Editorial Note

It gives me great pleasure to present some of the exciting research and creative ideas that were shared at the 2007 Desert Skies Symposium on Research in Music Education. Celebrating its 10th symposium and being the longest consistently running music education research symposium in the United States not associated with a professional organization, the 2007 Desert Skies Symposium highlighted the history of the symposium from its inception. Dr. Rutkowski’s and Dr. Hedden’s historical presentation on the symposium is presented these proceedings along with the keynote speech of Dr. Fonder, full length papers by Daniel C. Johnson, Nathan B. Kruse, Martina L. Miranda and Shelly Cooper, and abstracts of all the presenters. I hope you enjoy these proceedings and the wealth of information is contained within these pages.

Donald L. Hamann, 2007 Director
Desert Skies Symposium on Research in Music Education
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The Program of the Desert Skies Symposium on Research in Music Education

Sponsored by
The University of Arizona
College of Fine Arts
School of Music

February 15-17, 2007

The Windmill Suites at St. Philip’s Plaza
Tucson, Arizona

Symposium Director:
Dr. Donald L. Hamann
Welcome

Welcome to the tenth biennial Desert Skies Symposium on Research in Music Education. Symposia are forums that enable participants to share ideas, disseminate research, and stimulate thinking. Symposia are gathering places where individuals form new or develop stronger collegial bonds. It is my sincere hope that the 2007 Desert Skies Symposium provides the intellectually exciting and personally rewarding experience you seek from this forum.

Donald L. Hamann
Symposium Director

National Advisory Board

Shelly Cooper
University of Arizona

Roger R. Rideout
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Florida State University

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Lee University

A special thank you to the following people for their help in organizing and supporting this years’ event

Maurice J. Sevigny, Dean of the College of Fine Arts
Dr. Peter McAllister, Director of the School of Music
Ingvi Kallen, Program Designer
The Desert Skies Symposium Advisory Board
Desert Skies Symposium on Research in Music Education

Thursday, February 15, 2007

Check-in or Late Registration: 5:30-6:00 pm
Opening Remarks: 6:00 pm

Opening presentation by Drs. Steven Hedden & Joanne Rutkowski: 6:00-7:00 pm “A History of the Symposium”

Break: 7:00-7:15 pm

Symposium Research Session #1: 7:15-8:45 pm

Presenters
Beth Ann Miller “Joining Forces: Integrating Music with the Total Curriculum of a Certain Fifth Grade Classroom,” Maine School Administrative District #1

Joshua A. Russell “The Effect of Warm-Ups and Other Factors on the Perceived Physical Discomfort of Middle School String Students: A Pilot Study,” University of Colorado at Boulder

Debra Hedden & James F. Daugherty “A Study of Literature Selection and Material Culture in Programs for Children’s Choirs,” University of Kansas

Evening Reception: 8:45-9:45 pm

Friday, February 16, 2007

Dr. Peter McAllister (Keynote Speaker): 9:30-10:30 am
Higher Education in the 21st Century: A Crisis for Music Education within Schools of Music?
Discussion/Reaction/Questions: 10:30-11:00

Break: 11:00-11:15 am

Symposium Research Session #2: 11:15-12:45 am

Presenters
Randy J. Rumpf “Music Teacher Preparation: Where Have We Been and Where Are We Going?” University of Maryland

Shelly Cooper & Martina Miranda “Ethnography and Music Education Observations: Facilitating New Perspectives on Learning and Reflection” University of Arizona & University of Colorado at Boulder

Steve Oare “The Chelsea House Orchestra: A Case Study of a Non-Traditional School Instrumental Ensemble,” Michigan State University

Lunch: 12:45 am-2:45 pm
Friday, February 16, 2007 (Continued)

Symposium Research Session #3: 2:45-4:00 pm

*Presenters*

Donna R. Irwin “The Rehearsal Frame as an Instructional Tool in Choral Music Education: A Comparison of Expert and Novice Choral Conductors’ Perception of Effective Teaching,” Campbellsville University

Virginia Wayman Davis “The Meaning of Music Education to Middle School General Music Students,” University of Texas Pan-American

Nathan B. Kruse “Motivational Factors Contributing to Adult Participation in Community Bands,” Michigan State University

Evening free

Saturday, February 17, 2007

Dr. Mark Fonder (Keynote Speaker): 9:00-10:00 am
Discussion/Reaction/Questions: 10:00-10:30
Break: 10:30-10:45 am

Symposium Research Session #4: 10:45-12:15 am

*Presenters*

Mary L. Cohen “The Effect of Choral Participation and Performance On the Well Being of Inmate and Volunteer Singers in Two Prison Choir Settings,” University of Kansas

Dan Johnson “Shaped-Note Singing: An American Legacy,” The University of North Carolina at Wilmington

Melissa Mills “Student Perceptions of Participation in a Community Children’s Choir,” Michigan State University

Concluding Remarks 12:15-12:20

The Conference ends at 12:20.
Symposium Speakers

Dr. Steven K. Hedden (Opening Speaker)

Colby, Kansas native Dean Steven K. Hedden returned to KU after more than 20 years of experience at top art schools in Arizona and Iowa.

He earned three degrees in music education while attending KU: a Ph.D. in 1971; a master's in music education in 1969; and a bachelor's degree in music education in 1964.

His experience and leadership include appointments at the University of Arizona as vice dean for academics and research at the College of Fine Arts; acting dean and interim director of the Peter Treistman Fine Arts Center for New Media; College of Fine Arts associate dean for academic affairs; and professor and coordinator of music education. He also taught for 15 years at the University of Iowa, including six years as chair of the music education department, and taught at KU from 1970-1971 and at the University of North Carolina at Greensboro from 1971 to 1972. He joined KU after working as dean of the College of Fine Arts at Wichita State University for the 2002-2003 school year.

In addition to working in fine arts administration, Dean Hedden also has been published widely, including more than 50 articles in professional journals. He is the author of chapters appearing in the "Psychology of Music Handbook" and the "Handbook of Research on Music Teaching and Learning." He has shared his research through more than 50 presentations at international, national, state and local conferences and workshops.

A music psychologist and former instrumental and general music teacher in DeSoto public schools, his areas of research interest include psychology of music, the foundations of music education, and curriculum development in music.

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Dr. Joanne Rutkowski (Opening Speaker)

Joanne Rutkowski, Professor of Music Education and Coordinator of Music Education Programs has been a member of the faculty since 1984. She teaches undergraduate and graduate courses in music education with particular emphases in music learning and development, curriculum design, assessment, and music for children birth through 12-years-old.

Her research on the nature of the child singing voice and the development of techniques and materials for enhancing the singing achievement of children in a classroom setting has been presented at state, regional, national, and international symposia and conferences. She has written articles for numerous journals including The Journal of Research in Music Education, General Music Today, Update, Bulletin of the Council for Research in Music Education and Contributions to Music Education, and has published chapters in the Handbook of Research on Music Teaching and Learning, The Musical Lives of Young Children and Early Adolescence: Perspectives on Research, Policy, and Intervention. She is also co-author of the MENC publication, TIPS: The Child Voice. She is a member of the Music Educators National Conference (having just completed a 6-year appointment to the national executive board of the Society for Research in Music Education), the Pennsylvania Music Educators Association, and the National Association for the Education of Young Children.
Rutkowski received her degrees in music education from Miami University (Ohio), B.M., and the State University of New York at Buffalo, M.F.A., and Ph.D. She has taught general and choral music, grades K-8, in Ohio and New York. Currently she provides music experiences for children ages 3-5 at a day care center on the University Park campus and for children ages birth-5 at the State College Music Academy.

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Dr. Peter A. McAllister (Keynote Speaker)

Dr. Peter A. McAllister is the new Director of the School of Music and Professor of Music Education at The University of Arizona. Prior to moving to Tucson, Dr. McAllister served as the Director of the School of Music at Ball State University in Indiana (2003 - 2005) as well as Interim Director (2002-2003) and Coordinator of Undergraduate Programs in Music (1999-2002).

He has taught general and instrumental music (K-12) for 5 years at public schools in Ohio, Ontario and Quebec. For more than 19 years he has taught at the university level, including the University of Toronto, McMaster University, McGill University, Kent State University, and Ball State University.

As a classical guitarist, Dr. McAllister has co-edited a series of 10 books published by Frederick Harris Music, and with guitarist Donald Wilson, premiered over 30 classical guitar compositions and recorded professionally for Fanfare Records (Canada: was also available as a Columbia Record Club-of-the-Month selection) and Carleton Records (England - this label also records the London Philharmonic Orchestra). His teachers include Fred Lane, Marcel Potvin, Eli Kassner at the University of Toronto, and Alexander Lagoya (Paris Conservatoire).

His virtuosic performances have received accolades by international critics, including The Washington Post, The Toronto Star, and other major publications throughout the world.

"virtuosic brilliance...gifted" Washington Post, USA
"guitar genius" The Toronto Star, Canada
"a free wheeling virtuoso display" The Globe and Mail, Toronto, Canada
"brilliant and elegant...dazzling virtuosity of a grand master" Le Republican Lorrain, Luxembourg
"musician of exceptional talent...marvelous technical abilities" Il Mattino di Pavoda, Italy
"this concert was an event without parallel...the highest level" Le Soir, Belgium
"highly gifted artist...one of the best" Der Bund, Bern, Switzerland
"outstanding...perfect technique was something to be taken for granted" Bonn General-Anzeiger, Germany
"this exciting young performer has now arrived on the scene" Die Welt, Germany

After receiving his undergraduate degree in music performance from the University of Toronto in 1991, and attending McGill University (Master in Music Education program 1991-93), McAllister received a Ph.D. in music education from Kent State University in 1995. While at Kent State, he received special
awards for outstanding dissertation, research and teaching, the first graduate student to ever receive all three distinctions during the same graduating year.

He has presented over 45 research papers at state, national and international music education conferences in Arizona, California, Georgia, Indiana, Illinois, Ohio, Oklahoma, and Missouri. He has published in the leading research journals Contributions to Music Education, the Journal of Band Research, and the Journal of Research in Music Education. He is a member of numerous music education associations, including the Music Educators National Conference (MENC), the National Association for Music Education. From 1997 to 2003 he has served as Research Chair for the Indiana Music Educators Association (IMEA), and was appointed to the Music Educators Journal (MEJ) Editorial Committee (1998-2002), a publication with over 77,000 readers. Dr. McAllister served as Chair for the MENC Cognition and Perception Special Research Interest Group (SRIG) from 2002 to 2004.

Dr. McAllister continues on the National Advisory Board for the Technology Institute for Music Educators (TI:ME) and the National Editorial Board for the Journal of String Research. His research interests include motivation theory applications in music classrooms, and technology applications for music learning.

He is co-editor of the Hal Leonard publication "Technology Strategies for Music Education - Revised Edition" (2002). "This book is a must read for all elementary, secondary and higher education music educators." Quoted from the April 2002 issue of School Band and Orchestra magazine (article entitled "Learning Strategies: Technology Literacy for Teachers" by John Kuzmich Jr.).

At The University of Arizona, Dr. McAllister serves on the Strategic Planning and Budget Advisory Board (SPBAC; 2006-present), the Professional Preparation Board (College of Education; 2006-present), the Vice-Provosts Task Force on Independent Study Policies and Procedures (Fall, 2006), and as chair of the Koffer Prize Committee (Spring 2007).

His research interests include motivation theory applications in music classrooms, and technology applications for music learning.

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Dr. Mark Fonder (Keynote Speaker)

Mark Fonder, professor of music, is the conductor of the Ithaca College Concert Band and has been teaching conducting and instrumental music education courses at Ithaca College since 1989. From 1994 to 2003, he was the Chairman of the Music Education Department. He is active as a guest conductor, adjudicator, school music consultant, and clinician and has served in these capacities throughout the United States. Internationally, he has guest conducted, given research presentations or adjudicated bands in Austria, Japan, Canada, China, Singapore, Sweden and the United Kingdom. Dr. Fonder, a graduate of and twice a fellowship recipient at the University of Illinois, was director of bands at Park Falls (Wisconsin) High School and was on the faculties of the University of Wisconsin-Green Bay and University of Texas-San Antonio prior to coming to New York. He has also served on the faculties of The University of Washington, VanderCook College and the Eastman School of Music. Dr. Fonder’s research has been published in various journals including the Music Educators Journal, Band Directors Guide, Instrumentalist, Journal of Band Research, Council for Research in Music Education and the Journal of Research in Music Education. He was chair of the Music Educators Journal Editorial Committee from 1998-2002 and is currently the editor of the Journal of Historical Research in Music Education. Dr. Fonder has played principal trombone with the Green Bay (Wisconsin) Symphony, with the San Antonio Brass, and for such
entertainers as Robert Goulet, Rich Little, and Rita Moreno. In 1987, Dr. Fonder was awarded the National Band Association-Wisconsin Chapter Citation of Excellence, in 1998, the Ithaca College President’s Recognition Award and has been the recipient of a University of Wisconsin teaching fellowship. He has been elected to Phi Delta Kappa, an honorary education fraternity, Phi Kappa Phi, an honorary scholars fraternity, Pi Kappa Lambda, an honorary music fraternity and to Who’s Who Among America’s Teachers in 2005-2006.

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Abstracts

The Effect of Choral Participation and Performance On the Well Being of Inmate and Volunteer Singers in Two Prison Choir Settings

The purpose of these two experiments was to compare well being measurements of incarcerated male choristers and non-incarcerated male choristers with a control group of incarcerated male non-choristers. Measurements were taken before and after performances of two prison-based choirs: (a) an inmate only choir (n=10) and (b) a joint inmate-volunteer choir (n=48), on separate dates in two venues: at a minimum security prison (where the audience was limited to the prison population, staff, and approved guests) and at a metropolitan area church (where the concert was open to the general public). Another group of inmates (n=10), who did not participate in these choral music experiences, served as a control group for both experiments. The Friedman Well Being Scale (FWBS) was employed as the dependent measure. It measured composite well being and five subscales. Results indicated no significant differences between experimental and control groups in composite well being scores in both experiments. In experiment two, there were significant differences between experimental and control group on four subscales: emotional stability, sociability, happiness, and joviality (all but self esteem). In addition, a content analysis of weekly written responses of participants in the inmate-only choir suggested that there was a tendency toward: (a) negative responses during a time of containment, (b) positive choir-related responses at the final two rehearsals, and (c) the overall choral experience reflections related to a sense of well being.

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A Study of Literature Selection and Material Culture in Programs for Children’s Choirs

The purpose of this study was twofold: (a) to examine a body of repertoire that was selected and programmed over a period of one year among community-based children’s choirs in North America, and (b) to investigate the material culture of the printed programs. Participants were community-based children’s choirs ($N = 73$) in North America who were not affiliated with any church or school. The choirs were asked to provide printed programs for the calendar year of 2004. Responses from 26 states and two Canadian provinces yielded a response rate of 57.5%. Data were analyzed regarding titles of literature ($N = 3906$), composers and arrangers, languages of the literature, genres and periods of the literature, concert events, and material culture of the printed programs. Significant differences were found for Twentieth Century music, for secular music, and for literature performed in English. In 2004, 307 concerts were presented ($M = 4.2$), mostly programmed for winter and spring deliveries, but others for conferences, tours, and a variety of special events. Data analysis of the material culture demonstrated that great disparity existed among quality, content, and fiscal resources used for printing. Conclusions and implications are presented regarding programming patterns.

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The Rehearsal Frame as an Instructional Tool in Choral Music Education: A Comparison of Expert and Novice Choral Conductors’ Perception of Effective Teaching

The present study examines both novice and expert choral directors’ perception of effective teaching when applying Rehearsal Frames to a choral setting. Two student teachers were videotaped while conducting a high school choir rehearsal. The first stimulus videotape captured the student teachers rehearsing a choir without any special preparation. The second stimulus video showed the student teachers applying Rehearsal Frames during a choral rehearsal. Twenty-four novice and twenty-four expert choral directors viewed the tapes in random order. To measure the perception of effective teaching, a researcher designed teacher effectiveness inventory was designed—the *Irwin Teacher Effectiveness Scale (ITES)*. Results showed that expert and novice teachers perceive effective teaching differently. Overall mean scores of the *ITES* indicate that the application of Rehearsal Frames during choral rehearsals increase novice and expert choral conductors perception of effective teaching. There was a statistically significant difference ($p<.05$) between novice and expert groups on the total *ITES* score comparison. Further analysis also found a statistical significant difference between before-Frame and after-Frame *ITES* scores.

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Shaped-Note Singing: An American Legacy

Shaped-note singing is the first form of American music, the result of frontier spirit and pioneer pragmatism. Founded on a simplified approach to solfege, shaped-note singing developed over two hundred years to become a musical system that has far-reaching, extra-musical influences. For musical, social, and religious reasons, shaped-note singing is a remarkable yet overlooked development in the history of music education. This unique form of American music is remarkable for three reasons: its musical characteristics, the singers’ shared social context, and its religious connections. Although unknown to many modern music educators, shaped-note singing offers an inventive solution to the challenging problem of sight-singing and promotes community values while encouraging participation. A timely reminder suggesting the importance of unifying social and pedagogical goals in music education, shaped-note singing remains an effective and engaging vehicle to encourage singing in America today.

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Motivational Factors Contributing to Adult Participation in Community Bands

The purpose of this research was to determine the degree to which motivational factors, age, gender, and the degree of education contribute to adult participation in community bands. A researcher-designed survey measuring motivation for music participation and quality of life was distributed to participating members (N=270) of seven volunteer community bands. Multivariate analyses of variants revealed that improving musical skills was the chief factor contributing most toward adult participation in community bands. While older musicians were motivated by the reputation of the conductor, younger musicians were motivated by escape from daily living. Additionally, older males placed more value in gaining public recognition than younger males. Finally, subjects with advanced degrees were motivated less by social interaction than those without advanced degrees. The results indicate that a variety of factors affect motivation, which positions music educators to encourage and facilitate personal musical growth at any stage in life.

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Joining Forces:  
Integrating Music with the Total Curriculum  
Of a Certain Fifth Grade Classroom

The goal of this collaborative action research study was to compare a two-year project integrating music with the total curriculum of a certain fifth grade class with an earlier, similar study done in a first grade setting. I found that the five categories of integration that had guided my thinking earlier—topical themes, related skills, conceptual ideas, higher order thinking, and pedagogical issues—again helped me focus on various opportunities for curricular intersections.

The fifth grade teacher and I found numerous authentic connections between music and the more academic fifth grade curriculum. While the fifth graders did not exhibit the same overt excitement as the first graders upon recognizing those connections, we observed signs of increased student engagement in the learning process, including alert body posturing, on-task behavior, and enthusiastic verbal responses. Additionally, the collaborative process necessary to successful integration stimulated professional growth as it had in the prior study.

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Student Perceptions of Participation in a  
Community Children’s Choir

With the intent to inform conductors’ efforts to improve student learning and enjoyment of choral singing, the purpose of this study was to explore specific student perceptions of their experiences in a community children’s choir. I interviewed the conductor and 4 students (one 14-year old male and three 15-year old females) in a prominent Midwestern children’s choir organization. Research question included: (1) What do students believe they gain from their participation? and (2) What aspects of their participation are meaningful, frustrating or interesting to them? Results showed that students appreciated honest feedback, choir friendships, leadership opportunities, the opportunity to develop self-discipline, and the conductor’s positive influence on their lives. They disagreed on what constitutes a good rehearsal, but agreed on the characteristics of a good conductor. Future research might address each of these specific issues separately. In particular, the issues of fairness, rehearsal structure, and perceptions of conductor and student leadership warrant further exploration.

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Ethnography and Music Education Observations: Facilitating New Perspectives on Learning and Reflection

Based on research by Frank and Uy (2004), a team of four university instructors (Miranda, Cooper, Stauffer, & Hancock, 2005) conducted an investigation of the use of ethnographic techniques in preservice music teacher observations. Each instructor utilized a comparative model based on varied degrees of ethnographic applications (e.g., number and type of observations, journal reflections, and preservice teacher research identity).

The purpose of this report is to present findings based on data from two of the researchers, who engaged their methods students as co-researchers and applied parallel ethnographic data collection techniques during their field observations. Schwab’s (1973) four commonplaces of schooling (Milieu, Subject Matter, Teachers, and Students) served as a framework for peer discussions, coding of data, student reflection, and researcher analysis. Presentation of findings focuses on preservice teacher recognition of the multifaceted nature of teaching and learning in elementary general music classrooms and the necessity of constant reflection.

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The Chelsea House Orchestra: A Case Study of a Non-Traditional School Instrumental Ensemble

The purpose of this study is to describe the ways in which a high school orchestra program balances the need for a more diverse repertoire of music with the limitations and requirements inherent to traditional instrumental music programs. This research project used a qualitative case study design to analyze the Chelsea House Orchestra (CHO), a nontraditional high school Celtic string ensemble.

Data included interviews with CHO’s director, a focus group interview and observations of CHO and traditional orchestra rehearsals. Trustworthiness was further achieved by the use of member checks and peer review. Four themes emerged from the analysis of data. They include: Social music making, the balance between classical and folk music education, evolving authenticity, and the Creolization of musical transmission.

Few school instrumental groups exist that perform multicultural music. This study presents a model of an instrumental folk ensemble that lives harmoniously with a fine traditional orchestra program.
Music Teacher Preparation: Where Have We Been and Where Are We Going?

Since the birth of American music education with Lowell Mason, music teacher preparation has included and primarily focused on the development of musicians and performance skills. A majority of teacher preparation programs continue to follow the traditional model of focusing on the development of performers of traditional western music. However, in recent history challenges have been made by teacher preparation programs to better prepare teachers by the implementation of technology, diversity courses, world music, and discussion of music philosophy. Methods courses and increased amounts of field experiences are current foci in many programs to provide future teachers with real-world teaching experiences. Although this increase in the breadth of music education has widened over the last two centuries, the depth has not. Unfortunately, the implementation of these courses has mostly been due to policy changes and institutional guidelines. Addressing the needs of students as discussed in research literature in teacher preparation programs will provide students with not only knowledge and skills, but also confidence to promote their success as teachers. The following pages provide an overview of teacher preparation curricula developments as have been examined in the extant literature through three perspectives: historical, philosophical, and sociological. An historical overview is provided to explain how programs have developed while issues centering on philosophical and sociological perspectives allow examination of two most recent fields that have influenced teacher preparation.

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The Influence of Warm-Ups and Other Factors on the Perceived Physical Discomfort of Middle School String Students: A Pilot Study

The purpose of this study was to explore the influence of warm-up activities and fixed factors on the perceived health of public middle school string players. Participants in this study were 6th, 7th, and 8th grade string players (N = 158) who play in their public school orchestra program in 6 different schools in a western suburban district. Participants rated their discomfort while playing their instrument in a series of 32 items representing left and right sides of the body and encompassing various joints and muscle regions of the body. Descriptive statistics reveal that participants generally do not report feeling much discomfort while playing their instruments. Neither warm-up frequency, type of warm-up activity, or warm-up duration impacted perceived discomfort. Additionally, no fixed factor had a significant impact on overall discomfort of the participants except for grade level. 6th graders reported higher discomfort than 7th and 8th grade participants.
The Meaning of Music Education to Middle School General Music Students

The purpose of this study was to investigate the meaningfulness of music education to middle school students in general music classrooms. Specifically, this study addresses the following questions:

1) What meaning do middle school general music students derive from their musical education? and 2) Do underlying dimensions exist in this meaning? If these dimensions do exist, what are they and what relationships exist among them?

To answer these questions, a two-part study was proposed. In part one, a survey instrument was created by gathering middle school students’ responses to an open-ended question. Responses were analyzed qualitatively by grouping the items with others that appeared similar.

In the second part of the study, student responses were used to construct a survey, called the Music Meaning Survey (MMS). The survey was first piloted with a sample of students (N = 96), in order to test the clarity and usability of the MMS. The results of the pilot survey were factor analyzed using principal components analysis and a varimax rotation. The factor analysis confirmed the existence of five factor categories: Psychological (Agency), Future Music Goals, Academic-Musical, Performing/Music Making, and Integrative (Belongingness).

A total of 50 statements of meaning were used for the final version of the Music Meaning Survey (MMS). Participants were students (N = 762) from 9 middle schools located in Maine, Minnesota, Indiana, Idaho, North Carolina, New Mexico, Arizona, and Hawaii, representing the six MENC districts. The results of the MMS were factor analyzed using principal components analysis and a varimax rotation. According to the MMS, subjects did ascribe particular meaning to music education. In particular, it was found that the meaning students derived from their music education experience could be assimilated into four categories: Vocational (career-oriented outcomes for learning about music), Academic (academic aspects of music class such as reading music, learning about composers, and musical styles), Belongingness (social interactions between individual students and groups of students), and Agency (related to students’ self-esteem, motivation, and emotional development). The primary conclusion that can be drawn from this study is that for middle school students, music class can be a meaningful and multi-faceted experience.

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A History of the *Desert Skies Symposium on Research in Music Education*

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And  

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The University of Arizona initiated a symposium on research in general music in 1989, and the biennial symposium will reach its 20th anniversary in 2009, making it the longest consistently running music education research symposium in the United States not associated with a professional organization. Hedden began planning the symposium when he arrived at the University of Arizona in 1987, for his involvement in research over the last 15 years had helped to identify a need that was not being addressed in the research sessions at state/regional/national conferences. There had not been, to the authors’ knowledge, a previous research symposium that considered a particular area within music education.

The placement of the symposium in February of 1989 was no accident, of course. The moderate temperatures in Tucson at that time of the year would provide an additional motivation for scholars to participate.

Many persons in the music education research community have presented research papers or invited addresses at the nine symposia held between 1989 and 2007, so it would seem that a historical perspective would be a valuable resource for the 2007 symposium and beyond. What types of research have been presented over the nine symposia? Who attends or participates in the symposia?

In addition, the questions we ask near the end of the first decade of the 21st century may be different than those we asked in 1989, hopefully reflecting the growing knowledge base in the profession. Because the University of Arizona Symposium has a consistent and long history, a look back at its development, content, and format over the past 20 years provides a unique opportunity to examine possible changes. In this article, we first share data from each symposium, then we provide an analysis of various aspects of the Symposium over the years. We hope that those readers who have attended the Symposium will smile with good memories as they read. If you have not attended, then perhaps this historical journey will entice you to participate in the future as the symposium reaches its 20th anniversary!

*Methodology*

The sources of our data for this historical study of the Symposium consisted primarily of programs from each Symposium. As founding director, Hedden had various documents in his files, particularly those related to the first four symposia. As a presenter/participant at each symposium, Rutkowski also had various documents in her files. These included participant lists, letters from the Symposium Director, notes taken during the Symposium, and announcements of the Symposium and calls for papers (Table 1).
Table I: Desert Skies History Data Sources

<table>
<thead>
<tr>
<th>Year</th>
<th>Programs</th>
<th>Call for Papers</th>
<th>Lists of Participants</th>
<th>Correspondence from Director</th>
<th>Personal Notes</th>
<th>Other Publications</th>
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</table>

Symposium on Research in General Music

First Symposium – 1989

Event information. The first Symposium was held at the Ramada Inn from February 16-18, a Thursday to Saturday. As noted earlier, Hedden served as the Symposium Director; at that time he was serving as Professor and Coordinator of Music Education at the University of Arizona.

Participants. Sixty-five persons registered for the initial symposium, which served as a clear signal of the interest in the topic (and an endorsement of the weather in Tucson in February). The first symposium included 20 paper presentations, 12 as oral presentations and 8 as posters. Music educators/researchers came from 20 states, and one came from Ontario, Canada. As to be expected, the largest numbers were from the North Central and Western divisions of MENC.

Invited speakers. Hedden invited three persons to present major addresses at the initial symposium. The persons/topics were Eunice Boardman, “Needed Research in General Music”; Mary
Goetze (assisted by Nancy Cooper and Carol Brown), “Recent Research on Singing in the General Music Classroom”; and Clifford Madsen, “Teacher Intensity in Relationship to Music Education.” The papers of the three speakers were published in the Spring 1990 issue of the Bulletin of the Council for Research in Music Education.

Research presentations. The research presentations, selected via a review process that involved Hedden and his University of Arizona colleagues in music education, were organized around grade levels (“Music in the Preschool,” “General Music in the Primary Grades,” “General Music in Middle, Junior, and Senior High Schools”) or topic (“Music Listening in Junior High School and College”). Each researcher had 15 minutes for the oral presentation, with four or five papers being presented at each session. One of the speakers—Boardman, Goetze and Madsen—was assigned to each session, and offered comments at the close of the session. The poster session was not organized by specific topic, other than “General Music.”

Review of the titles in the program reveals that most of the research presented was of a quantitative nature. For the studies involving younger children, the topics typically related to skill building (beat keeping, singing, etc.). Studies with older populations (middle school, high school, and college) looked at attitudinal aspects or at perception.

Additional notes. The first Symposium provided one of the first opportunities for researchers with interests in topics related to general music settings to share their projects and engage in discussion. Based on the feedback from the first Symposium, a second Symposium was immediately planned (letter Rutkowski received from Hedden, dated three days after the close of the 1989 Symposium).

Second Symposium – 1991

Event information. The second Symposium was held at the Tucson Inn Suites from February 14-16, again a Thursday to a Saturday. Hedden continued as the Symposium Director.

Participants. Sixty persons registered for the Symposium. Twenty papers were presented; 12 of the researchers made oral presentations and eight participated in a poster session. Those in attendance came from 17 states as well as two Canadian provinces. As in 1989, the largest numbers were from the North Central and Western divisions of MENC.

Invited speakers. Hedden invited four persons to present featured addresses at the second symposium. Jeffrey Kimpton offered comments on “The General Music Class in 2000”; Andrew Weil, M.D., provided extemporaneous thoughts on “Exploring Consciousness through Music Listening”; Sally Monsour addressed “The Preparation of General Music Teachers”; and Paul Haack focused on “Music Listening – Past, Present, and Future.” Two of the invited speakers continued the pattern established in the first symposium, in that they were music education faculty at universities (Haack and Monsour). The other two presenters demonstrated a willingness of the Symposium Director to bring other voices to the discussion. Kimpton was working in an executive position with the Yamaha Corporation at the time of his presentation; Weil is a medical doctor at the University of Arizona, who has gained international visibility for his program in Integrative Medicine at the University of Arizona as well as for his books and his web-based resources.

Research presentations. Sessions again were organized around a grade level. For example, one session was “Preschool/Primary.” Each session began by a presentation from an invited speaker. Several papers then were presented, followed by a review and summary from the discussant. Discussants were: “Preschool/Kindergarten,” David G. Woods; “Primary,” Kenneth Phillips; “Junior High School,” Sally Monsour; “High School/College,” Paul A. Haack.

Additional notes. Group discussion about the future of the symposium took place on the last day (Rutkowski memo to Hedden about the discussion). A concern was raised that it is difficult to know what research related to General Music is currently being conducted; by the time an article is published,
the study is already two years old. (Of course, this concern is not just specific to general music research.) Keith Thompson, editor of *General Music Today* at the time, agreed to include a directory of “Research in Progress.” Discussants seemed to agree that the symposium structure had been working well in the first two iterations, so Hedden was encouraged to continue to make decisions about format and other matters. One of the other suggestions was to continue to bring established music education researchers as speakers—Reimer and Gordon were mentioned as examples. The notion of focusing on one area in general music was quickly vetoed! The diversity of topics and age levels was thought to be a strong element of the symposium.

**Third Symposium 1993**

**Event information.** The third Symposium was held at the Windmill Inn at St. Philip’s Plaza, a property that had recently opened. The days of the event were again a Thursday to Saturday (February 18 – 20, 1993). Hedden continued as the Symposium Director.

**Participants.** Sixty-six persons registered for the Symposium, the largest number to date. The registrants came from 21 states as well as one Canadian province and Japan. As in the two previous Symposia, the largest numbers were from the North Central and Western divisions of MENC. However, every MENC division was represented (previous Symposia did not have anyone from the Northwest division).

**Invited speakers.** Four invited speakers presented their vision of “A Research Agenda for General Music”**: Bennett Reimer, John Fitch, Patricia Campbell, and Clifford Madsen. Reimer discussed musical cognition—knowing within, knowing how, knowing about, and knowing why—as foci for general music research. Fitch challenged us to question the assumptions and methods for music teaching and learning, to conduct more longitudinal research, to form consortia for larger projects, study music learning and teaching rather than schooling (look at out-of-school music learning as well), explore and validate multicultural contexts in education, and to abandon our awe of research as a belief system. Campbell focused on technology, “cutting edge” music, natural music behaviors that occur outside the classroom, and multicultural music education. Madsen encouraged us to develop strong rationales for the existence of a general music program, study what we should teach and how, and ways to keep kids engaged focusing on aesthetic sensitivity. Given our 2007 perspective, the agenda proposed by these scholars, in several cases, seems to have come to fruition.

**Research presentations.** Following the pattern from the previous symposium, all the research papers were presented orally; there was no poster session. The 18 papers were organized around a mix of topics and grade levels – “Music Perception” (4), “Secondary” (3), “College” (2), “Elementary Music Composition” (5), and “Elementary Performance Skills” (4). Based on inspection of the titles of the papers, 12 were quantitative (4 descriptive, 3 correlational, 4 experimental, and 1 assessment tool) and 6 were qualitative (1 case study, 1 historical, 4 other). Again, based on the paper titles, the subjects were: 1 early childhood, 8 elementary, 1 college, 4 teachers, 1 other, and 3 unknown. Secondary general music students were not subjects of the studies presented. Each researcher was given 15 minutes for presentation; no discussants were included.

**Additional notes.** We were not able to locate a program from the 1993 Symposium. Our data came from the call for papers, a preliminary program, a list of participants, and Rutkowski notes.

**Fourth Symposium 1995**

**Event information.** The fourth Symposium was held at the Plaza Hotel near the University of Arizona campus from February 16-18, again a Thursday to Saturday. Hedden continued as the Symposium Director. Of note is the title of this Symposium, for the 1995 iteration was the only time the Symposium had such a specific focus: “Creativity, Composition and Computers: Connections for the New Century.” However, research papers on other subjects related to general music were also presented.
Participants. We have no information about the number of registrants for this Symposium; participant lists were apparently not generated after the 1993 Symposium. Fifteen papers were presented, all as oral presentations. Those presenting papers came from 11 states and a Canadian province. Presenters came from every MENC division.

Invited speakers. Peter Webster opened the symposium with the keynote address, and three other scholars presented invited addresses: Rena Upitis, “Issues in the Musical Compositions of Children”; John Kratus, “Composing is Work, Composing is Play”; and Ken Goodman, “Connections Across the Curriculum.” (Goodman’s appointment at the University of Arizona was in the College of Education.) Robert Cutietta, faculty member at the University of Arizona, shared his thoughts during the closing address, “Furthering the Connections.” A 45-minute discussion period immediately followed each 60-minute invited address. These discussions took place in a large group with all the participants.

Research presentations. The research paper presentations were, for the first time in Symposium history, organized around topics and not grade levels of study participants. The topics were “Creativity,” “General Music,” and “Connections.” As expected, many of the papers were related to creativity. However, other topics included musical discriminations, singing, multicultural approaches, movement, and integration of music with language instruction. Many of the paper titles gave little clue as to the methodology employed, or even the subjects (perhaps telling in itself). However, based on our review of the titles, it appears that 11 papers were quantitative (7 descriptive and 4 experimental) and 4 were qualitative (no specific methodology could be determined). Subjects were elementary aged (7) or teachers (2); the subjects’ age level in six papers could not be determined from the title of the paper.

Additional notes. The only data source for the 1995 Symposium was the program. Rutkowski does recall that the presentations on Saturday were held in a different room. In addition, she remembers Rob Cutietta using his old camera to illustrate points in his Closing Address.

Fifth Symposium 1997

Event information. The fifth Symposium was held at the Windmill Inn at St. Philip’s Plaza (the site of the third Symposium) from February 23-25, a Sunday to Tuesday for the first time. Rutkowski recalls that a related conference was held later that last week of February, so the symposium was moved to allow participants to attend both events. Hedden was assuming increasing responsibilities in an administrative position at the University of Arizona, so Robert Cutietta became the Symposium Director. A new Director meant several changes, changes that seemed inconsequential at the time but in retrospect had more lasting impact.

Cutietta included a sketch of a saguaro cactus on the 1997 Call for Paper and the Symposium Program – perhaps foreshadowing the change in Symposium title in 1999. Also, a National Advisory Board was now listed for the Symposium. The members included: Kimberly Burns, Patricia Shehan Campbell, Dwayne Dunn, Joyce Eastlund-Gromko, Nancy Ferguson, John Fitch, Steven Hedden, John Kratus, Janet Montgomery, Joanne Rutkowski, and Sandra Stauffer. The establishment of an Advisory Board moved the paper review process from a local one to a national one. Finally, one invited session provided a “Research Technique Update: Understanding and Interpreting ANOVAs,” and the Symposium opened with a musical performance—both firsts for the Symposium.

Participants. Eighteen papers were presented, all as oral presentations. Authors came from every MENC division except the Northwest division, with registrants from 11 states, Canada, Ireland, and Hong Kong.

Invited speakers. The opening address presented by David Elliott, “A New Philosophy of Music Education: Problems and Potentials for General Music,” was the first address by a European scholar (his
Three invited addresses were presented: Carrol McLaughlin, noted harpist at the University of Arizona, spoke on “Neurolinguistic Programming: Implications for Teaching the Music Student.” Albert LeBlanc addressed “Current Issues in Music Preference Research,” and Jeanne Ellis Ormrod spoke on “Cognitivism and Music.” Robert Cutietta shared his thoughts during closing remarks, “Pulling It All Together.”

Research presentations. Titles of the research papers were not included in the program, therefore we cannot determine if papers were organized around any sort of theme as with previous Symposia. However, the format for this Symposium was slightly different. The sessions were organized into three blocks—a 60-minute invited speaker, several research presentations for 15 minutes each, then breakout discussion groups, followed by a response from each breakout group. Typically, with one exception, the invited speaker presented before the research papers were shared.

Additional notes. The fifth Symposium reflected the new Director’s narrative style. The printed program began with a welcome and the last item on the program for each day was “An interlude until . . .” While the titles of papers were not available as a data source, the Director’s welcome includes this statement: “the papers reflect a trend toward an increased presence of qualitative research in the field of general music.” The tone of the program and the inclusion of breakout groups support the emerging trend toward a wider variety of scholarly engagement in the field.

Transition

During Robert Cutietta’s tenure as Symposium Director, the focus of the Symposium was changed from “Research in General Music” to any research topic related to Music Education. This decision was made locally, not by the Advisory Board, and was most likely based on a felt need to broaden the discussion among participants and to include researchers with interest in a wider variety of topics. Some general music researchers voiced disappointment over this change, but many faithful have continued to attend. The Symposium was renamed the Desert Skies Symposium on Research in Music Education and the saguaro cactus became a consistent visual symbol of the Symposium.

Desert Skies Symposium on Research in Music Education

Sixth Symposium – 1999

Event information. The sixth Symposium, and first Desert Skies Symposium on Research in Music Education, was held again at the Windmill Inn at St. Philip’s Plaza, the site of all subsequent Symposia to date, from February 18-20, returning to a Thursday to Saturday schedule. Robert Cutietta served as Director for the second time. A National Advisory Board was again listed and served as the paper review committee. The members included: Kimberly Burns, Dwayne Dunn, Joyce Eastlund-Gromko, Nancy Ferguson, Steven Hedden, James Imhoff, John Kratus, Joanne Rutkowski, Sandra Stauffer, and Keith Thompson.

Participants. Seventeen studies were presented, all as oral presentations. As before, most of the studies were by single authors; only four presented in 1999 had multiple authors. The presenters came from only 13 states, but represented all six MENC divisions.

Research presentations. The paper titles were included in the program but the papers did not appear to be grouped in any particular way. The research topics, however, were still primarily focused on general music. Perhaps the pool of participants had been developed over the first 10 years of the Symposium, so those persons were still the primary audience.

A few presentations in 1999 had a choral focus or investigated music teacher stress. One had an instrumental focus – the first one the Symposium had accepted. The “creativity” theme of the 1997 Symposium was reflected as well with some papers on the creative process.

The format for the 1999 Symposium was similar to the one used two years earlier. The sessions were organized into four blocks, and each block included a 60-minute invited presentation, several research presentations for 15 minutes each, breakout discussion groups, followed by a response from each breakout group. For Research Sessions 1 and 2 the invited speaker presented before the research papers were shared; Research Sessions 3 and 4 used the opposite format. Based on the paper titles, 10 papers were quantitative (4 descriptive, 2 correlational, and 4 experimental) and 7 were qualitative (1 case study but no specific methodology could be determined for the others). Subjects were early childhood (2), elementary (4), middle school (3, 1 was elementary and middle school), college (10), teachers (4); other (1); the subjects’ age level in 3 papers could not be determined from the title of the paper.

Seventh Symposium – 2001

Event information. The seventh Symposium, and second Desert Skies Symposium on Research in Music Education, was held again at the Windmill Inn at St. Philip’s Plaza from February 20-22, a Tuesday through Thursday for the first time. Robert Cutietta had become the Director of the School of Music and Dance at the University of Arizona, so Stephen J. Paul, Coordinator of Music Education at U Arizona, become the Symposium Director. A National Advisory Board was again listed and served as the paper review committee. The members included: Kimberly Burns, Robert Cutietta, Nancy Ferguson, Donald Hamann, Steven Hedden, Roger Rideout, Joanne Rutkowski, Sandra Stauffer, Jill Sullivan, David Teachout, Linda Thompson, and Stephen Paul. The call for papers indicates a general theme of Music Teacher Education but it was clear that papers on any topic in the field would be accepted.

Participants. Thirteen papers were presented, all as oral presentations. As before, most of the studies were by single authors; only three investigations listed multiple authors. Also as before, all six MENC divisions were represented among the presenters, and one researcher was from Canada.

Fewer papers were presented at the 2001 Symposium than at any previous one. It is unclear if fewer papers were submitted, if the review process was more rigorous, or if the papers submitted were of less quality so fewer were accepted. One of us (Hedden) believes that the 2001 attracted fewer submissions than the previous six symposia because there was in 2000-2001 an increased in the number of other schools/entities who were offering research symposia.

There are no records at the University of Arizona we could discover in 2007 for the 2001 symposium. It appears that many records were discarded when Stephen Paul passed away in April, 2001 at the age of 48.


Research presentations. The paper titles were not included in the daily program, but for the first time abstracts of each paper and author contact information were included. Also for the first time, topics of the research studies were not primarily focused on general music. This was not surprising, for the call
for papers made it clear that music teacher education would be emphasized. A few still had a general music focus, however. Paper topics included teacher education, creativity, emotional response, singing, learning modalities, and early childhood.

The format for this Symposium was similar to the 1997 and 1999 Symposia. That is, the sessions were organized into three blocks, with a 60-minute invited address, a short break, several research presentations for 10-15 minutes each, and breakout discussion groups. No response followed the breakout group discussions. Based on the abstracts of the studies, 9 were quantitative (5 descriptive, 3 correlational, 1 experimental) and 4 were qualitative (no specific methodology could be determined). Subjects were early childhood (1), middle school (2), college (7), teacher (2), and other (1). The age level of the subjects is not surprising given the conference theme. However, this is the first Symposium at which a paper focused on elementary-aged children was not presented.

Additional notes. Although the first Desert Skies Symposium in 1999 did not have a stated focus on general music, the 2001 Symposium was the first to have a stated focus not directly related to general music. The program was the most extensive to date, including abstracts of papers. However, the fewest number of papers were presented, perhaps making the inclusion of abstracts more feasible. In addition, a Symposium Proceedings was printed for the first time. All research papers presented were included in the Proceedings; invited addresses were not.

Eighth Symposium – 2003

Event information. The eighth Symposium, and third Desert Skies Symposium on Research in Music Education, was held again at the Windmill Inn at St. Philip’s Plaza, from February 20-22, back to a Thursday through Saturday schedule. With the death of Stephen Paul, Donald Hamann assumed the role of Director of the Symposium. A National Advisory Board was again listed and served as the paper review committee. However, the Board listed on the Call for Papers (Kimberly Burns, Robert Cutietta, Joyce Eastlund-Gromko, Brian Ebie, Steven Hedden, Roger Rideout, Joanne Rutkowski, Sandra Stauffer, Jill Sullivan, David Teachout, Linda Thompson) was slightly different than the Board listed on the Program (Joyce Eastlund-Gromko was not listed, and Linda Thompson had been added). The Call for Papers was for “topics related to music education research in all areas.”

Participants. Seventeen papers were presented, all as oral presentations. Only one paper had multiple authors. Those presenting papers again came from every MENC division (from 11 states).

Invited speakers. The Symposium began on Thursday night with an invited address: Brian Ebie, University of Arizona, “Characteristics of Fifty Years of Research Samples Contained in the Journal of Research in Music Education.” Other invited addresses opened the sessions on Friday morning (David Berliner, Arizona State University, “The Effects of High-Stakes Testing on America’s Schools”) and Saturday morning (Terry Kuhn, Kent State University, “From Practitioners to Researchers”). Abstracts of the invited speakers’ remarks were included in the Program. As had been the trend since 1995 (except in 2001), one speaker was from outside the Music Education community, providing a diversity of voices.

Research presentations. Paper titles were included in the program as well as abstracts of each paper and author contact information. No pattern of paper topics was evident except maybe string education – string education at elementary, MS, and HS levels, and status of programs. Other topics included singing (expressiveness, vocal models, international samples, song books), teacher education, national standards, technology, band directors’ listening habits, children’s descriptions of music, memorizing music, and kindergarten classrooms. The format for this Symposium was different than previous Symposia. The sessions were organized into four blocks and three of these began with a 60-minute invited speaker address followed by a short break and then research paper presentations. For the first time, research papers were presented on the first night of the Symposium. The research paper presentations followed a different model than in the past. Four to five research papers were included in each block. An author from each paper was given five minutes to share the focus of his/her paper. After
Based on the abstracts of the studies, 10 were quantitative (3 descriptive, 3 correlational, 3 experimental, 1 the development of a measurement tool) and 7 were qualitative (3 case study, 1 historical, 1 a measurement tool, and 2 for which no specific methodology could be determined). Subjects were early childhood (2), elementary (4), middle school (2), high school (2, 1 with middle school and high school subjects), college (3), teachers (2), other (2), and unknown (1). The diversity of subjects’ age levels is truly remarkable.

Additional notes. The 2003 Symposium seems to be the first, with no particular theme, that reflects a shift from a primarily general music focus to a broader array of topics in music education research. It appears the Symposium is beginning to reach beyond the initial general music pool of participants. In addition, the format change allowed for more dialog among participants and seemed to lend a more casual, but still highly professional, tone to the event.

Ninth Symposium – 2005

Event information. The ninth Symposium, and fourth Desert Skies Symposium on Research in Music Education, was held again at the Windmill Inn at St. Philip’s Plaza, from February 24-26, a Thursday through Saturday. Donald Hamann continued as Director of the Symposium. A National Advisory Board was again listed and served as the paper review committee (Kimberly Burns, Robert Cutietta, Brian Ebie, Donald Hamann, Steven Hedden, Roger Rideout, Joanne Rutkowski, Sandra Stauffer, Jill Sullivan, David Teachout, Linda Thompson). These persons were also on the 2003 Advisory Board. The Program cover was graced with a lovely photograph of the desert and saguaro cactus (new technologies make program design much easier and more professional in appearance).

Participants. Twenty-one papers were presented, all as oral presentations; three of the studies had multiple authors. This represents the highest number of papers presented at this symposium. All MENC divisions were represented among those presenting papers; presenters came from 12 states and one from Canada. Two co-authors, not in attendance, were from Israel and Taiwan.

Invited speakers. Similar to the 2003 Symposium, one invited opening address (Sandra Stauffer, Arizona State University, “Learning through Composing from Student and Teacher Perspectives”) was presented on the first night of the Symposium. Invited addresses opened the sessions on Friday morning (Thomas Good and Mary McCaslin, University of Arizona, “Federal Mandates for School Reform: A Mixed Review”) and Saturday morning (Barbara Kerr, Arizona State University, “Spiritual Intelligence, Consciousness, and Creativity”). Abstracts of the invited speakers’ remarks were included in the Program. This was the first symposium where the majority of the invited addresses were by persons from outside music education.

Research presentations. Paper titles were included in the program as well as abstracts of each paper and author contact information. Several topics were represented, including radio broadcasts, creativity/improvisation (rock band and first graders), curriculum, ensemble performance, neuroscience, community and culture (rural instrumental program, children’s singing), critical thinking/verbal descriptions of music, sight-singing, instrument choice, philosophy, jazz ensemble participation/gender, mental practice, and teacher education (classroom teachers, music educators, doctoral students).

The format for this Symposium was identical to the 2003 Symposia, except each author had only two minutes to provide an overview of his/her project. The limited time for presentation to the entire group was most likely a result of the large number of papers and the interest in providing more small-group discussion time.
Based on the abstracts of the studies, 16 were quantitative (9 descriptive, 3 correlational, 4 experimental) and 5 were qualitative (2 case study, 1 historical, 1 philosophical, and 1 for which no specific methodology could be determined). Subjects were early childhood (1), elementary (4), middle school (2), high school (7, 1 with middle school and high school subjects), college (5, 1 used high school and college students), teachers (1), other (3), and unknown (1). Again, the diversity of subjects’ age levels, particularly the high school populations, is remarkable.

Additional notes. The broadening of the Symposium from a general music focus to all research topics relevant to the field obviously resulted in a wider variety of topics, but also more diversity in the populations being studied. For the first time, research studies outside of the school setting, or focused on preparing teachers for school settings, were included.

Tenth Symposium – 2007

Event information. The tenth Symposium, and fifth Desert Skies Symposium on Research in Music Education, was held again at the Windmill Inn at St. Philip’s Plaza, from February 15-17, a Thursday through Saturday. Donald Hamann continued as Director of the Symposium. A National Advisory Board was again listed and served as the paper review committee (Shelly Cooper, Robert Cutietta, Donald Hamann, Steven Hedden, Kimberly Jo Inks, Steven Kelly, Roger Rideout, Joanne Rutkowski, Sandra Stauffer, Jill Sullivan, David Teachout, Linda Thompson). The Program cover was again graced with a lovely photograph of the desert and saguaro cactus – a new “logo”?

Participants. Thirteen papers were presented, all as oral presentations. This represents one of the lowest numbers of papers presented at the Symposium, the same as 2001. Those presenting papers came from 13 states and every MENC division except the Northwest division. The Suncoast Music Education Research Symposium was held two weeks prior to Desert Skies, perhaps presenting a competing venue for research dissemination.

Invited speakers. Similar to the 2003 and 2005 Symposia, one invited opening address (Steven Hedden, University of Kansas, and Joanne Rutkowski, The Pennsylvania State University, “A History of the Symposium”) was presented on the first night. Invited addresses opened the sessions on Friday morning (Peter McAllister, University of Arizona, “Higher Education in the 21st Century: A Crisis for Music Education within Schools of Music?”) and Saturday morning (Mark Fonder, Ithaca College, “New Wine in Old Skins: Music-making with Older Adults”). Abstracts of the invited speakers’ remarks were not included in the Program, but short biographical sketches were. For only the second time since 1995, no invited address was from outside the Music Education community.

Research presentations. Paper titles were included in the program as well as abstracts of each paper and author contact information. A variety of topics were represented including community groups and adults, singing, children’s choirs, choral rehearsal and performance and music teacher education.

The format for this Symposium was identical to the 2003 and 2005 Symposia. Only three papers were included in each block so each author had five minutes to provide an overview of his/her project. Based on the abstracts of the studies, 6 were quantitative (4 descriptive, 2 experimental) and 7 were qualitative (3 case study, 1 historical, and 3 for which no specific methodology could be determined). Subjects were elementary (3), middle school (3), high school (1, but not in a traditional high school setting), teachers (1), adults other than teachers (2), and other (3). Of particular note are the studies investigating adults’ musical engagement.

Additional notes. The trend toward the use of more qualitative methodologies in Music Education research is particularly evident. In addition, the definition of music education, and resulting research, appears to be broadening to settings other than traditional K-12 schools.
Trends Observed

We are reluctant to draw definitive conclusions about research in music education and the role of this Symposium in the dissemination of that research, for we recognize the limited and inconsistent sources of our data as well as other events in the profession for which we have not been able to document completely. However, we believe the readers may find our observations of interest so we have included the “results” of our historical look at this Symposium below.

Participants

In general, participants consistently represented all sections of the United States, as indicated by the MENC divisions in which they reside (see Table 2). The only exception is the Northwest Division, which was not represented at four of the ten symposia. Frequently a Canadian also attended, and, on rare occasion, a non-North American. Clearly, the Symposium is viewed as a national event, rather than regional. The focus of the event combined with February weather in Tucson help the symposium continue to attract this sort of participation.

In gathering data about attendees, we were delighted to have participant lists from the 1989, 1991, and 1993 gatherings. Only the names of the persons presenting papers or an invited address were distributed in subsequent years. We encourage the Symposium Director to share the participant list with all in attendance for future Symposia to allow dialog to continue.

Presentation Format

The general presentation format has not really changed – several invited speakers and research paper presentations. However, the earlier Symposia appeared more formal with authors presenting in a “paper reading” format followed by an invited discussant. The format of the past three Symposia was much different – each author presenting a very brief overview to the entire group and then opportunities to engage in smaller group discussions with the authors. This “round robin” approach, in our opinion, has allowed for more substantive discussion with the researchers and made the Symposium more interactive. However, discussion among participants has always been included as part of the program. Initially, large group discussion was scheduled; later, small group discussion of keynote addresses and research papers with responses reported to the large group; most recently, small group discussions with authors. The ability to engage with other participants more intently, rather than a brief “hello” in the halls of a conference center, is a hallmark of the Symposium format and, in our opinion, critical to its success. In addition, the lunch period has typically been scheduled for two hours, again providing opportunities for professional interactions among participants.

Invited Addresses

Invited addresses have been included in every symposium. In six of the ten symposia, at least one invited speaker was from outside the music education field. We feel the inclusion of other voices has given the participants an opportunity to think beyond our “music education world” and has been a strength of the Symposium. As would be expected, many of the invited speakers have been major players in the field; for example, Cliff Madsen was invited to present at three different symposia. Typically, the presenters have been from North America and generally one from the University of Arizona.

Many speakers have challenged us to look to the future – a research agenda, research that is needed, a new philosophy, etc. Others have provided a “state of the field” on a certain topic such as singing, listening, preferences, special education, and teacher education. A few have provided a retrospective of research in the field, giving a context for future research. Of course, for the two Symposia with a specific theme (Teacher Education one time and Creativity another time), the keynote addresses focused on various aspects of that theme. More recently, issues of high-stakes testing and Federal mandates for education have also been addressed. The keynote and invited addresses have been an important aspect of the Symposium and provided fodder for discussion and reflection.
Table 2: Desert Skies Participants by MENC Divisions

| Year | # registered | # papers | Total States | Eastern | North Central | North Western | Southern | South Western | Western | Canada | International |
|------|--------------|----------|--------------|---------|--------------|--------------|----------|---------------|---------|========|----------------|
| 1989 | 65*          | 20       | 20           | 2       | 29           | 0            | 5        | 6             | 27      | 1-ONT  |               |
| 1991 | 60*          | 17       | 17           | 4       | 12           | 0            | 3        | 7             | 31      | 2-SK   | 1-BC          |
| 1993 | 66*          | 18       | 21           | 4       | 13           | 1            | 6        | 8             | 31      | 2-SK   | 1-Japan       |
| 1995 | 15*          | 11       | 5            | 5       | 5            | 1            | 3        | 1             | 4       | 1-ONT  |               |
| 1997 | 18*          | 11       | 8            | 5       | 0            | 4            | 1        | 5             | 2       | 1-Ireland | 1-Hong Kong  |
| 1999 | 17*          | 13       | 4            | 7       | 3            | 1            | 2        | 8             |         |         |               |
| 2001 | 13*          | 11       | 7            | 3       | 1            | 2            | 1        | 5             | 1-ONT   |         |               |
| 2003 | 17*          | 11       | 4            | 4       | 4            | 1            | 1        | 3             | 9       |         |               |
| 2005 | 21*          | 12       | 4            | 6       | 1            | 3            | 3        | 9             | 1-ONT   |         | 1-Israel 1-Taiwan (co-authors, not in attendance) |
| 2007 | 13*          | 13       | 4            | 5       | 0            | 2            | 7        | 1             |         |         |               |

* divisional representation from this number

Research Papers

Methodologies. Not surprisingly, most of the research studies for the first 10 years of the symposium were quantitative in nature (Table 3). The “qualitative” studies were not really qualitative in the sense we define this methodological approach today. They were curriculum development or use of a specific technique in the classroom setting. The number of true case studies has increased greatly since 2003, and the qualitative methodologies employed have been more rigorous. Seven of the 13 papers presented at the 2007 Symposium were qualitative in nature.
Table 3: Types of Research Presented (Based on titles and/or abstracts)

<table>
<thead>
<tr>
<th>Year</th>
<th>Descriptive</th>
<th>Correlational</th>
<th>Experimental</th>
<th>Tools</th>
<th>Total Quantitative</th>
<th>Case Study</th>
<th>Historical</th>
<th>Philosophical</th>
<th>Other</th>
<th>Total Qualitative</th>
</tr>
</thead>
<tbody>
<tr>
<td>1989</td>
<td>4</td>
<td>4</td>
<td>1</td>
<td>1 poster</td>
<td>14</td>
<td>1</td>
<td></td>
<td></td>
<td>1 poster</td>
<td>6</td>
</tr>
<tr>
<td>1991</td>
<td>6</td>
<td>3</td>
<td>1</td>
<td>1 poster</td>
<td>11</td>
<td></td>
<td></td>
<td></td>
<td>2 poster</td>
<td>6</td>
</tr>
<tr>
<td>1993</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td>1</td>
<td>12</td>
<td>1</td>
<td>1</td>
<td></td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>1995</td>
<td>7</td>
<td>4</td>
<td></td>
<td></td>
<td>11</td>
<td></td>
<td></td>
<td></td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>1997</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1999</td>
<td>4</td>
<td>2</td>
<td>4</td>
<td></td>
<td>10</td>
<td>1</td>
<td></td>
<td></td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>2001</td>
<td>5</td>
<td>3</td>
<td>1</td>
<td></td>
<td>9</td>
<td></td>
<td></td>
<td></td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>2003</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>1</td>
<td>10</td>
<td>3</td>
<td>1</td>
<td></td>
<td>3</td>
<td>7</td>
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<tr>
<td>2005</td>
<td>9</td>
<td>3</td>
<td>4</td>
<td></td>
<td>16</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>2007</td>
<td>4</td>
<td>2</td>
<td></td>
<td></td>
<td>6</td>
<td>3</td>
<td>1</td>
<td></td>
<td>3</td>
<td>7</td>
</tr>
</tbody>
</table>

*Research participants.* The types of populations studied in the papers presented over the 20 years have been consistently fairly diverse (Table 4). Preschool and elementary students have remained a group of interest. Middle school and high school populations have been studied as well, with more interest in the late 1980s and then again from the late 1990s through the 2007 Symposium. Teachers have also been a consistent population studied, with more interest during the 1990s. Some of that interest may be reflected in the 2001 Symposium’s focus on Music Teacher Education. The trend that is of particular interest is the number of studies presented at the 2007 Symposium with adult and non-school populations. It seems that the call from John Fitch and Patricia Campbell at the 1993 Symposium to study natural music behaviors and music learning and teaching outside of school settings as well has been heeded or that they foreshadowed the growing interest in these populations and settings.
Table 4: Participants in the Research Presented (Based on titles and/or abstracts)

<table>
<thead>
<tr>
<th>Year</th>
<th>Early Childhood</th>
<th>Elementary</th>
<th>Middle School</th>
<th>High School</th>
<th>College</th>
<th>Teachers</th>
<th>Other</th>
<th>Unknown</th>
</tr>
</thead>
<tbody>
<tr>
<td>1989</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1991</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1993</td>
<td>1</td>
<td>8</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>4</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>1995</td>
<td>0</td>
<td>7</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>6</td>
</tr>
<tr>
<td>1997</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1999</td>
<td>2</td>
<td>4</td>
<td>3 (1- MS &amp; Elementary)</td>
<td>0</td>
<td>1</td>
<td>4</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>2001</td>
<td>1</td>
<td>0</td>
<td>2 (both 6th graders)</td>
<td>0</td>
<td>7</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>2003</td>
<td>2</td>
<td>4</td>
<td>2</td>
<td>2 (1- MS &amp; HS)</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>2005</td>
<td>1</td>
<td>4 (1-Kdg &amp; 1st graders)</td>
<td>2</td>
<td>7 (1-MS &amp; HS)</td>
<td>5 (1-HS &amp; College)</td>
<td>1</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>2007</td>
<td>0</td>
<td>3</td>
<td>3</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>5</td>
<td>0</td>
</tr>
</tbody>
</table>

Research topics. The topics of research studies presented at the Symposia have also been quite diverse and it would be inappropriate to draw many conclusions about research topics in music education from this sample. However, a few comments seem appropriate. Of course, since the first five Symposia had a stated focus on general music research, the papers presented also focused on topics of interest to general music teachers – children’s musical responses such as singing and moving, listening behaviors, preferences and attitudes. During the mid-1990s studies on multicultural issues and creativity/composition began to emerge. Teacher education also received attention at that time. Again, the 1995 Symposium focused on Creativity/Composition and the 2001 on Teacher Education. It is difficult to say if the focus of those Symposia led to more research in those areas or if more research in those areas led to the focus of the Symposium. When the Symposium broadened its focus the topics presented also expanded quite a bit to include technology, performance settings (particularly choral), national standards, community and culture. However, topics such as singing and rehearsal/teaching strategies still seem to be of interest.

Conclusions

The Desert Skies Symposium on Research in Music Education (formerly the Symposium on Research in General Music) has provided a reliable venue for dissemination of research and discussion among scholars for 20 years. Upon its inception, the national MENC convention provided the only other consistent
venue. In addition, its early years with a focus on research in general music provided validation to those “unsung heroes” in the profession that general music was a critical component of music education. The opportunity to gather with others of similar interests and share research was a rare opportunity. When the Symposium changed to a broader focus, some general music researchers were disappointed. However, any fears of the Symposium losing its community feel were unfounded. The Symposium continues to bring together a small, committed group of researchers.

It is of interest to note the number of other research, or research-related, symposia that have been organized since the inception of Desert Skies (see Appendix A). We will not be so arrogant to suggest that others have copied the Desert Skies model, but we feel confident that the Symposium organizers identified a need in the profession that others now feel as well—the opportunity to share research with other researchers and to interact in a collegial, more intimate environment.

The Future

The eleventh biennial Desert Skies Symposium on Research in Music Education is being planned; a call for papers has been issued and dates set (February 19-21, 2009). We conclude that the Symposium is “healthy” and continues to “enable participants to share ideas, disseminate research, and stimulate thinking” (Hamann, 2007 Symposium Program). While the growth of other similar events may impact the total number in attendance, the 30-50 who typically attend are faithful and they enjoy this biennial gathering of scholars in music education.
Appendix A
North American Music Education Symposia

Continuing:

Desert Skies Symposium on Research in Music Education (10)
The University of Arizona
Feb, 1989 to 2007, biennial

Mt. Lake Colloquium for Teachers of General Music Methods (9)
Mt. Lake, VA
Biennial, “odd numbered” years, since 1991, in May
(not primarily research)

Philosophy of Music Education International Symposium (7)
University of Western Ontario (UWO), Canada, June 6–9, 2007

New Directions in Music Education (4)
Michigan State University – held in November
Early Childhood Music Education (1997)
Teaching Composition and Improvisation (2000), 220 participants from four continents
Teaching Composition and Improvisation (2005)
General Music (2007)

Thompson Symposium for Masters Degree Students: Research in Practice (3)
The Pennsylvania State University
May 2003, 2005, 2007, biennial

Symposium on Music Teacher Education (2)
UNC-Greensboro and SMTE (MENC)
September 2005, 2007
(not solely research)

IMTE (2)
Similar to Mountain Lake but for Instrumental Methods Teachers
Held in Ohio, in May, odd numbered years; began in 2005

Toward Tanglewood II
Held at various universities in 2006-2007, each with a different focus

Suncoast Music Education Research Symposium
“Comprehensive Music Education in the Contemporary World”
USF, Tampa FL
February 1-3, 2007; 2009 planned

Integrating Curriculum, Theory, and Practice: A Symposium on Assessment in Music Education
University of FL
March 29-31, 2007; 2009 planned
McGill Music Graduate Student Symposium  
McGill University, Montreal  
March 9-11, 2007  
March 7-9, 2008

No Longer in Existence:

Southeastern Music Education Research Symposium (?)  
Last one I can find was held in May 2000

International Symposium of Music Education for the Handicapped (2)  
Provo, Utah, August, 1981 (this was the second)

One-Time:

Society for Research in Music Education, Research Symposium I  
University of Kansas  
July 5-7, 2007

A National Symposium on Multicultural Music  
University of TN and MENC  
October 11-14, 2006

International Music Education Policy Symposium  
Minneapolis, MN  
April 2004 (part of biennial MENC conference)

Internet2 Music Education Symposium  
New World Symphony, Miami Beach FL  
March 2003

University of MD  
March 6, 2000