

# **Desert Skies Symposium on Research in Music Education 2017 Abstracts**

## **PAPER SESSION 8**

### **Teaching Artists: Competence, Certification, Contradictions and Collegiality**

**Nathan Botts, Arizona State University**

Data from the Strategic National Arts Alumni Project (SNAAP) show that most graduates of skill-based arts programs, such as music performance or visual art, will teach in some capacity as a part of their careers (Lena, 2014). While many artists consider teaching to be less desirable arts-related occupation (Frenette, 2013), teaching is the most common arts-related work that relies directly on their domain-specific skill and expertise (Menger, 2006). It is not surprising then, that many artists report they only enter the education field as a matter of financial necessity (Erickson, 2003; Rabkin, 2013). While these artists who assume the role of educator extol the virtues of “teaching” following their conversion to a new way of creative and artistic being (Booth, 2009; Ponder, 2003; Rabkin, 2013; Saraniero, 2009), the driving motive of many of these “teaching artists” remains economic, where teaching provides but one of many income streams on which their career in the arts is based (Menger, 2006; Risner & Anderson, 2015; Saraniero, 2009; Thomson, 2013).

Teaching artists unite around a sense of self as an artist (Booth, 2009; Remer, 2003). On the surface this would seem remarkably similar to the sense of self as “performer” held by many music education majors (Rideout & Feldman, 2002; Pellegrino, 2009). But whereas SNAAP data show that 43% of arts education majors never had any intention of becoming professional artists (Lindemann, 2013), the fact that only one in six teaching artists has ever earned an education degree (Rabkin, 2012) suggests that the ongoing self-concept of teaching artists follows a different track. As one attendee at a recent teaching artist conference proclaimed, “Treat us like artists!” (Kayhan, 2015).

Whereas academic training for artists is overwhelmingly skewed toward the technical skills inherent to the craft of artistic production (Menger, 2006) and, increasingly, the “soft” skills of business and entrepreneurship (Lena, 2014), we might ask what qualifies an artist with such a narrow education to also operate successfully as an educator? A few studies have highlighted the lack of pedagogical preparation among teaching artists (Risner, 2014; Saraniero, 2009; Sinsabaugh, Kasmara, & Weinberg, 2009) and the resulting “trial by fire” experience as they facilitate their first arts education experiences (Rabkin, 2013, p. 509). As one teaching artist has suggested, is it the “currency in one’s art form” (Risner & Anderson, 2015, p. 30) that is the most crucial competency for an arts educator?

Platitudes about the importance of an arts-rich education aside, we might also ask how the public might certify that these “teaching artists” are the most qualified personnel to operate in, and derive funding from, our publicly funded institutions (Kozinn, 2007). With up to one quarter of “teaching artists” working full-time in the education field (Rabkin, 2013), we might also question if teaching artists are different from any other

full-time “educator?” Taking a broad view towards the education of educators, we might also ask how we can better assist the future teaching artists that attend schools in our midst?

A wide variety of educational institutions, foundations, and performing arts organizations sponsor the work of teaching artists. Due to their varying and often unique institutional interests, goals, and concerns, teaching artists note that any effort at standardizing their work is inherently problematic (McCaslin et al., 2004). In fact, teaching artists express an unease with standardization of any kind (Jaffe, Barniskis, & Cox, 2013; McCaslin, Cohen, & Booth, 2004; Rosenfeld, 2014). However, even as *The Teaching Artist Handbook* (Jaffe et al., 2013) suggests that “best practices are for phlebotomists” (p. 81) it still ironically presents “how to teach” in fourteen “concrete steps” (p. 84). Teacher educators may chafe at the notion of the profession of teaching being summarized in fourteen steps (Jaffe et al., 2013) or even a few chapters (Booth, 2009), but a content analysis of the extant teaching artist literature would show it shares far more common ground than disagreement with mainstream education literature (Wasserman, 2003). Common ground does not necessarily suggest great depth, however.

This study presents a critical review and analysis of the teaching artist literature as well as qualitative data gathered from interviews with practicing teaching artists in music. While themes of identity, pedagogy, curriculum, training, and professional development have been discussed extensively in the teaching artist literature, teaching artists as a whole have remained largely absent from research and discussion in the more mainstream field of arts teaching and learning (Bucura, 2012). Many future teaching artists in music receive skill-based training at institutions that also educate future mainstream music educators. There is a crucial need for music teacher education programs to thoughtfully engage these future teaching artists with an understanding of their unique circumstances and needs, as well as a vision of what they might bring to the more mainstream field of music education.

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**Music Education in the United States:  
Perceptions from the K-12 Educational Community**

**Charles Ciorba, University of Oklahoma  
Daniel Mockenhaupt, University of Oklahoma**

As the United States entered the new millennium, previous research suggested that music education struggled within the realm of public education (Music for All Foundation, 2004; Council for Basic Education, 2004). Given these realities, Authors (2012) sought to examine the professional self-perceptions towards music education from members of the K-12 educational community in the state of Oklahoma. Results indicated that music teachers' overall perceptions toward music education were significantly higher than those reported by the rest of the educational community (i.e., administrators, teachers of other subject areas, and support staff).

When asked how they would improve music education, administrators, music teachers, and support staff reported the need for increased music education funding while teachers of other subject areas recommended improvements in curriculum and scheduling. Since the publication of this study, recent research has revealed that music education continues to struggle within the K-12 curriculum. For example, Burrack (2014) revealed that 55% of the schools in Florida were operating with budget reductions between 2011 and 2012. As a result, 375 music-teaching positions were eliminated. West (2012) reported that music teachers often faced scheduling conflicts due to the emphasis placed on standardized test subjects. Furthermore, proposed budget cuts threatened to have a negative impact on music programs in the states of Minnesota (Hansen, 2015), Massachusetts (Cole, 2015), and Pennsylvania (Sylvester, 2015).

On a positive note, 94% of elementary schools, 92% of middle schools, and 93% of high schools in the state of Michigan continued to offer arts related courses (Quadrant Arts Education Research Project 2012). In the state of California, the Val Verde Unified School District resumed music instruction in the elementary schools (Ghori, 2014). Major (2013) examined a Michigan school district to determine the process used to keep their music program intact. It was determined that positive synergy in the educational community, high quality music teachers, and strong parental support played a large influence in administrators' decisions to keep music education within the district.

Given the results of the previous research, a need exists to further examine the K-12 educational community's perceptions towards the importance of music education at the nationwide level. Specifically, this study was designed to answer the following research questions:

- (1) What are the demographics of a nationwide sample as reported by the Music Education Perception Measure (MEPM)?

- (2) Do significant differences exist between administrators, music teachers, teachers of other subject areas, and support staff in regards to their perceptions toward music education?
- (3) What suggestions can members of the K–12 educational community offer to improve music education?

The National Center for Education Statistics (NCES), in connection with the United States Census Bureau offers a website that includes an online database (<http://nces.ed.gov>), which lists all K-12 public school districts in the United States. Using this information, a stratified random sample of 10 districts per state was chosen based on the characteristics of each state population. Once a list of school districts was assembled, the researchers visited every school website within each of the chosen districts and compiled an email list of 178,444 administrators, music teachers, teachers of other subject areas, and support staff.

In January of 2016, an invitation containing a description of the study and a link to the Music Education Perception Measure (MEPM) was sent to every email address through Survey-Monkey. The MEPM consists of 17 statements designed to measure participants' personal self perceptions towards the importance of music education. Each statement was aligned with the following response items: (a) Strongly Disagree, (b) Disagree, (c) Agree, and (d) Strongly Agree. Those who received the email message were informed their participation was completely voluntary. Two follow-up emails were sent one week apart from the initial invitation to those who had not completed the survey. The survey remained opened throughout the Spring 2016 semester. The final sample (N = 6,089) included (a) 338 administrators, (b) 631 music teachers, (c) 4,044 non-music teachers, and (d) 1,075 support staff.

Results were similar to those reported by Authors (2012) in that music teachers' overall perceptions towards music education were significantly higher than those reported by administrators, teachers of other subject areas, and support staff. In addition, while participants representing all four groups indicated increased funding as one of their top responses, administrators, secondary non-music teachers, and support staff also indicated a need to increase students' accessibility to music classes through improved scheduling.

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### **Musical Efficacy Beliefs and Feelings of Perceived Fraudulence Among Collegiate Musicians**

**Lisa Martin, Bowling Green State University  
Helen West, University of Northern Colorado**

This exploratory study focused upon the music performance efficacy beliefs and feelings of perceived fraudulence among high-achieving collegiate instrumental and vocal musicians. According to Bandura (1997), self-efficacy refers to the belief in one's ability to successfully execute a specific task given the skills one believes he or she possesses. Music performance efficacy centers on musicians' confidence in their ability to perform discrete musical tasks in a given context. Several researchers have connected self-efficacy beliefs with persistence and achievement in music (McCormick & McPherson, 2003; McPherson & McCormick, 2006), therefore exploring musical self-efficacy beliefs may provide valuable insights into performing musicians' overall motivation.

Perceived fraudulence reflects a distinct doubt in one's abilities, and those experiencing perceived fraudulence believe that others wholly over-estimate their skills (Clance, 1985; Thompson, Davis, & Davidson, 1998). Also referred to as the impostor phenomenon, perceived fraudulence is a psychological state referencing internal feelings of inauthenticity and phoniness, most commonly found in high-achieving individuals (Clance & Imes, 1978). According to Bernard, Dollinger, and Ramaniah (2002), those suffering with impostor syndrome "live with a constant dread of being exposed as incompetent...despite objective, external evidence that they are successful and talented" (p. 322). Those experiencing the impostor phenomenon typically attribute success to luck

or other external factors. Other symptoms include anxiety, depression, and frustration, particularly when the individual feels personal goals are unattainable (Clance, 1985; Clance & Imes, 1978).

Although several researchers have investigated music performance efficacy beliefs (e.g., Hendricks, 2009; McCormick & McPherson, 2003; McPherson & McCormick, 2006), there is no known research on feelings of perceived fraudulence among musicians. The primary research questions for this study were:

1. What characterizes the music performance efficacy beliefs among collegiate music majors?
2. To what extent are feelings of perceived fraudulence present among collegiate music majors?
3. Is there a relationship between feelings of perceived fraudulence and music performance efficacy beliefs among collegiate music majors?

The target population for this study was all music majors enrolled at a major public Midwestern university. Participants were delimited to those enrolled in a performance studio in the spring of 2016. A total of 72 participants completed a one-time, 36-item online questionnaire. Items on perceived fraudulence were drawn from the Clance Impostor Phenomenon scale (CIP) and were adapted to fit a music-specific context. For example, the CIP item, "I can give the impression that I'm a more competent than I really am," was changed to, "I give others the impression that I'm a more competent musician than I really am." Participants responded to perceived fraudulence items on a six-point, Likert-type scale ranging from 1 (strongly disagree) to 6 (strongly agree). Efficacy beliefs were measured using a researcher-developed scale designed to gauge both general confidence ("I consistently perform in a way that makes me proud as a musician") and comparative confidence ("I consistently perform in a way that impresses my peers"), responding on a four-point, Likert-type scale ranging from 1 (not at all confident) to 4 (extremely confident). Participants also responded to various demographic items.

Reliability coefficients for the perceived fraudulence scale ( $\alpha = .90$ ) and the musical efficacy beliefs scale ( $\alpha = .86$ ) were strong. Descriptive analyses were conducted on all dependent and independent variables. Composite efficacy belief scores suggested that participants exhibited moderate confidence about their musical abilities ( $M = 22.66$ ,  $SD = 4.98$ ), where the lowest possible confidence score was nine and the highest was thirty-six. Scores for perceived fraudulence items ranged from 19 (no feelings of fraudulence) to 114 (extremely high feelings of fraudulence). The mean score for perceived fraudulence ( $M = 75.65$ ,  $SD = 21.47$ ) suggested that participants also demonstrated moderate feelings of doubt about their overall abilities as musicians. Despite feelings of perceived fraudulence, participants largely attributed their success as musicians to hard work rather than luck.

Composite confidence and perceived fraudulence scores were negatively correlated at a statistically significant level ( $p < .01$ ) at a moderate magnitude ( $r = -.49$ ), suggesting that the higher one's musical self-efficacy beliefs, the less likely he or she is to experience feelings of perceived fraudulence. Music education majors ( $n = 31$ ) demonstrated lower overall music performance efficacy and higher feelings of perceived fraudulence than music performance majors ( $n = 33$ ). Discussion points will include how and why feelings of perceived fraudulence might develop in collegiate musicians. The

discussion will also explore potential benefits and challenges to experiencing various degrees of fraudulence.

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### **The Virtual Tuba Quartet: Asynchronous Musical Collaboration in a Chamber Ensemble Setting**

**Emmett O’Leary, Crane School of Music, SUNY Potsdam**

Online and distance learning are becoming increasingly common components of American higher education (Allen & Seaman, 2016). There are now a number of graduate programs in music education offered entirely through online instruction or with the majority of coursework delivered at a distance (Bowman, 2014; Groulx & Hernly, 2010). Online programs offer students flexibility by allowing them to take courses at times of their choosing and at a distance from the school (Albert, 2014), however, this flexibility comes with limitations. Phillips (2008) noted that online offerings may adapt well for lecture-based courses but felt they were inadequate for developing musical or teaching skills. Supporting Phillips argument, an analysis of course offerings in music education graduate programs (Groulx & Hernly, 2010) indicated that just two of the nine programs offered any courses in ensembles or applied music performance.

Distance-mediated performance opportunities have been explored through synchronous offerings such as the use of video conferencing tools to facilitate guest clinicians (Burrack, 2012; Hoffman & Carter, 2013) and individual instruction (Kruse et

al., 2013). However, ensemble experiences have been quite limited and there have been few asynchronous offerings. One notable exception is the series of Virtual Choirs developed by composer and conductor Eric Whitacre (2016). The Virtual Choirs invited participants to submit a video recording online that was based on a reference recording made by Whitacre. Thousands of submissions were offered and the resulting performance was viewed millions of times on YouTube. Participating in the Virtual Choirs, however, was quite different from being in a typical choral ensemble. For example, the process was not iterative. Performers were able to submit their recordings once and received no feedback from the conductor and did not have the opportunity to base any of their musical decisions on contributions from other ensemble members. They were contributing to a large ensemble without ever interacting with other people.

This study attempts to build on Whitacre's success by using similar technological processes for facilitating asynchronous ensemble participation, while providing an expanded opportunity for collaboration, feedback, and iterations of the performance. The Virtual Tuba Quartet is a case study that featured four participants who collaboratively prepared two pieces of repertoire. The study took place over the course of three months during which participants submitted recordings through a website I created, offered each other feedback in text and audio formats, and received guidance from an ensemble coach. The data generated included musical artifacts, two individual interviews, one focus group interview, and researcher memos. The research question guiding the study was: What are the affordances and constraints of asynchronous chamber ensemble collaboration?

Findings indicate that the Virtual Tuba Quartet was a successful chamber ensemble experience with significant limitations. Participants felt a social connection to one another, but frequently discussed that it was not as interactive or immediate as a "real" ensemble. All felt it was a chamber ensemble experience that was "better than not being in a group at all," but each expressed a preference for a more traditional ensemble experience. The asynchronous ensemble offered additional affordances compared to in-person chamber music. One participant left the study leaving the group with three tuba players. Rather than recruiting an additional musician, one player was instead able to record two parts allowing the ensemble to continue its work. However, this additional flexibility also highlighted a number of the constraints of this type of musical engagement. Participants could not immediately hear new iterations of their performances as each version was the result of individual recordings taking place at various times. They had to wait to provide feedback and hear their performance with the other ensemble members. Participants engaged in thoughtful and reflective musical discussions throughout the project. Feedback addressed musical elements such as tone and tuning, intonation, tempo, interpretation, and thoughts on future repertoire selection. Participants were analytical and reflective in discussing their own playing and felt that the process of recording their parts offered them the opportunity to be more focused and detailed in their performances.

The Virtual Tuba Quartet was a successful musical venture. While significant limitations prevent this type of musical collaboration from replicating an in-person, synchronous musical ensemble, the musical and educational benefits made it a compelling option for distance learning environments. Ensemble experiences like the Virtual Tuba Quartet could supplement existing online programs by offering a viable and rewarding applied performance experience in degree programs that rarely include this

type of instruction. Further research is needed to investigate this type of collaboration more broadly and in additional musical settings. Studies integrating new technology that allows for more rapid collaboration and even synchronous performance opportunities would be a valuable contribution to this area of inquiry.

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# **Spheres of Musical Understanding: A Fluid, Situational, and Context Specific Model**

**Joanne Rutkowski, Penn State University  
Lauren Kooistra, Penn State University**

## **Background**

Young children's musical development has been viewed through various lenses (i.e. Custodero, 2002; Gruhn, 2002; Gordon, 2012; Voyajolu & Ockelford, 2016; Zimmerman, 1971). However, though individual differences among children are noted (i.e. Welch, 1998) most of these lenses propose a linear or sequential progression of development. Our observations of and reflections on young children's ways of being musical lead us to believe that this development may not be linear or sequential and is likely situational or context specific, even occurring throughout the lifespan. Literature regarding children's musical development (i.e. McPherson, 2006), neurological aspects of music acquisition (Hannon & Trainor, 2007; McMullan & Saffran, 2004; Trainor & Corrigan, 2010), children's ways of being musical (Lamont, 2008; Kooistra, 2015; McPherson, Davidson, & Faulkner, 2012; Valerio, Reynolds, Bolton, Taggart & Gordon, 1988), psychobiological underpinnings of musical development (Bannon & Woodward, 2009; Trevarthen, Delafield-Butt, & Schögler, 2011) and socio-cultural factors of learning (Barrett, 2005; Hargreaves, Marshall, & North, 2003; Trevarthen, 2009) form the theoretical basis for a fluid, situational, context specific model of musical development.

In addition, much of musical understanding is measured by observable behavior, the abilities children demonstrate in a specific time and place. Given a broader array of contexts, however, musical understanding may ebb and flow, and abilities demonstrated may not be an indication of a child's full range of understanding. We suggest that a model to allow for this ebb and flow within a variety of contexts and situations is necessary, in order to gain meaningful insight into the development of musical understanding.

## **Purpose**

The purpose of this paper is to propose a model for the development of musical understanding that is fluid, situational, and context specific. For clarity in our discussions, we define musical understanding similarly to audiation, "Sound becomes music through audiation when, as with language, we translate sounds in our mind and give them meaning" (Gordon, 2012, p. 3). Our focus is not musical development, which is quite ambiguous, or music ability. Although these issues are at play in the model, they are not the purpose for the model. In addition, they only represent observable behavior; depth of musical understanding may not necessarily be reflected in observable behavior.

## **Method**

The approach we employed for this scholarly investigation was primarily philosophical and theoretical. The theory we propose was developed through observations while teaching, by viewing video recordings of young children in interactive music environments, by analyzing other models and theories of development of musical understanding (particularly Gordon's theories of preparatory audiation and audiation, and Voyajolu & Ockelford's "Sounds of Intent" model), and through discussion and

reflection on our own practice and the practice of others. We presented this model at The International Society for Music Education (ISME) and ISME Early Childhood Music Education Commission (ECME) conferences in July 2016 and have made revisions based on discussions that ensued and input from others. Of course, we use labels for various aspects of our model that may have been used by others in similar and/or different ways (i.e., Gordon, 2012; Valerio, et. al, 1988; Voyajolu & Ockelford, 2016). Our intent is to honor all previous work but to re-frame this work in a more comprehensive model of musical understanding.

#### Summary of Model

We propose six spheres of musical understanding – non-related, related, approximated, imitated, integrated, and intuitive. We musically engage within each sphere through actions that are internal (not visible or audible), responsive, and/or initiative. Reflection, prompted by various contexts and situations, prompts movement among types of engagement and/or spheres. While the spheres may be somewhat sequential, movement in and out of the spheres is situational and contextual. For example, a child may approximate musical interactions with familiar songs sung by her mother. However, that same child may move to a non-related sphere and be invisibly engaging when hearing a street musician playing. A fifth grader may intuitively respond to meter and initiate rhythmic exchanges in general music class but imitate rhythm patterns responsively during a beginning clarinet lesson. An illustration of the model is presented in Figure 1.

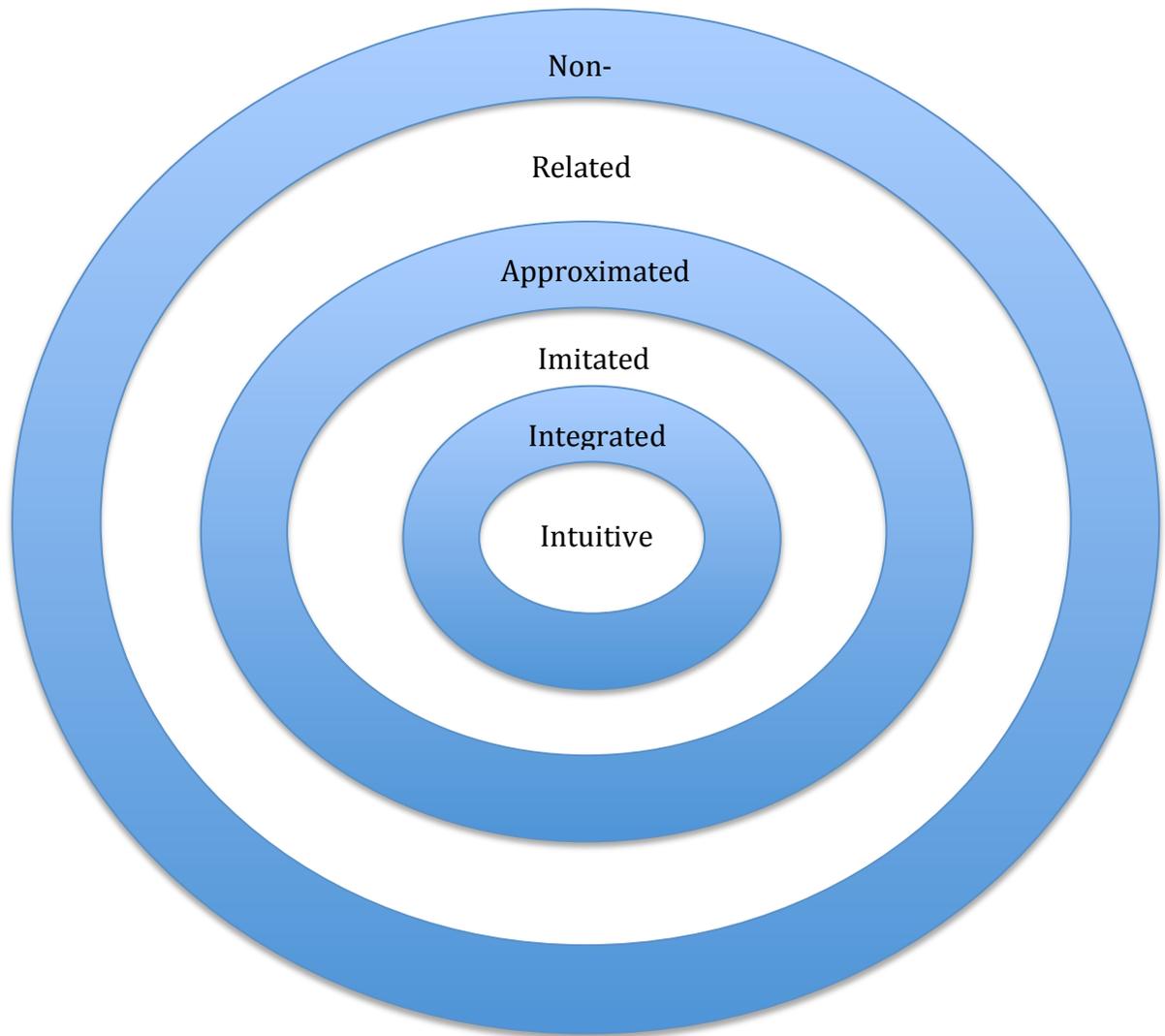
#### Conclusions and Implications for Music Education

We encourage continued dialogue about this model and rigorous research and testing of the model. Greater insight into how we develop musical understanding will lead to more appropriate nurturing of all children's musical development as well as musical development throughout the life-span.

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Musical Engagement occurs within each sphere:

- Invisible action (covert)
- Responsive action (overt)
- Initiative action (overt)

Reflection: prompted by contexts and situations, prompts movement among types of engagement and/or spheres

Figure 1: Spheres of Musical Understanding Model

## **A Meta-Analysis Regarding the Singing Voice Development in Childhood Ages 5 – 11**

**Christina Svec, Iowa State University**

Research regarding the effects of instruction on the development of singing abilities in childhood has yielded conflicting results. Research supports the idea that instruction improves singing ability in childhood (Miyamoto, 2005; Paney & Kay, 2014; Roberts & Davies, 1975; Svec, 2015). Positive effects on singing ability have been found for feedback (Porter, 1977; Welch, Howard, & Rush, 1989) and the presence and type of singing instruction (Apfelstadt, 1984; Miyamoto, 2005; Roberts & Davies, 1975; Rutkowski, 1996). Conflicting effects, however, have been found for vocal model (Green, 1990; Small & McCachern, 1983; Yarbrough, Green, Benson, & Bowers, 1991; Yarbrough, Bowers, & Benson, 1992), use of singing voice (Persellin, 2006), and performance context (Goetze & Horii, 1989; Moore et al., 2004; Yarbrough et al., 1991). Age and grade have yielded conflicting results regarding singing ability across grade levels (Gault, 2002; Goetze and Horii, 1989; Hornbach & Taggart, 2005; Miyamoto, 2005; Yarbrough et al., 1991; Yarbrough et al., 1992; Welch et al., 1997), and gender differences (Apfelstadt, 1984; Goetze & Horii, 1989; Hedden & Baker, 2010; Moore, 1994; Moore et al., 1995/1996; Paney & Kay, 2014; Yarbrough et al., 1992). Given the breadth of and disagreement within singing ability research, the meta-analytic process may provide a systematic and empirical synthesis that utilizes primary data in order to illustrate the extensive body of information.

Two other meta-analyses have been conducted on the topic of singing voice develop in childhood. One meta-analysis was recently conducted regarding the effects of instruction on the singing abilities of children ages five through 11 years old (Svec, 2015). A subsequent analysis was on the singing development of children and adolescents ages five through 18 years old (Svec, unpublished). Both analyses provided information on the topic and provided direction for future research. Both analyses also excluded cross-sectional studies so that the focus could be on the effects of instruction on singing voice development. Consequently, the current meta-analysis will include cross sectional research studies. Results will have implications for singing voice development with and without regard to instructional effects.

Therefore, the purpose of the current meta-analysis is to address the varied study results within the area of singing ability by statistically summarizing the data of related studies. An analysis will yield an overall mean effect size, but the majority of the results will focus on moderator analyses. Moderator analyses function similarly to post-hoc procedures in analysis of variances analyses. Moderator variables will include instruction, age, gender, measurement instrument, measured task, publication source, publication year, population, and treatment period. Analyses will be conducted with SPSS and Excel. Conclusions will address implications for teaching, research pedagogy, and research practice within the field of music education.

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