the artistic processes (e.g., Parkes & Burrack, 2020; Wesolowski, 2019; Wesolowski & Wind, 2017), resources for assessing creating are perhaps most developed (e.g., AUTHORS; Healy & Ankney, 2020; Hickey, 2012). Yet pre-service music teachers, in-service teachers, and music teacher educators have consistently reported least preparation for and least priority of creativity-related skills (Bernhard, 2012; Bernhard & Stringham, 2015; Diehl & Scheib, 2013; Hewitt & Koner, 2013; Riley, 2009; Stringham, et al., 2015).

This study is related to ongoing work developing a web application wherein instrumental music students engage in standards-based activities. Designed in 2020-21, students (a) learn melodies and bass line extracted from repertoire (perform); (b) compose a counter-melody/duet line inspired by repertoire (create); and (c) reflect on their performance by completing the same rubric their teacher uses to evaluate student performances (respond). In 2021-22, we piloted a connect activity wherein students engage with diverse repertoire, enhancing cultural understanding. In 2022-23, we are analyzing individual P-12 student music achievement related to all four artistic processes (AUTHORS).

Expanding on the 2022-23 inquiry, we are currently examining the efficacy of various creativity exercises on musical achievement. Because curricular approaches to engaging in and assessing creativity vary greatly with little to no extant research comparing approaches in an empirically robust way, we are making comparisons among three creativity approaches: exploratory (e.g., Deemer, 2013; Deutsch, 2013), notation-driven (e.g., Hickey, 2012), and grounded in aural skills (e.g., Azzara & Grunow, 2006). Results from this experimental study should: (a) encourage replicability at local, state, and national levels; (b) promote possibilities for interaction with existing large data sets; and (c) provide stakeholders, including music teacher educators, with an empirical examination of standards-based creativity activities in music teaching and learning.

Approximately 300 students, randomly assigned to four groups (control and three creativity activities), are using the web application while learning repertoire. In this presentation, we will provide an overview of the web application, share emergent findings from the current study, and conclude with current initiatives and plans for future research.

## Preventing Noise-Induced Hearing Loss Among Musicians

Adam White

Music teachers rely on hearing for their profession and should be at the forefront of hearing education and preservation efforts. Not only are music teachers often ignoring the permanent risks associated with excessive noise exposure, they often subject students to the same risks. The Occupational Safety and Health Administration (OSHA) has long worked to protect the hearing of workers in noisy fields. OSHA has a visible presence in construction, manufacturing, and transportation ensuring employers and employees uphold a high standard for hearing health within the United States. Professional, amateur, and student musicians, however, have not fallen under the same level of protection. Noise-induced hearing loss (NIHL) is considered by some the "most important preventable cause of hearing loss in the United States" (Dobie, 2008, p. 565), and the effects of NIHL are permanent and largely untreatable. This presentation will explore hearing conservation efforts and present an argument for music teacher preparation programs to engage in teaching proactive hearing preservation and conservation efforts.

According to the World Health Organization (WHO), hearing loss affects 360 million people worldwide, of who 32 million live in the United States. Some causes of hearing loss are congenital: genetics, complications at birth, and maternal infections during pregnancy. Other causes are acquired: infectious diseases, ear infections, exposure to drugs, exposure to noise, and aging. Noise-induced hearing loss is the second leading cause of sensorineural hearing loss following by age-related hearing loss known as presbycusis. It has been suggested that as much as 16% of hearing loss worldwide was caused by work-related noise exposure (Nelson et al., 2005).

Some researchers (Diviani et al., 2019) have suggested factors that may lead to behavioral change regarding hearing health. The first of these was to establish the perception of risk. Musicians who feel they are unsusceptible to hearing loss are unlikely to adapt their behavior. Another was to establish knowledge of safe exposure levels despite a lack of negative consequence. Noise-induced hearing loss occurs over time and is unlikely to be experienced while musicians are young. Third was to build knowledge about the benefits of hearing preservation in terms of improved enjoyment and quality of life.

Musicians in many different settings performing on a multitude of different instruments risk permanent NIHL from excessive exposure to sound. It is also apparent that despite a recent increase in NIHL awareness, many musicians and teachers of musicians are under-informed or deny the veracity of the information they receive. It is possible many choose not to consider the long-term results of their actions. Technological advances in hearing preservation technology could have a profound effect on musicians' abilities to hear in an ensemble while protecting the hearing that allows them to do so. Until then, musicians, music

educators, and music administrators must continue to promote active education and sound exposure in musical settings. Noise-induced hearing loss is preventable and musicians, especially music teacher preparation programs, need to be at the forefront of advocacy for hearing preservation efforts.

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

David Dockan

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

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

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

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

## Improvised Community: A Video-cued Ethnography of School Jazz Practices and Beliefs

Tristan Blankenship

Jazz is an important and unique American musical art form that has become a staple of American public-school music programs. As of 2008, 55% of secondary public schools provided a jazz/rock ensemble (Abril & Gault, 2008). Still there remains little known about the beliefs and practices of public-school jazz teachers and students. Furthermore, the legitimacy of 'school jazz' is debated amongst an internal and external dialectic of 'school jazz' authenticity (Wilf, 2014; Phillips, 2017).

This leaves us to wonder what separates 'school jazz' from 'real jazz'? This study begins by examining the beliefs and practices of students, teachers, and administrators of school jazz programs. Utilizing video-cued ethnography, this study works to understand how school jazz contributes to the space that exists between 'school' as a means of education and 'jazz' as a combination of musical output and culture.

This study accomplishes this exploration of school jazz through the use of video-cued multivocal ethnography. Video-cued ethnography is a process of eliciting explanations and responses to educational ideas, procedures, and policies from informant-participants across geographic, cultural, linguistic, national, ethnic, political, and/or economic spaces using film to elicit explanations and responses (Tobin et al., 1989; 2009).

Here a school jazz rehearsal film functions as a stimulus to elicit informants' explanations of their practices and responses, as well as allow for comparisons of stakeholders across locations and time. This methodology allows for the exploration of school jazz beliefs and practices in two ways. First, the video aspect captured and preserved sequences of jazz pedagogy, teacher/student behaviors and interactions, and insider knowledge and information in situ, allowing participants and researchers to continually revisit specific moments as they happened. The second way allows for concentric stakeholders (ie: jazz performers, music teacher educators, etc.) to add their reactions and beliefs utilizing the same video-cue. The addition of outsider voices adds to the depth and comparison of broader ideas, practices, and beliefs surrounding school jazz culture.

Participants include students (n=48), teachers (n=6), and administrators (n=3) from a moderately large urban school district in the northeast. Students were performers in the jazz program and appeared in the film. Students shared their thoughts in an ethnographic interview with all members watching the film. Students were encouraged to bring up part of the film that explained a feeling of belief they held about jazz. Teachers consisted of the jazz director who shared thoughts on his teaching, student learning, and evidence of administrator contributions to the program. Five other instrumental and vocal music teachers in the district (some not from this school) described what they noticed about these same topics. Administrators, some of whom had participated in school band (and sometimes jazz band), shared their thoughts on the teaching pedagogy they saw, the position they felt jazz served their students, faculty, schools, and community, and something they saw as unique to jazz. Conversations like these have the possibility to add more awareness to how jazz programs serve students' unique development, musicality, and cultivate awareness of members' contributions and belonging within this community.

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

Rainamei Luna

As a graduate researcher in music education working with adult learners with ASD, this proposal aims to explore the potential for developing inclusive communities in music education beyond the traditional K-12 educational settings. Autism spectrum disorders (ASD) are a group of neurodevelopment conditions that affect an individual's social interaction, communication skills, and behavior patterns throughout their life (American Psychiatric Association, 2013). The prevalence of ASD has increased in recent years, with an estimated 1 in 54 children diagnosed with the condition in 2021, compared to 1 in 150 in 2000 (CDC, 2001). The increase in diagnosis can be attributed to increased awareness, changes in diagnostic criteria, improved access to services, and awareness of certain environmental factors (Baio et al., 2018). With this prevalence of ASD having increased in recent years, there is a need to explore how music education has and continues to offer a sense of belonging to individuals with ASD.

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

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

## Beliefs of Music Education Faculty on Desirable Traits of Incoming Music Education Majors

Ann Harrington & Keila McGuary

One of the prerequisites to becoming a music teacher is to be admitted into a music education program. Generally, a student must first be admitted to their chosen college or university and then pass an audition to gain admittance to that institution's college, school, or department of music. Only then are prospective students eligible to enroll as music education majors (Payne & Ward, 2020). As noted in previous research, applied faculty play a substantial role in determining which incoming students will and will not be granted the prerequisite admission status needed to enter music education programs. Due to their prominent role in this decision-making process, previous research has documented beliefs of applied faculty concerning traits of incoming music education students (Royston & Springer, 2015, 2017). However, there is a comparative lack of information about the beliefs held by music education faculty. Aligned with the goals of the Program Admission, Assessment, and Alignment ASPA the primary purpose of this in-progress study is to investigate the beliefs of music education faculty on desirable traits of incoming music education majors.

Diversity, equity, inclusion, access, and belonging continue to grow in importance as timely topics of research, discussion, and policy in music education (Campbell, 2020; Mattern, 2019; Nichols, 2020; Orzolek, 2021; Palmer 2018; Salvador, 2019). These topics intersect with admissions through the consideration of prospective students' beliefs about concepts such as caring, fairness, responsibility, and social justice. These beliefs may influence future developments of desirable dispositional traits in preservice teachers (Garmon, 2004). Therefore, a secondary purpose of this study is to investigate the beliefs of music education faculty on the importance of dispositions of incoming music education majors.

We collected data via an anonymous web-based survey instrument developed by Royston and Springer (2017). We included additional open-response questions to further probe faculty beliefs about the dispositions of incoming music education students.

Previous research suggests that when music education faculty are included in admissions decisions, they collaborate with other faculty members. Therefore, we also sought the views of applied and conducting faculty. Doing so will allow us to contextualize the views of music education faculty in the larger body of faculty beliefs that influence admissions decisions.

To achieve a national sample, we randomly selected 20% of colleges and universities within each of the six NAfME regions for inclusion in this study. After ensuring that these institutions were NASM accredited and offered bachelor's degrees in music education, we emailed a link to the survey instrument to applied, conducting, and music education faculty. Due to the role of teaching in the work of all of these types of faculty, participants were invited to self-select their primary and secondary roles as applied, conducting, and music education faculty.

After completing data collection, we will analyze results for descriptive trends and discuss commonalities and differences between faculty groups. We anticipate discussing potential uses of disposition assessment in admissions procedures. Such data could inform location-specific curricular adaptations that consider students' current beliefs and guide further growth in positive dispositional attributes.

## Belonging in and with the World: Critical Curriculum Design, General Music, and Music Teacher Education

Jonathan Dillon

In the United States, general music education often entails unresponsive, prepackaged curricula (Benedict, 2016) and prescriptive, methods-oriented teaching (Benedict, 2009; Regelski, 2002). Such a general music education serves many purposes: children develop musical skills, learn musical concepts, and acquire musical dispositions; music teachers also aim to welcome students into social groups, cultural practices, and traditions. These two functions are described by educational theorist Gert Biesta as qualification and socialization. Biesta further suggested that both of these domains of educational purpose ought to serve a more fundamental, existential purpose: subjectification, by which a student begins to emerge as the subject of their own life, rather than as an object in the lives of others (Biesta, 2021). Biesta (2020) argued that teachers ought to aid students in the process of claiming this subject-ness, and especially the mature subject-ness of those "in the world and with the world, and not just with themselves" (p. 37), by pointing students toward the world through teaching. Such redirections serve as interruptions through which the student becomes aware of the relationship between their own desires and the limits of the natural and social world, transforming their desires into something the student can then consider critically. This act of balancing the wants of the self with the needs of the other is, essentially, an endeavor toward belonging, "toward being "at home in the world" (Arendt, 1994, p. 308).

In this presentation, I share a recent action research project in which I engaged in general music curriculum design toward critical aims. Namely, I sought to explore subjectification and world-centeredness in the context of elementary general music education. As part of this project, I developed a series of lessons designed to point Kindergarten students (ages 5, to 6) toward the world by engaging them in lullaby songwriting. Through the use of dialogic pedagogy along with a spiraled approach to data collection and analysis, further lessons were then responsively designed and taught. Data collected and analyzed as part of this project include: teacher-researcher memos; observations; group interviews with student-participants; individual interviews with Kindergarten teachers; and artifacts. The implications examined in this presentation will relate specifically to the critical curriculum design components of this project and will be situated in the context of general music teacher education. The discussion of these implications will especially focus on the responsive unfolding of curricula and the central role of dialogue in such critical, possibility-oriented excursions in general music education.

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

Lane Folds

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

The purpose of this instrumental case study (Stake, 1995) is to examine a graduate teaching assistant's perception of the transition from music educator to music teacher educator. Research questions that emerged from the review of literature include: (1) What, if any, introductory programs or courses might a graduate assistant in music education find helpful in transitioning into the role of MTE? (2) What impact has co-teaching with an established MTE had on the graduate assistant's MTE identity development?; and (3) How has this graduate student's MTE identity evolved throughout their first year as a teaching assistant?

This single case study will rely on "holistic description and analysis of a single, bounded unit" (Merriam & Tisdell, 2016, pp. 232, to 233) as the framework for understanding and analysis (Creswell, 2007; Yin, 2018). A single case was selected using

convenience and purposeful sampling (Patton, 2015). The participant is in their first year of a master's program after teaching in public school for four years, and is currently teaching and assisting in their first undergraduate music education classroom. I utilize music teacher educator identity development (Martin, 2016; Murray & Male, 2005; Pellegrino et al., 2014) as a framework for design and analysis. Data will be collected through observations of the participant's undergraduate music education classroom and semi-structured, in-person interviews (Merriam & Tisdell, 2016; Patton, 2015; Yin, 2018). Transcripts will be analyzed using open-coding, emergent, axial, descriptive, and analytical coding sessions (Merriam & Tisdell, 2016; Miles, Huberman, & Saldana, 2020). The categories and themes will be compared and explored allowing drawing of conclusions from the findings (Merriam & Tisdell, 2016). Aligning with the Symposium theme of Elevating a Culture of Belonging, anticipated findings will highlight issues faced by a music teacher transitioning into the role of MTE. I will offer suggestions to facilitate identity needs of graduate students, a direct connection to the Music Teacher Educators ASPA goals.

## The Experiences of Culturally Diverse Music Educators in Teaching Non-Western Music to Western University Students: Pedagogical Implications for Music Education

Andrew Kagumba & Suttirak Iadpum

With the impact of immigration and globalization significantly shaping the modern world, the United States is experiencing continuous growth in cultural diversity within its student population and immigrant community (Spring, 2017). Consequently, there is growing interest in research on the inclusion of diverse musics in educational curricula and research on culturally responsive teaching in music education (Campbell, 2016; McKoy & Lind, 2022). Researchers are also providing resources for teachers with non-diverse backgrounds for the teaching of diverse musics (Coppola et al, 2020; Miller & Shahriari, 2016). However, a literature gap still needs to be filled concerning the viewpoints and experiences of international and culturally diverse music educators in the US. These cultural bearers can offer unique perspectives and connect with students in ways that other music teachers may not due to their diverse experiences.

This research aims to examine the experiences of six international PhD graduates who taught music from their respective cultures to undergraduate pre-service music educators at a large southwestern research-one U.S. university. The six participants in this study are from Uganda, Thailand, and Tanzania. The presentation will explore the following research questions:

1. What do the lived experiences of these non-Western music culture bearers reveal about the inclusion and teaching of non-Western music within Western university institutions?
2. What musical and pedagogical adaptations or accommodations do these culture bearers find most useful to meet Western institutional expectations?
3. What challenges did these culture bearers experience when teaching non-Western music within a Western university institution?

To answer the questions above, we shall use narrative inquiry as a methodological framework to document the participants' storied accounts of their teaching experiences. This approach will allow the participants to share their personal experiences and insights in a rich and detailed manner, providing a comprehensive understanding of their experiences.

Results will be discussed in terms of the following pedagogical implications. First, we will explore the participants' insights on how Western institutions can integrate diverse music into their curricula more effectively. This approach can foster cultural understanding and appreciation among students and provide more opportunities for culturally diverse music educators to contribute to the field. Secondly, we will highlight strategies that music educators can use to teach diverse musics effectively in Western institutional contexts. We will also examine potential barriers that may hinder Western students from learning from non-Western instructors and vice versa. Finally, by shedding light on the difficulties and barriers that culturally diverse music educators may encounter when teaching in Western institutions, this study aims to explore ways to address these challenges.

## A Philosophical Investigation of the Ethics of Fear in Music Education

Robert Wilson

The presence of fear in music teaching and learning has been the subject of a considerable amount of research, with attention given to areas such as performance anxiety (Fernholz et al., 2019), teaching anxiety (Strong, 2019), and related mental health issues such as depression, perfectionism and social phobias (Dobos, Piko & Kenny, 2019; Kalešnska-Rodzaj, 2020). Despite the large amount of empirical and qualitative research conducted on this topic, not much has been written on fear in music teaching and learning from an ethical perspective. Through a philosophical exploration of the ethical orientation implied by longstanding practices surrounding the handling of fear in music education, practitioners can reimagine the relationship between music education and fear in order to facilitate a more healthy and productive culture. In order to promote music teacher and student health and wellness as described in the Areas of Strategic Planning and Action, such broad interdisciplinary engagement is critical (Baughman & Smith, 2020).

Fear, here defined as a subjective emotional reaction to real or perceived danger (Mobbs et al., 2019), has often been utilized as an active component of music education. The prospect of social embarrassment (this concert is next week, can you imagine what everyone will think if they hear this?) or an unsuccessful future (if this were a professional orchestra, I would have fired you for that!) are only a couple of examples. These teaching strategies imply a consequentialist ethic where the actions of a teacher are justified so long as they serve a desirable enough good, in this case, a well-prepared performance (Sinnott-Armstrong & Nodelman, 2022).

After describing how the consequentialist way of thinking has manifested in music education, I describe four reasons why this ethical framework is problematic. First, the consequentialist ethic justifies the sacrifice of subjective well-being in exchange for supposed future excellence (Pleeging, Burger & Exel, 2021; Kertscher & Richter, 2020). Second, it functions on sets of universal priorities which cannot be adapted to individual students (Rahman & Hukum, 2021). Third, outcomes which are necessary to justify a traditional consequentialist framework are difficult to accurately predict (Sinnott-Armstrong & Nodelman, 2022). I argue that this functionally consequentialist system should be replaced by a Kantian deontological ethic. Deontological ethics judge the morality of a given choice on its alignment with guiding principles, rather than their anticipated or actual consequences (Johnson & Cureton, 2022). Kant describes the necessity of treating individuals “never merely as a means to an end, but always at the same time as an end” (Melnick, 2002, p. 8). As such, a deontological ethic assigns well-being an immediacy that must always be honored. In addition, the individual focus within Kantian ethics allows for a more personalized approach to dealing with fear, creating space for students who thrive under pressure and those who would benefit from a softer approach. Last, a Kantian system facilitates the creation of constant ethical principles which do not rely upon the prediction of consequences to judge moral rightness.

## Bridging Paradigms: A Reflexive Autoethnography of AI-Enhanced Qualitative Inquiry in Music Education

Jacob Holster

My journey with AI began during graduate studies in music education, where I identified as a quantitative researcher. Over time, curiosity led me to enroll in a python coding class on Coursera. Eventually, I deployed an unsupervised model based on Latent Dirichlet Allocation (LDA; Blei, 2003) that summarized text into similar topics and presented example sentences and keywords. These google-driven programming escapades were my first step into topic modeling. I developed more complex algorithms to analyze data, which enabled me to address research questions related to music education with more velocity and voracity. For instance, I used LDA to analyze fourth-year music education students' reflections from teaching events. Fourteen topics were produced by this model. I then expanded this process to compare models over time (Gropp et al., 2016). These analyses allowed me to model prevalent topics and their deviations across Bernstein's "Young People's Concerts" (Author, 2022). These initial analyses, along with the challenges they posed in data reduction and interpretation, provided valuable insights into music education settings as I explored available features. As I continued to explore AI and coding, I began incorporating Text Network Analysis (TNA; Paranyushkin, 2019) and Generative Pre-trained Transformer (GPT; Open AI) models to enhance the analysis and interpretation of data. The introduction of network models (i.e., based on connections between popular keywords), and GPT (i.e., generative model that is capable of summarizing and analyzing large corpora) lent toward more practical implications of analysis tools, and also advanced my understanding of the topic modeling research process. I applied these tools to various sources, such as in-class written assessments, reflections on teaching fears and anxieties, teaching philosophies, and reflections on teaching events. Ensuring objectivity and addressing personal biases in qualitative research was a challenge I faced throughout my journey. To overcome this, I incorporated a topic number picker to improve objectivity and implemented distant reading and other literature-supported methods for topic labeling that does not involve close reading of all data (Moriatti, 2000; Underwood, 2017; Wan & Wang, 2016). These steps helped me create a repeatable and understandable output for topic models with any dataset. I am currently conducting a TNA study on qualitative new student orientation data. The goal of this project is to accurately portray a model of their concerns following a viewing of a required musical during the orientation proceedings. The findings from this study may directly influence campus policy. Concurrently I am engaging in an investigation of teaching reflections using GPT4. I am hoping to model the topics that preservice music teachers are discussing before and during student teaching and model possible selves in reflection data. In addition to reflection on my current work and personal journey, dissemination of key insights, lessons learned, and challenges faced related to AI use may now be important to share with other researchers and teachers. I hope to encourage others with quantitative backgrounds to explore qualitative studies effectively, and to encourage all researchers and music teachers to investigate the offerings of AI in general.

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

Michelle Rose

During emergency remote teaching due to the COVID-19 Pandemic, school leaders created emergency policies, including policies on web cameras. Camera policies varied widely across school districts ranging from the suggested use of cameras to 100% cameras on all of the time with no exceptions (Resmovits, 2021). Even though emergency remote teaching has ended, many states have created permanent virtual school options (Thompson, 2021). Therefore, people who continue to work at virtual schools should understand how cameras may impact students to make informed decisions about camera policies. While a web camera might seem like a suitable and necessary substitute for face-to-face communication, the evidence is not as clear-cut. On the one hand, web cameras can benefit students who attend school online. Researchers in various fields found that web cameras can be beneficial in decreasing the amount of perceived distance and help students and teachers feel like they are close to one another in virtual spaces (Martinez-Bylund & Stenliden, 2020; Pavlov et al., 2021). In virtual classrooms, cameras are one tool teachers have used to increase students' feelings of social presence, which has led to higher engagement and



increased course satisfaction and learning (Richardson et al., 2017). Additionally, students have indicated that web cameras increased interactivity during lessons and helped them better understand interactions because of visual cues (Telles, 2009). Web cameras can help foster positive teacher-student relationships and decrease the transactional distance created by the nature of online learning.

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

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

## Impacts of Music Reading Sessions on Band and Choral Educators Repertoire Preferences and Programming

David Sanderson

Though music teacher professional development (PD) remains an active area of research, examinations into empirical impacts of PD on music teaching practices and student experiences in the classroom are lacking (Bautista & Wong, 2019; West, 2019). One form of music teacher PD is the music reading session, an opportunity for music educators to perform new or existing works to gauge appropriateness for use in their school ensembles. Though reading sessions are common at music conferences and workshops, examinations into their influence on the programming practices of music teachers are limited (Forbes, 2001).

The purpose of this investigation was to examine the impacts of band and choral music reading sessions at a summer workshop on music teachers' ensemble repertoire selections. A series of three surveys were administered to workshop participants (N = 148). An initial pre-workshop survey and an immediate post-workshop survey asked participants to rate their familiarity with repertoire selections and the likelihood they would program each work with their ensemble. A third survey sent 10 months after the workshop additionally asked whether teachers programmed selections during the 2022-23 academic year.

To compare the impacts of the reading sessions on music teachers' repertoire preferences and programming decisions, several factors were controlled. Each survey contained both band and choral portions, with respondents only completing the portion corresponding to the workshop they attended. Participants were asked to identify which grade levels they taught, and either the difficulty level of concert band music they programmed or which voicings they typically selected for their choirs. For both the choral and band iterations, respondents were asked to rate either 70 choral or concert band repertoire selections. Both the band and choral surveys included a representative sample of repertoire from all grade levels or voicings encountered during the reading sessions of the workshop as well as a control group sample of repertoire. Control group repertoire samples were compiled from the top general search results from an online sheet music retailer for each grade level of concert band music or choral voicing included in the reading session samples.

Analyses of survey results will examine whether exposure to repertoire at the workshop reading sessions changed participants' views on repertoire, whether any changes in views on repertoire following reading sessions are lasting over the course of an academic year, and to what extent music encountered at a music reading session is more likely to be programmed by music teachers. Analyses also examine potential differences between band and choral participants' programming preferences and practices or differences between programming practices based on grade-level teaching assignments.

Given the calls to critically examine issues of representation in repertoire selection for use by school ensembles (Hess, 2017; Orzolek, 2021; Shaw, 2012), this study can help inform efforts to influence and improve school music ensemble programming. A better understanding of factors that influence music teachers' repertoire selection can help in the design of more targeted and effective professional development opportunities that further diversity and representation in the repertoire of school ensembles.

## The University Supervisor's Role in the Music Student Teaching Experience

Eric Pennello

The student teaching experience is the culminating period during which preservice teachers instruct in a sustained, authentic context learning environment (Berg & Rickels, 2018; Snell et al., 2019; Zemek, 2008). The overarching goal of the internship is to aid in the transition from preservice to in-service teacher. Along with the cooperating teacher, the university supervisor plays an influential role in the development of student teachers (Fayne, 2007). While the vast majority of the guidance and supervision of this experience falls to the cooperating teacher, the link from the university preparation to the classroom experience has often been overlooked. The university supervisor is typically associated with the student teacher's sheltering institution and regularly works with the student teacher in two distinct spaces--schools/classrooms and college/university settings for seminar and

supporting courses (Cuenca et al., 2011). In general education research broadly, many studies detail the differing role of the university supervisor (Asplin & Marks, 2013; Beck & Kosnik, 2002; Cuenca et al., 2011; Slick, 1998). Specific to music education, research regarding the university supervisor and the definition of their role and impact has not received the same level of attention as in general education (Conway, 2002; Rideout & Feldman, 2002). Much of the limited research in music education describes the relationships between the student teacher and university supervisor as an important element. Often, music teacher preparation programs utilize supervisors outside of full-time music professors (e.g., graduate assistants, retired music teachers, music faculty from other institutions). There are tangible benefits to the university supervisor when they can supervise student teachers with whom they have previous relationships through coursework and coordinating field experiences. Having university faculty members visit school sites regularly could help foster relationships with their constituents in P-12 education (Asplin & Marks, 2013). These reciprocal relationships benefit both the cooperating teacher and the partnering institution. However, difficulty with scheduling, course loads, and the impact on tenure and promotion remains a concern for those working in higher education and could impact the relationships with student teachers and their cooperating teachers.

The purpose of this study is to investigate how university supervisors are selected, prepared, and function within music teacher education programs. Music teacher education faculty across NASM-accredited schools will be invited to participate in a researcher-designed survey. This survey will be comprised of prompts to elicit feedback regarding the (a) structure of student teaching practicum for the institution, (b) role expectations of supervisors, (c) experience in music teacher education and public school teaching, (d) preparation for the role, and (d) demographic information. As the School/University Partnership ASPA aims to promote the relationships between P-12 and higher education, the student teaching triad serves as a primary catalyst for such relationships. Further inquiry into the role of the university supervisor could help identify best practices, leading to a more significant impact on the student teachers they serve, and strengthen the reciprocal nature of those associations with cooperating teachers. Implications for music teacher education programs and in-service music teachers will be discussed.

## Examining Burnout Among Elementary and Secondary Music Educators: A Replication

### Nancy Conley

In recent years, we have seen teachers leave collegiate and P-12 teaching positions, especially with the added difficulties of teaching music during a global pandemic. Musician and music educator wellness is essential. This study could provide our community with data to demonstrate the need for supporting the health and well-being of new, middle career, and veteran teachers.

Researchers have studied educator burnout for decades, and a concern is the frequency of burnout among newer teachers (Bernhard 2006, 2016; Conway, Micheel-Mays, and Micheel-Mays, 2005; Heddon, 2005, and Sindberg and Lipscomb, 2005). This study seeks to replicate Bernhard (2006, 2016) with music educators in a southeastern state, as we rebuild post-Covid and in continuing difficult times. Bernhard used the Maslach Burnout Inventory, MBI (MBI) and sent surveys to 500 members of a northeastern music teacher association. While I cannot send the survey directly to teachers as per our state music educators association policy, I can post the link to the survey on our website for members to access. We have 2500 members, and I am hopeful we can get a strong number of survey responses. Data and implications from this study can help inform music teacher educators in providing pre-service teachers with the tools needed to be successful in all aspects of a demanding profession, and to support P-12 teachers in our community. Data collection, analysis, and synthesis will be complete by the time of the symposium.

## From Awareness to Action: Advocacy and Policy in Music Teacher Education

### Justin Caithaml

Advocacy and policy have become essential terms in music education discourse in recent decades, with an abundance of published literature on both topics from a variety of authors (Branscome, 2012; Burton, Knaster, & Knieste, 2015; Elpus, 2007; Jones, 2009; Mark, 2005; West & Clauhs, 2015). The purpose of this paper is to discuss these topics within the context of music teacher education with an emphasis on practical implications for embedding advocacy and policy more purposefully within undergraduate teacher training programs. Shifting the mindset “from awareness to action” grounds this paper because of the need to take considerable action instead of remaining locked in seemingly endless philosophical discussions.

The first component of my proposed framework is message. This should include an increased emphasis on the development of personal philosophy and identity through undergraduate music education courses that should transcend disagreements within our profession. How are we helping to support undergraduates in clearly articulating their “Why?” for the reasons music education is important in schools and why they are passionate about teaching music to others in the first place? How would preservice music educators go about explaining the importance of music education to others? It is essential that these philosophical exercises transcend philosophical disagreements for clarity of message.

The second component of this framework is resources, which is an area that can quickly become saturated with proposed solutions. Infusing this perspective into the existing framework of a “traditional” four-year undergraduate teacher preparation curriculum is an intentional choice for two reasons. First, adding a standalone course focusing on policy and advocacy is impractical due to a variety of factors, perhaps most notably the rigorous licensure requirements that exist in many states (Prichard, 2018). Second, music educators will undoubtedly find themselves in a position to advocate for some element of their program at some point in their career, but there is often a disconnect between day to day teaching and advocacy messaging (West and Clauhs, 2015). The proposed project sequence is designed to fit within the context of an existing comprehensive music education methods course sequence in a way that supplements instruction without compromising content-specific learning objectives. The five projects are: a philosophy exploration video, an “informance” program, a program handbook, a grant

application, and a new class proposal. Through the inclusion of one project per course over five courses, the sequence builds on the dispositions developed in prior advocacy/policy projects while also embedding the project within the content of the particular class. This spiraling over five projects combined with a specific contextualization will allow for maximum applicability to realistic scenarios present when pre-service educators enter the field.

The music education profession must work together to make adjustments to music teacher education curricula to ensure that teacher educators have both an advocacy and policy skillset to successfully address the constantly evolving nature of these topics. Utilizing the proposed framework can ensure that this topic is approached with long-term, sustainable change in mind.

## Promoting Resilience: Childhood Trauma in the Music Classroom

Erica Kupinski

Early childhood music education should be a time of discovery, play, and joy-filled experiences. Songs, games, instrument activities, dances, and stories provide a rich source of teaching materials for music educators to design meaningful musical learning opportunities. However, when young students are exposed to traumatic events, abuse, and neglect; the happiness and innocence of childhood is unfairly stolen from their lives. The role of supporting students after trauma often falls on educators, including the music educators in the child's life. The purpose of this presentation is to share some of the trauma-informed practices and care that can be used with early childhood students, or any student affected by childhood trauma.

Research studies in early childhood and elementary education have focused on the use of trauma-informed teaching practice in traditional classrooms or music therapy settings, but less frequently in early childhood music education classrooms. Providing music educators (pre-service, beginning, and in-service), with the tools to recognize trauma symptoms will assist them in teaching music to students suffering from a variety of childhood traumas. Strategies such as teaching empathy, building positive relationships within classroom communities, songwriting, drama, and creative movement are some ways to support the trauma recovery process in students. Finally, understanding trauma-responses in children may also help increase teacher compassion satisfaction, and reduce secondary traumatic stress, burnout, and attrition in music teachers. This presentation connects to the theme of the conference because it advocates for professional development training for music educators regarding trauma-informed strategies to help our youngest and most vulnerable students thrive and grow in music.

Culturally responsive teaching and social emotional learning have in recent years become more prominent and effectively integrated into music education classrooms throughout the country. With the increase in students experiencing trauma from natural disasters and a global pandemic to family events like divorce or death, to mass school shootings; it is imperative that music educators receive adequate and frequent training to cope with the ever-changing demands of the music classroom. This session aims to advocate for the creation of safe spaces within our music classrooms for preschool students and older students dealing with childhood trauma.

## Strategies for Building Socio-Emotional Skills and Cohort Community in Music Teacher Education Programs

Emily McGinnis

Isolation during the COVID-19 pandemic limited students' opportunities for peer interaction and development of close relationships within academic cohorts. As college students now adjust to the post-pandemic learning environment, many struggle with loneliness, navigating peer interactions, and finding social networks in which they feel a sense of belonging (NSSE, 2021; Kelly & Cuccolo, 2022; Pasupathi et al., 2022), particularly amid political pressures that seek to erode support for diversity and inclusion. Deficiencies in social skills and a perceived lack of community can interfere with students' happiness and academic success. In contrast, enhancement of social and emotional skills can augment cognitive development, ease college transition, improve college retention, and contribute to positive physical and mental health outcomes (Cunha & Heckman, 2010; Kautz & Zandoni, 2014). Further, socio-emotional skills can be learned, and educational interventions with young adults have improved these skill sets (Kautz et al., 2014; McGinnis, 2018).

Music teacher educators have identified a need to include socio-emotional learning opportunities overtly in their music education curriculum (McGinnis, 2017; McGinnis & Hogle, 2023). Still, this previous research only minimally describes a few examples of successful learning activities used in collegiate music education courses. In this presentation, I share numerous learning activities I have incorporated in music teacher education courses that help students develop socio-emotional skills and build a sense of cohort community. Attendees will interact with the learning activities through descriptions, videos, and participation, leaving the session with additional strategies in their curricular toolbelt. A variety of activities will be explored, such as intentional student groupings to expand social interactions, musical routines that encourage students to step outside their comfort zone, philosophical assignments that connect students through similar lived experiences, group work that strengthens peer connections, diversity exercises that develop awareness and understanding, and instructional strategies that demonstrate care and support for students' social and emotional needs.

The learning activities shared in this presentation can be embedded in the existing music education curriculum, strengthen cohort community, and help music education students develop personal socio-emotional skills while gaining valuable teaching strategies for use in their future classrooms. Compassionate music teacher educators who show care for the whole student can help prepare and inspire pre-service teachers to do the same for the next generation of music students.

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

### Benjamin Guerrero

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

While educational technology has become ubiquitous, music educators tend to be more traditional and slow to adopt technology in their classrooms (Cremata & Powell, 2017; Wise, 2016). Teachers can use technology to help facilitate K-12 music learning in instrumental, choral, and general music classrooms (Bauer, 2020). Some secondary music programs offer TBMCs in addition to large ensemble classes (Dammers, 2012). The technological, pedagogical, and content knowledge (TPACK) conceptual framework illustrates how knowledge is at the center of the dynamic intersection of technology, content, and pedagogy (Mishra & Koehler, 2006).

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

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

## A Multiple Case Study of Informal Learning Practices and Processes in Three High School Choral Classrooms

### Aimee Pearsall

Despite the repeated call-to-action to identify more inclusive and equitable approaches within school music ensembles, choral teaching and learning in the United States still favors practices that perpetuate injustices while limiting democracy and student autonomy (Bradley, 2007; de Quadros, 2015; Howard, 2020; O'Toole, 2005; Philpott & Kubilius, 2015; Shaw, 2012, 2016, 2019). Feichas (2010) called IL a "pedagogy of diversity and inclusion" (p. 57), because of the inherent choice involved, the minimization of Eurocentric musics, and the opportunity for all to access this way of learning. Furthermore, Jones (2009) claimed students' engagement with music in IL settings as one of the most promising indicators of musicking throughout one's life because of the student choice, informal skills, and self-regulated learning involved. Despite these benefits, research related to IL within high school choral contexts remains scarce. The purpose of this multiple case study was to investigate Informal Learning Practices and Processes (ILPP) within the context of three public high school choral programs. Research foci included the exploration of the values, benefits, and challenges when engaging with ILPP in a choral context.

In this multiple case study, the researcher purposively sampled (Patton, 2015; Stake, 2006) three teachers and 59 total student participants, ages 14-18. Data sources and types included six semi-structured teacher participant interviews, 89 semi-structured student participant interviews, approximately 104 total hours of observation, and artifacts. To ensure trustworthiness, the researcher engaged in triangulation, member checking, and peer coding. (Lincoln & Guba, 1985; Stake, 2005, 2006). The within-case data analysis revealed a wide variety of benefits related to ILPP in choir such as: musical validation and growth, musical self-efficacy, bolstered community, creative freedom, feelings of ownership, enhanced life skills, and a more relaxed environment. Challenges of ILPP in choir that emerged included musical setbacks, trouble navigating open-ended and independent tasks, social dynamics in group work, unequal contribution, and limited time. The three teachers each held different values that prompted them to center ILPP in choir. For instance, one teacher centered ILPP because he valued student voice and democracy, while another teacher centered ILPP to foster lifelong music-making. The cross-case analysis revealed that IL and FL can be mutually-supportive, yielding greater musical and communal outcomes than one mode on its own.

This study holds implications for developing and centering a new choral philosophy for inservice and preservice choral teacher education. At the core of this philosophy lies a mutually-supportive IL-FL model, facilitated by decentralized power and a democratic classroom environment. By engaging students in varying learning styles, decentering power in the classroom, and

encouraging students to make choices to support their own learning, teachers may support student lifelong and lifewide music-making.

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

Aliana Morales

This study was developed to identify the issues that affect pre-service students as they transition into the teaching career to understand any issues that affect retention. The pre-service experience has concerns regarding the amount of preparation students can gain in their respective programs. Students have to complete a certain number of requirements to then move to their full-time internship placement, but there is no agreement on what is most beneficial for students to learn. This disagreement of skills needed for pre-service teachers translates to the difficulties that beginning teachers face as they transition from pre-service to in-service. This delicate area where students transition from pre-service to in-service is where pre-service preparation issues become detrimental to the beginning teacher. To better understand this time when students have transitioned from student to full-time teacher, placing a focus on the first full-time experience that pre-service teachers have, the internship, provides an understanding of how preparation has affected their abilities and how other factors might affect their overall satisfaction and experience.

The purpose of this research is to investigate internship requirements and their possible effects on teacher retention post-internship. A Qualtrics survey was developed and sent out to investigate internship satisfaction and preparation data. The study aimed to answer four research questions: Q1: Is there a relationship between hours spent on extraneous requirements and internship experience satisfaction? Q2: Is there a relationship between hours spent on internship activities and internship experience satisfaction? Q3: Is there a difference between teachers and non-teachers internship experience satisfaction? Q4: How does the amount of hours spent on extra requirements affect teacher preparedness? The data will be analyzed using a comparative analysis. This data can be used to evaluate the internship experience and its effect on the student's development. The data will show how post-internship students evaluated their experience and how helpful it was to prepare them for their full-time positions. Using this data, music education programs can understand what can be changed or added to their programs to serve their students better.

## Perceptions of Human Connection in Secondary Choral Settings

Sean Grier

Choral music classrooms are settings grounded in the merger of physical, emotional, cultural, and relational elements (Bartolome, 2013; Freer, 2009; Fuelberth & Todd, 2017; Paparo, 2022; Parker, 2016; Phelan, 2017; Sweet, 2016). Implications of the body (Engelhardt et al., 2022; Paparo, 2016; Phelan, 2017; Sweet, 2020), text (Howard, 2022; Ramsey, 2016; Shaw, 2012), and identity/experience (Bennett, 2021; Garrett & Palkki, 2021; Hibbard, 2021; Perkins, 2021; Sauerland, 2022; Shaw, 2019) impact and inform how adolescents navigate vocal music during the developmental corridor of their lives (Edgar, 2017; Parker, 2020; Sweet, 2016). Thus, students in choral classrooms may especially benefit from relational teaching and learning approaches rooted in human connection, including a sense of belonging, care, community, and relationships. Therefore, the purpose of this study is to understand how human connection is experienced in the high school choral music classroom. My central research question is: How is human connection experienced in the classrooms of three high school choral music educators?

The theoretical framework for this study is Relational Cultural Theory (RCT) (Miller & Stiver, 1997). RCT asserts that human connection is foundational to psychological development and attained through growth-fostering relationships, mutual empathy, and mutual empowerment. I also prominently turn to Schwartz's (2019) notion of connected teaching, which based in RCT, suggests that teaching is a relational endeavor between instructor and student(s). Though only a small number of scholars have specifically explored connection in music teaching and learning (Abril & Battiste, 2022; Hendricks, 2018; O'Neill, 2017), in this study I posit that inquiries devoted to (a) relationships (Barrett & Bond, 2015; Kennedy, 2002; Parker & Powell, 2017); (b) community (Abril, 2013; Adderley et al., 2003; Bartolome, 2013; Parker, 2016; Sweet, 2008); (c) care (Bailey, 2022; Edgar, 2014; Hibbard, 2017); and (d) belonging (Ellis et al., 2021; Freer, 2015; Parker, 2010) each seek to understand dimensions of connection in music education as framed by RCT.

Thus, I employed a multiple case study approach (Yin, 2018) to better understand how dimensions of connection are experienced in three high school choral classrooms. Cases are bound by the experiences of three teacher participants and their students within their classroom. Teacher participants were selected through a thorough referral process (including school district leaders, university faculty, state music organizations) based on their reputations for fostering connection in the classroom. Participants represent a diversity of teaching contexts (one rural, suburban, and urban) and student demographics (racially, ethnically, and socioeconomically). Student focus groups represent demographics of each research site. Data includes: (a) three semi-structured interviews per teacher participant; (b) two student focus groups per case; (c) two observations per case; and (d) artifacts. Though this research is still in process, throughout data analysis I will examine the nuances of each individual case and compare common and divergent themes across cases (Yin, 2018).

In this presentation, I will (a) share my findings; (b) emphasize implications for creating cultures of connection and belonging in secondary choral settings; and (c) propose recommendations for the inclusion of relational pedagogy in preservice music teacher education.

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

Anne Marques Catarin

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

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

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

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

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

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

Jessica Haley

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

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

## A Literature Review of Peer Mentoring in Music Education

Kristina Weimer & Lindsay Fulcher

The purpose of this work is to share results of a literature review on peer mentoring in K-12 and teacher education. We are examining characteristics and structures of peer mentoring, benefits and challenges, and implications for music teacher educators wishing to implement peer mentoring. This work is in progress. It will be completed by the conference with more literature represented, extensive and detailed themes discussed, and implications shared.

Peer mentoring is “a multi-faceted and complex instructional technique comprised of different learning arrangements” (Goodrich, 2021, 257). Peer mentoring may be structured hierarchically and/or non-hierarchically. In hierarchical structures, a more knowledgeable student mentor shares experiences and understanding with a less experienced student mentee. In non-hierarchical structures, students with equal knowledge and experiences both take on mentor and mentee roles (Goodrich, 2018; Goodrich et. al, 2014). Both structures require a teacher to facilitate setting goals and expectations for peer mentoring, while guiding students on how to be both mentor and mentee (Johnson, 2015).

For student mentors, the benefits of peer mentoring include learning knowledge and skills through explaining concepts and processes to others (Goodrich, 2021; Howe, 2009), developing leadership skills for music and non-music reasons (Goodrich, 2018), and becoming more reflective (Webb, 2015). Other benefits include socialization between students (Goodrich, 2007; Webb, 2015), improved musical development, and increased student engagement, and music program ownership (Goodrich, 2018).

For music teachers, peer mentoring allows opportunities to re-envision creating meaningful learning opportunities for students. Teachers and students can share leadership in learning and rehearsal time can become more efficient (Goodrich, 2007). To create successful peer mentoring programs, music teachers must take time to guide students on how to mentor, design, implement, and maintain peer mentoring experiences (Goodrich, 2018). Therefore, peer mentoring does place significant demands on the teacher as they help students develop and reflect on their skills (Goodrich, 2007). However, once mentoring structures are in place, instruction can move quicker, therefore saving time (Goodrich, 2018).

In music teacher education, Goodrich et. al (2018) found peer mentoring experiences to be a powerful strategy in a music methods class, providing undergraduates opportunities to use existing musical and pedagogical skills, and ideas about teaching or leadership learned in other coursework. Participants valued feedback from each other and applied it in other peer mentoring experiences. They separately and concurrently took on roles of teacher, learner, and collaborator, built community and collegiality, and noted an increased sense of becoming music educators. Peer mentoring helped preservice teachers build confidence and develop their professional self.

Peer mentoring elevates belonging’ and connects to equity and access because it encourages student ownership. Successful peer mentoring experiences involve teacher-as-facilitator and students as leaders and program owners. The “Supporting Beginning Music Teachers” ASPA has an action item to “document,Ä strategies/embedded practices within existing undergraduate music education curricula that promote preparation for future mentorship,” and this research supports that investigation.

## Taking the Note: Providing Feedback to Student Teachers

Jocelyn Prendergast

The feedback provided to a preservice teacher during their student teaching is intended to improve their practice, and there are many types of feedback one can provide. While verbal and written feedback may be equally effective, there is some evidence that teachers prefer verbal feedback (Luck et al., 2018; White, 2007). However, there is contrasting evidence that teachers prefer written feedback, in part because teachers can refer to and reflect on it at a later time (Ali & As-Adawi, 2013). It follows then that providing both written and verbal feedback may be the most effective approach (White, 2007).

After synthesizing the extant literature on feedback, Hattie and Timperley (2007) proposed a model of providing effective feedback through answering three questions: Where am I going? How am I going? Where to next? These questions can be applied to each of Hattie and Timperley’s four major levels of feedback: (a) feedback about a task or product, (b) feedback about the process of completing a task/creating a product, (c) feedback about self-regulation, or (d) feedback about the individual as a person. More recent research suggests that focused feedback, that is limiting feedback to a particular topic, can help to make the feedback provided more purposeful and less confusing than when open feedback is provided (Tillema & Smith, 2009). When open feedback is provided, it may fall within visual, auditory, or conceptual dimensions (Hudson, 2016). The range of possible feedback topics is further complicated for preservice teachers when multiple perspectives are offered, which is typically the case as a student teacher has a mentor teacher, a university supervisor, and sometimes even peers offering feedback (Tillema & Smith, 2009).

In addition to the possible types of feedback, the timing of the feedback is another important consideration. The literature is mixed about whether immediate or delayed feedback is preferable (Shute, 2008) but it is commonly understood to be best

practice for mentor teachers and university supervisors to provide feedback immediately after a teaching observation (Scheeler, Ruhl, & McAfee, 2004). Providing feedback prior to a subsequent teaching session may actually be more effective than immediately after (Aljadef-Abergel et al., 2017) and feedback is even sometimes offered during the observation (Aljadef-Abergel et al., 2017; Rock et al., 2009).

While trying to facilitate a space for belonging may not be the primary goal of the feedback provided to student teachers, effective mentoring includes providing emotional support (Butler & Cuenca, 2012) which is necessary for belonging to be possible. This Programs, Practices, and Issues session will be devoted to reviewing the extant literature about effective feedback and facilitating a conversation among participants regarding effective feedback practices.

## Preservice Music Teachers' Perception of the Important Traits, Behaviors, and Skills for Becoming a Successful Music Teacher

Julie M. Song

The purpose of this study is to determine preservice music teachers' perception of the importance of certain teacher traits, behaviors, and skills for the success of music teachers. This is a replication study of previous work that focused on music teachers, not preservice teachers (Edelman, 2021). Accordingly, I adapted the survey from the previous studies (Edelman, 2021; Teachout, 1997) to a preservice context. For instance, I used a 6-point Likert-Type scale instead of a 4-point scale (Edelman, 2021) because preservice music teachers exhibit a greater level of agreement on many items. The following research questions guide the study:

1. To what extent do preservice music teacher agree which teacher traits, behaviors and skills are most important in becoming a successful teacher?
2. Do preservice music teachers' perceptions of the importance of these teacher traits, behaviors, and skills vary based on the preservice music teacher's specialty (band, orchestra, choir, general music)?
3. Do preservice music teachers' perceptions of the importance of these teacher traits, behaviors, and skills vary based on the preservice music teacher's student-teaching field experience?
4. What trait, behavior, and skill categories (personal, teaching, musical) do preservice music teachers' rate as most important for becoming a successful teacher?

The potential participants are currently enrolled in music teacher education programs as full-time students. I will use two strategies for recruitment. First, I will randomly select the schools, considering geographical and demographical aspects, as well as the size of school. Then, I will contact the music teacher program professors listed on the schools' websites. Second, I will also recruit participants through the Collegiate National Association for Music Education (CNAfME). Once the data is collected, descriptive statistics, a one-way repeated-measure analysis of variance (ANOVA), and a mixed-design ANOVA will be employed for data analysis. The results and implications will be reported at the Symposium. Any gap between inservice and preservice music teachers' perceptions will be addressed. The results and implications from the current study will shed light on music teacher educators to better understand the perceptions of preservice music teachers, which may help preservice music teachers to feel a better sense of belonging in their music teacher programs. The current study is in progress and will be completed by the SMTE symposium.

## Perseverance and Preparedness: A Survey of 10 Years of Music Education Degree Holders from One University

Rebecca DeWan

Since the early twentieth century, music education curricula in the United States has remained largely unchanged (Kratus, 2007). Scholars have proposed several paths forward to bring the coursework and preservice teacher experience more inline with the needs of the P-12 music teaching field (Kaschub & Smith, 2014), especially important since 83% of inservice music educators surveyed reported teaching outside of their area of specialization (Groulx, 2016). Undergraduate music education programs must prepare preservice music teachers to meet the needs of diverse learners (Culp & Salvador, 2021). At some institutions, this may require curriculum or policy changes. The process to successfully write, adopt, and implement a new undergraduate music education curriculum is arduous, time consuming, and tension-filled (Kladder, 2020). This research study is one part of the ongoing curriculum redesign project at Rural University.

Rural University (RU) is the flagship university of a rural north eastern state. RU's division of music is accredited by the National Association of Schools of Music (NASM). In advance of the NASM review scheduled in two years, RU's chair of music tasked the researcher with proposing a new specimen curriculum for the bachelor of music in music education degree, which leads to P-12 certification in the state. Elements of this ongoing project include content analysis of peer institutions' music education curricula, analysis of alignment of RU's curriculum with the NASM requirements, thorough review of extant literature on music education curriculum change, data on P-12 music job openings in the state, interviews with music education faculty, and a survey of graduates of the music education program from the past ten years. This presentation will focus on the findings and implications of the survey results.

Approximately 120 individuals earned a bachelor of music in music education from RU over the past ten years. A survey will be distributed that collects demographic information, data about retention in the field and numbers of jobs held, and participants' feelings of preparedness for teaching various elements of music after graduation. Open-ended questions provide participants the opportunity to elaborate on opportunities or content they feel were missing from their undergraduate experience as well as



required components of the degree they did not find relevant to their teaching career. This survey seeks to build upon extant literature on national trends in this field (Groulx, 2016) by focusing on graduates from one institution. Statistical analysis will be used to examine correlations between demographic characteristics, retention, and feelings of preparedness. Qualitative coding will be used to find themes in the open-ended questions. The results of this survey will provide insight into recent graduates' perceptions of the curriculum at RU. The researcher will use this data in their critical examination of the curriculum in advance of the impending NASM accreditation.

The project timeline includes dissemination of the IRB-approved survey in May 2023. Data analysis will take place in June 2023, well ahead of the SMTE symposium in October 2023. The results of this survey will contribute to the work of the Critical Examination of the Curriculum ASPA.

## Expanding Perspectives: Pre-Service Music Teachers Engaging with Diversity through Commissioning of New Repertoire

Lisa Caravan & Alden Snell

While diverse world musics are acknowledged as an important part of a comprehensive music education, common practice United States instrumental music curriculum is firmly ensconced in performing repertoire from the Western European music tradition (Bennett, 2020; Griffiths, 2020; Pope, 2019; Zabanal; 2020). This is particularly noticeable in beginning and intermediate level repertoire that is typically based on public domain folk music (Bennett, 2020, Fleishmann, 2021). Kindall-Smith et al. (2011) wrote, "change is needed that allows teachers and students to embrace a perspective where diverse musical voices may be worthy of expression and study" (p. 382).

One way to change this paradigm is by increasing awareness of, exposure to, and access to repertoire that celebrates ethnic, cultural, and gender identities. Discussing issues of inclusivity in the ensemble classroom with pre-service teachers is critical, as is encouraging pre-service and in-service teachers and their students to intentionally engage with issues of repertoire selection. Due to a general lack of diverse repertoire for beginning and intermediate level instruction, we sought and received funding to invite a composer who identifies as Black, Brown, Indigenous, or Asian (BBIA) to write a new piece of music for intermediate band and orchestra. We met with the composer several times in Spring 2022 to discuss the piece and our shared vision for its goals. To maximize access to the piece, the composer agreed to use flex instrumentation. In Summer 2022, two teachers who work in our local city school district and are alumni of our institution agreed to premiere the piece in December 2022.

In Spring 2022, our students met virtually with the composer and a colleague from another institution who shared strategies for intentionally diversifying concert programs. During this time, our graduate TAs assisted the composer by preparing excerpts from the commissioned piece that students in the city school ensembles could learn prior to final delivery of the piece.

In November 2022, our commissioned composer met with both school ensembles via Zoom. As one school ensemble was about to begin learning the piece our composer had a general conversation with them about their composition process. The other school ensemble had learned approximately two thirds of the work; our composer was able to workshop the composition over Zoom and lead a discussion about their inspiration for writing the piece.

In this presentation, we will highlight the various layers of this project, pointing toward opportunities to build an inclusive community focused on music making where all feel a sense of belonging. Specifically, we will articulate implications for music teacher educators, pre-service teachers, graduate teaching assistants, alumni of institutions, and local school districts and their students, of commissioning composers to write new music. We will share next steps in these initiatives, including attempts to commission more intermediate level work and replicate our 2022 project in 2024.

## Choral Directors' Perceptions of Choral Conducting Curricula Melody Causby, Jonathan Kilgore, Ian Cicco

Findings from this study relate to the goals of two of SMTE's ASPAs: Critical Examination of the Curriculum and Music Teacher Educators: Identification, Preparation, and Professional Development. A modified replication of Silvey et. al's (2020) research on instrumental conducting curricula, the purpose of this study was to examine in-service choral directors' perceptions of their undergraduate conducting curricula by investigating their beliefs about the conducting and rehearsal skill development they experienced in their undergraduate coursework and their confidence in conducting and rehearsal skills. Additionally, participants were asked to indicate what changes within their undergraduate curricula could have better prepared them for their current positions.

University graduate conducting students (n = 3) and faculty (n = 2) piloted the survey to establish content validity and suggest revisions. The survey was revised accordingly, then distributed to choral directors across the United States via professional organization list serves and social media. Respondents (N = 164) indicated that they were better prepared for technical rather than expressive elements of conducting, and were more confident in their conducting skills than rehearsal skills. Regarding their undergraduate coursework, participants desired more "podium time" with feedback, additional tools for lesson planning and pacing, and more rehearsal technique and pedagogical development.

The findings from the study offer insight to music teacher educators about curricular content most needed for successful inservice teaching situations. Further implications for practice and research are presented.

## Teacher Identity Development in Secondary Instrument Courses

Erin Hansen

The purpose of this study was to (a) analyze the effectiveness of a multi-lesson, peer-teach project (PTP) in the development of teaching techniques among preservice teachers enrolled in a secondary string instrument course, and (b) to examine preservice teachers' concerns during said PTP. Guiding questions included: (a) What are the concerns of participants pre- and post-teaching episodes? (b) How do participants' concerns evolve over time, from the first peer-teaching episode to the last? (c) What teaching skills, if any, do students feel they gained during the PTP?

The PTP is part of an undergraduate, secondary-instrument, one credit course called String Instrument Techniques 1 (String Tech 1). All instrumental MUED students are required to take String Tech 1; the course is also open to other undergraduate and post-baccalaureate MUED students. String Tech 1 is scheduled for 50 minutes, twice a week, for 14 weeks. At the start of the course, students are assigned to either an upper string (violin or viola) or lower string (cello or bass) instrument. Students learn how to play in a heterogeneous setting during the first eight weeks. Then, students are assigned to an instrument in the opposite group (e.g., from a high string to a low string instrument), on which they will remain for the remainder of the semester. They are also assigned a "student" (i.e., a classmate), for whom they will teach the instrument they just learned. The new "teachers" will conduct four lessons while simultaneously learning a new string instrument from one of their peers. The PTP concludes with an in-class student recital, during which students perform a folk song they learned by rote.

As part of the PTP, students must submit a lesson plan before each lesson and answer a two-question electronic survey after each lesson. Student responses were anonymized and used as data for this study. Additional data included researcher notes, students' End-of-the-Year reflection papers, videos and photos of teaching episodes and student recitals, and announcements posted on the String Tech 1 course site.

Data collection took place during four semesters (Fall 2020 to Spring 2022) and included 72 students. To better compare the results from this study with previous research and build upon scholarship of preservice teachers' concerns during peer-teaching experiences, data were coded using a preexisting codebook (Berg & Miksza, 2010; Miksza & Berg, 2013; Powell, 2014) that was based on Fuller and Bown's (1975) concern categories (i.e., self, task, student impact). Additional codes were constructed to address the third research question.

This study is concluding its first round of analysis, as of April, 2023. Therefore, I cannot share findings at this time. However, I expect findings will address the following themes: (a) the value of peer-teaching experiences; (b) self-confidence and identity as a string teacher; (c) teaching techniques across various disciplines; (d) concerns and focus areas of new string teachers. Examples of materials used during the PTP (e.g., lesson plan templates, assessment forms, etc.) will be available upon request.

## On the Same Page: Curricular Clarity through Shared Language

Phillip Payne, Edward Hoffman, III, Ashley Allen & Aaron Wacker

Music teacher education programs continue to revise curricula in response to policy changes nationwide (Author & Author, in press). As researchers investigate the current state of music education requirements, there is an increasing need to codify language in a way that can articulate content, need, and focus. Author & Author (in press) and Author, et al. (2022) both suggest that a shared language could be advantageous when conveying needs to stakeholders, partners, and decision-makers. Without a shared language, there can be no unified front when it comes to advocacy and protecting the content and sequence necessary to ensure great teacher education in the United States. Ultimately, a deeper examination of music education program language is warranted to continue identifying possible trends and practices as it relates to meeting governmental requirements and regulations while aligning with accreditation standards. Therefore, the primary purpose of this study was to establish a framework and initial definitions of a shared language for NASM-accredited music education programs across the United States.

Shared language is a critical component of establishing clarity in articulating program structure and delivery. There is little literature that exists regarding the development of shared language within music teacher education. However, other disciplines have established a variety of different approaches to developing shared language and its impact on a profession. These researchers have investigated shared language through surveys (Stahlinger, M., Schmutz, J.B. & Grote, G., 2019), interviews (Havsteen-Franklin, D., Jovanovic, N., Reed, N., Charles, M., & Lucas, C., 2017; Peek, C. J., et al., 2021), case studies (Casson S. F., n.d.), and consensus panel (Dash, K., Shue, J., Driver, T., Bonner, A., Pelton, L., et al., 2022). In each, they describe the process and importance of developing framework in that development of a shared language leads to adaptive change. Therefore, our primary focus will comprise identifying, classifying, describing, and discussing undergraduate music teacher education coursework using more specific and agreed-upon terminology to better advocate and lead through adaptive change. Our first step toward this goal is to design a two-part survey that will first establish the need for which terms are most critical and a follow-up interview that will add clarity to responses in the survey's first part. Participants will comprise music teacher educators (MTEs) at NASM-accredited institutions across the United States.

This session aligns with the work of SMTE's Program Admissions, Alignment, and Assessment Area for Strategic Planning and Action (ASPA) as decisions made regarding curricula directly impact programs at all three entry points. Continuing to define a shared language will provide essential benefits for program advocacy, vitality, and strength. Revealing and implementing a shared language that can be effective in advocating for thoughtful and clearly articulated revisions is essential to maintaining a healthy and vibrant work force through the implementation of these programs. Continued work on the framework and definitions will be paramount in maintaining positive momentum for programs of all sizes.

## In-service Teachers' Experiences in and Perspectives toward Undergraduate Applied Voice Lessons

Kari Adams & Evan Jones

The purpose of this study was to examine the experiences and perspectives of in-service teachers on their undergraduate applied voice lessons. We developed a questionnaire that asked participants to respond to the prompt "because of my applied voice lessons, I felt prepared to..." followed by a variety of topics such as "...each chest voice," "...each head voice," or "...work with voice types other than my own."

Participants (N = 226) identified as male (n = 58), female (n = 138), non-binary (n = 4), or chose to self-describe or not to provide their gender identity (n = 7). Most participants primarily taught middle school (n = 123), followed by high school (n = 96), and elementary (n = 46). Participants represented the Northeast (n = 58), Southeast (n = 91), Midwest (n = 56), Southwest (n = 21), and West (n = 7) regions of the United States. The majority (n = 193) held an undergraduate degree in music education, with others holding degrees in vocal performance (n = 32) or other degrees in music or the arts (n = 16). The majority (n = 198) took 6 or more semesters of voice lessons, with eight semesters being the most common response (n = 88). Most reported that their applied lessons were juried (n = 208) and carried a required recital component (n = 178). When asked what genres of music they studied in applied voice, participants most frequently selected art songs (n = 222) and opera (n = 182).

Most participants agreed (strongly or somewhat) that they had grown as a singer (94.9%), improved their understanding of vocal technique (86.0%), and feel confident modeling proper vocal technique for students (78.6%) because of their experiences in applied voice. However, responses were mixed when asked if their applied voice lessons prepared them to teach vocal technique, with 58.8% selecting somewhat or strongly agree and 32.7% selecting somewhat or strongly disagree. Participants generally disagreed when asked if their experiences in applied voice had prepared them to work with adolescent voices (72.6%), voice types different from their own (54.0%), belting (80.1%), or non-vibrato singing (50.7%).

Participants responded to the question "What could have been added to your applied lesson experience that would have better prepared you for teaching?" We coded responses and analyzed frequency of codes. The most common responses reflected a desire for increased focus on pedagogy (19.9%), inclusion of a variety of styles (18.4%), and learning to work with different voice types (i.e., soprano learning about tenor/bass voices, 13.5%).

Applied lessons are ubiquitous in the undergraduate experience and therefore could serve as a space to deepen preservice teachers' pedagogical knowledge. Although participants experienced growth during their applied lessons, they largely felt unprepared to apply that knowledge to teaching. Based on our findings and our roles as music teacher educator and applied voice teacher, we discuss implications for innovative changes to curricular practice that would transform the applied lesson space as an avenue for practical pedagogical growth of preservice teachers.

## A Culture of Echo Chambers: Social Media in Music Teacher Education

Nicole Laborte

For nearly three decades, society at large has become deeply immersed and enmeshed in using the Internet as a participatory space to interact, collaborate, and engage with each other (DiNucci, 1999). Within the field of music education, educators across the globe have created and joined numerous digital communities of practice in which to explore and connect with each other in discourse within popular social media sites such as Facebook and Twitter (Wayman, 2016). More recently, these digital spaces have become places of refuge, solidarity, protest, and organization in response to the discourses surrounding political, social, and cultural shifts that have emerged (Coppola, 2021; Dunn, 2021).

With the rise of these social media platforms as discourse spaces, music teacher education has neglected to fully explore the potential impact of social media on music teacher identity. The intersections between online/offline and personal/professional self are infrequently investigated or addressed in preservice and in-service teacher education. The emerging field of digital sociology has begun the work to explore and identify the ways in which social media may overtly and subversively shape and influence our emotions, worldviews, ideologies, and how we relate to others (Lupton, 2014; Salganik, 2017). Existing theoretical constructs such as emotional contagion and political polarization have found application in social media platforms that music educators opt to subscribe, follow, and like within (Bail et. al, 2018; Kramer et. al, 2014).

Within the current sociological social media phenomenon, the "echo chamber effect" may be the greatest challenge within music teacher education. Bail et. al (2018) described echo chambers as "patterns of information sharing that reinforce existing beliefs by exposure to opposing views" (p. 9216). Echo chambers are formed by two main factors: 1) the user's ability to control their own "filter bubble," moderating what kinds of content and people they wish to engage with, and 2) the platform's algorithm, designed to "predict" and curate what will result in higher user engagement and interaction (Bohannon, 2015). These social media echo chambers dialectically bleed into music teacher education and are actively reflected in the "heightened divisive attacks on P-12 and higher education" (SMTE, 2023).

The purpose of this Programs, Practices, and Issues session or poster is to identify and address the influence and impact of a "Culture of Echo Chambers" on Music Teacher Identity Development in music teacher education. An overview of social media algorithm form and function and how it pertains to music teacher education will be included. Intersections between online/offline and personal/professional identity will be examined. Strategies to guide critical examination and dialogue around personal social media biases and echo chambers in music teacher education spaces will be provided.