Desert Skies Symposium on Research in Music Education
2017 Abstracts

PAPER SESSION 5

What Music Student Teachers Say about Educative Mentoring:
A Focus Study Research Project

Joseph Abramo, University of Connecticut
Mark Robin Campbell, Crane School of Music, SUNY Potsdam

Problem

Feiman-Nemser (2001) introduced the concept of "educative mentoring" as a particular stance towards the fostering the growth and development of novice teachers in student teaching placements and other clinical experiences. In this conception of fostering student teachers, the cooperating teacher serves as a mentor, as the title suggest, with emphasis on structuring the student teaching experience as inquiry. Student teachers are conceived as agents in the process of purposefully leaning practice through the of asking questions, reflecting, and thinking critically about theirs and others' teaching practices. Based in social constructivist philosophies of education, it is aimed towards student teacher growth in the present and the future.

In a focus group study, Authors (in press) examined cooperating teachers' uses and strategies of educative mentoring. The authors found that their participants' saw learning to teaching during student teaching as emergent, meaning that they mentored students through problems and questions as they arose organically through the process of learning to teach. The cooperating teacher's role in this context is to connect these problems to educational theory. They also saw their practice as a balancing of modeling and reflection, and that the two must be used in tandem with each other to affect growth in student teachers. The participants also expressed that they wished they had more guidance and frameworks from the universities they served on how to mentor and foster student teachers. As a result, we suggested that educative mentoring is "structured by the negotiation of three dialectical relationships: reflecting verses modeling; emergence versus purposefulness; and learning to teach in specific contexts versus preparation that transfers to teaching music in all settings" (p. 1).

While there are several studies in music education focusing on mentoring and the perceptions of preservice teachers and the field experience (Davis, 2016; Denis, 2015; Draves, 2008; Jacobs, 2008; Killian, 2011; Liebhaber, 2003; Silveira and Diaz, 2014) little research exists on what are music teacher candidates' expectations and conceptions of mentoring during this experience.

Purpose and Research Questions

Given the paucity of research on music teacher candidates' expectations and conceptions of student teaching, a study examining these conditions may be of benefit to music teacher educators and cooperating teachers as they structure and execute student teaching experiences. We replicated a study (Authors, in press) that looked at the perceptions and practices of cooperating teachers, by examining how preservice music

teachers' expectations differed and aligned with the cooperating teachers' practices and perceptions. Our research questions were:

What are music student teachers' conceptions of educative mentoring?

In what ways do the participants' conceptions of educative mentoring converge and differ from cooperating teachers' conceptions and practices?

Methodology

A total of 12 students participated, all from an institution in the Northeast. The students took a survey and participated in three focus groups. In the survey, the participants were required to rank 10 items derived from Author's (2016) framework outlining four "notions" of effective mentoring in student teaching. The focus group sessions each lasted about one hour. The first session focused on participants initial perceptions of the notions and the 10 items. After this session, the participants took the survey. In session two, we showed them the results of the survey as well as findings from Authors' (in press) study with cooperating teachers, looking for their views of differences and similarities and to refine their views of the notions. In session three, we asked the participants to imagine specific processes that they hoped their cooperating teachers use to address the ten items.

We used Saldaña's (2013) process of coding, category formation, and theme formation to make sense of the data. We individually reviewed the data, labeling codes, then combined them, finding categories that these codes fit into, and finally, combining them further into themes. We then compared codes and came to consensus on themes.

Themes

The participants found notions 3 and 4 more important than 1 and 2 from the Authors' (2016) framework. They were most interested in talking to their cooperating teachers asking them to share stories, allow them to be critical of the cooperating teachers' teaching. They did not find linking educational theory to their practice as important.

Discussion

The participants' interests and rankings differed from their cooperating teachers' (Authors, in press) practices and rakings in key ways. The cooperating teachers in the earlier study found educational theory to be important and critical reflection as the least important. The student teachers in this study found the opposite to be true. As cooperating teachers and teacher educators structure educative mentoring for student teachers, they might become aware of how the differences between their perceptions and practices and student teachers' expectations. Cooperating teachers and teacher educators might make their frameworks and goals more explicit to student teachers.

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**The Role of a Short-Term Piano Training Program on
Verbal Fluency in Older Adults**

Jennifer Bugos, University of South Florida

The purpose of this research was to evaluate the efficacy of a short-term intense piano training program on executive functions in healthy older adults. Thirty-four adult participants with no formal music training completed a battery of standardized cognitive measures at three time points: pre-training, pre-training two (upon completion of a control time period), and post-training. The piano training program included 30 hours of focused music theory, finger dexterity exercises, bimanual coordination exercises, technical exercises, performance duets, and standard piano repertoire. Results of a Repeated Measures MANOVA show significantly enhanced verbal fluency and processing speed, post-training; however, no difference was found in verbal memory performance. Data suggest that a short-term intense piano training program may benefit cognitive performance in areas of verbal fluency and processing speed. Short-term intense music programs may be an appropriate structure for a cognitive training program with the added benefit of increased interest in continued music participation.

Music training programs have been associated with many cognitive benefits related to verbal performance. Long-term musical training is associated with enhanced verbal memory performance and processing speed in young children and young adults (Chan et al., 1998; Ho et al., 2003; Hogan and Huesman, 2008; Bugos and Mostafa, 2011; Bugos and Mazuc, 2013; Moreno et al., 2011). For example, young children with

violin or flute training demonstrated enhanced verbal memory compared to child non-musicians (Ho et al., 2003). In another study, children with violin training scored higher on measures of verbal memory performance by employing semantic categorization strategies more frequently than those with no previous musical training (Bugos and Mazuc, 2013). Findings from studies of young adult musicians compared to non-musicians echo these results in increased memory for spoken and sung lyrics (Kilgour et al., 2000) and superior recall of immediate and delayed word lists (Jakobson et al., 2008). However, associations between music training and enhanced areas of verbal performance were found within focused long-term training studies in younger adult or child based populations with one specific musical instrument. Future experimental research is necessary to examine causal effects of long-term music training. Yet, one limitation of long-term training studies is the potential for high levels of attrition due to illness of participants or family members, a need to return to the workforce, unforeseen travel, or loss of a family/social networks. Consistent repetition of progressively difficult exercises in a short-term intense intervention may assist with retention while reducing the likelihood of attrition.

   The aim of this research is to examine the efficacy of a short-term intense piano training program on specific executive functions related to verbal performance: verbal fluency, verbal memory, and processing speed in healthy older adults. Short-term intense piano training promotes active engagement in motor activity with short-term planning and long-term cognitive strategies that may contribute to maintaining executive functions. Intense short-term music training requires sustained attention which engages an executive network that supports generalized cognition and emotional control (Posner, 2008). We hypothesize that a short-intense piano training program will result in transfer to verbal fluency, verbal memory, and processing speed, as measured by standardized cognitive measures.

<div align="center">Methods</div>

   This research focused upon programmatic assessment with a within-subjects design in which participants served as their own controls. We chose this design as it is relatively powerful when examining differences between time intervals in a group of older adults of differing ages (i.e, less threat to internal validity compared to random assignment) (Charness, Gneezy, & Kuhn, 2012).

<div align="center">Participants</div>

   Forty-two participants from a large metropolitan city were recruited through community advertisements, social media, and large churches with extensive community outreach. Thirty-four participants (6, male, 28 female; mean age= 70.79; SD=6.20) completed the study. Baseline assessments included measures of music aptitude and intelligence. Potential differences in baseline measures were used as co-variates. Participants completed dependent measures of verbal memory, verbal fluency, and processing speed at three time points: an initial pre-training session (T1), a second pre-training session (T2, subsequent to a two-week control time period), and a post-training session (T3). A two-week time interval was maintained between testing visits.

<div align="center">Results</div>

   Results of a Repeated Measures ANOVA Time (all three time points: Pre-testing 1; Pretesting 2, Post-testing) X Measures (Verbal Fluency (D-KEFS) X Verbal Memory (RAVLT) X Processing Speed Indices) with Bonferroni post-hoc analysis show

significantly (p> .05) enhanced verbal fluency scores in letter fluency, $F(2,66)=22.88$, $p=.001$, $d=.52$; category fluency, $F(2,66)=10.24$, $p= .001$, $d= .49$; and category switching, $F(2,66)=10.78$, $p=.001$, $d= .70$ (Figure 1). Pairwise comparisons reveal significant increases between pre-testing 1 and post-testing time points (letter fluency, $p =.01$; category fluency, $p=.001$) as well as between pre-testing 2 and post-testing (letter fluency, $p =.01$; category fluency, $p=.02$, category switching, $p= .001$). No significant difference ($p>.05$) was found between pre-testing 1 and pre-testing 2 for all verbal fluency conditions.

Group Composing in Music Teaching and Learning: Observing Creative Process During Collaboration

Lisa A. Crawford, California State Polytechnic Univeristy-Pomona

The study of creativity has evolved through many fields and a variety of terminologies through the past century. When considering definitions, creativity has least been studied through consideration of unconscious process that occurs when working in groups which may be reliant on subjective understanding and requiring incubation, rather-- an evolving process that requires time. Providing opportunities to compose in K-16 education environments rarely happens one on one. Music teachers discuss their challenges with finding time to even present compositional activities in the first place and admit they rarely practice composing music or develop comfort with composing for themselves as they might their main musical instrument.

Creativity, as a part of music teacher education and foundational learning in K-12 classrooms, has long been discussed from the perspectives of the nature of creativity through testing (Torrance, 1988), intelligence (Sternberg & O'Harra, 1999), collaboration (Burrett, 2006; 2014; Burland & Davidson, 2001; Hyun, 2004; Miell, Mitchell, MacDonald, 2002; Partti & Westerlund, 2013; St. John, 2006), and assessment (Sefton-Green & Sinker, 2000). Guilford (1967) chose to develop strong theoretical foundations through the concept of intelligence as related to creativity study in the field of psychology. As creativity study flourished by the mid-twentieth century, educational trends included creative teaching and learning of music (Beer, 1970; Berkley, 2004; Burnard, 2012; Cheyette & Cheyette, 1969).

Handbooks considering creativity highlighted the novel ideas of each decade through editors such as Glover, Ronning, and Reynolds, (1989), Runco, (1997), and Kaufman and Sternberg (2010). Creative thinking, identified by Wallas (1926) became the highlight of the 1990s (Ward, Smith & Vaid, 1997) and Webster (1994) who developed a model for considering creative thinking in music (2004). As well, the study of knowledge as part of creative work such as project-based learning and learner-centered methodologies became more apparent in the 2000s (Sawyer, 2006). However, new areas also came of interest at this time, such as creative collaboration (John-Steiner, 2000), group creativity (Paulus & Nijstad, 2003), an increased look at creativity assessment (Kaufman, Plucker, & Baer, 2008), and creativity through its relationship with pedagogy (Herbert, 2010). Recognition that the construct of creativity relied on more than a subjective understanding, Sawyer (2012) explained creativity through innovation. His

work with the concept of groups and group genius (2008) considered the creation power of collaboration. That the role of unconscious processes in development of what is both new and useful (Amabile, 1996; Sawyer, 2006), can also be found in Ritter, Baaren, and Dijksterhuis (2012).

One study (Crawford, 2016) considered creative process for comparison through third and fifth grade students and two types of group composing treatments. Participants composed using acoustic rhythm instruments found in many general music classrooms or using the graphic notation software, Hyperscore. This three-phase empirical study used a between-subjects factorial design and aimed to understand if there were statistically significant relationships between composing groups, grade level, and gender through Phase 1: completion of Gordon's Intermediate Measure of Music Audiation (1986), Phase 2: composing treatment assessments using the Crawford Index of Quality for Composing Groups, an observation protocol developed by the researcher for use when observing composing in groups centered toward creative process, and Phase 3: Webster's Measure of Creative Thinking in Music (1994).

Crawford's study (2016) found no statistically significant correlations between the test scores of the three phases of the study, perhaps indicating that musical aptitude, musical composition process, and creative thinking are separate areas to consider in the teaching of music. As related to grade level, third grade participants scored higher on the IMMA than fifth and also scored higher composing with Hyperscore than fifth. Regarding gender, no statistically significant correlations were found, however male participants composing with acoustic instruments scored higher on the MCTM while female participants scored higher on the MCTM after composing with Hyperscore. Collaboration was not always evident or changed within the groups depending on the members' individual and group manner, attitude and tone when composing.

Results indicate the need for development of closer observation of composing opportunities in music classrooms during creative or composition tasks. The use of the Crawford Index of Quality for Composing Groups may assist observation with greater understanding for both students in university music education programs or music teachers in the field.

An Analysis of Concert Band Literature Performed at
Florida Bandmasters Association Music Performance Assessment

Trey Harris, Florida State University

Repertoire selection has been the topic of a large amount of research for band directors of all levels (middle school, high school, collegiate, etc.). Since Acton Ostling's landmark dissertation in which twenty respected wind ensemble conductors were sampled to evaluate the artistic quality of wind ensemble repertoire in an effort to establish a list of works with "serious artistic merit" (Ostling, 1978), numerous other studies have followed with the goal of updating outdated lists and compiling new lists (Gilbert, 1992; Miller, 2013; Rhea, 1999; Thomas, 1998) which focus on music of varying difficulty levels. Opinion pieces, some written by the very conductors used in the

aforementioned studies, have been written in which they discuss not only the importance of exclusively programming the highest quality band literature but also the function of literature programming as the foundation of the school band program's curriculum (Battisti, 1989; Reynolds, 2000).

The purpose of this study was to analyze data collected regarding what music is performed by high school concert bands at the Florida Bandmasters Association (FBA) Music Performance Assessment (MPA) in 2016. Specific research questions included:

1. What music was programmed by band directors for the 2016 FBA Music Performance
Assessment.?
2. What pieces (per grade level) are the most frequently performed at MPA?
3. What composers are the most frequently performed?
4. How many bands are choosing music that is deemed "Significant Literature"?
5. How do the ratings of bands that choose "Significant Literature" compare to those that do not choose "Significant Literature?"

The researcher collected data from the FBA website which included the selections and overall ratings of all participating high school bands in the 2016 MPA. Bands that performed without receiving a rating were excluded from this study. Data was analyzed in order to reveal which pieces and composers were performed with the most frequency as well as the overall mean rating for each individual piece performed at the assessment. The list included 620 bands performing a total of 381 unique titles by 157 different composers and encompassing all specified difficulty levels (1-6). No Grade 1 piece was performed more than once at the 2016 FBA District high school concert band MPA. However, all other grade levels contained multiple repeat performances.

With eight performances of each, Frank Ticheli's Joy and Pierre LaPlante's The Red River Valley were the most performed Grade 2 pieces. Carl Strommen's Cumberland Cross was not only the most performed Grade 3, but also the most performed piece at MPAs for 2016 with 29 individual performances. Frank Ticheli's Shenandoah was the most performed Grade 4 piece with 18 performances. Elegy for a Young American by Ronald Lo Presti was the most performed Grade 5 piece with 12 individual performances and David Gillingham's Council Oak was the most frequently performed Grade 6 work, receiving 5 performances. Kentucky 1800 by Clare Grundman was the most performed piece of "Significant Literature" and it carries a Grade 3 classification.

Thirteen different composers received at least 20 performances of their pieces from the 1240 pieces performed. Robert Sheldon was the most performed composer with 100 total performances comprised of 25 unique titles. Frank Ticheli received 80 performances of 14 unique titles on the FBA Music List. The five most performed composers (Sheldon, Ticheli, Grundman, Strommen, and Erickson) comprised 26.12% of the 1240 pieces performed and the 13 composers which each received at least 20 performances of their pieces represented 44.83% (556). Music from the top 5 most performed composers made up 26.12% of the music performed at the assessment.

The mean rating for all ensembles was 4.17 with 40.00% (n= 248) bands receiving an overall Superior rating. 46.61% (n= 289) bands performed music deemed by the FBA to be "Significant Literature," receiving a higher mean rating (M= 4.26) than

bands that did not (M=4.08). An incline in mean performance ratings of bands playing music based upon its difficulty level was present. Only 11.71% of bands performing Grade 1 and 2 literature (15 of 118) received an overall Superior rating. This mean rating increased incrementally through each grade level, until reaching 96.94% of bands performing Grade 6 literature (53 of 55) received an overall Superior rating. Further results as well as possible implications and suggestions for further research are discussed.

Room Acoustics and the Singing Voice: The Effects of Environmental Reverberation on Vocal Intensity and the Perception of Vocal Effort in Trained Singers

Elizabeth Kinghorn, University of Western Ontario

The acoustics of a venue can have a significant effect on vocal performance. Anecdotally, many singers express a preference for performance spaces with certain levels of audible reverberation. Empirically, it has been demonstrated that the acoustic properties of a particular space can influence singers' (and instrumentalists') regulation of dynamic levels, tone colour, and ensemble blend (Gade, 1989). An understanding of these influences and possible mitigating factors is therefore important for all voice users, especially teachers of vocal music. This presentation aims to introduce the varied ways the acoustics of classrooms, practice spaces, and performance venues can affect voice users, present the results of a pilot study designed to examine the effects of audible reverberation on the vocal production of trained singers, and discuss the implications of this research for vocal pedagogy and music education.

Deliberate alterations to what a singer hears during vocalization has been shown to have a discernible effect on musical elements such as intonation and rhythmic accuracy (Mürbe et al., 2002; Pruitt & Pfordresher, 2014). Control of loudness, in particular, appears to be highly affected by the degree to which a voice user can hear his/her own voice. Gade (1989) first used the term support to describe "the property [of any room] which makes the musician feel that he can hear himself and that it is not necessary to force the instrument to develop the tone" (p. 194-5), and suggested that audible reverberation in the performance space is necessary in order for musicians to feel this sense of support. Speech research has demonstrated that speakers will automatically adjust voice loudness levels (quantified as intensity and measured in dB SPL) in response to feelings of support, and that increases in voice level are often accompanied by increased feelings of vocal effort (Pelegrin-Garcia et al., 2011). However, this phenomenon has not been widely investigated in singers.

A pilot study investigating the effects of environmental reverberation on voice level and feelings of vocal effort in trained singers was conducted in the spring of 2016. This research aimed to investigate whether results obtained in speech studies could be replicated with singers, and to identify methodological issues that may arise when research models from speech pathology are applied to musical performance. Participants were ten female singers, aged 18-33; each had completed at least three years of classical voice study. Participants performed a series of simple vocal exercises in each of three

vocal ranges (low, medium, and high); these were performed on a number of different vowel sounds, and participants were asked to maintain a mezzo forte dynamic level throughout. Group A (n = 5) vocalized in an anechoic room in which there was no perceptible reverberation. Group B (n = 5) completed the exercises in an acoustic environment designed to imitate the experience of singing in a medium-sized concert venue, using strategically placed loudspeakers to simulate environmental reverberation.

Vocalizations were recorded and average intensity levels for each of the three vocal ranges were calculated using the sound analysis software Praat 6.0.21. Comparison of average intensity levels across acoustic conditions revealed no statistically significant difference; however, a trend toward significance was observed in the low vocal range (p = 0.14). Post-session, participants were asked to rate, on a visual analog scale, the amount of vocal effort they felt had been required to maintain the requested dynamic level. No statistically significant difference was found between groups in terms of self-ratings of perceived vocal effort. Experimental results must be interpreted cautiously, however, due to the small sample size and the exploratory nature of the design. Therefore, presentation of these results will include a brief discussion of methodological issues and the limitations of simulated sound environments for investigating musical behavior.

This line of research has implications for vocal health. Extended periods of high intensity speaking or singing place strain on the vocal mechanism that can, over time, result in disorders of the voice. An understanding of the factors affecting vocal intensity levels is therefore of clear importance for singers and teachers of vocal music. It has been suggested that vocal training may help to mitigate the effects of auditory feedback on voice production (Bottalico et al., 2015). This may be because vocal training often focuses singers' attention on sensation, and the ability to interpret the feedback provided by the body itself may help to balance the effects of auditory feedback. For this reason, and many others, it is in the best interest of vocal instructors to ensure that students are aware of and can replicate the sensations of healthy singing. Final discussions will include practical suggestions and techniques for vocal educators.

Two Second-Stage Urban Music Teachers

Amorette Languell, University of Arizona

Current undergraduate music education programs lack adequate preparation for pre-service teachers to be successful in meeting the teaching challenges in urban environments (Fiese & DeCarbo, 1995; Lee et al., 2010; Leonhard, 2003; Matus, 1999; Padak et al., 1999). Fiese and DeCarbo (1995) examined novice music teacher opinions toward their pre-service preparation and found that students thought their coursework and field experiences prepared them for an 'ideal' teaching situation, but left them unprepared for the reality of urban schools. Currently, instructors in teacher preparation programs face the decision of whether to train prospective teachers for compliance with curriculum guides and standardized testing or for teacher training that addresses the diverse students that they may face (Doyle, 2012; Fitzpatrick, 2011; Schultz et al., 2008). Pre-service

teachers entering the field are ultimately left unprepared to address the cultural and ethnic diversity of their students (Fiese & DeCarbo, 1995).

Despite changes in teacher preparation programs, they have not been effective in combatting the high rate of urban teacher turnover (Singer et al., 2010). Researchers have suggested that more than 25% of new hires leave the classroom within the first three to five years in the profession (Singer et al., 2010), and in urban areas the number of new hires leaving increases to almost 50% within the first five years (Boggess, 2010; Matus, 1999; Singer et al., 2010; Smith & Smith, 2008). Further, for second-stage teachers (4-10 years of experience) in an urban setting, attrition remains a concern (Hancock, 2008). With the lack of specific professional development and mentorship opportunities, teachers with 4-10 years of experience are at an even greater risk of leaving the profession than those just beginning. With the majority of research in urban music education involving pre-service teachers, beginning teachers, and teachers nearing the ends of their careers, it is important that new research focuses on those teachers entering the second-stage of their professions (Eros, 2013).

The purpose of this research was to explore the experiences of two urban music teachers in the second-stage of their careers. Participants self-identified as Hispanic or Puerto Rican, one was from a suburban background and the other from an urban background, they attended the same post-secondary institution, and taught in the same school district. An instrumental case study was performed where multiple forms of data were collected including individual interviews, journal entries, and field notes from classroom observations (Stake, 1995). The research questions were (a) How does the setting of the school attended by the participants influence their perceptions of urban schools, (b) How do the participants describe the challenges of teaching in an urban setting, and (c) What are participants perceptions of their preparedness to teach in an urban setting? Trustworthiness was ensured through data triangulation and member checking (Creswell, 2013). Analysis resulted in three themes: (a) perceptions of urban schools, (b) challenges and rewards of teaching in urban schools, and (c) a sense of preparedness and what was missing.

Both participants initially perceived urban schools as synonymous with less money; older, less efficient buildings; fewer materials and supplies; and a lower value placed on education by the community in comparison to a suburban school. Several intertwined challenges and rewards associated with teaching in an urban school emerged. Resources, classroom management and behavior, supervision, and student needs were expressed as challenges, while the opportunity to give back and seeing student progress were viewed as rewards. The idea of the real world versus the ideal teaching setting was most salient in terms of preparedness and what was missing from their pre-service education. Both participants commented on topics of field experiences, diversity, and the lack of preparedness for teaching students outside of the suburban culture.

Music teacher educators might consider several changes or additions to their pre-service curriculum. Students should be observing and teaching mock lessons in a variety of culturally and ethnically diverse settings, therefore expanding or restructuring the required field experiences to include more diverse settings would be appropriate. The university should provide the students with an approved list of local master teachers to observe, shadow, and experience co-teaching opportunities. These instances will hopefully help to break the urban cycle of high turn over. While it may be more

challenging to locate established urban music teachers for observation and fieldwork, the chance to experience 'real life' in the urban setting prior to holding ones first job may prove invaluable to the next generation of urban music teachers. Finally, field experiences should include a teaching requirement in addition to observation hours. The opportunity to teach a lesson to real children, rather than teaching that lesson to peers, will further pre-service teachers' abilities to adapt and adjust and they will begin to build their classroom management skills.

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Student Intentions Toward School Music Participation:
An Application of Ajzen's Theory of Planned Behavior

Michael J. Ruybalid, Southeastern Louisiana University

The purpose of this study was to identify variables that best predict a student's intention to enroll in a school music class when entering middle or junior high school. Research studies within the field of music education have revealed a decline in positive student attitudes towards school music beginning in the upper elementary grades (Mizener, 1993; Siebnaler, 2008). These same research studies noted that these attitudes were at their most negative at the end of the elementary grades (i.e. grades five or six). A decline in overall K-12 school music enrollment was reported in a study conducted by the Music for All Foundation (2004), and a similar decline in secondary school music enrollment was reported in a study conducted by the nonprofit research center, Child Trends Databank (2015). Commonly, school music classes are offered as elective choices beginning in the middle or junior high grades. It is possible these negative attitudes towards school music are influential in student decisions regarding participation in elective school music classes when entering the secondary grades.

The research framework for this study was the theory of planned behavior (TPB; Ajzen, 1985, 1991, 2011), a theoretical framework designed to aide in the prediction of behavioral intentions and actual behavior. According to the TPB, a person's actions are influenced by the following three factors: (a) the person's positive or negative attitude towards the behavior, (b) the perceived social pressure on the person to perform or not perform the behavior (subjective norm), and (c) the person's overall perception of his/her ability to perform the behavior (perceived behavioral control). These three factors lead to the formation of (d) a behavioral intention. Within the TPB, intention is considered the immediate antecedent of whether an individual chooses to perform the behavior (Ajzen, 2012; Ajzen & Driver, 1992). Ajzen (2011, 2012) stated that it is more likely a person will choose to perform the behavior in question if the person's attitude towards the behavior is positive, if he/she perceives that important people in his/her life hold favorable opinions towards the behavior, and if he/she has a favorable opinion of his/her ability to complete the behavior.

The current study included additional variables representing two social influences: parents and peers. Two constructs related to parental involvement (parental attitudes towards music study and parental expectations for music study) were included along with the factor of peer influence. Previous research utilizing the TPB have added similar variables to help strengthen the predictability of the TPB model, including studies examining exercise intentions and behavior among adolescents (Hamilton & White, 2008; Saunders, Motl, Dowda, Dishman, & Pate, 2004). However, no previous research

has extended the TPB with these variables in an attempt to examine school music choice among students as they prepare to enter middle or junior high school, which was the aim of this study.

Participants in this study were students ($N = 278$) from six schools located in a southern state in the United States. All participants were enrolled in compulsory elementary general music classes during their final year of elementary school. A simultaneous multiple regression analysis revealed that all independent variables accounted for 68.1% of the variance in the dependent variable of intention. The overall multiple regression was statistically significant, $R^2 = .681$, $F(6, 271) = 96.52$, $p < .001$. Further examination of the regression results revealed that three variables were statistically significant predictors of intention: TPB-attitude ($p < .001$), TPB-subjective norm ($p < .001$), and parental attitudes towards music study ($p = .001$). An analysis of the written responses to the open-ended statement that was a part of the research questionnaire (a statement that asked students to indicate possible reasons other students might not choose to continue in school music) revealed that the highest cited category was attitude towards school music.

This study provided important information to current and future music educators regarding the factors that influence the decisions of students to elect (or not elect) school music participation. Specifically, the results of this study gave credence to the importance of fostering positive student attitudes towards school music programs. Additionally, the results suggested that music educators should look for ways to increase parental involvement in school music programs, as well as cultivate positive attitudes among parents and other important persons in the student's life regarding the school music program. By having an understanding of what factors influence student decisions regarding school music choice, music educators can be better equipped to design effective recruitment strategies for their school music programs.

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