

Desert Skies Symposium on Research in Music Education 2017 Abstracts

PAPER SESSION 7

Musical Creativity and the Exceptional Learner: A Portrait of New Horizons

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This is an investigation of attitudes and perceptions involving music for children with exceptionalities. The investigation involves sharing qualitative data gathered during a five-phase collaborative project among music education professionals from northern Minnesota and north central Florida. Narrative inquiry is the selected research method, originating with the following key questions:

What types of musical and pedagogical processes positively influence students who possess severe physical, cognitive and emotional needs?

Which factors activate student engagement?

How can the educator inspire creative musicianship and response for students with exceptionalities?

Given the nature of the current project and the use of narrative inquiry as a methodological approach, an additional key question was considered:

What are participants' thoughts and feelings when being involved in musical creativity and how will they share their story?

The Sydney Lanier Center in Gainesville, Florida hosts students with mild to severe physical, intellectual and behavioral challenges. The center's music educator was recognized as the 2011 U.S. National Special Education Teacher of the Year. He collaborates with special education music educators throughout the world, frequently connecting with music special education teachers in Pakistan, India, China, Israel, Brazil and England. His students have performed at Carnegie Hall and competed in the Florida Federation of Color Guards Circuit. This session brings to light some of the extraordinary accomplishments and capabilities of students with exceptionalities.

Five phases of the project resulted in data outcomes to be shared during this session. Phase One: Two music education faculty members from Minnesota visited Florida to share hands-on musical creativity lessons, with the purpose of inspiring students' musical and social growth. Phase Two: The music educator from the Sidney Lanier Center in Florida conducted a return trip to Minnesota, sharing his expertise in working with exceptional students. Phase Three: Qualitative data were gathered during each visit and subsequent research sessions. Data were analyzed through inductive coding, resulting in seven primary themes. Phase Four: Data codes led to the selection of three musical interactive episodes, captured through video media. Questions specific to the video episodes were composed and shared with music education professionals at two international conferences. Phase Five: Narrative inquiry was employed to craft the stories of selected individuals and groups.

Our theoretical framework is a combination of Bowman (2009) and Johnson and Christensen's (2014) approaches to narrative inquiry. Key components from Bowman involve inquiry that is:

- Pluralistic, having no one set method or approach
- Open and reflexive to the research environments and participants
- Places emphasis upon individual's unique situations
- Presentation of meaning that is co-constructed
- Considers three perspectives: Research, participants and reader
- Reflects the characteristics desired in narrative researchers. (Bowman, 2009)

Key components from Johnson and Christensen involve:

- Personal, practical and theoretical justifications for the narrative approach
- Retelling stories shared by the participants and researchers
- Entering into the midst of educational environment
- Understanding human experience

Co-composition of field texts. (Johnson & Christensen, 2014, pp. 429-433)

This combined theoretical framework resulted in the development of initial field texts that were revised into interim research texts and culminated in final research texts. Initial field texts consisted of notes, interview and conversational transcripts, student musical samples, photographs and videos. Researchers conducted spontaneous structured interviews with selected students, each representing a different form of exceptionality. Resulting field texts and audio-visual media were examined using inductive coding to establish emergent themes. This process assisted in the potential synthesis of patterns, forming connections among related themes. Final research texts consist of narratives that tell the stories of the researchers and participants, with the purpose of provoking empathy from the reader and others with whom these stories are shared.

The Sydney Lanier Center in Gainesville, Florida hosts students with mild to severe physical, cognitive and behavioral challenges. The center's music educator was recognized as the 2011 U.S. National Special Education Teacher of the Year. He collaborates with special education music educators throughout the world, frequently connecting with music special education teachers in Pakistan, India, China, Israel, Brazil and England. His students have performed at Carnegie Hall and competed in the Florida Federation of Color Guards Circuit. This session brings to light some of the extraordinary accomplishments and capabilities of students with exceptionalities.

Session attendees will observe and respond to our story, shared collaboratively, with audio and visual media. The benefits of this session include research-based exemplars for reaching individuals with exceptional needs, particularly in the creative response mode. Pedagogical strategies for instructing students with variable exceptionalities will be shared. Whether an individual possesses experience working with exceptional students or not, our purpose will be to inspire her to place herself in the setting, inviting her to "live the story."

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Balancing Fun, Focus, and Friendship: Informal Music Learning in Collegiate A Cappella Ensembles

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In recent years, there has been an increasing amount of interest in informal learning, or learning that takes place outside of formal institutional contexts. Informal learning has been portrayed as more student-centered and intrinsically motivating, since it occurs as a part of the normal lived experience of the learner (Jenkins, 2011; Resnick, 1987; Seymour, 1972). In the context of music education, Folkestad (2006) suggested that during formal music learning practices the mind of the learner is directed toward how to make music, while during informal music learning practices it is directed toward actually making music (p. 138).

Green (2002) identified a number of commonalities between the informal learning experiences of popular musicians in Great Britain, including dissatisfaction with school music experiences, the social nature of popular music ensembles, and a lack of reliance on notation and other formal musical knowledge. In the United States, several researchers reported similar informal learning practices in the context of amateur or “garage” rock bands (Campbell, 1995; Jaffurs, 2004; Rodriguez, 2009). These researchers also noted that one member of these ensembles often acted as a “music leader,” providing direction and feedback to the group. The music leader generally based his or her musical knowledge on information previously gained from institutional music programs, often in public school. Despite this active peer leadership, however, the group members generally saw themselves as peers with no specific organizational structure or power imbalance.

Although these studies have helped scholars and teachers to better understand the types and procedures of music learning that take place in non-institutional contexts, the existing body of research in this area is limited in scope. Additional research is needed to clarify the characteristics of informal music learning in diverse musical situations. Accordingly, the purpose of this research was to explore the characteristics and systems of music learning that took place in four student-led collegiate a cappella vocal ensembles. These groups did operate within the aegis of a small, private Midwestern university, but can be considered informal musical contexts because they were operated entirely by the student members and were not sanctioned as institutional music ensembles. A collective case study method was used to examine the practices and interactions of these groups, with a total of 62 individual members participating. Preliminary emergent themes for this study included the relaxed, social nature of the ensembles, the democratic structure of the groups, and the opportunity for group

members to take on musical roles beyond that of performer. Although the final phase of data analysis is still in progress, the results presented here represent the primary themes that have emerged through the analytical process.

Group members in these ensembles overwhelmingly reported that friendship, camaraderie, and the social dynamic of the ensembles were among their primary reasons for joining and also the elements of group membership that they most enjoyed. Although all of the groups had a formally designated music leader, and one ensemble actually hired a professional musician to fill this role, group members reported that they felt that they had much more input and influence in these groups than they did in institutional ensembles. For example, group members enjoyed the opportunity to select repertoire that was personally meaningful to them. In addition, because of the democratic nature of the groups, participants felt that they were able to participate in choosing musical challenges that were most impactful and personally gratifying.

Another major theme that emerged from this research was the ability of group members to serve in roles beyond that of performer. Students who acted as music leaders had an opportunity to experience authentic music teaching and conducting challenges. By serving in governance roles, including creating operational procedures, booking gigs, managing funds, and complying with regulations for student activities, group members had opportunities to learn firsthand about the business operations of a semi-professional music group. Finally, in many of the ensembles group members served as the primary arrangers of the performance repertoire. By creating their own musical products (and often teaching or conducting them in rehearsal), these group members were able to explore the possibilities offered by several different musical roles. These experiences may be especially valuable for group members who wish to pursue professional or amateur musical careers in areas other than performance.

While the formal structure of traditional ensembles may provide many benefits for students, formal ensembles are likely to be very different from other ways in which students interact with music throughout their lives. The practices of the student-led ensembles examined here provide valuable insights into the ways in which young singers choose to structure their own musical experiences. By working to include these approaches in their own teaching, music educators may be able to provide their students with a more meaningful and lasting musical education.

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Why Can't I Sing? The Impact of Self-Efficacy Enhancing Techniques on Student Self-Efficacy

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In recent years, educational researchers began to recognize that students' personal beliefs about their own capabilities, or self-efficacy, could enhance their motivation to succeed; however, the strength of these beliefs in music students was difficult to measure (Zimmerman, 2000; Hewitt, 2001). McPherson and McCormick (2000) laid the groundwork for studying music performance in relation to self-efficacy, stating how students “think about themselves, the task and their performance is just as important as the time they devote to practicing their instrument” (p. 38).

Historically, researchers have focused on how music performance relates to self-esteem (how one *feels* about one's self), but not to self-efficacy (what one *thinks* about one's task-related abilities) (see Bandura, 1986; Vispoel, 1998; Zimmerman, 2000). In his writings, Bandura (1986, 1997) made the distinction between self-esteem and self-efficacy, noting that, while both self-esteem and self-efficacy were concepts of self-judgment, those of self-esteem were “judgments of self-worth,” and those of self-efficacy were “judgments of personal capability” (p. 11).

McPherson and McCormick (2006) surmised that if teachers applied Bandura's (1986) social cognitive theory to their own instructional methods, students would have an enhanced sense of self-efficacy. Similarly, Usher and Pajares (2008) asserted that self-efficacy beliefs were instrumental in determining behavior, as they greatly influenced “motivation, self-regulation, and achievement,” especially in academic settings (p. 791). Their findings suggested that further self-efficacy research would provide “substantive contributions to educational theory, thinking, and policy” (Usher & Pajares, 2008, p. 791).

Continued research indicates that music teachers generally did not nurture student self-efficacy beliefs for musical performance, suggesting three possible reasons: 1) teachers lack awareness about self-efficacy, 2) teachers do not have a valid or reliable method to measure student self-efficacy, or 3) teachers possess insufficient strategies for developing their students' self-efficacy beliefs (Zelenak, 2011). In light of these findings, Zelenak (2011) developed the Music Performance Self-Efficacy Scale (MPSES) to provide a way to measure self-efficacy information as reported by their students in relation to music performance.

According to Vygotsky's theory of the zone of proximal development (ZDP), learning is part of mental development (Fani & Ghaemi, 2011; Vygotsky, 2011; Warford,

2011). Teachers and “more capable peers” assist in guiding the learner to the desired performance outcome, allowing the expert to demonstrate the desired outcome, yet allowing the learner to individually master the task (Fani et al, 2011, p. 1550). Similarly, Bandura’s (1986, 1997) theory of self-efficacy, used as the theoretical framework for my study, encompasses four contributing sources of self-efficacy information found to be essential for developing self-efficacy beliefs:

- **Mastery experience**—Individuals become successful with continued rehearsal and performance.
- **Vicarious experience**—Also known as “modeling,” individuals observe other people or visualize performing an activity to learn how to complete it without actually performing it first.
- **Verbal/social persuasion**—Other significant people such as family members, teachers, or peers attempt to persuade individuals to believe in their innate capabilities that promote success.
- **Physiological and affective states**—Individuals may experience psychological or physical conditions and accompanying visceral responses when performing or attempting to master an activity, including responses to stress such as anxiety, excitement, elation, and fear.

The purposes of this study were to discover to what extent the teaching experiences, education, and self-efficacy beliefs of teachers influenced student self-efficacy beliefs, and to discover to what extent student self-efficacy beliefs changed between pretest and posttest with teacher intervention of using self-efficacy enhancing teaching methods in the classroom. Participants were currently enrolled music students in middle or high school (N = 242) and their respective music teachers (N = 5) in one school district in West Virginia. My study was an extension of previous research in music education and employed two scales: the MPSES (Zelenak, 2011), which measured the self-efficacy beliefs of secondary music students in public school education, and the Teacher Sense of Efficacy Scale (TSES) (Tschannen-Moran & Hoy, 2001), which measured the self-efficacy beliefs of the students’ respective music teachers. Due to small teacher sample, the current findings cannot be generalized, but still offer an impetus for further investigation.

Analysis of raw score data provided some insight into whether the independent variables affected the students’ pretest and posttest MPSES scores. All student participants’ scores improved from the pretest to the posttest, with the greatest changes being found in relation to the teachers’ years of experience, educational background, and teacher self-efficacy categories; however, the differences were not found not to be statistically significant. Future studies, especially those including qualitative data from teachers’ classroom experiences, would provide a wealth of knowledge for continued research on how music teachers can help nurture their students’ music performance self-efficacy beliefs.

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The Use of a TRUE MIRROR© in Developing Desired Facial Responses for Music Conductors

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Our “natural” responses to various situations have been learned over many years. Hence, when we attempt to change these learned responses it is difficult, especially when the interaction requires an instantaneous response opposite from our natural response. Music conductors working in various music education settings must develop appropriate facial affect for each specific situation in order to get their desired result. Some auditory sounds might be initially so shocking that the conductor’s first reaction might be detrimental to the groups’ long-term progress. Additionally, in some situations a student might actually want to get an untoward response from the conductor in order to manipulate the teaching/learning encounter. Indeed, many instances necessitate that the teacher or conductor be able to demonstrate a total “flat affect” in order to function effectively.

One of the most difficult facial responses necessary for effective work with students of any age is the ability to develop a “flat affect”—that is to exhibit no discernable reaction when the situation calls for it. Practice in developing this flat affect seems difficult, especially when the “natural response” of a sophisticated musician is in direct contrast to that which is necessary for effectively working with the group. Developing a “flat affect” that can be attained instantaneously and without any hesitation is a necessary skill when working with certain groups or individual students. To develop this skill most conductors would benefit from direct self-feedback. There are several ways to develop affect skills such as working with a mirror while thinking about various situations. Herein lies a problem because the image that a mirror gives is NOT the image seen by others.

This study deals with this problem directly by using a TRUE MIRROR©, which is a specially designed mirror device that gives to the person looking into it an exact replica of what others are seeing; not the reverse image seen in a regular mirror. This type of mirror is also known as a “non-reversing mirror” and is composed of smaller mirrors connected at ninety degree angles. In multiple studies regarding nonreversing mirrors and facial preference, Mita, Dermer and Knight (1976, 1977) found that while those observing their own face preferred a regular mirror, the same subjects preferred to view faces of others in a non-reversed, natural format. Put another way, subjects preferred to view the faces of others as they naturally see them (non-reversed) yet they did not prefer to see their face in the same fashion, preferring the reversed image of a mirror. In this study, the use of the TRUE MIRROR© allowed subjects studying their affects to see themselves as another would see them. This truer representation—how one actually appear to others—was utilized to examine subjects’ reactions to, judgements of, and practice of their own facial affects.

Advanced music education students selected from a large program volunteered for the study. Participants worked in pairs. The first person looked into the TRUE MIRROR© while being given instructions from the other participant. The first set of instructions was intended to develop effective APPROVAL responses. Each participant

had previously written out a situation where giving approval was warranted. Likewise, a different set of instructions was used to develop DISAPPROVAL facial responses also with a pre-written narrative. In the third set of instructions, the partner recounted in detail a very unpleasant experience that had previously been written out by the first person. During this reading the person looking at the mirror attempted to display a flat affect throughout. Immediately after each of these three different practice sessions, the participant determined time to completion for each of the three tasks and a picture was taken of their face via a smartphone. A stopwatch was used to record time for completion for each of these three tasks—facial approval, disapproval and flat affect. After the first participant was finished, the second person went through the same conditions, although the order of the three conditions was randomly predetermined for the second participants.

Twenty dyads finished the above conditions and all procedures were tested. There are many interesting ways to compare these data and appropriate statistical tests are being done on all of the dependent variables—condition, time to completion, self-determination of difficulty, and comparisons of a regular mirror versus the TRUE MIRROR© device. Results from this study should benefit all music educators, especially those working with difficult students or beginning music organizations as well as others needing to develop more appropriate ways to interact with others.

A Content Analysis of Agency as Manifest in Preservice Music Educators' Written Coursework

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Teaching is a multi-faceted activity. In addition to the demands of required content-specific competencies (e.g., “pedagogical content knowledge” (Shulman, 1986)), teachers are expected to act independently and with “vision” (Allsup & Westerlund, 2012; Hammerness, 2003). The capacity for independent action, often described as agency, Jerome Bruner defines as the ability “to be proactive, problem-oriented, attentionally focused, selective, constructional, [and] directed to ends” (Bruner, 1996, p. 93). Though Bruner’s definition of agency applies to all persons, Bruner and other educationalists (e.g., Dewey, 1938) have focused much of their attention upon addressing the conditions that foster and/or limit agentic action within educational settings. Bruner’s definition, while applicable to agency’s broader philosophical associations, is especially germane to education. Education-related discourses have generated several connected constructs, such as identity, self-concept, content mastery, and, notably, self-efficacy (Bandura, 1977), a concept with which agency is often associated (and sometimes conflated).

Music education researchers have investigated agency-related concerns from a variety of perspectives. Self-efficacy beliefs have been researched as a measure preservice teachers’ preparation to teach (Albion, 1999) and as a means of investigating teacher concerns (Mikza & Berg, 2013). Identity studies, such as Bouji (1998), Isbell (2008), and Roberts (1991, 2004), indirectly evoke self-efficacy insofar as they study

how identity informs beliefs and actions, and vice-versa. These studies and others (e.g. Brewer, 2009; Bucura, 2013; Haston & Russell, 2012; McLellan, 2014) represent how self-efficacy has been explored, if indirectly, through inspection of identity and socialization of preservice music teachers. Yet, as identity conflict, identity development, and professional socialization have become central concerns of preservice music teacher research, it appears as if attention to other mechanisms and dimensions of agency have fallen by the wayside, reducing agency to little more than one's belief about who they are and what they can do. The reduction of agency in this way ignores the complexity of agentic development, potentially diminishing the scope by which music teacher educators conceptualize and help preservice educators to develop their agency as music teachers and as active beings in the world.

Emirbayer and Mische (1998) provide a triadic conception of agency that embraces a complex understanding of human actors engaged in social practices. By envisioning agency as comprising three elements--iteration, projection, and practical evaluation, Emirbayer and Mische offer a theoretical framework potentially useful for better understanding and helping preservice teachers' agentic development. Rather than reducing agency to issues related to self-efficacy, Emirbayer and Mische's triadic conception presents a robust image of agency from a temporal perspective. Agency, they claim, is not simply action, but rather a complex interplay of past, present, and future orientations of thought and action.

The purpose of this study was to examine facets of agentic thinking as evidenced in the written coursework for an introduction to music education class. Using the conceptual framework of Emirbayer and Mische (1998), we used QDA Miner software to analyze text-based artifacts from two cohorts of students ($N = 66$). Following practices of content analysis (Krippendorff, 2003), we developed categorization dictionaries for each agentic element (iteration, projection, and practical evaluation) based upon a literature review of music education teacher development research placed in dialogue with the responses of the undergraduates. Using these dictionaries and selected demographic variables (i.e. identified gender, year in school, major, in/out of state residency status, and instrument), we sought to identify patterns and relationships in the agentic language used in student assignment responses. Through this analysis we provide an account of the complexity of agency and agentic development of undergraduate music education students.

Preliminary analysis suggests that, as expected (but also in validating our categorization dictionaries), course prompts and assignment requirements impacted the specific agentic triadic element language preservice music educators exhibited in their responses. For example, practical evaluation indicators occurred more frequently in teaching reflection assignments. Overall, agency vocabulary increased from the beginning to the end of the semesters for both cohorts, suggesting the possibility of a growing sense of teacher agency. Agentic language usage demonstrated subtle differences based on gender, and to some extent academic major, with music performance/music education double or non-music education majors exhibiting higher percentages of agentic vocabulary.

The development of agency in its fullest sense may allow individuals to "loosen [themselves] from past patterns of interaction and reframe their relationship to existing constraints" (Emirbayer & Mische, 1998, p. 1010). A richer grasp of agency can inform

the practices of music teacher educators as they endeavor to not only help preservice music educators prepare to be competent and independent teachers, but also to empower preservice music educators to be innovative and responsive in-service music educators. Although the written manifestations of agentic thinking are not to be confused with agency itself, they nevertheless provide a powerful window into the thinking of preservice teachers. Based on the results of our study we offer suggestions to assist music teacher educators better understand and stimulate preservice music educators' agentic development.

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Music for Life: Factors Influencing Participation in a Hawaiian Community Band

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Lifelong musical engagement has been shown to provide immense benefits (Busch, 2005; Flowers & Murphy, 2001; Thornton, 2010). For many adults who continue to make music, the skills, knowledge, and attitudes necessary to do so were taught in K-12 school music programs (Hinckley, 2000). However, the focus on developing skills for the purpose of lifelong musicianship varies tremendously among school music programs, and researchers who draw implications from adult music making are often reluctant to criticize the ability of school music programs to prepare students for lifelong learning (Mantie, 2012). Kaiser and Peterson (2015) explored the connection between public school and lifelong music-making amongst the members of the Ithaca Concert (Community) Band. Factors influencing the respondents' commitment to lifelong music-making include enjoyable past and current musical experiences, intra- and interpersonal benefits, and the aesthetic-expressive experience. Unfortunately, few studies have generated ideas from adult music-making to improve K-12 music education (Bell, 2000; Bowles, 1988; Mantie, 2012).

The purpose of this study was twofold: to identify the factors from K-12 music education, if any, that impacted the continued music-making of adult members of the Honolulu Wind Ensemble (HWE), and to generate strategies from these findings to assist K-12 music educators in producing more lifelong musicians. Areas of concern were the influence of grade-level musical experiences, the influence of formal schooling musical experiences, the influence of extracurricular musical experiences, and the influence of musical genres.

Method

The population for this study was defined as all willing participants in the HWE ($N = 39$). The HWE is a community wind ensemble in Honolulu, Hawai'i comprised of volunteer adult musicians who seek to perform pieces from the American concert band repertoire at a high technical and musical level. The questionnaire, adapted from a survey instrument by Kaiser and Peterson (2015), was refined to ensure question relevance in consultation with the original authors; in addition, to test question legibility, the survey was piloted with graduate music students ($n = 3$) and music education professors ($n = 3$). The fifteen-item questionnaire collected information on the influence of demographic information, grade-level musical experiences, formal schooling musical experiences, extracurricular musical experiences, and musical genres. Likert-scale and open-ended questions were utilized to collect data.

Results

Of the respondents, 51% reported that they had played their instrument continuously without any breaks, 23% were professional educators, and the average time associated with the ensemble was six years. Mean scores in the “agree” to “strongly agree” range indicated that the strongest influences on the Honolulu Wind Ensemble members’ commitment to lifelong musical participation were: 1) middle and high school musical experiences, 2) band, and 3) extracurricular honors ensembles. These musicians considered themselves versed in “traditional” music-making, which was defined for the purpose of this study as participation in band, orchestra, or choir. Additionally, participants reported stronger connections to their involvement in classical and jazz music than to other genres.

Discussion, Implications, and Future Research

The data strongly suggest that middle and high school musical experiences are a powerful medium for cultivating the skills, knowledge, and attitudes that lead to lifelong music-making. Additionally, classical and jazz music were considered to be influential in these musicians’ decision to continue to participate in the HWE. While the findings seem fairly obvious, it should be noted that this study was performed on a relatively small (N = 39) group of adults who continue to play the same band instrument they learned in school. Thus, two implications for K-12 music education resulted from this study. The first is that music educators should continue to use the effective avenue of secondary school ensembles to encourage lifelong musicianship, and the second is to create interesting and authentic avenues for students not engaged in “traditional” music-making to be better prepared to continue making music for life.

Finally, the all-important question remains: how can K-12 music educators better serve the students who are not in “traditional” ensembles? A relatively small percentage of all high school students take band, so even though middle and high school band experiences are influential in encouraging lifelong musicianship, there are still many students for whom the profession needs to reach through much greater effort. Future research should also involve the study of “non-traditional” adult musicians for the sake of understanding the skills, knowledge, and attitudes that they need to continue making music.

Implications should be provided to expand K-12 music education to better serve all students – not just the ones in band, orchestra, and choir. Assuming that the goal of the secondary school music program is to reach as many students as possible, a variety of avenues for teaching the skills, knowledge and attitudes necessary for lifelong music-making should be offered. As a result, more students should experience the transformative power of music and be better-prepared to make music for life.

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The Effect of Musical Training and Response Condition on Ratings of Musical Preference

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The purpose of this study was to explore continuous and summative ratings of listener enjoyment across a variety of musical genres. I also sought to examine the impact of musical training and familiarity on decisions of preference. Participants (N = 150) provided preference ratings for four popular, classical, and world music excerpts using the Continuous Response Digital Interface in either a continuous or summative response condition. After each excerpt, participants also provided a rating of their familiarity with the excerpt on a pencil-and-paper Likert-type scale. A mixed model analysis of variance revealed significant main effects for genre and major in preference ratings, as well as a significant interaction between genre and major.

In the classical and world music genres, music majors rated excerpts higher than nonmajors. In the popular music genre, nonmajors rated three of the four excerpts slightly higher than majors. Music majors also responded faster than nonmajors in the continuous response condition for 11 of the 12 excerpts. Correlations between preference and familiarity were moderate and uniformly significant, whereas there appeared to be no association between familiarity and response times. The findings of the current investigation may provide music educators with information relevant to their teaching.

The overall preference for classical music may provide support for educators who are tentative about its inclusion in a general music curriculum. For ensemble directors, the results seem to provide further support that students are not dismissive of the music

typically programmed. The correlation of familiarity and preference also seems to support the pedagogical use of repetition in order to increase student's preference ratings of a particular piece of music. The time taken by participants to arrive at a final evaluative decision apparent from the continuous ratings also might be relevant to how teachers use music in the classroom. While some findings support previous research, other findings raise more questions and encourage further exploration.