THURSDAY, FEBRUARY 21, 2013

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

6:00 pm  Opening Remarks

6:00 - 7:00 pm  David Teachout, Opening Speaker
University of North Carolina at Greensboro

7:00 - 7:15 pm  Break

7:15 - 8:45 pm  SYMPOSIUM RESEARCH SESSION #1

7:15 – 7:30  2-Minute Overviews from Presenters
7:30 – 8:45  Rotation of 3 Breakout Sessions

Presenters:

Ashley D. Allen, University of Kansas

Teaching Anxiety Experienced by Music Education Methods Students

Tami Draves, University of Arizona

Second-Stage Music Teachers’ Professional Identities

Laura Dunbar, University of Arizona


Joyce McCall, Arizona State University

Music Programs at Historically Black Colleges and Universities (HBCUs): A Content Analysis of Undergraduate Music Education Curriculum

Ryan Scherber, Florida State University

The Effect of Primary Instrument on Sensitivity to Intonation

Ryan Shaw, Michigan State University

The How and Why of Lesson Planning: A Comparative Case Study of Experienced Band Teachers

8:45 - 9:45 pm  Evening Reception
FRIDAY, FEBRUARY 22, 2013

9:00               Welcome

9:00 - 9:45 am     Jere T. Humphreys, Keynote Speaker
                   Arizona State University

9:45 - 10:15       Discussion/Reaction/Questions

10:15 - 10:30 am   Break

10:30 am - 12:00 pm SYMPOSIUM RESEARCH SESSION #2

10:30 – 10:45      2-Minute Overviews from Presenters
10:45 – 12:00      Rotation of 3 Breakout Sessions

Presenters:

Lisa Martin, University of Colorado

'I Just Want to Teach Music!': A Case Study of First-Year Music Teacher Occupational Identity

Peter Miksza, Indiana University Jacobs School of Music

Brent Gault, Indiana University Jacobs School of Music


Emmett O’Leary, Arizona State University

A Geographic, Demographic, and Economic Analysis of Bands Competing in the Bands of America Grand National Championships Finals Between 2002 and 2011

Shaun Popp, Florida State University

The Effect of Different Visual Perspectives on Instrumentalists’ Perception of Conductor

Karen Salvador, University of Michigan-Flint

Music Instruction for Elementary Students with Moderate to Severe Cognitive Impairments: A Case Study

Emily Schwartz, Arizona State University

The Composition Processes of Beginning Band Students in the Absence of Teacher-Imposed Parameters

12:00 - 2:00 pm    Lunch
2:00 – 3:30 pm SYMPOSIUM RESEARCH SESSION #3

2:00 – 2:15  2-Minute Overviews from Presenters
2:15 – 3:30  Rotation of 3 Breakout Sessions

Presenters:

**Phillip Hash**, Calvin College, Michigan

*MUSIC EDUCATION AT THE NEW YORK INSTITUTION FOR THE BLIND: 1832-1863*

**Dijana Ihas**, Pacific University, Oregon

*TEACHING BEHAVIORS OF MIDDLE AND HIGH SCHOOL ORCHESTRA DIRECTORS IN THE REHEARSAL SETTING*

**Steven Kelly**, Florida State University

**Julia Heath**, Florida State University

*A COMPARISON OF NATIONALY RANKED HIGH SCHOOLS AND THEIR MUSIC CURRICULA*

**Mitch Robinson**, Michigan State University

*CHANGING THE CONVERSATION: CONSIDERING QUALITY IN MUSIC EDUCATION QUALITATIVE RESEARCH*

**Justine K. Sasanfar**, Independent Scholar, Wichita, Kansas

*INFLUENCE OF AURAL AND VISUAL EXPRESSIVITY OF THE ACCOMPANIST ON AUDIENCE PERCEPTION OF EXPRESSIVITY IN COLLABORATIVE PERFORMANCES OF A SOLOIST AND PIANIST*

**Crystal Sieger**, Case Western Reserve University

*IDENTITY PERCEPTIONS OF UNDERGRADUATE DOUBLE MAJORS IN MUSIC PERFORMANCE AND MUSIC EDUCATION*

3:30 - 3:45 pm Break
3:45 – 5:15 pm  SYMPOSIUM RESEARCH SESSION #4

3:45 – 4:00  2-Minute Overviews from Presenters
4:00 – 5:15  Rotation of 3 Breakout Sessions

**Presenters:**

**Virginia Davis,** University of Texas – Pan American  
*Listening Preferences of Music Teachers*

**Laura Dunbar,** University of Arizona  
*The Practice Habits of an Undergraduate Music Education Major with Attention Deficit-Hyperactivity Disorder (ADHD)*

**Dawn Farmer,** Boise State University  

**Joanne Rutkowski,** The Pennsylvania State University  
*The Comparative Effectiveness of Male and Female Singing Models on Kindergarten Children’s Use of Singing Voice Achievement*

**Sandra Sanchez,** University of Miami  
*Individual Adequacy of Immersed Music Program Participants*

**Gina Yi,** Michigan State University  
*Effect of Fingering on Piano Performance Accuracy Among Undergraduate Music Majors*

The Evening Is Free
SATURDAY, FEBRUARY 23, 2013

8:30 - 9:15 am  
John M. Geringer, Keynote Speaker  
Florida State University

9:15 - 9:45 am  
Discussion/Reaction/Questions

9:45 am - 11:15 pm  
SYMPOSIUM RESEARCH SESSION #5

9:45 – 10:00  
2-Minute Overviews from Presenters

10:00 – 11:15  
Rotation of 3 Breakout Sessions

Presenters:

Natalie Boeyink, Indiana University Jacobs School of Music

An Examination of Sex and Participation Among Junior High, High School, and College Students at Jazz Festivals

Regina Carlow, University of New Mexico

If They Can’t Understand Me, How Can I Teach? Examining Music Education Students’ Perceptions of Working with English Language Learners

Steven Kelly, Florida State University  
Kevin Matthews, Florida State University

An Investigation of Hiring Practices by Secondary School Principals of Music Teachers

Susana Marlene Lalama, University of Miami

A Comparison of Student and Teacher Perceptions of Classroom Management in Secondary Band Rehearsals

Tim Nowak, Eastman School of Music, University of Rochester

Procedures for Evaluating Public School Music Curricula

Sean Powell, Columbus State University

Examining Preservice Music Teacher Concerns in Peer- and Field-Teaching Settings

Heather Nelson Shouldice, Michigan State University

Trading Hindemith for ’Hugs, High-Fives, and Handshakes’: One Pre-service Music Teacher’s Decision to Teach Elementary General Music
11:15 am - 12:45 pm  SYMPOSIUM RESEARCH SESSION #6

11:15 – 11:30  2-Minute Overviews from Presenters
11:30 – 12:45  Rotation of 3 Breakout Sessions

Presenters:

Mark A. Belfast, Florida State University

The Effect of Perceived Ensemble Reputation on Large Ensemble Performance Ratings

Dawn Farmer, Boise State University

Authorship Gender and Methodology in Music Education Research, 2008–2011

Adam Kruse, Michigan State University

I Always Had My Instrument- The Story of Gabriella Ramires

Peter Miksza, Indiana University Jacobs School of Music

Arts Education Advocacy: The Relative Effects of School-Level Influences on Resources for Arts Education

Stephanie Prichard, University of Colorado

Erik Johnson, University of Colorado

Why it Comes so Naturally for Me: The Influence of Concerted Cultivation and Communities of Practice on the Musical Identity Development of Two Young Musicians

Amy Spears, Arizona State University

Evolving Practices in Elementary and Middle School Band Classrooms

Sharri VanAlstine, University of Wisconsin-Whitewater

Alena Holmes, University of Wisconsin-Whitewater

World Music Immersion During Summer Choir Camp: Implications for the Development of International Mindedness, Attitudes, and Preferences in Middle/High School Choir Students

12:45 - 12:50 pm  Concluding Remarks

12:50  The Conference ends
Symposium Speakers
Bios
Abstracts
(Listed Alphabetically by Author)

Teaching Anxiety Experienced by Music Education Methods Students

Ashley D. Allen, University of Kansas

The purpose of this study was to investigate what, if any, changes would occur pertaining to the autonomic nervous system (ANS) response among preservice teachers, specifically as it related to classroom management. Participants (N = 30) were enrolled in a general music methods course at a Midwestern university, where they taught three lessons containing classroom management issues. An oximeter was used to record pulse rates; the researcher uploaded the data onto a software program and analyzed the results for changes in pulse rate. Repeated-measures ANOVA was used to determine whether significant differences in pulse rate occurred (a) from the start of each teaching episode, (b) when the discipline issues occurred, and (c) between teaching and resting heart rates. Results indicated that there were no statistically significant differences, indicating that pulse rates did not significantly change between resting, teaching, or during discipline issues.

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The Effect of Perceived Ensemble Reputation on Large Ensemble Performance Ratings

Mark A Belfast, Florida State University

The purpose of this study was to investigate the effect of perceived ensemble reputation on large ensemble performance ratings. The sample of participants consisted of music and non-music majors (N = 94) at a large university in the southeastern United States. Participants listened to three different recordings of Gustav Holst’s “Song of the Blacksmith,” and provided ratings for five performance characteristics. Approximately half of the participants completed surveys containing labels with the performance history and accomplishments of each ensemble. The remainder of the participants received surveys that did not identify the performing ensembles. The results revealed a significant interaction between the main effects of label use and ensemble performance. The Keystone Wind Ensemble was rated higher by the no-label group than the label group, while the Tokyo Kosei Wind Orchestra and Eastman Wind Ensemble received higher ratings from the label group than the no-label group.

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An Examination of Sex and Participation among Junior High, High School, and College Students at Jazz Festivals

Natalie Boeyink, Indiana University Jacobs School of Music

The purpose of this study was to investigate relationships among sex, instrument choice, and improvisation at jazz festivals. Participants included 761 students performing in junior high, high school, and college jazz bands. They were observed at four Midwestern jazz festivals, and student sex, instrument, solo opportunities, and band director sex were noted. The major findings of this study were as follows: female participation ranged from 18% (college bands) to 39% (junior high bands); and male soloists significantly and disproportionately (with respect to participation rates) outnumbered female soloists. Results demonstrated the continued gender-stereotyping of musical instruments with drums and bass played almost exclusively by males, and saxophone played by the largest percentage of females. The bands were overwhelmingly conducted by males at the high school (81%) and college levels (100%), however females comprised 60% of junior high band directors.

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If They Can’t Understand Me, How Can I Teach? Examining Music Education Students’ Perceptions of Working with English Language Learners (ELL)

Regina Carlow, University of New Mexico

This paper is centered around the author’s assertion that there is a high level of teacher dependence on contextual language as the main vehicle for transfer of musical knowledge and that ELL students are often placed at a disadvantage because of this reliance. The data and subsequent narrative are based on qualitative interpretive analyses of student work, journals and class discussions of a course entitled Teaching Music to Special Populations, an elective open to both music education and special education majors. The primary research question focused on pre-service students’ perception of their readiness to teach ELL students. Findings suggest that there are highly embedded cultural meaning systems in the everyday teaching of music in K-12 and music teacher education programs. Additionally, issues of racism, bias and stereotyping exist as a natural part of the human endeavor of teaching and must be acknowledged and accepted in music teacher education.

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Listening Preferences of Music Teachers
Virginia Davis, University of Texas – Pan American

This study aimed to discover the music listening preferences of music teachers. Specifically, in which formats do teachers listen to music for personal pleasure, how do they obtain the music they choose, and how frequently do they choose to listen to certain genres of music. Using an online survey, music teachers answered questions about their listening and purchasing habits. Results were then analyzed using simple statistics and Analyses of Variance (ANOVAs) to discover listening preferences for the group as a whole, as well as what differences may occur with regards to age, teaching situation or other factors. Through this analysis, it was shown that although music teachers chose a variety of music for personal listening, they tended to listen to “Classical” art music with the most frequency. Younger teachers also chose some popular styles more frequently than older teachers and some listening choices tended to align with teachers’ job types, such as choral teachers’ frequent choice of vocal art music. Music teachers also embraced technology in their listening, frequently selecting listening formats such as computer downloads and mp3 players.

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Second-Stage Music Teachers’ Professional Identities
Tami Draves, University of Arizona

The purpose of this case study research was to explore the professional identities of second-stage music teachers. Participants were two second-stage music educators teaching in middle school (grades 6-8) music classrooms. Participants were between years 4-10 of their careers and taught primarily instrumental (band and orchestra) ensembles. Data were collected in individual formal interviews and on a password protected blog. This article reports on the four themes developed through cross-case analysis: (a) Professional Development, (b) Parent Involvement, (c) Student Achievement/Enjoyment, and (d) Professional Peers. Participants experienced professional development in various dichotomies such as informal/formal, choice/mandatory, subject-specific/subject-neutral, personalized/general, and perpetual/bounded. Students and their parents played prominent identity-reinforcing roles for the participants. Student achievement and enjoyment, especially when recognized by others, also reinforced participants’ professional identities. Participants’ professional peers were almost exclusively other music teachers. Implications for research and K-12 and university practice are included.

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Mainstreaming in Music Education Journals (1960-1989): An Analysis

Laura Dunbar, University of Arizona

The purpose of this study was to explore the reaction of the music education community to Section 504 and PL 94-142 regarding mainstreaming practices. A content analysis was conducted for the articles published between January 1, 1960 and December 31, 1989 in Music Educators Journal (MEJ), Journal of Research in Music Education (JRME), and Bulletin for the Council of Research in Music Education (Bulletin). Research questions regarding the number of articles published, the ratio of research to pedagogical articles, disabilities addressed within the articles, and the affiliations and geographic locations of the article authors guided the analysis. Pedagogical articles were separated from research articles for analysis purposes. Based on the results of the analyses, the reaction to the legislation was one of enthusiasm for some while others had little or no reaction. Implications and suggestions for further research are discussed.

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The Practice Habits of an Undergraduate Music Education Major with Attention Deficit-Hyperactivity Disorder (ADHD)

Laura Dunbar, University of Arizona

Musicians spend a large amount of time isolated in the practice room. Students with Attention Deficit-Hyperactivity Disorder (ADHD) often have limited abilities to self-regulate, which has become a term synonymous with setting goals, using strategies, monitoring progress, and inhibition. This case study involved observation of an undergraduate music major with ADHD over the course of a month; the student was in the final year of her degree with a dual major in music education and music performance. The purpose of the study was to explore the practice habits of the participant and investigate how the student learned to practice, what methods of practice were most effective, and if the student used any accommodations to help focus for longer practice sessions. Family and teacher influences and practice rituals were of extreme importance. The results of this study have implications for all instructors who want their students to practice effectively.

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Dawn M. Farmer, Boise State University

The American Bandmasters Association (ABA) was founded in 1929 in order to recognize outstanding contributions of band directors. In the eighty-four years it has been operational, 694 members have been invited into the organization’s membership ranks, and only twelve members have been female, accounting for 1.729% of the group's total membership. The first female was extended a membership invitation in 1985, changing the face of the ABA; in the following twenty-seven years, eleven female band directors and one female composer were voted into the organization. Through conducting interviews with the nine surviving female band director members of the ABA, data was collected in order to explore the personal and professional backgrounds of these women. Examining the stories, thoughts, and advice of these women provide a window into the lives of highly successful bandswomen and lends a voice to a marginalized population.

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Authorship Gender and Methodology in Music Education Research, 2008–2011

Dawn M. Farmer, Boise State University

The purpose of this study was to evaluate gender-related authorship and research methodology patterns in music education research. A follow up to a similar 2008 paper (Farmer, 2008), articles in this sample were examined in order to determine if the frequency of women authors in the sample matched the frequency of women receiving doctoral degrees in music education and if women are publishing more frequently than in 1984-2007. Furthermore, methodologies of the articles were tallied to determine what types of research were being published and in what frequencies. Analysis of seven top-tier music education journals published from 2007 to 2011 suggested that women published below the expected frequency, but significantly lower, and that quantitative research comprised 80.5% of published articles. Data indicated that women were less frequent authors than men, but published a greater percentage of qualitative research.

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Music Education at the New York Institution for the Blind: 1832-1863

Phillip M. Hash, Calvin College

The purpose of this study was to document the history of music education at the New York Institution for the Blind from the opening of the school in 1832 through the tenure of the facility’s first music director, Anthony Reiff, who retired in 1863. Research questions pertained to the school’s origin and operation, and to its music curriculum, pedagogy, faculty, ensembles, and resources. The NYIB opened in 1832 and provided a home and education for students ages eight to twenty-five. The music program served as recreation and vocational training, and as a means of promoting the school. Reiff joined the faculty in 1835 and established a band and choir that performed throughout the city and surrounding states. He also organized a monitorial system whereby advanced students taught private lessons to beginning musicians. George F. Root, a prominent teacher and composer, joined the faculty in 1847 as director of vocal music, while Reiff assumed leadership of the instrumental division. Sigismund Laser replaced Root in 1853 and remained at the NYIB until 1863, when both he and Reiff left the school. The faculty at the NYIB developed and promoted effective methods for teaching music to the visually impaired and prepared graduates to serve as church musicians, piano tuners, and music teachers. Findings from this study may have implications for teaching blind and other impaired individuals today.

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Teaching Behaviors Of Middle And High School Orchestra Directors In The Rehearsal Setting

Dijana Ihas, Pacific University

The purpose of this study was to investigate the frequency and the time that middle and high school orchestra directors engaged in seven specific teaching behaviors in a rehearsal setting. Of particular interest was the amount of time orchestra directors engaged in conceptual teaching behaviors operationally defined as verbal behaviors of orchestra directors in which they attempt to make students aware of, have an understanding of, and/or be able to transfer any musical concept. Participants (N = 12) were full-time middle and high school orchestra directors teaching in Washington, Oregon, or California. Each participant submitted a video recording of two regular orchestra rehearsals. Video recordings of participants were divided into 20-minute segments and randomly selected for observation of seven specific and operationally defined teaching behaviors: (a) nonmusical behavior, (b) nonverbal instruction (direction), (c) verbal instruction (direction), (d) noninteractive listening, (e) nonverbal feedback, (f) verbal feedback, and (g) conceptual teaching. These seven teaching behaviors were analyzed using the Simple Computer Recording Interface for Behavioral Evaluation (SCRIBE) of Duke and Stammen (2007). The data were reported in the form of the frequency with which each behavior occurred, the average time for each behavior expressed in minutes and seconds, and the percentage of time used on each behavior. Findings on conceptual teaching were reported.

The results indicated that, on average, orchestra directors spent slightly more than 5% of the observed rehearsal time on conceptual teaching. Most of the instructional time was used on nonverbal instruction (28.15%) and verbal instruction (27.76%). Orchestra directors observed in this study used the least amount of time (2.42%) on nonverbal feedback. The most concerning finding of the study was the time orchestra directors used on nonmusical behaviors (14.70%), and the most interesting finding of the study was that middle school orchestra directors used twice as much time (7.40%) as high school orchestra directors (3.21%) on conceptual teaching. The findings of this study provided suggestions for future research and implications for music educators.

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A Comparison of Nationally Ranked High Schools and Their Music Curricula

Steven N. Kelly, Florida State University
Julia Heath, Florida State University

The purpose of this study was to compare musical, educational, and social characteristics of high schools ranked highest by the publications Newsweek and US. News & World Report. Specifically, the study addressed the following questions: (1) What are the similarities and differences of the educational, musical, and social characteristics of the top ranked schools? (2) What music courses are offered at each high school? (3) What types of performances do the music programs present each year? (4) What (if any) are the qualifications for students to be enrolled in the music programs at each school? (5) How many students are enrolled in each school and in the corresponding music programs? (6) How do characteristics of the music programs reflect those of each school in general?

Fifty-four music teachers at twenty-five high schools that were commonly listed by both publications were emailed a questionnaire consisting of five open-ended questions reflecting the research questions posed in the study. Findings indicated that while most participating schools were non-traditional, and educationally and socially diverse, they were traditional and similar regarding music characteristics. Possible implications of the findings are discussed in the conclusion.

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An Investigation of Hiring Practices by Secondary School Principals of Music Teachers

Steven N. Kelly, Florida State University
Keith P. Matthews, Florida State University

The purpose of this paper was to investigate hiring practices of secondary school principals when selecting music teachers. Specifically, the study sought to determine (1) Are there differences between hiring practices by principals in middle school and high school? (2) What are principals’ search methods and practices used to hire music teachers? (3) Who is involved in the hiring selection of music teachers? (4) To what extent do prospective music teachers perform a teaching demonstration before a hiring decision is made? and (5) To what extent do selected characteristics influence a principal in the decision to hire a prospective music teacher?

Participants were seventy-three middle school and high school principals from Georgia and Florida who completed a survey pertaining to venues they used to search for prospective music teachers, individuals involved in the interview process, and characteristics that influences principals’ hiring of music teachers. Findings demonstrate that future public school music teachers should focus on a variety of local venues and skills when preparing to begin searching for teaching positions. They should also be prepared to communicate their skills to a variety of individuals who will be involved in the interview process, and that a variety of social and musical characteristics influence principals’ decisions to hire prospective music teachers.

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"I Always Had My Instrument": The Story of Gabriella Ramires

Adam Kruse, Michigan State University

The purpose of this instrumental case study is to better understand the academic, social and musical experiences of a Chicana music education student. Interviews with a third generation Chicana student at a Midwestern university explored her academic, social and musical experiences that preceded her pursuit of an undergraduate music education degree. Due to the current level of academic and social success enjoyed by this student and her access to a wealth of social capital and successful academic models, she is presented as a critical case. Barriers to academic and social pursuits as well as resilience to barriers related closely to aspects of identity navigation and social capital interaction in this student’s experience. The role of music, music education, and specific music educators acted as crucial ingredients for her eventual success. Implications for music educators and researchers include a call for additional support and greater understanding of potentially marginalized student populations.

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A Comparison of Student and Teacher Perceptions of Classroom Management in Secondary Band Rehearsals

Susana M. Lalama, University of Miami Frost School of Music

This study used a survey to compare student and teacher perceptions of classroom management in secondary band rehearsals in Florida schools. Twenty-one schools participated, yielding a sample of ensemble teachers (N = 34) and their students (N = 749). The survey instrument collected data for the variables of teacher expectations, teacher behaviors, and student rehearsal conduct, as well as demographic information for teachers, students, and schools. T-tests results reveal that teachers and students perceive teacher expectations and teacher behaviors differently. Individual items were analyzed and results found that teachers and students perceive teacher behaviors more congruent than teacher expectations. Regression analyses suggest that student responses for teacher behaviors were significant predictors of rehearsal conduct, whereas teacher perceptions produced non-significant results. Teachers were asked for reasons why they felt students misbehave; the largest response placed fault with the students, followed by performance-related reasons, family-related situations, and then teacher-related reasons.

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“I Just Want to Teach Music!”
A Case Study of First-Year Music Teacher Occupational Identity

Lisa Martin, University of Colorado

This multiple case study explored factors contributing to the occupational identity, teacher efficacy, and professional commitment of two-first-year music educators. Potentially influential factors examined included (a) primary and secondary socialization, (b) teaching responsibilities, and (c) context-specific work environment. A maximum variation sampling strategy was used to target two novice music educators teaching in contrasting work environments (i.e., urban versus suburban) with contrasting teaching responsibilities (i.e., high school general music versus middle school band). Data in the form of interviews, field observations, journals, artifacts, and informal electronic communication was collected over the course of eight weeks. A priori, in vivo, and descriptive coding revealed several patterns and themes, including (a) teaching responsibilities impacting occupational identity, (b) work environment affecting teacher commitment, and (c) teaching responsibilities and work environment impacting teacher efficacy. Implications for teacher education and suggestions for future research are discussed.

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Music Programs at Historically Black Colleges and Universities (HBCUs):
A Content Analysis of Undergraduate Music Education Curriculum

Joyce McCall, Arizona State University

Using purposive sampling, four National Association of Schools of Music (NASM) accredited Historically Black Colleges and Universities (HBCUs) were selected, ensuring equal representation of institutions from all regions in the United States; parochial, non-parochial, private and public. Institutions examined in this study are as follows: Howard University, Xavier University-Louisiana, Central State University and Prairie View A&M University. Focusing on undergraduate music education curricula in HBCUs, the researcher conducted this pilot study by examining findings based on the following questions: 1) What music curricula are offered at NASM accredited HBCUs?; 2) What are the strengths and weaknesses of music programs at HBCUs? and; 3) What implications for future research are suggested by this pilot study?

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Arts Education Advocacy: The Relative Effects of School-Level Influences on Resources for Arts Education

Peter Miksza, Indiana University Jacobs School of Music

The purpose of this study was to investigate the effectiveness of common recommendations for arts education advocacy using data from the 2009-10 NCES elementary and secondary school surveys on arts education. Regression models assessed the effect of variables representing community support, administrators’ support, having arts educators in leadership roles, and school climate more generally as predictors of principals’ reports of the adequacy of funding, instructional time, and number of arts specialists for arts education. Additional models were tested to determine whether these effects would remain after controlling for minority status, poverty status, and school community type. Parent/community support, including arts specialists in school leadership roles, and having an arts curriculum specialist/program coordinator had the most pronounced effects on the reported adequacy of resources. Student interest/demand for arts education, including arts grades in secondary students’ GPA, and the number of arts events elementary school principals attended were also significant effects.

Contact Information:
Peter Miksza


Peter Miksza, Indiana University Jacobs School of Music
Brent Gault, Indiana University Jacobs School of Music

The primary purpose of this study was to describe the musical experiences elementary school children in the United States receive in the academic classroom setting. The data were drawn from the Early Childhood Longitudinal Study of the Kindergarten class 1998-99 (ECLS-K), a nationally representative study that followed kindergarteners through to their 8th grade school year with the last data collection wave in 2006-07. The variables pertaining to musical experiences in the academic classroom that were available in the ECLS-K were: (a) the frequency and duration with which children received music instruction, (b) the frequency that music was used to teach math, and (c) the percentage of children receiving formal music instruction outside of school. Each of these variables was also analyzed as a function of child urbanicity, socioeconomic status (SES), and ethnicity. Statistically significant (p < .001) disparities among children based on urbanicity, SES, and ethnicity were found on each of the musical experience variables. Overall, white, suburban students of high levels of SES tended to receive significantly more musical experience than students of color from urban and rural settings and of low SES. Policy implications as well as considerations for future research are discussed.

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Procedures for Evaluating Public School Music Curricula

Timothy E. Nowak, Eastman School of Music, University of Rochester

With the upcoming changes in the National Standards and the implementation of the Common Core, districts will have to reexamine their music curriculum to ensure its structure and philosophical underpinnings are still relevant and effective for the delivery of the new content. This study used a multiple case study approach to examine the process through which five public school districts in the Rochester, NY, area review and evaluate their music curricula. Interviews were conducted with music curriculum leaders and coded to examine emergent themes. Themes were then compared using cross-case analysis.

Analysis revealed several common trends in curriculum evaluation procedures. These procedures were synthesized with procedures in academic literature to create a process model for evaluating music curricula in public schools. This model can be used as a template for music education leaders in public schools seeking to design, improve, or clarify their procedure for evaluating pre-existing music curricula.

Contact Information:
Timothy E. Nowak

A Geographic, Demographic, and Economic Analysis of Bands Competing in the Bands of America Grand National Championships Finals Between 2002 and 2011

Emmett O’Leary, Arizona State University

This study examines geographic, demographic, and economic characteristics of bands competing in the Bands of America Grand National Championships Finals from 2002 through 2011. A frequency analysis of bands participating was performed to determine the number of unique schools represented in the event (N = 31). To determine differences from state norms, individual school and school district data were compared to state averages. Compared to state averages, competing schools were found to have an enrollment that was an average of 346% larger, an average percentage of students receiving free and reduced lunch 27.59 points lower, and median household income for the school district’s of these bands was 42% higher than state means. The study highlights continuing inequities in marching band competition with bands from rural areas and lower socioeconomic statuses being at a distinct disadvantage in this event.

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The Effect of Different Visual Perspectives on Instrumentalists’ Perception of Conductor Expressivity

Shaun R. Popp, Florida State University

The study (1) investigated subjects’ perception of conductor expressivity through an audio-visual presentation showing four visual perspectives and using two orders, and (2) explored the relationship between subjects’ normal ensemble seating position and subjects’ perception of conductor expressivity.

Thirty-seven (N = 37) undergraduate music education majors viewed four audio-visual clips of a wind ensemble conductor leading a performance of the same musical excerpt and were asked to rate the conductor’s expressivity for each segment. Significant differences were found in expressivity ratings of visual perspectives and for orders. An interaction transpired between orders and visual perspectives. No differences were discovered for seating position and no interaction occurred between seating position and visual perspectives. Future studies might use an even sample of subjects in terms of seating position and conducting training, and employ various orders, conductors, ensembles, and music.

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Examining Preservice Music Teacher Concerns in Peer- and Field-Teaching Settings

Sean Powell, Columbus State University

The purpose of this study was to examine the concerns of preservice music teachers using the Fuller and Bown teacher concerns model. Participants were 12 senior-level instrumental music education majors enrolled at a medium-size American public university. A video-assisted, stimulated recall method was used to interview participants after 2 peer-teaching and 2 field-teaching episodes. Data consisted of 1,019 coded statements drawn from over 900 minutes of interviews. Task concerns were the most reported in all interviews, followed by self concerns and student impact concerns. Task concerns decreased across the four teaching episodes, while student impact concerns increased from the first field-teaching episode to the second. Rehearsal strategy use, evaluation of teaching, and individual student impact were the most frequently coded task, self, and student impact concerns, respectively. Overall, participants reported that peer-teaching was more difficult and stressful than field-teaching. Implications of the Fuller and Bown framework as well as additional future research directions are proposed.

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“Why it comes so naturally for me”
The influence of Concerted Cultivation and Communities of Practice on the musical identity development of two young musicians

Stephanie Prichard, University of Colorado, Boulder
Erik Johnson, Colorado State University

The purpose of this bounded case study was to investigate how engagement in classical and popular music activities influences the development of two young musical learners: Nick and Vincent. Due to a high degree of parental involvement, as well as Nick’s and Vincent’s participation in multiple musical activities, two prominent social learning theories were used to construct our theoretical framework: concerted cultivation (Lareau, 2003, 2011), and communities of practice and identity development (Wenger, 1998). Three themes emerged from our analyses: 1) concerted cultivation leads to a high level of access to a broad musical community; 2) while each child was most active within a specific musical genre, both boys actively negotiated multiple hybrid musical trajectories; 3) because of the norms inherent to each musical community, Vincent was able to embrace the identity of a full participant within the popular music community, while Nick encountered significantly more barriers. Themes and implications are discussed.

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Changing The Conversation: Considering Quality In Music Education Qualitative Research

Mitchell Robinson, Michigan State University

The establishment of criteria for quality in qualitative research in music education has existed as a thorny issue within our profession for many years. The range of opinions and beliefs concerning “goodness” criteria for qualitative research is vast, and encompasses multiple belief systems, paradigm orientations and research stances. The purpose of this paper is to briefly review the conversation in our profession with respect to establishing and modifying evaluative criteria in qualitative research over the past several decades, provide alternative approaches to considering issues of evaluation in qualitative inquiry in music education, and extend the conversation as we consider our future as a research community.

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The Comparative Effectiveness of Male and Female Singing Models on Kindergarten Children’s Use of Singing Voice Achievement

Joanne Rutkowski, The Pennsylvania State University

This study investigated the effect of a male singing model on kindergarten children’s singing voice achievement. Kindergarteners received informal music guidance once a week from two music teachers, one female and one male (September to December), and one female music teacher (February to May). Teachers sang together during activities; one or the other sometimes took the lead. Children (n=18) were administered the Singing Voice Development Measure (SVDM) - one day by the female teacher and another day by the male teacher - in September, December and May. Intra-rater reliabilities (r=.89 to 1.00) and inter-rater reliabilities (r=.880-.991) were high. Paired samples t-tests revealed significant differences between models, favoring the female model, for all tests except neutral syllable performances in December. Significant gains in use of singing voice were found for the female model from December to May and from September to May. No significant gains were found for the male model.

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Music Instruction for Elementary Students with Moderate to Severe Cognitive Impairments: A Case Study

Karen Salvador, University of Michigan - Flint

Although elementary general music teachers in schools all over the United States teach students with a variety of special needs every day (Chen, 2007; Hahn, 2010; Hoffman, 2011), many undergraduate music education programs do not adequately address exceptionality (Salvador, 2010). Articles regarding “strategies that work” appear perennially in professional literature (e.g., Adamek, 2001; Hammel, 2004; McCord & Watts, 2006), but these strategies have seldom been the subject of empirical research in peer-reviewed literature, and none of these articles pertain to how elementary music teachers are modifying instruction to meet the needs of students with moderate to severe cognitive impairments (CI) who attend music with their self-contained categorical classes. This qualitative study details the practices of Carrie Davis with regard to music instruction of students with moderate to severe CI, both when these students were included with their fourth grade peers and also when they attended music with their self-contained class.

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Individual Adequacy of Immersed Music Program Participants

Sandra M. Sanchez, University of Miami

The purpose of this study was to examine individual adequacy of immersed music program participants. Participants (N = 485) of summer music camps (SMC) and drum corps (DC), ages 15 to 21, completed an online questionnaire that measured individual adequacy in general and immersed music settings. The questionnaire examined participants’ self-reported individual adequacy in general and immersed music settings through two measures. Results revealed a strong correlation between participants’ individual adequacy scores in general and immersed music settings, suggesting parallel attitudes and behaviors within and away from immersed music experiences. Additionally, non-significant relationships among demographic characteristics, participation characteristics, and individual adequacy suggest personal characteristics do not affect individual adequacy scores. Mean scores of SMC and DC participants were significantly different, finding higher scores for DC participants. Although SMC and DC participants deemed relationships the most enjoyable aspect of participation, responses concerning music, performance, similarities, and personal benefits were unbalanced.

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Influence of Aural and Visual Expressivity of the Accompanist on Audience Perception of Expressivity in Collaborative Performances of a Soloist and Pianist

Justine K. Sasanfar, Independent Scholar, Wichita, Kansas

The present study examined the influence of aural and visual accompanist expressivity on perception of overall expressivity in collaborative performances of a soloist and pianist. Participants (N = 72) with and without backgrounds in music viewed audio-visual performances of soloists performing with an accompanist who played either aurally expressive or unexpressive and appeared either visually expressive or unexpressive; soloists remained stylistically appropriate (aurally and visually) throughout. Participants rated the overall expressivity of each performance using an 11-point rating scale and completed a survey addressing perception of expressivity in collaborative performance in reference to the study and in general. Performances with aurally and visually expressive accompaniment were perceived with significantly higher levels of expressivity than unexpressive versions, though only participants with music backgrounds discerned a difference between the aural expressivity conditions. Results indicate the performance of the accompanist may influence perception of overall expressivity in these settings; further implications are discussed.

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The Effect of Primary Instrument on Sensitivity to Intonation

Ryan V. Scherber, Florida State University

This study investigates potential correlations between an individual’s primary instrument and sensitivity to intonation. Previous studies have shown the intonation of higher pitches is easier to discern than lower pitches and that musical training has a significant effect on pitch perception. Absent from prior studies is how specific musical training and numerous years on a single instrument may effect sensitivity to intonation. Participants in this study judged the intonation of computer-generated tones across four ranges: soprano, alto, tenor, and bass (SATB) in a paired-comparison format in which the second note wasdeviated by 0, 7, or 14 cents (flat and sharp). Results of the study indicated no significant differences between ranges across all participants as well as between primary instrument ranges, although a trend was evident indicating more discriminant perception within the soprano and alto ranges.

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The Composition Processes of Beginning Band Students in the Absence of Teacher-Imposed Parameters

Emily Schwartz, Arizona State University

The purpose of this action research study was to examine the processes beginning band students use to compose when given few parameters. Fifteen fifth and sixth-grade students were observed for seven weeks during their participation in an after-school Composing Club. During these weekly club meetings, students had the opportunity to compose a piece and record it in a student-created recording studio. Students were given no parameters for their compositions. While each student’s process was unique, their compositional processes fell into three broad categories based on how students perceived the lack of parameters: 1) The Explorers, who embraced the freedoms they were given and explored multiple possibilities of sounds before recording, 2) The Dependent Learners, who showed difficulty creating a composition without teacher direction and, 3) The Rule-Makers, who quickly created their own compositional parameters in the absence of teacher-given ones.

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The How and Why of Lesson Planning: A Comparative Case Study of Experienced Band Teachers

Ryan D. Shaw, Michigan State University

The purpose of this study was to investigate the lesson planning practices of three experienced band teachers at the high school level. For the purposes of this study, experienced teachers are those with 20 or more years of teaching experience. Research questions included: (a) how do experienced high school band teachers plan for teaching, and (b) how do they draw meaning from the lesson planning process?

The study employed a comparative case study design, viewed through a phenomenological lens to provide rich, detailed description of both planning processes and the meaning attached (Merriam, 2009; Moustakas, 1994). The researcher studied three experienced band teachers in different communities in a Midwestern state, and data included focus group and individual interviews. Findings showed participants’ planning was multi-layered, nested, linked to reflection, and flexible. Participants valued lesson planning and preferred to do it in a non-prescribed and personal format. Data from my study led to the design of a lesson-planning model based on experienced music teacher planning. Recommendations for future research and practice are discussed.

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Trading Hindemith for “Hugs, High-Fives, and Handshakes”: One Pre-service Music Teacher’s Decision to Teach Elementary General Music

Heather N. Shouldice, Michigan State University

Existing research suggests that the secondary ensemble experience is a strong influence in the decision to teach music, and most preservice music teachers plan to teach in a secondary ensemble setting. The purpose of this case study was to explore the experiences and beliefs of one male music education student who chose a student-teaching placement in an elementary general music setting rather than his original intent to become a band director. Analysis revealed four themes: (1) the influence of undergraduate coursework, (2) his tendency to be student-centered, (3) the need for broadening students’ musical skills and understanding, and (4) dissatisfaction with the current band culture. Findings suggest that music teacher education and future music education research might focus on teacher/director role perceptions, beliefs about the purpose of music education, and critical incidents that influence career decisions in preservice music teachers, as well as the role of music education coursework in teacher identity development.

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Identity Perceptions of Undergraduate Double Majors
In Music Performance and Music Education

Crystal Guy Sieger, Case Western Reserve University

The purpose of this study was to investigate music performance/music education identity by examining double majors in various stages of their programs of study who aspire to become a performer and music educator. As they simultaneously develop both identities, double majors cope with additional challenges as they determine who they are and who they hope to become. Using individual and focus-group interviews and e-mail prompts, I investigated the experiences of five undergraduate students majoring in music education and music performance. Six themes emerged from the analysis. Participants expressed various degrees of a blended musician identity. They described similar socialization processes, and training as performers and teachers, along with challenging schedules, enhanced and exacerbated those processes. Participants identified performer and teacher qualities that influenced self-perceptions, and described conflict between performance and music education majors within studios and the school. Implications for music school faculty and music students are included.

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Evolving Practices in Elementary and Middle School Band Classrooms

Amy Spears, Arizona State University

This collective case study explores evolving practices that some music teachers are incorporating into traditional band classes. Three primary questions guide the study: 1) What non-traditional practices are band teachers applying in their classrooms? 2) Why does the teacher use these practices? 3) How do these practices impact music-making in the instrumental ensemble setting? My study involves observations of three band classrooms at elementary and middle schools. I observed one seventh and eighth grade band class and two fifth grade beginner band classes two to three times each, wrote field notes, and interviewed each teacher at least twice to understand their teaching philosophies and to gain insight into their teaching methods I observed. Findings indicate that some evolving approaches include peer teaching and learning, emphasis on musicality, and student choice. Implications for practice and research are discussed.

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**World Music Immersion during Summer Choir Camp:**
*Implications for the Development of International Mindedness, Attitudes, and Preferences in Middle/High School Choir Students*

Alena Holmes, University of Wisconsin-Whitewater  
Sharri VanAlstine, University of Wisconsin-Whitewater

The purpose of this study was to discover what effect the performance and study of world music has on middle school and high school summer music camp participants’ development of international-mindedness and attitudes toward world music. The following research questions were the focus of the study: 1. Does the performance and study of four world music pieces from four different cultures make a significant difference in participants’ international-mindedness? 2. Does the performance and study of four world music pieces from four different cultures effect students attitudes and preference for world music?

The participants in the study (N=35) were students enrolled in the summer choral music camp at a mid-sized university in the United States. Results of the study indicate that when middle and high school students study and perform world music, their international-mindedness grows and they develop more positive attitudes about world music and the cultures from which they come.

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**Effect of Fingering on Piano Performance Accuracy**  
*Among Undergraduate Music Majors*

Gina Jisun Yi, Michigan State University

The purpose of this study was to examine the effect of fingering on piano performance accuracy among undergraduate music majors. Undergraduate non-piano majors (N=40) who were enrolled in four piano classes served as participants in this study. Participants in the experimental group were given a piece with predetermined fingerings on the score. The control group was given the same piece without any fingering. Both groups practiced the piece for 10 minutes per class, twice a week for two weeks. Videotaped performances were analyzed for pitch and rhythm accuracy. The t-test result indicated no significant differences between control and experimental groups. However, fingering in this study tended to affect pitch more than rhythm.

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