Welcome

Welcome to the fourteenth biennial Desert Skies Symposium on Research in Music Education. The purpose of this symposium is to showcase current research in music education and the Desert Skies National Advisory Board hopes the presentation of such material will inform research, pedagogy, and practice now and in the future. It is our hope that the 2015 Desert Skies Symposium will be a thought-provoking forum for you to exchange information and engage in dynamic dialogues with colleagues who share similar professional interests.

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

Jory Hancock, Dean of the College of Fine Arts
Edward Reid, Director of the Fred Fox School of Music
Ingvi Kallen, Public Relations and Outreach
The Desert Skies Symposium National Advisory Board

2015 Program for the Desert Skies Symposium on Research in Music Education
THURSDAY, FEBRUARY 19, 2015

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

6:00 pm  Opening Remarks

6:00 - 7:00 pm  Mitchell Robinson, Opening Speaker
Michigan State University

The Inchworm and the Nightingale: On the (Mis)use of Data in Music Teacher Evaluation &
Music Education Research

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:**

Kenneth G. Goff, Florida State University

*Journal Use and Application Among Current Middle School and High School Band Directors*

Christian V. Hauser, Concordia University Chicago

*The Effect of Orff and Kodaly Approaches on the Compositional and Instructional Self-
Efficacy of Pre-service Non-Music Teachers*

Nathan B. Kruse, Case Western Reserve University

*“I’m Supposed to Enjoy Teaching, but I Just Dread This”: Preservice Teachers’ Reflections on
Field Experience Teaching Episodes*

Jared D. O’Leary, Arizona State University

*An Exploratory Correlational Study Among Music Scholarships, Average Amount of Hours
Practiced, and Obsessive-Compulsive Traits*

Fred Spano, University of North Carolina at Charlotte
Kimberly Van Weelden, Florida State University

*A Content Analysis of the Status of Music Literature Regarding Students with
Exceptionalities*

8:45 - 9:45 pm  Evening Reception
FRIDAY, FEBRUARY 20, 2015

9:00 Welcome
Edward Reid, School of Music Director
University of Arizona

9:00 - 9:45 am Rafe Sagarin, Keynote Speaker
University of Arizona
Learning from the Octopus: Observation and Adaptation in a Complex World

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:
Daniel J. Albert, Michigan State University
Affirmation, Validation, and Empowerment: Influences of a Composition Competition on Students’ Self-Concepts as Musicians

Valerie H. Dopp, Arizona State University
The Chandler Unified School District Orchestra Program: 1920s - 2014

Edward “Ted” C. Hoffman, III, University of Montevallo
The Status of Students with Special Needs in the Instrumental Musical Ensemble and the Effect of Selected Educator and Institutional Variables on Rates of Inclusion

Anne-Marie Hildebrandt, The Pennsylvania State University
Playing by Ear: An Investigation of Definitions

Ryan V. Scherber, Case Western Reserve University
An Exploratory Evaluation of Response-Time Measures in the Assessment of Pitch Perception

Kenna E. Veronee, Florida State University
An Investigation of the Demographics of the Florida High School All-State Bands

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:*

Janet R. Barrett, University of Illinois at Urbana-Champaign  
*Envisioning Interdisciplinarity in Music Education*

Laura Dunbar, University of Wisconsin-Eau Claire  
Shelly Cooper, University of Arizona  
*Perceptions and Attitudes of Copyright Law and Fair Use Among College Undergraduate Students: A Pilot Study*

Timothy J. Groulx, University of North Florida  
*Influences of Segregation and Integration on the Bands at Historically Black High Schools of Hillsborough County, Florida*

Steven N. Kelly, Florida State University  
Mark A. Belfast Jr., Southeastern University  
*Performance Considerations of Secondary School Instrumentalists*

Karen Salvador, University of Michigan-Flint  
Varvara Pasiali, Queens University of Charlotte  
*Intersections Between Music Education and Music Therapy: Education Reform, Arts Education, Exceptionality, and Policy at the Local Level*

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:

Corrie A. Box, Arizona State University

*The Musical Life of Lilian W. Wixom: The Music Experience of Students at Tempe Normal School 1911-1914*

Virginia Wayman Davis, University of Texas–Pan American

*An Exploration of Researchers’ Perspectives Regarding the Process of Music Education Research*

Marshall Haning, Case Western Reserve University

*Talking To Them or Talking With Them? An Investigation of Teacher Questioning in Secondary Music Ensembles*

Peter Miksza, Indiana University Jacobs School of Music

Leonard Tan, National Institute of Education, Nanyang Technological University, Singapore

Christopher Dye, Indiana University Jacobs School of Music

*Achievement Motivation for Band: A Cross-Cultural Examination of the 2 X 2 Achievement Goal Motivation Framework*

Daniel J. Shevock, The Pennsylvania State University

*“Context for the Content”: Exploring the Possibility of a Democratic Application of Gordon’s Music Learning Theory*

Matthew L. Williams, Florida State University

*Middle School Band Literature Performed at Florida Bandmasters Association Music Performance Assessment*

The Evening Is Free
SATURDAY, FEBRUARY 21, 2015

8:30 - 9:15 am  Barbara McKean, Keynote Speaker  
University of Arizona

All the World’s a Stage: Professional Development of Teaching Artists

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:

Dawn M. Farmer, Saint Mary’s College

The Role of Go-go Music in the Identity of a DC Native

Sheh Feng Ng, Indiana University Jacobs School of Music

Analysis of the Ratings and Interrater Reliability at High School Choral Festivals in Indiana

Roger Mantie, Arizona State University

On Play and Work in Music and the Arts

Joanne Rutkowski, The Pennsylvania State University

Continued Investigation of the Effect of Male Singing Model on Kindergarten Children’s Use of Singing Voice Achievement

Mark E. Vickers, The Hartt School, University of Hartford

The Effect of Self-Assessment Training on High School Instrumental Students’ Self-Assessment Accuracy
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<td>Keith P. Matthews, Columbus State University Schwob School of Music</td>
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<td>“I Love Knowing That What I’m Doing Has Purpose”: Male Instrumentalists Who Choose to Teach Elementary General Music</td>
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Symposium Speakers  
Bios  
(Listed Alphabetically by Speaker)

Barbara McKean  
University of Arizona

Barbara (Bobbi) McKean is an Associate Professor for the School of Theatre, Film and Television (TFTV) at the University of Arizona. She teaches courses in Acting, Educational Drama Methods, and Popular Entertainment. Prior to teaching for TFTV, she was an assistant professor in the College of Education teaching courses in elementary teacher education and in graduate research in education.

Her research focuses on the role of the teaching artist within professional arts organizations, schools and communities. Her book, A Teaching Artist at Work, focuses on the preparation of beginning teaching artists. Since 2004, Dr. McKean has been the educational consultant for Montana Shakespeare in the Schools, working on professional development with the actor-teachers for the fall tours to middle and high schools. Before teaching at the University level, Bobbi was a professional actress and teaching artist. She was Director of Education at the Seattle Children’s Theatre for seven years.

Contact Information:

Bobbi McKean  
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Mitchell Robinson
Michigan State University

Mitchell Robinson is associate professor and chair of music education at Michigan State University. Prior to his current position, Dr. Robinson taught music for 10 years in the Fulton (NY) City School District, and held collegiate appointments at the University of Connecticut and the Eastman School of Music.

Dr. Robinson recently concluded a term as Academic Editor of the Music Educators Journal, and has served on the editorial boards of the Journal of Music Teacher Education, Arts Education Policy Review, the Bulletin of the Council for Research in Music Education, the International Journal of Education and the Arts, and Research Issues in Music Education. His research is focused on education policy and the mentoring and induction of new music teachers.

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Mitchell Robinson
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Rafe Sagarin
University of Arizona

Rafe Sagarin is an ecologist, writer, artist, and expert on adaptation. A recipient of the Guggenheim Fellowship, Dr. Sagarin consults with organizations including the American Red Cross and the U.S. Department of Defense, as well as executives from the world’s largest corporations on how they can unleash the natural power of adaptability to survive and thrive in an unpredictable world. His innovative and interdisciplinary research has been published in the leading peer reviewed journals in science, environmental studies, law, and international affairs, as well as in popular magazines and online media. Dr. Sagarin has lectured and held research positions at the world’s top universities including Stanford, Duke, UCLA, and University of Arizona. He served as an American Association for the Advancement of Science Congressional Science Fellow in the office of U.S. Representative Hilda Solis. His two recent books are Learning from the Octopus: How Secrets from Nature Can Help Us Fight Terrorism, Natural Disasters, and Disease (Basic Books) and Observation and Ecology: Broadening the Scope of Science to Understand a Complex World (Island Press).

Contact Information:

Rafe Sagarin
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Abstracts
(Listed Alphabetically by Author)

**Affirmation, Validation, and Empowerment: Influences of a Composition Competition on Students’ Self-Concepts as Musicians**

Daniel J. Albert, Michigan State University

The purpose of this study was to determine if participation in a composition competition influenced four K-12 composition students’ self-concepts as musicians. Research questions explored motivations for these four students to enter into a composition competition, influences of the competition on students’ self-concepts as musicians (if at all), and effects of the competition besides those of self-concept as a musician (if at all). Data sources for this multiple case design study included semi-structured interviews, journals, and wiki interactions. Findings determined that acceptance to the competition, performance of students’ works, and the reception that students received validated and strengthened their self-concepts as musicians. Suggestions for teaching practice include providing constructive feedback from competition adjudicators, creating face-to-face and online experiences for student composers to network, and offering non-adjudicated composition festival experiences for students. Suggestions for future research include exploring whether rejection from composition competitions encourages students to discontinue composition activities.

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**Envisioning Interdisciplinarity in Music Education**

Janet R. Barrett, University of Illinois at Urbana-Champaign

Multiple versions and visions of music education signal maturity in our field. Among those approaches, an emphasis on principled interdisciplinarity preserves the integrity of music while allowing teachers and students to situate educative experiences in interdisciplinary encounters with complementary subject matters. What does it mean to take an interdisciplinary stance? What possibilities for student learning open up when teachers adopt this perspective? How might an interdisciplinary approach honor the diverse interests of students while deepening their musical understanding?

I address how varied conceptions of the disciplines enable or complicate interdisciplinary thinking, using a richly textured musical example to illustrate the dynamic potential of this approach. Principles of an interdisciplinary pedagogy will be related to the nature of students’ capacities to connect these creative explorations and to enhance their relational thinking. Finally, I will explore implications of this interdisciplinary perspective for music education (and music teacher education) as a field.

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This chapter explores the possible musical life of the students and community connected to the Tempe Normal School, a predecessor of Arizona State University. I examined various archival documents available online and through special collections at Arizona State University. These documents included sources such as legislative records, newspaper articles, commencement programs, school annuals, essays, photos, concert programs, and handwritten letters to the archivist. Early Arizonians seemed to articulate great pride in their efforts to establish a high cultural life in Arizona. I discovered Tempe Normal School annuals for 1911-14. In these annuals, music appeared an integral part of students’ school experience, both in and out of the classroom, from those at the training school through the normal school. One student in particular, Lilian W. Wixom, published poems, song lyrics and articles about various ensembles in the annuals. After providing a brief background on music in normal schools, I suppose what might have comprised Wixom’s music experience in her daily life at Tempe Normal School based on archival data and other published sources.

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Stereotypes of Concert Band Musicians

Jason P. Cumberledge, Florida State University

The stereotyping of musicians can influence students’ experiences in music ensembles. Prior research has found that stereotypes may exist in professional and educational settings. The purpose of this study was to determine: (1) What are the stereotypes of musicians in a concert band? (2) How do these stereotypes differ between specific target instruments? (3) What are the comparisons of these stereotypes between band members who play the target instruments and other members of the band? Undergraduate students (N = 143) completed a survey regarding the stereotypes present in concert bands. Results indicated a significant difference between the stereotypes of flute, saxophone, trumpet, and percussion players. Identifying stereotypes is imperative if music educators want to foster a safe learning environment for students. Music educators must pay close attention to the generalizations they make about students so that it does not negatively affect educational and policy-making decisions.

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An Exploration of Researchers’ Perspectives Regarding the Process of Music Education Research

Virginia Wayman Davis, University of Texas–Pan American

The purpose of this study was to explore the motivations and experiences of music education researchers. For what reasons do professors pursue research agendas? How do researchers feel about the process of research and issues such as the need for mentoring and the dissemination of research to the music practitioner?

Through the use of an online survey instrument, music education researchers responded to a variety of questions regarding their research. It was found that music education researchers pursue their work for a variety of personal and professional reasons, including curiosity and desire to contribute to the field of music education. Analysis revealed significant differences in research motivation and enjoyment of the research process between the full professors and those researchers at the midpoint in their careers, possibly indicating a sort of mid-career “slump.” Significant differences also were found between males and females on several items regarding the applicability of research.

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The Chandler Unified School District Orchestra Program: 1920s-2014

Valerie H. Dopp, Arizona State University

Strings education has been a part of instrumental music in American public schools since Boston educator Albert G. Mitchell started teaching public school violin classes in the United States in 1910. Chandler Unified School District began its music program in the early 20th century offering band, orchestra, and choir, but discontinued their early string program. Neighboring districts Mesa and Gilbert Public Schools also offered strings to their students but their programs were more stable. Those orchestra programs had a significant influence on how CUSD resurrected its own program in the late 1970s and again brought string instrument study to the children of the Chandler area. The purpose of this research is to examine the music education practices of the Chandler Unified School District in regards to offering strings education to their students and to investigate how their curricular decisions may have been influenced by contemporaneous educational philosophies.

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Perceptions and Attitudes of Copyright Law and Fair Use Among College Undergraduate Students: A Pilot Study

Laura Dunbar, University of Wisconsin-Eau Claire
Shelly Cooper, University of Arizona

The authors submitted a proposal for a chapter about Copyright Law, Educational Use, and ethics. While researching and writing the chapter, the authors recognized the need for a study to examine their students’ attitudes and beliefs about Copyright Law and Fair Use policies. Using Siegfried’s work on software copyright issues, the authors adapted Siegfried’s survey to match musical uses. The results show the need for more explicit teaching of copyright and fair use policies in music education coursework.

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The Role of Go-go Music in the Identity of a DC Native

Dawn M. Farmer, Saint Mary’s College

The purpose of this ethnography is to explore the cultural connections between a young African-American man and a regional style of music in his hometown. Go-go music is native to the Washington, D.C. area and does not get much attention outside of the city, while inside the city there are negative stereotypes regarding the content of go-go music and the people who listen to and perform this type of music. Through interviews with go-go band members, in conjunction with observations of a rehearsal and concert, musical identities are discovered. An interest in “their” music separates the young men from participating in school music, while a reflection of my experiences while teaching in the same area contributes to the perceived disconnect between those with positions of power and the students who desire relevant music.

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A Critical Case Study of the Music Teacher and Secondary School Principal Partnership

Dennis Giotta, Case Western Reserve University

The purpose of this critical case study was to explore the techniques that one music teacher and one principal at a Midwestern high school continued to use in order to maintain and strengthen their effective educational partnership. Data were collected through transcripts from individual interviews, field notes from observations, and a focus group session with both participants. An analysis of the data garnered the themes of frequent communication, shared goals, and role understanding. The results indicated that learning about the characteristics of an effective partnership between a music teacher and a secondary school principal may provide communication strategies for current and future music educators as they develop that relationship over the course of their careers. Potential implications from this study suggest that understanding reciprocal expectations and maintaining frequent collaboration may prevent obstacles in this professional relationship and be beneficial as the educational partnership continues to develop.

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Journal Use and Application Among Current Middle School and High School Band Directors

Kenneth G. Goff, Florida State University

The purpose of this study was to identify the use and application of music journals among band directors. Band directors (N = 232) completed a survey that was linked through the Band Directors Group on Facebook. The survey asked the participants about which journals they have read and what journals they applied in their ensemble rehearsals. Additionally, the participants were asked to rate the usefulness of each journal listed. Of those surveyed, many had knowledge of scholarly journals but very few read and applied the research to their teaching. No peer-reviewed journal had a large percentage (≤ 10%) of application, and the journal with the most application was a journal that is not research-based. The journals with the second and third most application were a hybrid of both research and non-research articles. Suggestions on how to transfer current research to the practicing music educator are discussed.

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Influences of Segregation and Integration on the Bands at Historically Black High Schools of Hillsborough County, Florida

Timothy J. Groulx, University of North Florida

Band programs were established at segregated black high schools in the early-mid 20th century despite adversity due to the efforts of pioneering musician educators. This study is a narrative history which sheds light on the bands at the black public high schools in Hillsborough County, Florida. This history examines the legacy of Michael “Prof” Rodriguez and other band directors, and the experience of being a student and a band member at Middleton, Blake, and Marshall High Schools. Topics include origins at the end of World War II through Brown v. Board of Education, through court ordered desegregation and school closings, to the reestablishing the high schools in a way that would honor their heritage but avoid re-segregation. While desegregation alleviated problems related to equality of opportunity, it also created problems by taking away the pride and sense of community which centered largely on the high schools.

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Talking To Them or Talking With Them? An Investigation of Teacher Questioning in Secondary Music Ensembles

Marshall Haning, Case Western Reserve University

The purpose of this research was to explore questioning strategies used by secondary music ensemble teachers. Four high school ensemble teachers were observed and interviewed to investigate their attitudes toward questioning and goals when asking questions of their students, as well as the specific questioning behaviors used in their classes. Results indicated that the most common objectives of teacher questions were to avoid expository presentation of content, to encourage peer learning, and to promote an interactive classroom environment. Participants indicated that teacher questions serve diverse purposes within their classrooms; many of these purposes may be only obliquely related to student content knowledge. Because of this, previous question classification systems focusing on the relationship between question and content may not fully account for the range of functions questions serve in music classes. A new system for categorizing questions used in music ensemble classes is proposed.

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The Effect of Orff and Kodaly Approaches on the Compositional and Instructional Self-Efficacy of Pre-service Non-Music Teachers

Christian V. Hauser, Concordia College Chicago

The purpose of this study was to compare the effects of two composition tasks (poem and rhythm) on pre-service music teachers’ compositional self-efficacy and their instructional self-efficacy as pedagogues of composition. The participants (N = 20) were non-music education majors who answered a questionnaire that measured their self-efficacy as composers and as teachers of composition. They wrote two compositions of differing structures on a bass xylophone, answering the self-efficacy questionnaire after each task. One task focused on an Orff approach to composition (chanting a rhyme as a basis for their rhythm) and the other task featured the Kodály approach (rhythmic symbol reading). Though not statistically significant, the data revealed that the Orff/Poem task had a higher average on both self-efficacy dependent variable measures. The results of this study suggest that incorporating composition activities regardless of structure might impact the participants’ self-efficacy beliefs as composers and as pedagogues of composition.

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Playing by Ear: An Investigation of Definitions

Anne-Marie Hildebrandt, The Pennsylvania State University

The primary purpose of this study was to gather definitions of the term “playing by ear” among 49 adult instrumentalists who played music by ear. Secondary purposes were to investigate possible effects musical instrument and genre played may have on respondents’ definitions. Four categories of playing by ear were established—notation, imitation, embellishment, and invention. Definitions were collected through a survey along with data regarding instrument and genre played. Respondents agreed playing by ear was a means of aural imitation, with a wide variance of agreement among the other three categories. Results indicated that those who play genres in which full notation is common differ in their definitions of playing by ear from those who do not. Given the frequent usage of the term “playing by ear” in common speech as well as a growing number of research studies examining ear playing, the varying definitions of the term is an issue that warrants further investigation.

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The Status of Students with Special Needs in the Instrumental Musical Ensemble and the Effect of Selected Educator and Institutional Variables on Rates of Inclusion

Edward “Ted” C. Hoffman, III, University of Montevallo

The purpose of this study was to describe the current status of students with special needs in the instrumental musical ensemble and to examine the effect of selected educator and institutional variables on rates of inclusion. An online survey was designed by the researcher and distributed electronically to 600 practicing K-12 instrumental music educators. While 13.6% of the total school-aged population nationwide received special education services, demographic data provided by respondents revealed that students with special needs accounted for 6.8% of all students participating in bands, orchestras, and other instrumental musical ensembles. The relationship between the rate of inclusion and selected educator variables and institutional factors was examined using multiple regression with backward elimination. The institutional factor ‘student population’ was found to be a significant predictor of inclusion; as the overall school population increased, the rate of inclusion among students with special needs in instrumental music classes decreased.

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Performance Considerations of Secondary School Instrumentalists

Steven N. Kelly, Florida State University
Mark A. Belfast Jr., Southeastern University

This investigation concerned primary ensemble performance considerations of secondary school instrumental music students. Specific research questions were: (1) What are the differences in ensemble performance considerations between students in grades 8–10 and those in grades 11 and 12? (2) What are the differences in ensemble performance considerations between wind/percussion students and string students? (3) Are there differences in ensemble performance considerations between students who take private lessons and those who do not take private music lessons? Secondary school instrumentalists (N = 244) completed a survey that contained twelve music performance items. Participants indicated the importance of each item by placing it in rank order. Overall, items most closely related to technical aspects of music performance were ranked higher than items possibly considered more aesthetic in nature. Similarities in these rankings persisted throughout grade levels, primary instrument area, and whether or not students took private lessons.

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“I’m Supposed to Enjoy Teaching, but I Just Dread This”: Preservice Teachers’ Reflections on Field Experience Teaching Episodes

Nathan B. Kruse, Case Western Reserve University

The purpose of this research was to examine preservice teachers’ journal reflections that were associated with school-based teaching episodes in an instrumental music education methods course. The specific research questions associated with this study included (a) What topics do preservice teachers choose to discuss in their semi-weekly journals and (b) Which topics are discussed the most? Over the course of 6 weeks, seven preservice music teachers submitted 72 journal entries, which were based on an open-ended, non-directional prompt. Through a content analysis design, journal entries were examined for meaningful statements and trends. Findings included four broad topics, which involved the internal, interpersonal, pedagogical, and environmental factors that preservice teachers addressed in their journals. Revelations about teaching, positive interactions with students, rehearsal techniques, and distracting climates were the most-referenced topics.

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On Play and Work in Music and the Arts

Roger Mantie, Arizona State University

In this paper I provide a brief historical examination of play and its relationship of music in the play and playground movements of the early twentieth century. My aim is not so much to romanticize or glorify play, but rather, to remind the contemporary reader of its importance—symbolically, culturally, and pedagogically. I begin by discussing two primary orientations of progressives, reformist and scientific, illustrated by two major books on play and education published in 1915. I point out how music represented a theoretical conundrum for reformers and scientific professionals alike, and how their inconsistent treatment of play can be seen as reflecting understandings of play as a means and as an end. I conclude with a discussion of play and work in education, ultimately arguing that the current National Arts Standards may be overlooking a crucial aspect of what makes the arts educationally valuable.

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An Investigation of Teacher Performance and Instrument Modeling in the Band Classroom

Keith P. Matthews, Columbus State University Schwob School of Music

The purpose of this study was to examine the contribution of teacher performance and instrument modeling in the band classroom. Specifically, this study used two sources of information: 1) undergraduate students and their remembrances of band teacher performance, and 2) band teachers’ current performance/modeling practices. Students (N = 275) were asked to describe circumstances in which their former school band teacher performed modeled on a primary or secondary instrument. Students remembered specific circumstances and often described a social effect of such events. Band teachers (N = 109) also described performance/modeling circumstances in the band classroom. Teachers discussed pedagogical modeling methods with little intended social implications. Further differences were found in teachers’ intent of performance/modeling and its perceived function among students. Implications discussed are related to music teacher training and the development of performance skills to enhance teacher effectiveness.

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Achievement Motivation for Band: A Cross-Cultural Examination of the 2 X 2 Achievement Goal Motivation Framework

Peter Miksza, Indiana University Jacobs School of Music
Leonard Tan, National Institute of Education, Nanyang Technological University, Singapore
Christopher Dye, Indiana University Jacobs School of Music

The purpose of this study was to explore the validity of the 2 X 2 achievement goal framework as applied to instrumental music education students in the US and Singapore. Participants in this study were volunteer band students (N = 234) from five American public high schools (n = 92) and five polytechnic schools in Singapore (n = 142). Data were collected via a questionnaire that included measures of (a) the 2 X 2 achievement goal orientation constructs (mastery approach, mastery avoid, performance approach, and performance avoid), (b) flow in band rehearsal, (c) grit in practicing, and (d) commitment to band. In contrast to previous research on the 2 X 2 achievement goal framework in music, sports, and academics, exploratory factor analyses of the achievement goal questionnaire items yielded a three-factor structure indicating latent constructs of mastery-approach, mastery-avoid, and performance goal orientations. In contrast to previous research comparing achievement goals of learners from Eastern (collectivistic) and Western (individualistic) cultures, no significant differences in achievement goal sub-scale means were found as a function of culture nor were differentiated patterns of relationship found between the achievement goal sub-scales and flow, grit, and commitment to band as a function of culture.

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Analysis of the Ratings and Interrater Reliability at High School Choral Festivals in Indiana

Sheh Feng Ng, Indiana University Jacobs School of Music

The purpose of this study was to investigate the interrater and intrarater reliabilities of large-group choral festivals and provide data for comparison with similar events. Data consisted of ratings and points awarded from high-school choral contests sponsored by the Indiana State School Music Association from 2012 to 2014. 58 panels of three adjudicators evaluated a total of 925 choirs at Organization events, State Qualification events, and State Finals. Research questions investigated (a) frequency distributions of ratings; (b) pairwise interrater correlations of ratings and points awarded; (c) internal consistency as determined using Cronbach’s alpha (α), and; (d) differences in mean ratings and points as determined by Friedman’s Chi-square analysis. The average final rating for all choirs (N = 925) was 2.71 in the Organization events, and 2.92 in the State Qualification events, with (76.97%, n = 712) awarded Gold ratings. Average pairwise interrater correlations (IRC) for concert ratings had means ranging from .38 to .48, while IRC for concert points awarded had means ranging from .57 to .65. Internal consistency (α) for ratings ranged from -.47 to 1.00, while (α) for points awarded ranged from .50 to .96. Data indicated significant differences among individual judges’ ratings in all three years of the contest.

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An Exploratory Correlational Study Among Music Scholarships, Average Amount of Hours Practiced, and Obsessive-Compulsive Traits

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The purpose of this exploratory study was to investigate correlations of obsessive-compulsive traits, amount of hours practiced, and music scholarships. Participants included 150 undergraduate and graduates students who were attending a school of music located in the southwest region of the United States. Participants completed an online questionnaire which included inquiries related to demographics, music scholarships, average amount of time practiced, obsessive-compulsive traits, and whether they had been diagnosed in the past by a medical professional as having an obsessive-compulsive disorder. Findings indicate statistically significant correlations between obsessive-compulsive traits and amount of hours spent practicing. While there were limited statistically significant correlations between obsessive-compulsive traits and music scholarships, 88.89% (n = 9) of those diagnosed with Obsessive-Compulsive Disorder and 100% (n = 2) of those diagnosed with Obsessive-Compulsive Personality Disorder were currently on or previously received music scholarships. Findings also indicate a positive correlation between the average amount of time spent practicing and music scholarships.

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Continued Investigation of the Effect of Male Singing Model on Kindergarten Children’s Use of Singing Voice Achievement

Joanne Rutkowski, The Pennsylvania State University

The purpose of this study was to investigate the effect of a male singing model over an entire academic year of instruction on kindergarten children’s singing voice achievement. Fifteen kindergarten children received informal music guidance once a week for 30-40 minutes from October to May from a team of two music teachers, one female and one male. In October, December, March, and May, the children were administered the Singing Voice Development Measure (SVDM) twice, several days apart. The female teacher administered the test first with her voice as the singing model; the male teacher with his voice as the singing model. Two raters are evaluating the randomized recordings of the children’s singing. Intra-judge and inter-judge reliabilities will be computed and paired sample t-tests will be used to analyze the data. Data analysis will be completed prior to the symposium.

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Intersections Between Music Education and Music Therapy: Education Reform, Arts Education, Exceptionality, and Policy at the Local Level

Karen Salvador, University of Michigan-Flint
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In this paper, a music teacher educator and a music therapy clinician and educator discuss special education policy and arts instruction at the district level. To illustrate the gulf between federal and local policies with regard to exceptional learners and arts instruction, we examine the intersections of music therapy and music education with regard to self-contained classes of students with moderate to severe disabilities. The discussion focuses on provision of services and opportunity to learn. Policy suggestions include: (a) increasing administrators’ understanding of music therapy, adaptive music education, and music education, (b) treating music therapists as allied health professionals who do not need to be certified teachers to practice in schools, and (c) improving initial music teacher preparation and providing opportunities for professional development to increase awareness of necessary information and effective strategies to improve music teaching and learning for students with special needs.

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An Exploratory Evaluation of Response-Time Measures in the Assessment of Pitch Perception

Ryan V. Scherber, Case Western Reserve University

The purpose of this study was to investigate the use of response-time measures in assessing pitch perception. Participants (N=52) were asked to identify a note as in-tune or out-of-tune utilizing a paired-comparison format. Responses were recorded with data collection software for both accuracy and response-time (latency) in milliseconds. No significant differences were found between latency responses, however responses to sharp stimuli were less accurate than in-tune and flat stimuli. Trending latency data and significant accuracy data were consistent with prior research thereby indicating response-time measures may be a useful tool in the assessment of pitch perception. Suggestions for future research are also discussed.

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“Context for the Content”: Exploring the Possibility of a Democratic Application of Gordon’s Music Learning Theory

Daniel J. Shevock, The Pennsylvania State University

Democratic music education can be understood as representational of democracy within the classroom, and political – acting to change society beyond the school walls. Edwin Gordon’s music learning theory (MLT) has experienced prolonged popularity in U.S. schools, and democratic teaching practices (DTP) are emerging as viable options for music classrooms. The purpose of this study was to explore the possibility of a democratic application of Gordon’s MLT. How do MLT teachers feel about democratic teaching practices? Can MLT be taught democratically? Two expert MLT teachers were interviewed between March and April 2014. The following concepts emerged – learning, social, and empowerment. Participants seemed to have positive feelings toward the DTP discussed, and seemed to be incorporating many DTP in their current practices. Findings seem to point toward the possibility of pedagogy rooted in Gordon’s music learning theory, which is open to and incorporates many democratic teaching practices.

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“I Love Knowing that What I’m Doing Has Purpose”: Male Instrumentalists Who Choose to Teach Elementary General Music
Heather Nelson Shouldice, Eastern Michigan University

Existing research indicates that few entering music education students plan to teach in an elementary general music setting, and the majority of those who teach elementary music are female. The purpose of this qualitative study was to examine six male instrumentalists’ decisions to pursue a career in elementary general music teaching rather than secondary instrumental music. Analysis of interview data revealed three emergent themes: (a) development of a new schema for elementary general music, (b) teacher beliefs and identity, and (c) tension between autonomy and the “status quo” in secondary instrumental music. Implications for music teacher education and suggestions for future research are discussed.

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A Content Analysis of the Status of Music Literature Regarding Students with Exceptionalities
Fred Spano, University of North Carolina Charlotte
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The purpose of this study was to ascertain the breadth of literature in research journals, dissertations, and practitioner journals for teaching music to students with exceptionalities. Through content analysis, the researchers analyzed research journal articles, practitioner journal articles, and dissertations (N = 523) that were indexed on the NAfME’s SRIG Children with Exceptionalities website. Keyword data (existing or assigned) were analyzed by IDEA category, by areas within music teaching, by K-12 populations, by teacher training, and by time-band iterations of the IDEA federal law. Results indicate that music education/music therapy research journals account for 220, or 42% of the content; practitioner articles represent 149, or 28%, and dissertations/theses account for 154, or 29% of the literature in teaching music for special needs. Other results are reported and implications are discussed.

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An Investigation of the Demographics of the Florida High School All-State Bands
Kenna E. Veronee, Florida State University

The purpose of this study was to investigate the demographics of the Florida High School All-State Band participants from the 2011, 2012, and 2013 Concert and Symphonic Bands. Specifically, this study sought to investigate: 1) What Florida Bandmasters Association (FBA) districts were represented? 2) What kind of schools did these students attend? 3) What was the socioeconomic status of these schools? 4) In what kind of school band programs did these students participate?

Selected students (N = 729) represented all 21 of the FBA districts. District six, Seminole and Volusia counties, had the highest representation amongst participants. The majority of participants attended public schools with a special program, and a socioeconomic status higher than the state average. Over 70% of participants attended schools with bands that received a superior rating at their District Music Performance Assessment (MPA), and just over 50% of those performed more difficult music than was required.

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The Effect of Self-Assessment Training on High School Instrumental Students’ Self-Assessment Accuracy

Mark E. Vickers, The Hartt School, University of Hartford

The purpose of this study was to determine if self-assessment training had an effect on secondary instrumentalists’ self-assessment accuracy and music performance. Participants (N = 111) were high school students from two neighboring suburban communities in the northeast, one a control group, the other a treatment group. After working on the same musical selection for a short period, students completed a pretest performing an excerpt from that musical selection. Next, students in the treatment group received self-assessment training for 15 minutes daily over five consecutive days while both groups continued to rehearse the selection. Next, all students completed a posttest performing the same excerpt from the selection different from the pretest. While student self-assessment scores had a strong correlation with the directors’, I determined that the instruction in self-assessment had no effect on students’ self-assessment accuracy. However, I determined that the self-assessment training may have affected music performance.

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Middle School Band Literature Performed at Florida Bandmasters Association Music Performance Assessment

Matthew L. Williams, Florida State University

The purpose of this study was to compile a list and explore trends of the music performed at the 2014 Florida Middle School Music Performance Assessments. The final list included 578 bands performing 257 unique compositions across five difficulty (grade) levels from 106 composers. Directors used 38.5% of the pieces from Grades 1, 2, and 3, while 13 different composers accounted for 41% of the selected music. The mean adjudicator rating across all performing bands was 4.12, with 73.7% (n = 426) of bands receiving either a ‘Superior’ or ‘Excellent’. Bands performing music designated as ‘Significant Literature’ received a higher mean rating (M = 4.22) than bands that did not (M = 4.11). Possible implications and suggestions for future research are discussed.

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Perceptions of Educational Value in Multi-Generational Ensembles

Jill Wilson, Luther College

Recent literature has pointed to a need to expand the definition of music education by thinking beyond high school and college as a means for music learning and in order to affirm that everyone is a musician. As baby boomers near retirement, staying active and lifelong learning are both important to health and well being. Many are in a better position to be able to have the time and the means to participate in choral ensembles.

Participants in this study were members of a brand new collaboration between the men’s and women’s choirs at a small, private liberal arts college and a well-established local community choir. A survey was distributed on the first night of rehearsal and after each performance throughout the year. While providing an opportunity for those no longer in school, were we lowering the pedagogical value for the students we serve?

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