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CONTENTS

Number 55
2018

FEATURE ARTICLES

John Okley Egger	3	Increasing Preservice Music Education Majors' Ukulele Performance Skills with Behavioral Contracting
Bryan Koerner	20	The Teaching, Professional, and Personal Concerns of Two Instrumental Music Student Teachers
Aaron T. Wacker *Alec D. Scherer* *Ryan Hampton* *Bradley J. Regier*	43	Programming Trends of Large Ensembles at the Missouri Music Educators Association Conference (2009–2018)

MISSOURI STUDENT ABSTRACTS

Tristan Frampton	60	The Effect of Piano Accompaniment Type and Harmonic Context on the Tuning Performance of College-Level Choral Musicians
Michelle Y. Ko	61	YouTube as an Early Childhood Music Education Resource: Parental Attitudes, Beliefs, Usages, and Experiences
Jordan L. Cox	62	Transcending the Technical: An Examination of Spirituality in Choral Music Making for Selected Public High School Choir Conductors
Rachel D. Hahn	63	Reaching Digital Native Music Majors: Pedagogy for Undergraduate Group Piano in the 21st Century

Chris Kindle 64 Characteristics of the High School Varsity Mixed Show Choir

Li Li 65 An Investigation of Relationships Between Flow Theory and Music Performance Anxiety

Brad J. Regier 66 Examining the Sources of Self-Efficacy Among Instrumental Music Teachers

Dustin Stephen Cates 67 Choral Directors' Experiences with Gender-Inclusive Teaching Practices Among Transgender Students

Missouri Music Educators Association State Conference Research Poster Presentations

Call for Papers 68

Information to Contributors 70

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Increasing Preservice Music Education Majors' Ukulele Performance Skills with Behavioral Contracting

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I investigated the effects of behavioral contracting on preservice music education majors' acquisition of skills and practice time on the soprano ukulele. Participants (N = 24) were instrumental and choral preservice music education majors enrolled in a pre-kindergarten through 6th grade elementary general music methods course. The study used a single-subject reversal design (ABAB) composed of two-week baseline-contract-baseline-contract phases. At the conclusion of each two-week phase, participants submitted practice records and individually performed specific skills on the soprano ukulele where data were collected on tempo and number of errors performed. Analysis indicated that the behavioral contract exhibited a positive effect on tempo increase as well as reduction of errors over the eight-week study. The results of this study are consistent with previous research indicating that behavioral contracts can be a positive instructional technique to increase student performance skills in the music classroom.

The ukulele, accurately pronounced "oo-koo-lay-lay" in Hawaiian, is present in many general music classrooms (Greenburg, 1992; Tamberino, 2014). At the tertiary level, preservice music teachers may be required to learn how to play the ukulele by performing simple melodies or accompaniments. The skills that are developed on the ukulele will be directly applicable in the music classroom for modeling (e.g., proper holding position and strumming), accompanying, and playing melodies. Furthermore, learning how students acquire performance techniques on musical instruments is an important skill for preservice music education majors. For the purpose of this study, I examined the effect of behavioral contracting on preservice music education majors' ukulele performance skills and practice time outside of the classroom.

Ukulele

The origin of the ukulele dates back to 19th century when Portuguese migrants came to Hawaii (Tranquada & King, 2012). The adaptation of the modern ukulele was developed from the machete, a small four-stringed instrument from the island of Madeira (King & Tranquada, 2013). Since its introduction to the continental United States in 1915, the use of the ukulele has grown exponentially among amateur and professional players (Kruse, 2013; Tamberino, 2014; "Why this

Ukulele," 2017). Popular songs, such as Israël Kamakawiwo'ole's "Somewhere Over the Rainbow/What a Wonderful World" and Train's "Hey, Soul Sister" have exposed the world to the beautiful sounds of the ukulele (Tamberino, 2014). Over the past decade, production of the ukulele has increased exponentially "to a staggering 1.4 million units with a retail value topping $100 million" ("Why this Ukulele," 2017, p. 68). The ukulele has grown in popularity, and this will likely continue to expand as it is easily adaptable to a wide variety of musical genres (Giebelhausen, 2016).

There are four types of ukuleles that vary according to size (soprano, concert, tenor, and bass) and, accordingly, pitch range. The soprano ukulele is the smallest of the four and utilized in many music classrooms. Because children's hands are small, the soprano ukulele is easier for them to play than the larger ukuleles. Additionally, the soprano ukulele is cost-effective, which allows schools to purchase classroom sets. Music teachers are recommended to use the concert or tenor ukulele to play along with their students, which affords students the opportunity to observe the teacher better than if the teacher is playing on the soprano ukulele (Giebelhausen, 2016).

Numerous articles have discussed the importance of implementing the ukulele in the music classroom (Fox, 2014; Giebelhausen, 2015, 2016; Greenburg, 1992; Kruse, 2013; Thibeault & Evoy, 2011). Ukulele playing can be applied in the general music classroom to help students further acquire the melodic, harmonic, and rhythmic fundamentals of music. Because the soprano ukulele is a smaller instrument than the guitar, it is practical for students with smaller hands to play. The ukulele's size creates a straightforward process of producing certain chords and melodies, which promotes quick success for the learner (Giebelhausen, 2016; Tamberino, 2014). The ukulele may also "attract students not reached by traditional instrumental offerings such as band and orchestra, given its stylistic versatility and crossover appeal" (Tamberino, 2014, p. 6). Greenburg (1992) recommended that music teachers instruct students to begin playing the ukulele in the third grade. This occurs around the age (eight to nine) when students are developing their small-muscle coordination (Campbell, Scott-Kassner, & Kassner, 2017).

Behavioral Contracting in Education

A behavioral contract, also known as contingency contract or performance contract, is a written agreement between the student and teacher that defines the expectations and outcome concerning modifications and reinforcement of a specific behavior (Carns & Carns, 1994; Downing, 1990; Kidd & Saurdargas, 1988; Miltenberger, 2016; Strahun, O'Connor, & Peterson, 2013). The document acts as a positive-reinforcement intervention that delineates the desirable behavior and incentive (reward) for reaching the terms of the contract (DeRisis & Butz, 1975; Hall & Hall, 1982). The time frame established between the student and teacher should be short-term; however, it is essential to allot an adequate amount of time for the student to achieve the desired behavior ("Behavior Contracts," 2015, p.3).

Justification for implementing behavioral contracting is derived from Vroom's Expectancy Theory (1964) in that desirable behaviors are inspired by goals set by the student and teacher. Furthermore, the expectations of the outcome should be desirable as they will motivate the student to achieve the set goal (Robbins, 1993). Miltenberger (2016) stated that in order for behavioral contracts to be implemented successfully, five indispensable mechanisms should be integrated into the contract: acknowledgement of targeted behavior, discussion of the process for modifying the desired behavior, timeline of when the expected behavior must be achieved, dialogue of specific requirements for acquiring the reward, and designation of who will be the contract's executor.

Studies examining the effects of behavioral contracting in the education classroom have shown that behavioral contracts produce positive effects on student achievement. These include, but are not limited to, mathematics (Kidd & Saurdargas, 1988), reading and language arts skills (George & Rinehart, 1976), increased homework performance (Miller & Kelley, 1994; Olympia, Sheridan, Jenson, & Andrews, 1994), improved academic grades (Newstrom, McLaughlin, & Sweeney, 1998), promotion of students' mindsets on personal accountability (Lemieux, 2001), decline in tardiness (DeMartini-Scully, Bray, & Kehle, 2000), and increased appropriate classroom behavior (Nelson & Rutherford, 1988; Rutherford & Poslgrove, 1981; White-Blackburn, Semb, & Semb, 1977).

Researchers that have implemented behavioral contracts within the music setting have shown that participants can increase their performance skills positively (Egger, Springer, & Gooding, 2015; Gooding, 2009; Wolf, 1987). Data collected from these studies used participants from a private piano studio (Wolf, 1987), a collegiate guitar class (Gooding, 2009), and an elementary music methods course that utilized the soprano recorder (Egger, Springer, & Gooding, 2015). Comparing the data from when the behavioral contract was implemented or withdrawn from the participants, Wolf's (1987) results indicated a statistically significant increase in daily practice time for each piano student. With similar methodologies of implementing and withdrawing a behavioral contract, both Gooding (2009) and Egger et al. (2015) concluded that behavioral contracts resulted in statistically significant decreases in performance errors and increase of tempo performed on the guitar or soprano recorder.

The aforementioned studies have shown that behavioral contracting can positively affect music performance skills (Egger et al., 2015; Gooding, 2009; Wolf, 1987). The current study is considered to be a continuance from previous research with the goal of investigating consistency of the data obtained with the extant behavioral contracting research while also examining the effectiveness of contracts when applied to different student populations. No study to my knowledge has examined behavioral contracting as a teaching tool for preservice music education teachers enrolled in an elementary music methods course. The implementation of behavioral contracts in previous research were applied to music classrooms where emphasis was placed on one instrument (e.g., guitar and piano). However, the current study was examined in a music methods course that had multiple instruments as a learning outcome. Data concerning the effects of behavioral contracting were collected only throughout the ukulele portion of the class.

The purpose of this study was to examine the effects of behavioral contracting on preservice music education majors' acquisition of performance skills and practice time on the ukulele. Furthermore, implementing this instructional technique within a music education methods course allowed preservice teachers first-hand experience with a strategy that they may wish to use with their future students. Specific research questions included: (1) What are the effects of behavioral contracting on the participants' performance tempi of ukulele skills in the key of C & F Major (I-IV-V^7-I) and C Major Scale?; (2) What are the effects of behavioral contracting on the number of errors, given the assigned requirements?; and (3) What are the effects of behavioral contracting on participants' practice time and self-evaluation on the ukulele?

Method

Participants

Permission for this study was granted through the university Institutional Review Board. Participants ($N = 24$) in this study were instrumental ($n = 16$) and choral ($n = 8$) preservice music education majors with minimal years ($M = .44$, $SD = 1.31$) of experience playing the ukulele. The participants were sophomores (25.0%), juniors (41.7%), and seniors (33.3%) with the mean age of 21.92 years ($SD = 2.36$). The participants reported an average of 5.58 ($SD = 5.48$) years of private lessons on their primary instrument and 9.96 ($SD = 2.44$) years of participation in a school-based ensemble.

Setting

Participants were recruited from an elementary general music methods course designed for preservice music education majors at a Midwestern public university with a population of approximately 11,000 students. The course met three times per week (Monday, Wednesday, and Friday) for a total of 150 minutes (50 minutes each class meeting). This required course for preservice music education majors was designed for pre-kindergarten through 6th grade general music where emphasis was placed on curriculum design, methods and approaches, and materials for the classroom. Student learning outcomes for the course were to stimulate critical thinking skills regarding the teaching profession and to explore the role of general music instruction as a vital component in the musical, vocal, artistic, and developmental stages of students in the general music classroom. Additionally, secondary instruments such as the piano, soprano recorder, singing voice, barred instruments (e.g. xylophones), and soprano ukulele were used during the course to accompany and perform melodies. Instructor for this course was also the author of this study.

Experimental Design

The current study extends the previous investigations on the effects of behavioral contracting in the music classroom (Egger et al., 2015; Gooding, 2009; Wolf, 1987). While Wolf (1987) and Gooding (2009) used a multiple baseline design and Egger et al. (2015) applied an ABA withdrawal design, the present study utilized a single-subject, reversal design (ABAB), where baseline and treatment phases are alternated (Lee & Axelrod, 2005; Madsen & Madsen, 2016). Because data collection was from only one course section, randomization of participants was not possible, thus the ABAB reversal design was the most appropriate. An advantage of employing this behavioral design is that it provides additional evidence by allowing reimplementation of the behavioral contract and comparison of phases across time (Lee & Axelrod, 2005).

The study was divided into four phases, each consisting of two weeks, for a total of eight weeks. At the conclusion of each two-week phase, data were collected by having participants submit a practice log document and by video recording them playing C & F chord progressions and a concert C major scale on the soprano ukulele. The independent variable for this study was the implementation of the behavioral contract while dependent variables were tempo and errors performed on the soprano ukulele and individual practice log components.

Independent Variable

The behavioral contract (see Appendix A) was developed from those used in two previous studies (Egger et al., 2015; Gooding, 2009). The written contract followed recommendations by Miltenberger (2016) that the following criteria must be included: label the desired behavior, describe how the behavior will be assessed, establish timeline for completion of desired behavior, specify reward for completing the contract agreement, and indicate who will execute the contract. In reference to the current study, the behavioral contract included the desired percentage performance increase, the outline discussing assessment of the ukulele performance skills, the timeline to complete contract, the reward, and the discussion of contract stipulations.

Participants were given class time to examine, ask questions, and complete the behavioral contract. As an entire class, the participants designated what percentage of tempo increase should be achieved in order to receive the reward. Participants were informed that the reward was to be obtained individually and only given to those who achieved the elected percentage increase and performed four or fewer errors. During the two phases that incorporated a behavioral contract, participants elected two different rewards, with one for each of the contract phases. The individually-based reward, selected by majority voting, was chosen from the following: (a) one free absence, (b) dropping the lowest quiz grade and doubling the highest quiz grade, or (c) individual ukulele instruction.

Dependent Variables

The dependent variables were tempo and errors performed during each checkup and individual practice log entries. Participants were allowed to select their tempos. For precision and consistency purposes, the same metronome was used during each ukulele checkup. Errors performed throughout the ukulele checkup were evaluated by the researcher and also reviewed for reliability by an independent observer after the course was completed. Errors were described as (a) missed chords, (b) inconsistent strumming, (c) hesitation between chords, (d) looking at hands consistently (more than 50% of the time), (e) incorrect left-hand placement on the fret, (f) chords not ringing, and (g) restarting. All ukulele checkups were recorded using a Canon HD Vixia HF R500 camcorder.

The ukulele practice log (see Appendix B) was used from a previous study (Gooding, 2009) for which permission was granted to use in the current study. The practice log was constructed to gather the following information: date of practice, time spent practicing, tempo used on the final run-through, number of errors made during the final run-through, and self-evaluation of how productive the participant perceived the outside-of-class practice session to be using a scale from 1 (*least productive*) to 10 (*most productive*). Participants were instructed to use numerical data for each category on the practice log (e.g., 11/11/11; 25 minutes; 87 beats per minute (bpm); 4 errors; 8 self-evaluation). At the conclusion of each phase, participants were directed to return their practice log to the researcher before playing the ukulele checkup. Even if the participant did not practice during a phase, a blank practice log was required in order to receive the reward.

Procedure

During the first day of class, students were given the opportunity to enroll in the study after which they signed the approved consent documents. All students enrolled in the course consented to participate in the current study. At the beginning of each phase, practice logs were distributed and participants were asked to complete the form every time they individually practiced outside of class. Participants were informed and reminded at each beginning phase of the defined errors that were being evaluated at each checkup.

Participants' individual performance skills were evaluated by having four ukulele checkups, each occurring at the conclusion of a two-week phase. At each ukulele checkup, participants played chord sequences (I-IV-V^7-I) twice, in the keys of C and F major, and the C Major Scale (C4 to C5) ascending and descending. For continuity, participants were required to use a straight strum down and play quarter notes for each strum. Participants were encouraged to play the required materials at the fastest tempo they could perform without making any mistakes. The decision on the chord sequencing was made by researching the chord progressions from different ukulele method books (Greenburg, 1992; Gross, 2014).

Because ukulele playing was a learning outcome for the course, the instructor spent 20 minutes each week working on performance skills (5 minutes on Monday and 15 minutes on Friday). On Monday of each week, the class would spend 5 minutes on the chord progressions and C major scale for the checkup. At this time, the instructor would remind the participants of what was considered to be an error. The remaining time spent on the ukulele occurred on Friday, where 15 minutes were devoted to pedagogical tools for teaching ukulele, using the ukulele for accompanying songs and playing short melodies as outlined in ukulele method books (Gross, 2014; Hill & Doane, 2009). To keep a consistent tempo, a metronome was utilized throughout each class, as well as during the ukulele checkups.

Phases P 1 and P 3 were used as the baseline where no behavioral contract was given to the participants. At the beginning of P 2 and P 4, the contract was implemented. Participants were handed the behavioral contract at the beginning of the first class, following the conclusion of the previous phase. The contract was thoroughly discussed and participants were reminded that the reward was individually based. The same reward was given to all individuals who followed the contract stipulations and met the elected percentage increase and performed four or fewer errors within the time frame to complete the requirements stated in the contract. As a group, participants were allowed to select the required percentage of tempo increase and the reward for attaining their goal. Participants agreed to increase their tempo by 15 percent during P 2 and 25 percent during P 4. In regards to the reward, participants elected to receive one free absence for P 2 and to have the lowest quiz grade dropped and the highest quiz grade doubled for the final phase

During each checkup session, participants individually entered a room and turned in their practice log. Each participant told the course instructor their four-digit identification number and the tempo they chose for the checkup. The camera was then turned on and focused only on the hands and the ukulele. To maintain participant privacy, no faces were visible in the camera recording frame. I then announced the four-digit identification number and tempo to the camera. The metronome was started when the participant was ready to play. After the two chord progressions were each played twice and the scale ascending and descending, I turned off the camera and the next participant would enter the room. Because participants had varying levels of performance skills on the soprano ukulele, a completion grade with full credit was given for attempting the ukulele checkup. This was a similar practice utilized in previous research to help diminish any threats on the effect of the behavioral contract (Egger et al., 2015).

At the conclusion of the study, participants completed a survey that contained three sections. The first section of the survey asked for demographic information about the participants. In the second section, participants were asked to rate the statement "The presence of the video camera during my playing test made me more nervous," which used a Likert-type scale anchored by 1 (*strongly disagree*) and 5 (*strongly agree*). In the final section, participants were asked the open-ended question "How did the behavioral contracting affect your learning to play the ukulele?"

Validity and Interobserver Reliability

To establish validity of content being evaluated on the ukulele checkups, three music experts evaluated the requested criteria for participants to perform independently. These experts were two music education professors with an average of 20 years of teaching experience and one music therapist with 15 years of clinical experience. All agreed that the requirements (C & F chord progression and C major scale) being assessed were a valid component of the ukulele checkup.

After each ukulele checkup was assessed, an additional observer was used to establish reliability. A music therapist with a total of 19 years of college teaching and clinical experience independently evaluated random video selections from 20 percent of the participants' ukulele checkups. The random number of videos selected were equally distributed from the four checkups. The instructor/investigator trained the reliability observer on how to detect and calculate participants' performed errors. Interobserver reliability was obtained by calculating the Pearson product-moment correlation coefficient between both sets of scores and was equal at .94.

Results

Tempo

A repeated measures ANOVA was conducted to compare the effects of the behavioral contract on participants' individually chosen tempo at each ukulele checkup. Mauchly's test indicated that the assumption of sphericity had been violated, X^2 (5) = 25.22, p = .000; therefore, a Greenhouse-Geisser correction. (ε = .58) was employed. The mean tempo of participants differed statistically significantly between the ukulele checkups, $F(1.73, 39.70) = 157.76$, $p < .001$, partial $\eta^2 = .87$. Descriptive means for participants' chosen tempo at each checkup are found in Table 1. Post hoc tests for pairwise comparisons using the Bonferroni correction revealed statistically significant increases ($p < .001$) on the average tempo performed between P 1 and P 2, P 1 and P 3, P 1 and P 4, P 2 and P 4, and between P 3 and P 4. The maximum tempo chosen by a participant across P1, P2, P3, and P4 was 132 beats per minutes (bpm) while the lowest was 50 bpm. Participants' average tempo between P 2 and P 3 did increase, although not significantly (p = .18). Tempo increases from P 1 through P 4 are shown in Figure 1.

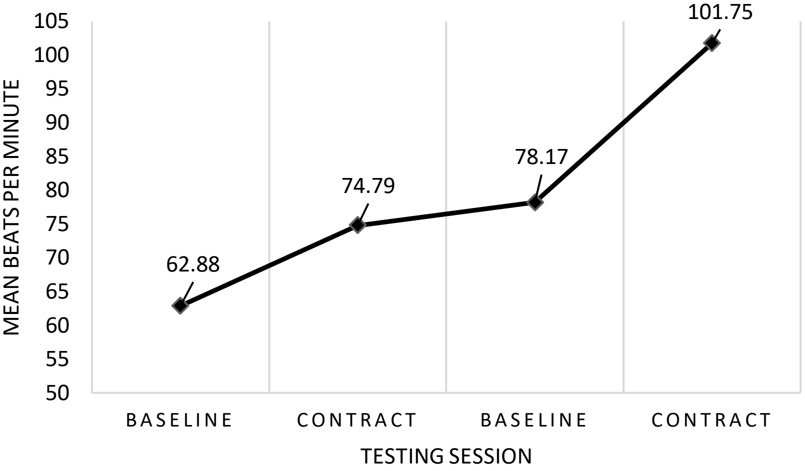

Figure 1. Average performed tempo across each testing session.

Error

Errors were calculated by the total number of mistakes participants performed during each ukulele checkup. The defined errors, as detailed previously, were counted individually, and each error could be counted more than once in a single ukulele checkup. The number of errors performed by participants during a single checkup ranged from 0 to 43. A repeated-measures ANOVA was conducted to compare the effects of the behavioral contract on participants' number of errors at each ukulele checkup. Mauchly's test indicated that the assumption of sphericity had been violated, X^2 (5) = 13.10, p = .02; therefore, a Greenhouse-Geisser correction (ε = .74) was employed. Results indicated that the mean number of errors had statistically significantly differences between the ukulele checkups, $F(2.21, 50.93) = 43.03$, $p < .000$, partial $\eta^2 = .65$. Descriptive statistics for number of errors performed are found in Table 1. Over the four phases, the number of errors decreased with each ukulele checkup. Post hoc tests for pairwise comparisons, using the Bonferroni correction, revealed a statistically significant decrease in errors between each phase ($p < .000$) except P 2 and P 3 ($p = .39$). The number of errors reported for checkups 1 through 4 is shown in Figure 2.

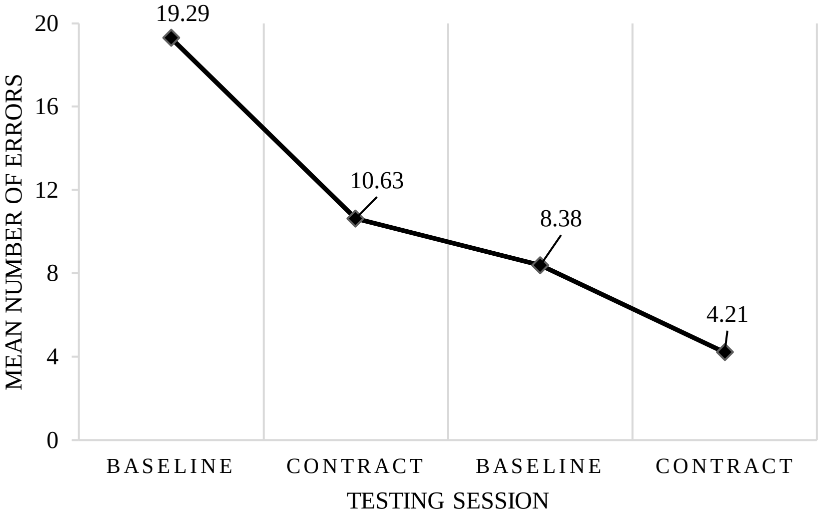

Figure 2. Average number of errors across each testing session.

Practice Log

A one-way, between-subjects ANOVA was conducted to compare the effects of the behavioral contract on participants' outside-of-class practice time and self-evaluation over the eight-week study. Time was calculated by the average number of minutes practiced during a single phase, and each self-evaluation score was the average of the scores for that phase of the study. Mauchly tests of sphericity showed that this assumption was met for both variables. In reference to time spent practicing outside of class, no statistically significant differences were found between each checkup. Likewise, no statistically significant differences were found between the self-evaluation scores for the four ukulele checkups. Descriptive statistics for participants' practice time outside of class and self-evaluation on the reported practice logs are found in Table 1.

Table 1. Descriptive Statistics for Tempo and Error Scores Across Testing Sessions

Measure	M	SD	Minimum	Maximum
Tempo				
Baseline (P1)	62.88	11.93	50	100
Contract (P2)	74.79	11.71	60	108
Baseline (P3)	78.17	10.35	61	100
Contract (P4)	101.75	14.70	76	132
Errors				
Baseline (P1)	19.29	9.83	9	43
Contract (P2)	10.63	7.49	3	33
Baseline (P3)	8.38	5.40	2	20
Contract (P4)	4.21	2.75	0	11
Average Practice Time in Minutes				
Baseline (C1)	73.88	68.17	0	240
Contract (C2)	51.79	46.06	0	200
Baseline (C3)	37.08	51.44	0	242
Contract (C4)	45.50	30.82	0	100
Self-Evaluation				
Baseline (C1)	6.75	1.46	3	10
Contract (C2)	7.83	1.10	4.50	9.50
Baseline (C3)	7.95	1.22	4.00	9.50
Contract (C4)	8.73	.88	6.67	10

Concerns and Opinions from Participants

Participants were asked to rate the statement “The presence of the video camera during my playing test made me more nervous” using a 5-point Likert-type scale anchored by 1 (*strongly disagree*) and 5 (*strongly agree*). Participants rated this statement as neutral (M = 2.75, SD = 1.36), meaning that the video camera likely had minimal influence on their performance during the ukulele checkup.

On the final section of the survey, participants were asked an open-ended question about how the behavioral contracting affected their learning to play the ukulele, which offered feedback to the instructor/investigator. Overall, most comments were supportive of the behavioral contract, indicating that it gave participants an incentive to perform better on the checkups. One participant responded, “It provided incentive to do better and practice more.” Another participant stated, “The behavioral contract was nice because it outlined exactly what was expected and helped me structure my practice sessions.” Only one participant said it did not help, stating, “It didn’t do much, but I liked having a reward to be motivated by something other than the ukulele grade.”

Discussion

I examined the effects of behavioral contracting on preservice music education majors' acquisition of performance skills and practice time on the soprano ukulele. Results indicated that behavioral contracting can be an effective way to encourage desirable student performance skills in undergraduate methods courses. Data indicated that participants had statistically significant increases in tempo and decreases in errors at the conclusion of three out of four phases (P1, P2, & P4). Even though there was an increase in tempo and decrease of errors during P3, no statistically significant differences were found when compared to the other phases. Similar to results of previous studies (Egger et al., 2015; Gooding, 2009), the greatest increase in tempo and decrease of errors were found during the phases in which the behavioral contract was implemented (P2 & P4). Regarding the practice log, there were no statistically significant differences between each ukulele checkup. However, it is interesting to note that the average practice time decreased from P 1 through P 3 but increased slightly during P 4. Finally, while there were no statistically significant differences found between each phase for the self-evaluation portion of the practice log, the average number did slightly increase at the conclusion of each phase. The larger increases in self-evaluation were found when the behavioral contract was implemented. This would suggest that the behavioral contract had a meaningful impact on acquiring ukulele performance skills.

Limitations and Further Study

Generalization of the current study should be made with caution due to the small sample size and because the data were collected from students from only one class at one university. Given the positive effects found for behavioral contracting, however, further research seems warranted and should be conducted using more thorough experimental controls. As one student did not find the behavioral contracting to be meaningful, a variety of motivational tools (e.g., cooperative learning and student mentoring) should be applied in the music classroom setting to help achieve performance skills. Authors of future studies may wish to include multiple classroom sections across a longer time period, manipulation of the contract, and a multiple baseline or changing criterion design (Madsen & Madsen, 2016). Another limitation to the study was the absence of the ability to randomize participants. Additionally, extension of data collection to an entire semester would allow insights regarding students' motivation to continue in acquiring performance skills. The reward received for completing the behavioral contract agreement also should be investigated. Because rewards are an important part of a behavioral contract, further research should study incentives given (e.g., selecting the award individually or as a group), as this could affect the outcome and motivation of a student's performance. Furthermore, researchers should investigate other music courses where preservice music education students are learning instrumental skills, such as piano, voice, woodwind, brass, strings, or percussion techniques class. Additional investigations involving behavioral contract implementation within the K-12 music classroom setting with students who are beginning or continuing to learn musical instruments seem warranted.

Implications

The results of this study suggest that the implementation of behavioral contracting can result in improved performance skills and encourage desirable student behavior (i.e., practice and self-evaluation) in an undergraduate setting, particularly when it is achievement based. The implementation of behavioral contracting can provide motivation for improving music performance skills on secondary instruments. While delivery of content within methods courses varies, this approach can assist students by giving them a different perspective of instruction and assessment than their current training within a traditional school of music may provide. Utilizing behavioral techniques such as the one used in this study in music education classes could benefit future teachers by providing them with experiences and models to implement in their own future classrooms to increase student performance skills.

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Appendix A

Ukulele Behavioral Contract

Contract Stipulations:

I understand that if the contract and the practice log are honestly and accurately completed and turned in at the midterm and if I achieve __________% or higher improvement in playing the chord progressions C & F (I IV V^7 I) and the C Major scale without any errors, then I will receive the following reward: ____________________________________.

Reward Options: 1 free absence, drop the lowest quiz grade and double highest quiz grade, individual ukulele instruction

Contract Stipulations:

Students must record practice/progress on the attached practice log and turn it in on the testing day. Percentage improvement to be chosen by students from an instructor suggested range by simple majority.

Improvement is individual and is based on percentage. For example, if you start out at 30 beats per minute and the required improvement is 50%, then in order to receive the reward you would need to perform the chord progression at 45 beats per minute at the end of the contract period. If you start at 60 beats per minute with the same percentage, then you would need to perform the progression at 90 beats per minute at the end of the contract period.

Improvements will be determined in class during videotaped checkups. The student will determine tempos for the chord progression. The student will inform the instructor what tempo he/she would like to go and then play the progression with a metronome while being videotaped. The instructor will determine errors based on the criteria listed on the practice log.

Reward to be chosen from researcher/peer suggestions by students through simple majority.

C & F Chord Progression		***C Major Scale***	
Video 1: Tempo: ____	*% Improvement of ____*	*Video 1: Tempo: ____*	*% Improvement of ____*
Video 2: Tempo: ____		*Video 2: Tempo: ____*	
Video 3: Tempo: ____	*% Improvement of ____*	*Video 3: Tempo: ____*	*% Improvement of ____*
Video 4: Tempo: ____		*Video 4: Tempo: ____*	

Appendix B

Behavior Contract Practice Log

Name: ______________________________

Chord Progression in the key of C & F, C Major Scale

Goal: Your goal by the end of this week is this week is to play the chord progressions (C & F) and C Major Scale as quickly as possible without any mistakes. This should be done with smooth LH movements and without looking at your left hand. Use a metronome to practice: start at whatever tempo you can play the chord progression correctly (zero errors). Gradually try to increase the speed, always trying to play it correctly without looking at your hands

Date (Only record the dates that you actually practice)	Time spend practicing skill: please use a metronome: Note: practice can include LH movement, actually chord playing, etc.	Tempo (use metronome) chord progression was played on final run through during each practice session.	Number of errors on final run through (if any). Errors include: missed chords, inconsistent strumming, hesitation between chords, looking at hand s consistently, incorrect LH Placement in fret, chords not ringing.	Self-evaluation of practice (On a scale from 1 to 10, how productive was my practice session?)

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Funny Tests: Elementary Students' Performance and Outlook on a Music Test Employing Humor

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Shifts in preservice music educators' teaching concerns have been examined primarily through the use of Fuller and Bown's (1975) teacher concerns model. Although these self-survival, task, and student achievement concerns have been documented within several investigations, music teacher development may include facets that extend beyond perceived concerns (Miksza & Berg, 2013). Therefore, the purpose of this multiple case study was to describe the nature of and changes in two instrumental music student teachers' expressed teaching, professional, and personal concerns during their two 8-week internships. Data sources included multiple interviews and observations collected during the student teaching semester, which were analyzed through the lenses of the teacher concerns model (Fuller & Bown, 1975) and a model used to describe the developmental adjustments of adults, the transition model (Schlossberg, 1984). The nature of participants' teaching concerns were slightly different than those outlined by Fuller and Bown. Additionally, categories of concerns not identified by the teacher concerns model—professional and personal—were present in the form of both present and as future-oriented concerns. Future-oriented concerns received more focus towards the end of the second internship, but were always present to some degree.

Lilly looked distraught as I sipped my black Americano. "What do you see yourself doing next year?" I asked. "That's the million dollar question right now," Lilly answered as she nervously laughed. "I mean, I think I want to be in this area, but I don't know. I don't even know where to look. I'm freaking out a little bit." It was the tenth week of her student teaching internship, and to say Lilly was uncertain about the future would be an understatement. Thinking of the upcoming state music teacher professional development conference, I asked, "Are you going to the conference?" "No," Lilly stated dryly. "I couldn't afford it this year." As we discussed other budgetary concerns, Lilly expressed her loss of eye and dental insurance upon graduation.

The next day, I met with Raul, another music student teacher. Sensing anxiety, I asked him, "What are you most concerned about right now?" Raul immediately responded. "Not getting a job." "Really?" "Yeah, I mean, it's going to take a pregnant music teacher, literally, to get me a long-term sub job. If I don't get in the schools right away, I'm not going to. It's just going to get harder and harder. I just applied today for a nanny position because I was a nanny for two summers and it's good money. At least my girlfriend and I help each other to relax and wind down." I smiled. "Isn't it great to have somebody like that?" Raul still appeared uncertain. "Well, we're living together, but the pressures of jobs and other friendships and this relationship…it's going to eventually become decision-making time on what needs to happen. But I really like my life right now and my relationships right now, so I guess the only fear is that things are going to change. And then it will be sad when stuff changes."

These meetings with Lilly and Raul occurred as they approached the end of the student teaching internship, a culminating experiential learning experience. This ubiquitous journey provides preservice teachers with opportunities to apply course content while also demonstrating a standard competence that is deemed appropriate for a beginning teacher. Preservice music educators typically generate personal meaning from teaching experiences (Ferguson, 2003; Schmidt, 2013) and tend to value these experiences greatly (Conway, 2002; Schmidt, 2010). Student teaching is designed to hone teacher knowledge and skills, but the focus of development is often experienced as teaching or teacher concerns. However, student teachers' development may also be impacted by their negotiation of multiple role identities (Pellegrino, 2015) and through unanticipated and anticipated periods of transition (Schlossberg, 1984, 2011). Thus, this multiple case study described and examined the nature of and changes in the teaching, professional, and personal concerns of Lilly and Raul, two instrumental music student teachers.

Teaching Concerns

Music education researchers have recently devoted attention to preservice teachers' changes in teaching concerns. *Teaching concerns* or *teacher concerns* refers to teachers' recognized professional challenges or occupational-related topics that are commonly the focus of their thought and effort. Fuller and Bown (1975) proposed three stages of teacher development according to their common concerns: (a) self-survival: awareness of transition from student to teacher; (b) task: teaching behaviors and actions; and (c) student achievement: impact on students' learning and well-being. Fuller and Bown further hypothesized that preservice teachers would be more likely to convey task and pupil-impact concerns at later stages of their degree progress, but also stated that primary concerns occur "at various stages in the process of becoming a teacher" (p. 38).

In the 40 years since the publication of this seminal text, music teacher education researchers have both supported (Berg & Miksza, 2010; Killian, Dye, & Wayman, 2013; Madsen & Kaiser, 1999; Powell, 2014, 2016) and challenged (Campbell & Thompson, 2007; Miksza & Berg, 2013; Berg & Sindberg, 2014; Teachout & McKoy, 2010) the hypothesis that the teacher concerns model is a stage theory through which preservice music teachers progress. Self-survival concerns have been the initial concerns for some music student teachers (Killian et al., 2013), whereas task concerns have been reported as frequent concerns categories within the third year of preservice music teacher preparation (Berg & Miksza, 2010), during the semester prior to student teaching (Powell, 2014), or as late as immediately prior to student teaching (Madsen & Kaiser, 1999; Kelly, 2000). Student achievement gains receive increased attention during student teaching internships (Killian et al., 2013; Powell, 2014) and at times are the largest concerns category by the end of student teaching (Miksza & Berg, 2013), but such concerns have also been documented during initial preservice experiences. For example, junior-level preservice music teachers in an elementary practicum rated student achievement concerns higher than task or self-survival concerns, which was a "marked departure" (Teachout & McKoy, 2010, p. 96) from the Fuller and Bown (1975) sequence. The authors had hypothesized a priori that the undergraduates' expressed concerns would largely reflect self-survival and task concerns because this practicum was the preservice music teachers' first experience in instructing public school music students. Because preservice music teachers of varied degree progress have previously been shown to rate student achievement concerns as more pressing than self-survival or task concerns (Campbell & Thompson, 2007; Teachout & McKoy, 2010), it may be possible that preservice music teachers' developmental progression may not strictly align with the Fuller and Bown concerns stages.

The context of the student teaching internship placement—particularly changes in location—may also influence teacher concerns (Burn, Hagger, Mutton, & Everton, 2003; Miksza & Berg, 2013). After a longitudinal study, Miksza and Berg (2013) concluded that "no concerns categories 'disappear' over time" (p. 58) and instead, student teachers' concerns categories may overlap. It appears that interns may simultaneously experience concerns from multiple categories (Berg & Sindberg, 2014), suggesting that the teacher concerns model may reflect a dynamic process (Raiber & Teachout, 2014). These divergent findings may reflect Fuller and Bown's (1975) initial caution that "whether these really are 'stages' or only clusters, whether they are distinct or overlapping, and whether teachers teach differently or are differentially effective in different stages, has not been established" (p. 37). Clearly additional research exploring the nature of preservice music teachers' teaching concerns seems warranted.

Professional Concerns

Fuller and Case (1972) labeled nonteaching concerns as "any concerns which are unrelated to teaching" (p. 3) that teachers across all career stages may encounter. Fritz and Miller (2003) found that agriculture student teachers reported nonteaching concerns more frequently than teaching concerns, but this finding may stem from a broad definition. Perhaps a more focused description is Guteng's (2005) definition of *professional concerns*: the "events, actions, situations, job requirements, written and oral comments, and relationships from the … job that unfavorably affect" (p. 18) novice teachers. Professional concerns are either bound within the school milieu or refer to the issues or values within the profession. As interns assume the roles of full-time teachers, they likely become more aware of and express professional concerns. At the time of publication, I had encountered no music education investigations in which the professional concerns of preservice music teachers were explored. Later in this study, I describe two prominent professional concerns as expressed by the music student teacher participants: state-mandated teacher evaluation systems and the successful completion of the edTPA (Teacher Performance Assessment), a summative, high-stakes assessment required by the university to allow for licensure.

Personal Concerns

Within the present study, *personal concerns* describe any stressors, life ambitions and goals, fears, or interpersonal relationships that negatively impact the student teachers' personal well-being. Although the teaching concerns of music student teachers has received increased attention, music researchers rarely have explicitly studied or documented interns' personal concerns, in spite of Campbell and Thompson's (2007) call that researchers extend the Fuller and Bown (1975) theory "to more fully incorporate the complete range of concerns held by preservice music educators" (p. 174). In fact, few investigators within general education have addressed student teachers' personal concerns (Conway & Clark, 2003; Poulou, 2007), and little research has focused on student teachers' relationships with family members, partners, friends, and peers (Malderez, Hobson, Tracey, & Kerr, 2007) or on student teachers' fears of securing employment (McNally, Cope, Inglis, & Stronach, 1994).

When researched, personal concerns have typically been conceptualized adjacently to the Fuller and Bown (1975) teacher concerns framework, with "personal" describing internal or external desires as they relate to teaching (e.g., demonstrating empathy, teacher identity). Contrastingly, some music education researchers (i.e., Kelly, 2000; Madsen & Kaiser, 1999) have broadly described and classified music student teachers' concerns without use of the Fuller and Bown framework. For example, replicating the procedures of Madsen and Kaiser (1999), Kelly (2000) asked participants to "write down your three greatest concerns or fears about the student internship experience" (p. 43) immediately prior to the music student teaching internship. Student teachers were mostly concerned with discipline and their principal or supervisor—which Fuller and Bown would classify as task and self-survival concerns, respectively—but Kelly (2000) did not attempt to arrange these responses within an existing taxonomy. Across the three music-specific investigations that have adopted an open-ended approach to documenting concerns (i.e., Kelly, 2000; Killian et al., 2013; Madsen & Kaiser, 1999), personal concerns (e.g., balancing personal and professional lives, health, maintaining relationships, being away from friends or family, employment) comprised less than 2% all concerns.

Transition from Student to Student Teacher

Student teaching is widely viewed as a culminating experience in which preservice music teachers transfer prior knowledge and skills to new teaching situations while simultaneously developing and refining a professional identity (Bartolome, 2017; Conway, 2002; Draves, 2013; Pellegrino, 2015). Roulston, Legette, and Womack (2005) described beginning teachers' transition from college to inservice school settings as "a bumpy journey" (p. 69), but found that assistance was provided by formal and informal mentors, colleagues, friends, and family members. Perhaps surprisingly, at the time of publication, no researchers appear to have explored and documented the transitions and adjustments of student teachers as they progress through their internships. Given this, the transition model—used to describe the developmental adjustments of adults—may provide important context in which to study student teachers as they experience personal and professional change (Anderson, Goodman, & Schlossberg, 2012; Schlossberg, 1984).

Simply, "a transition is any event or nonevent that results in changed relationships, routines, assumptions, and roles" (Anderson et al., 2012, p. 39). Both anticipated and unanticipated transitions can alter one's life, but the magnitude to which one must adjust to a transition creates conflict and requires coping over a period of time (Anderson et al., 2012; Schlossberg, 2011). Although student teaching would likely be considered an anticipated transition—it is an "expected life event" (Anderson et al., 2012, p. 41)—the individual is nonetheless required to shift from a preoccupation of the transition to an ultimate integration of the transition (Patton, Renn, Guido, & Quaye, 2016). In so doing, an adult in transition must also relinquish aspects of the self, abandon former roles, learn new roles, and self-evaluate as they navigate these personal and interpersonal changes (Anderson et al., 2012). Regardless of the transition, individuals cope differently depending on the "4 S's" (Anderson et al., 2012; Schlossberg, 1984). These four factors that impact one's abilities to cope include: a) *situation*, or the circumstances that precipitated the transition (e.g., timing and duration, role change, trigger); b) *self*, or how one's personal characteristics and experiences (e.g., socioeconomic status, stage of life) and psychological resources (e.g., resiliency, optimism, ego) impact the transition; c) *support*, which comprises one's social supports (e.g., intimate relationships, friends, communities); and d) *strategies*, which focuses on specific coping strategies.

Schlossberg's transition model has been recently been applied within general education investigations to describe the transitioning experiences of: military veterans to initial undergraduate studies (Ryan, Carlstrom, Hughey, & Harris, 2011); recently matriculated graduate students and their transitions to full-time jobs (Okuma, 2016); undergraduates who recently switched to another degree program (Halasz, 2013); and the coping systems of undergraduates who are academically at risk (Osborne, 2013). An investigation that explores and describes the developmental adjustments of music student teachers during the student teaching internship semester may help address a noticeable gap within the extant literature.

Conceptual Framework

An initial conceptual framework was developed considering my experiences, knowledge, and perspectives (Miles, Huberman, & Saldaña, 2014) regarding student teachers' changes in attitudes and teaching behaviors. My study was also conceptually informed by Fuller and Bown's (1975) teacher concerns model, existing research on the nature of music student teachers' concerns (e.g., Berg & Miksza, 2010; Killian et al., 2013; Miksza & Berg, 2013), and the transition model (Anderson et al., 2012; Schlossberg, 1984, 2011). Data collection and analysis caused me to change the conceptual framework to represent both the focus of teachers' current attention and their anticipated concerns. The final version (Figure 1) visualizes the student teachers' shifts in focus of attention, both within their student teaching contexts and their future-oriented personal and professional concerns.

Purpose

The professional challenges and other teaching-related aspects that student teachers frequently contemplate (i.e., teaching or teacher concerns) have been extensively documented by education researchers. Despite this, no researchers appear to have simultaneously explored how student teachers negotiate and balance their personal (e.g., interpersonal relationships) and professional (e.g., school environment) concerns. Exploring student teachers' present and future-oriented personal and professional concerns could provide music teacher educators with a more nuanced and longitudinal perspective of teacher preparation. The purpose of this multiple case study (Yin, 2009) was to describe the nature of and changes in two instrumental music student teachers' expressed teaching, professional, and personal concerns during their internships. The primary research question was: What is the nature of participant concerns (teaching, professional, personal) during the music student teaching internship?

Method

Participants

A criterion sampling strategy (Creswell, 2012) was chosen to purposefully select participants for this multiple case study. Researchers utilize multiple case designs when seeking to understand the similarities and differences between cases and to analyze data within and across cases, all while providing the researcher with increased dependability (Baxter & Jack, 2008; Lincoln & Guba, 1985; Stake, 1995; Yin, 2009). As such, two undergraduate instrumental music student teachers—who taught within similar musical disciplines, yet whose internships occurred in highly-contrasting schools—were recruited and included as cases for this study: Lilly (an orchestra specialist) and Raul (a band specialist). Both participants attended the same university to pursue their instrumental music education degrees, having taken roughly half of their preservice teaching coursework together. To maintain participant confidentiality, pseudonyms are used throughout this paper.

Lilly is just over five feet in height. Her thick-rimmed glasses and facial piercings are prominent, as are her wide smile and contagious laugh. Lilly brings a pleasant and collected approach to the classroom, and she balances professionalism with her self-expression. At times, she allows students to distract her by engaging in their playful banter. Never afraid of honesty, Lilly is quick to say what she thinks, and does so in a polite, yet blunt and colorful manner. Hailing from a suburban neighborhood, Lilly has been able to balance her academic responsibilities while remaining close to her family. In fact, she lived with her mother—a third grade teacher—while completing her student teaching internships. This allowed Lilly to engage in "vent sessions" and learn from "another perspective."

Raul is of medium-height and thin, has dark brown hair and a thick brown beard, and is confident, inquisitive, assertive, and passionate. He takes a tremendous interest in his students' personal lives and establishes rapport easily. Whereas Raul is talkative and speaks quickly in personal conversations, he speaks in a slow, confident voice while teaching. Outside of teaching, he often engages in reflective practice, a habit that aligns well with his inquisitive personality. He comes from a family "full of teachers," which provides him with a "very immediate, very supportive" network. Originally from the Midwest, Raul attended a large and diverse inner-city high school. He specifically attended this high school for its sizeable music program, which provided him with a variety of musical experiences from which to choose.

Procedures

Research settings/student teaching placements. Because this study relied extensively on interviews and classroom observations, it is important to describe the structure of Lilly and Raul's respective internships. Their internships occurred in large suburban cities proximal to their institution, a large public university situated in the Rocky Mountain region. Student teaching in nearby school districts allowed the interns to attend on-campus, biweekly student seminar meetings, and also allowed for university supervisors to observe these interns five times each.

To ensure varied teaching experiences and to meet state K-12 teaching licensure requirements, the university places student teachers in two eight-week internships: one elementary (i.e., K-5 or middle school with a sixth-grade emphasis) and one secondary (i.e., middle school or high school). Each internship is held within the same district but in two different buildings to provide student teachers with diversity in instructional practices and school environments. Furthermore, the university allows student teachers to self-select potential student teaching placements the semester before their internship occurs, pending approval by music education faculty. Lilly's first placement involved teaching orchestra at a well-supported, affluent middle school, while her second placement consisted of teaching orchestra, guitar, band, and choir in a culturally diverse middle school whose students' scores on required state tests were low overall. Raul completed both of his band internships at medium-sized middle-class schools. His first band internship placement was at a high achieving and predominately White middle school, whereas his second band placement was at a lower-achieving and somewhat more racially diverse high school.

Researcher role. During the course of this study, I was enrolled as a first-semester doctoral student at the university. As a result, I had not met Lilly and Raul prior to recruiting them for the study, which allowed us to develop personal and professional relationships apart from other potential interactions (i.e., I was a practicum supervisor to underclassmen music education majors). Minimal feedback on their teaching was provided until data were collected for this study. Reciprocity was achieved through providing Raul and Lilly meals and coffee, as well as feedback on topics outside of the research focus. Lilly and Raul both stated that discussing teaching with someone besides their cooperating teacher or university supervisor provided them with an emotional and intellectual outlet.

Data collection and analysis. Data were collected during the Fall 2013 semester via interviews and observations. Each participant was interviewed during week seven of their first student teaching placement, and at weeks three and seven of their second placement (for approximately 70 minutes each time). Raul's observations occurred during an eighth-grade band, a high school jazz band, and a high school music theory class, and Lilly's observations occurred during a seventh-grade orchestra, an eighth-grade band, and a seventh-grade band class. Similarly, Lilly and Raul were observed three times apiece, and these observations occurred at the six-week period of their first internship sites, and at the three- and seven-week periods of their second placement site. In most instances, interviews occurred on the same day as observations. (Interviewing and observing participants equally at both placements was not possible because the earliest I could commence data collection was at the midway point of a one-semester qualitative research course.) During these nonevaluative observations, I recorded raw field notes (Schensul & LeCompte, 2013) into a notebook. These raw field notes were expanded immediately (Bogdan & Biklen, 1982) to describe people, events, activities, and places. Analytical memos (Miles, Huberman, & Saldaña, 2014) were written at the end of each expanded field note document to further guide my analysis.

Descriptive, structural, and contrasting questions were created prior to each interview (Spradley, 1979). During the first interview, I gathered information on participants' backgrounds, descriptions of internship locations and experiences, and teaching behaviors and concerns. For the second interview, questions were designed to generate comparisons between internship placements and disclosure of new and previously expressed concerns. The final interview investigated new and existing concerns, personal relationships, and job securement. Immediately following each interview, I created transcriptions that allowed for interviewer comments to be inserted within the transcripts (Miles et al., 2014).

During analysis, I created several versions of a conceptual framework, wrote analytical memos, and coded data (Miles et al., 2014). Initial versions of the conceptual framework visually represented areas of exploration and my understanding of the research literature and interrelated or functionally distinct variables, but over time, iterative analysis shaped the conceptual framework into a more nuanced and specific representation of the findings (Miles et al., 2014). Data were initially coded using an inductive First Cycle coding approach that allowed for analysis by splitting data into individually coded segments (Saldaña, 2013). Descriptive, process, and In Vivo codes (Saldaña, 2013) were used to analyze interview transcriptions and expanded field notes. Inductive codes (LeCompte & Schensul, 2013) generated from frequently reported patterns within the data also guided my analysis. A second coding round incorporated deductive codes generated from the Fuller and Bown (1975) teacher concerns model, and a third round included deductive codes informed by Schlossberg's (1984) transition model. As such, the codebook was revised to align with the teacher concerns model and the transition model (LeCompte & Schensul, 2013) and resulted in a re-envisioning of the conceptual framework. Patterns and themes were noted during the coding process and were included in analytical memos and data displays (Miles et al., 2014). During this a priori coding approach, several categories and codes were revised (to more clearly define each description) or were removed.

Data source triangulation (Denzin, 1984; Stake, 1995) served as the primary verification strategy for checking internal validity (LeCompte & Schensul, 2013). After comparing coded interview transcripts with expanded field notes after the first and second observations/interviews, I was able to determine major themes and any inconsistencies between the data. This also allowed me to follow up on surprises (Miles et al., 2014) in later interviews and observations, which provided additional data and, in turn, resulted in the refinement of the conceptual framework. Additionally, member checks (which occurred after all interview transcriptions and expanded field notes were analyzed and interpreted and again prior to submission for publication) were used to verify conclusions and interpretations (Stake, 1995) and to ensure accuracy of descriptions and statements. Lilly and Raul were satisfied with their statements and my interpretations, which allowed me to engage in final analysis and presentation of findings.

Findings

During their respective internships, these two music student teachers became less concerned with self-survival and task concerns and developed an increased focus on student achievement. This focus on student achievement, however, only occurred during the second internship (i.e., weeks 9-16), as self-survival and task concerns also accompanied the student teachers during the start of their second placement. Thus, self-survival and task concerns were present in both placements, yet were reduced over time. This diminution is represented by the shapes in Figure 1; the rectangular shapes indicate a steady duration of concerns, while a pointed shape represents a decreased presence. Also in Figure 1, concerns expressed during the first placement are placed above the dashed line, with second placement concerns below. As the student teachers prepared for the end of the semester, their teaching concerns decreased and increased attention was devoted to personal concerns.

Categories of concerns not included in Fuller and Bown's (1975) teacher concerns model—professional and personal—were present as both present-bound and as future-oriented concerns. Future-oriented concerns received more focus toward the end of the second internship, but were always present to some degree; this increased presence is represented as the widening shape in Figure 1. Present concerns remained relatively constant throughout both placements, but some future-oriented concerns became present concerns as the semester concluded (e.g., employment became more of a present-bound concern). Changes in participants' personal, professional, and teaching concerns are described below.

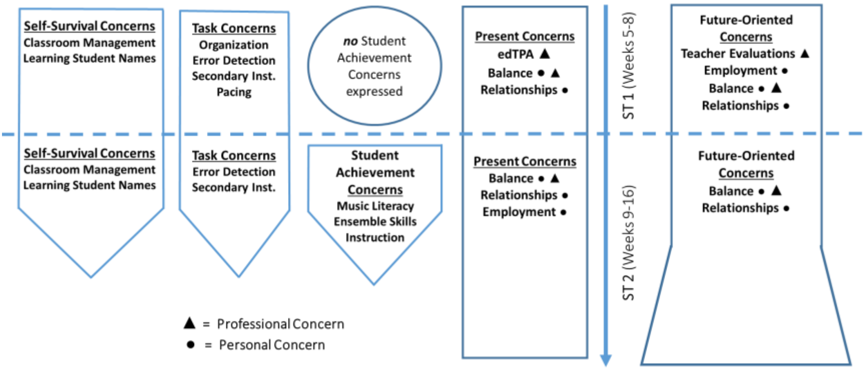
Self-Survival Concerns
Classroom Management
Learning Student Names
Task Concerns
Organization
Error Detection
Secondary Inst.
Pacing
no Student Achievement Concerns expressed
Present Concerns
edTPA ▲
Balance ● ▲
Relationships ●
ST 1 (Weeks 5-8)
Future-Oriented Concerns
Teacher Evaluations ▲
Employment ●
Balance ● ▲
Relationships ●
Self-Survival Concerns
Classroom Management
Learning Student Names
Task Concerns
Error Detection
Secondary Inst.
Student Achievement Concerns
Music Literacy
Ensemble Skills
Instruction
Present Concerns
Balance ● ▲
Relationships ●
Employment ●
ST 2 (Weeks 9-16)
Future-Oriented Concerns
Balance ● ▲
Relationships ●
▲ = Professional Concern
● = Personal Concern

Figure 1. Music student teachers' changes in concerns during their first (ST 1; above the dashed line) and second (ST 2) eight-week internships.

Personal Concerns

Throughout their internships, Lilly and Raul navigated various personal concerns. These primarily included employment and relationships, which took the form as both present and future-oriented concerns. As the internship semester reached its end, Lilly and Raul began expressing more personal concerns (i.e., employment, maintaining relationships) and fewer teaching concerns; employment, which was once a future-oriented concern, became an immediate concern as the internship semester concluded. This is reflected by the diminution in teaching concerns categories and the flare in future-oriented concerns represented in Figure 1.

Employment. At the start of his second internship, Raul stated, "I'm just worried about that if I move, I won't have any connections elsewhere...everybody that I know and knows me is here." By the end of the second internship, Raul desired to remain at his current location:

> I do want to keep teaching here, whether or not I get a job in the district, because I really feel like I've finally made a place for myself in this community and district, whether or not I'm a full-time teacher.

Over the course of the semester, he displayed increased optimism with regard to employment:

> I'm optimistic because I feel confident that I deserve a position. I feel...and this is definitely a change from the beginning of student teaching…I just feel like I'm a teacher who knows what I'm doing with students, like I can teach these kids music. So just with that, I feel that I want to put myself out there to the district because if they give me a shot, I would be really good at it.

At the end, Raul regularly demonstrated and expressed high levels of optimism, resiliency, and efficacy, all of which are psychological resources considered to be assets in dealing with a transition (Anderson et al., 2012).

Lilly also expressed uncertainty regarding job securement and location, but these concerns were discussed later, as the second internship reached its end: "I think I want to be in [this state]…but I don't know what I want." Lilly also expressed frustration in finding available full-time teaching positions, stating, "I don't even know where to look." Because the student teaching seminar placed great emphasis on successful completion of the edTPA, little time was devoted to matters of employment. Although Lilly similarly increased in confidence throughout the semester and at times indicated she wanted to remain within the region, she did not appear to possess the same degree of psychological resources (i.e., optimism, efficacy for teaching, resiliency) as Raul, perhaps explaining why her employment concerns seemed more pressing.

Relationships. Many of Raul's concerns pertained to his personal relationships. Raul greatly desired to remain at his established location: "I don't know what's going to happen, but I think rather than starting over, I want to see if I can harness what I've created for myself thus far before I give up." He believed that he tried "really hard to maintain my relationships. They're very important to me." One such relationship was the one he shared with his girlfriend of three years. Raul stated, "We need each other to balance out our work life...we try to help each other relax," but he also recognized that the "pressures of jobs" might change his life:

> It's going to become eventually kind of like decision-making time on kind of what needs to happen. But I really like my life right now and my relationships right now, so I guess the only fear is that things are going to change, because I've reached a place I'm so comfortable in, that the fear is like it's not going to last. And then it will be sad when stuff changes.

He wanted his life, most notably his residence, his relationship with his girlfriend, and his relationships with peer friends, to remain unchanged. These forms of social support (Anderson et al., 2012) allowed Raul to "relax" and "recharge" outside of his teaching life, but he never addressed how these relationships supported him or assuaged his concerns about employment.

Whereas Raul was concerned with maintaining his close relationships, Lilly focused on compartmentalizing teaching-related thoughts while maintaining her friendships. During our first interview, she stated that "I don't take [school thoughts] to friend time," a conscious and direct coping strategy employed in response to her transition (Anderson et al., 2012). As Lilly navigated this social aspect—one that differed from her previous undergraduate experience—she actively maintained connections with friends who had not yet (or would not) experience student teaching. By the conclusion of her internship, she described a proactive approach:

> I haven't seen as many of my friends, like as consistently, as normally. But I don't think that our relationships are weakened by it. I think it's just like we're in different places because they're still [at the university] and I'm doing my thing right now. We'll still call each other and set up time to meet and stuff, so that's what's really different. Also, I make myself see them! Like, 'Hey, Saturday night, whatcha doing? Let's go!'

This was likely fostered by Lilly's first host teacher, who emphasized social life and self-care. In so doing, Lilly was able to use these existing, external social support systems as a coping asset (Anderson et al., 2012).

Professional Concerns

Lilly and Raul each expressed two professional concerns: the edTPA and state-required teacher evaluations. Although the edTPA is not a job requirement in the sense of those mandated for inservice teachers, all student teachers at this university needed a passing score to receive their teaching licensure—thus making it a requirement to gain entry into the profession. Both student teachers had overall positive perceptions of their schools, but Lilly was vocal about the value and impact of teacher evaluations on inservice teachers and the profession.

edTPA. The edTPA is a process that assesses preservice student teachers and ultimately determines certification (edTPA, 2013). At this particular institution, music student teachers complete the edTPA during their first 8-week internship. Raul began his first internship with a neutral opinion of edTPA but later believed that the process was helpful because "it made me reflect on whether or not my lessons were cohesive." Lilly, on the other hand, raised initial concerns regarding the edTPA and held an unfavorable opinion throughout the remainder of her internship. She believed that edTPA was "very limiting." Lilly wanted specific feedback from her university edTPA supervisor on a lesson plan, but due to ethics, he could only provide her with "broad, hypothetical questions" or "cyclical" questions. Perhaps her opinions can be attributed to the "vague questioning to help me guide myself through it" instead of actual examples or that the "language objectives and differentiation that we had to take into account were not really addressed in this program." Both student teachers were largely concerned with the edTPA during their first placement—writing lesson plans, teaching, videotaping, and collecting artifacts—yet never mentioned the high-stakes assessment process once their body of work had been submitted for review.

Teacher evaluations. The inservice teaching evaluative process was a future-oriented concern for Lilly. Both Lilly and Raul student taught in districts that required all classroom teachers to regularly undergo a formal teacher evaluation process. Lilly watched her second cooperating teacher being observed and rated by a school evaluator—a principal who was not a music specialist—and then was later present for the post-observation meeting. During this meeting, Lilly silently disagreed with the evaluator's ratings, thinking to herself, "Were you in the same lesson as we were? Because I didn't see anything that you just said." When her cooperating teacher later approached the principal regarding the evaluation, the principal responded, "'The evaluator's right because nobody in the school is capable of doing this [meeting a particular standard on the evaluative rubric].'" According to Lilly, the teacher evaluations are inauthentic and "a whole bunch of crap." Her second cooperating teacher perhaps influenced this notion by once telling Lilly, "'I have a backup lesson in my back pocket for whenever they come in that adheres to what they're expecting to see, and that becomes the lesson for the day, but that's not how I teach every day.'" Teacher evaluations were never an expressed concern for Raul, perhaps due to his valuing of and confidence in completing the edTPA.

Converging Concerns: Personal and Professional

Both student teachers aimed to achieve balance within their professional and personal lives. This concern, which is considered both personal and professional, was consistently expressed despite the student teachers' attempts to mitigate its effects.

Balance. Raul stated, "Whether it's teaching, working, homework, or whatever, I always balance work and rest, because I can't work if I don't rest, and I can't rest if I don't work." Lilly also suggested balancing personal relationships with her teaching and academic responsibilities by stating, "I make time for them...and making time to not think about school." Perhaps Lilly's viewpoints on balance were fostered by her first cooperating teacher, who on a professional development day took Lilly to "get lunch...to talk about how to sleep."

Lilly and Raul also became increasingly anxious of their anticipated emergence into the teaching profession. During her second internship, Lilly became increasingly worried about the time demands of full-time teaching. After noticing her second cooperating teacher was at school "seven days a week," Lilly stated "Oh, my God, I don't know if I can handle being at school the whole weekend." Raul knew that two of his first-year teacher friends "were really, really having a hard time being happy" and that "they are still frustrated and busy" with the demands of full-time teaching. Becoming aware of his friends' struggles in achieving a personal-professional balance seems to have negatively impacted Raul, whereas Lilly may have benefitted from her cooperating teachers' informal mentoring efforts.

Teaching Concerns

Across time, Lilly and Raul became less concerned with self-survival and task concerns and increasingly focused more on student achievement concerns. However, this latter focus only occurred within the second 8-week internship placements; self-survival and task concerns were present in both placements. This continued presence of concerns is a slight departure from the Fuller and Bown (1975) teacher concerns model, in which teachers are believed to progress linearly across concerns stages. Notably, self-survival and task concerns did not vanish over time, but rather were refined and reduced. Student teaching in a second placement initially shifted the student teachers' concerns toward self-survival task concerns, suggesting context of internship placement impacted the nature of teachers' concerns (Miksza & Berg, 2013).

Self-survival concerns. Lilly and Raul consistently expressed two self-survival concerns during both internship placements: classroom management and learning student names.

Classroom management. During the initial weeks at her first placement, Lilly felt overwhelmed when attempting to manage the large orchestra classes: "What do you do with all of these children? Ahh!" She actively made adjustments to her classroom management techniques: "What I've been working on is just like repeating 'Don't make sound. Don't make sound.'" Raul shared Lilly's initial frustrations: "Classroom management is hard as a student teacher. You want to be friendly with them. You want them to like you, but they don't necessarily view you the same as they do their regular teacher." Lilly and Raul each stated classroom management was a concern early in their first internships, but they eventually expressed and demonstrated a greater number of task concerns.

***Learning student names*.** Lilly claimed that learning names at her second placement was "a lot easier this time than the first placement," but admitted that names remained a challenge because "there's a lot of [students] now." The fact that Lilly learned names more easily at the second placement comes somewhat as a surprise: the semester before her internship, she completed "100 hours of practicum" with her first eventual cooperating teacher. One could infer that additional practicum time would result in learning additional student names, but perhaps Lilly's perception of the nature of practicum ("you come in for an hour to the classroom and don't come back for another week") prevented this.

Task Concerns. Lilly and Raul became increasingly concerned with their tasks, or teaching actions, as their internships progressed. Organization, error detection, and secondary instrument proficiency were areas of concern expressed by both participants.

***Organization*.** At the halfway point of his first internship, Raul stated that "learning organization" from his cooperating teacher was his immediate priority. Subsets of organization to Raul included "making sure the band room is in order," "managing paperwork," and "keeping track" of students. Raul's sustained emphasis on organization helped him to remember administrative tasks in his second placement. Lilly's concern with organization stemmed from her belief that "if the room is cluttered, the kids get cluttered-feeling in their brains and cannot focus." Both student teachers stated that organization benefited their teaching effectiveness.

Error detection. Error detection in the middle-school instrumental ensemble setting was often an onerous limitation. Lilly lamented, "I'd love to hear what's going wrong; I'm just trying to hear in my head how it's supposed to sound and simultaneously interpret what's actually happening." Despite his aural strengths, Raul's focus on the lesson plan would at times prevent him from correcting music discrepancies: "I couldn't identify that something was happening. I was only thinking about what I wanted to teach." Lilly, an orchestra specialist, taught band, orchestra, guitar, and choir during her second placement. She stated that error detection in the band setting was "a bit more obvious because kids are playing wrong notes."

Secondary instrument proficiency. Both participants had ongoing concerns with secondary instrument proficiency. At her second placement, Lilly, a viola player, was expected to have immediate recall for a range of instruments outside of her orchestral expertise. Despite having brass and woodwind techniques courses during her undergraduate studies, Lilly struggled with providing students with instrument-specific instruction. Raul, a percussionist, pianist, and self-taught cornetist, was facing similar and different issues regarding secondary instruments. He admitted his weakness regarding flute and clarinet, but frequently would improve his abilities by "sitting down next to the kids and play their parts along with them."

Student achievement concerns. Perhaps surprisingly, Lilly and Raul did not express student achievement concerns during their first internships. The observations that occurred during this time revealed their continual focus on self-survival and task concerns. During their second internships, Raul and Lilly became increasingly concerned with student achievement, but their focus on task and self-survival concerns remained. To increase students' music performance achievement, Raul provided "specific things to work on and specific measure numbers, then actually tested them on it the next day." Recognizing her students' weak ensemble performance and literacy skills, Lilly altered her instruction: "I've been going measure by measure, or small chunk by small chunk. I'll model it for them and have them repeat it over and over again." Neither Raul nor Lilly mentioned or were observed using assessment strategies.

Influence of Context

Context, particularly the change in internship locations, impacted participant concerns. Interestingly, as shown in Figure 1, the change in school contexts required both Lilly and Raul to immediately focus on student achievement—an area that was not expressed or observed during the first placement. Perhaps not surprisingly, teaching at a new school also caused both student teachers to focus on self-survival concerns, most notably the need to learn their new students' names and to adjust their classroom management styles. Task concerns were largely unchanged, with concerns of organization and pacing disappearing at the end of the first placement.

Lilly was greatly impacted by context, as her second placement (middle school band, choir, guitar, and orchestra) was outside her specialty area. During the first weeks of this second placement, which was at a low-achieving school, Lilly noted that students "take feedback personally, as if I attack them," which required a shift in her instructional approach to "make them aware of which problems exist, and why they happen." This "has been a weird dance" because students at her first placement, a building with greater parental support and higher overall socioeconomic status, could be simply told to "stop. Fix that. Ready? Go."

Raul was also influenced by a different student teaching context, but not to the same degree as Lilly. His two schools were quite similar, regardless of their differing grade levels. Both cooperating teachers "were different in terms of their organization and their teaching styles" but students and teaching demands were comparable enough to allow Raul to more thoroughly develop his band teaching abilities. Unlike Lilly, he wasn't initially overwhelmed in the second internship by teaching multiple, unfamiliar musical disciplines. Rather, the similarities in schools allowed Raul to more quickly address student achievement concerns:

> There was this transformation where all of the sudden, I just knew how to get things done that needed to happen...after knowing my students, there was this sort of ability of 'I know what the student needs, and that's different from what this student needs.' So, it was kind of like getting thrown into a new country and listening to the language. After a while, you just speak it. I think I'm getting more fluent in the language of band directing.

Discussion

The purpose of this multiple case study was to describe the nature of and changes in two instrumental music student teachers' expressed teaching, professional, and personal concerns. By no means is it implied that these findings are probable in other settings or participants (i.e., have transferability; Lincoln & Guba, 1985), especially when considering that a full-semester data collection window was not possible. Despite this, several outcomes that accompany these participants' experiences are important for music teacher educators and researchers.

Both participants sought to actively maintain their personal relationships, despite the increased time constraints mandated by student teaching. Additionally, the student teachers became increasingly concerned with matters of employment. Although there were no local full-time teaching positions or long-term substitute positions posted at the time of graduation (i.e., December 2013), these student teachers were nonetheless concerned with the job application process and a potential oversaturation of the job market. Other than investigations on content of music student teaching seminars (e.g., Baumgartner, 2014), no music education researchers appear to have documented such personal and professional concerns of student teachers. This is a surprising omission within the literature, as novice teachers require supports that align with their expressed needs, whether they pertain to instruction, emotional support, or professional development (Ko, Lo, & Lee, 2012). Researchers and music teacher educators may better aid their student teachers by adopting a more holistic conceptualization of concerns categories.

The student teachers also were concerned with successfully completing the edTPA during their first internship. Whereas Raul was initially neutral, he ultimately viewed the edTPA as valuable to his teaching. Lilly, who began the process skeptically, expressed negative sentiments by the end of her internship. Her desire for specific feedback from her university edTPA supervisor left her frustrated. It is also interesting to note that as the student teachers completed their edTPA projects—which largely focsuses on documenting successful student outcomes—they primarily expressed self-survival and task concerns. These interns were not concerned with the costs (May, Willie, Worthen, & Pehrson, 2017) or reliability and validity of the edTPA (Elpus, 2015), nor did they express how the edTPA—which requires successful documentation of both thorough planning (i.e., task concerns) and student outcomes (i.e., student achievement concerns)—impacted their instruction or reflection (Heil & Berg, 2017). Researchers may wish to investigate the impact of the edTPA on student teachers' concerns, whether the edTPA leads to shifts in concerns (e.g., increased focus on student achievement), and edTPA's impact on teaching efficacy and practice.

Raul and Lilly expressed concerns in balancing their personal and professional lives. To find their optimal personal balance, both participants made conscious adjustments during their internships. Despite their individual modifications, balance remained an expressed concern at the end of their internships. This is a marked departure from the findings of Killian and colleagues (2013), who reported that of the 159 music student teachers who were asked to "list questions or concerns that you have prior to student teaching" (p. 67), only 0.5% of all comments were concerned with balancing their personal and teaching lives at the conclusion of their internships. Researchers have studied work-life balance of music teachers (e.g., Fitzpatrick, 2013; Lamkin, 2003; Shaw, 2014), but these investigations have included experienced, inservice band directors as participants, not student teachers, suggesting this is an area for future research. Perhaps cooperating teachers or student teaching seminar leaders could provide interns with strategies for balancing their professional and personal commitments. Furthermore, thoroughly understanding student teachers' individual transitions and the effects upon their relationships, assumptions, routines, and roles may allow these stakeholders to better aid their interns during the transitional period, as transitions may impact the interns' abilities to function (Anderson et al., 2012; Schlossberg, 1984). Although these professionals often are responsible for assigning grades, student teachers may benefit from carefully-planned formal and informal mentorship experiences regarding personal and professional balance, maintaining relationships, navigating the transition process, and sharing coping strategies.

In addition to these personal and professional concerns, participants expressed teaching concerns represented by the Fuller and Bown (1975) teacher concerns model. This research partially addresses Campbell and Thompson's (2007) call for researchers to investigate "concerns possibly not accounted for in Fuller's developmental conceptualization." However, the student teachers in the current study were never limited to just one stage of teacher concerns, nor did they linearly progress across the teacher concerns categories. Rather, self-survival and task concerns accompanied the interns to their second placements, suggesting that multiple concerns categories can simultaneously affect teachers (Raiber & Teachout, 2014). Additionally, Lilly and Raul's return to an increased focus on self and task concerns may reflect a development in depth (Berg & Sindberg, 2014), not a relapse in their teaching abilities. During the second internship, Lilly and Raul eventually overcame their self-survival concerns and perceived themselves as more proficient in their teacher tasks, which allowed more focus on student achievement. Future investigations that include interviews with cooperating teachers and university supervisors—data sources that were not included in the present study—may provide a more complete description of the interns' teaching experiences and their relationships with these stakeholders, and thus further illuminate the progression of the interns' teaching concerns.

Shifts in context have previously been shown to affect student teachers' concerns (Burn et al., 2003; Miksza & Berg, 2013). In the present study, shifts in context were present as participants moved to their second teaching placements, but the effects of the contexts differed between the two teachers. Lilly, who taught orchestra in a well-supported classroom during her first placement, struggled when teaching band and choir in a low-achieving school during her second placement. She initially struggled to establish rapport with students, effectively manage the classroom, and students pushed back on her usage of specific feedback. As a result she became more focused on self-survival concerns and altered her instructional practices to better align with what the students were accustomed to (i.e., matching the approaches and expectations of her new cooperating teacher). This finding supports research indicating concerns categories overlap and that context, namely teaching in different school settings, influences teachers' shifting concerns (Miksza & Berg, 2013). Conversely, aspects of Raul's second internship (e.g., being in the same district, socioeconomic status of students, similar approaches between cooperating teachers) were consistent with his first placement, thus allowing him to immediately refine residual task concerns and ensure student achievement. As both participants gained experience, they placed a stronger emphasis on student achievement, a finding supported by existing music-specific teacher concerns research (Killian et al., 2013; Powell, 2014).

Implications for Future Research and Practice

Similar to the findings of Miksza and Berg (2013) and the writings of Raiber and Teachout (2014), the teacher concerns expressed by the two student teachers in this study followed a nonlinear trajectory, suggesting that the music student teachers' concerns were impacted by context. This finding must be interpreted with caution, as the current study only included two cases. Although the student teachers completed extensive field experience hours at their student teaching placement sites the spring before their fall internships, they nonetheless expressed self-survival and task concerns while student teaching. This was an unanticipated finding, as other music education researchers (i.e., Miksza & Berg, 2013) have posited that providing preservice teachers with longer experiences at the same or similar practicum sites may allow for an increased focus on student achievement concerns once self and task concerns become mitigated over time. Teacher educators could help prepare student teachers to cope with concerns generated by changes in context. This may be achieved by placing preservice music teachers in varied practicum school environments, through coursework focusing on culturally diverse learners, and by preparing experienced preservice teachers for the potential concerns they may experience. However, music teacher educators may also need to continually consider the extent to which preservice field experiences balance the aforementioned breadth with depth (Miksza & Berg, 2013).

When applying the transition model to college undergraduates, Chickering and Schlossberg (1998) stated:

> A critical purpose of higher education is to help students become effective agents for their own lifelong learning and personal development…The senior year, when students turn attention toward their futures, is the best opportunity to encourage that sense of agency and to supply experiences, concepts, and perspectives that help them move on energetically and enthusiastically (p. 37).

Knowing this, student teaching seminar leaders and cooperating teachers should receive training to recognize and support student teachers' shifts in concerns, whether they be teaching, professional, or personal. Additionally, music student teaching seminar leaders may assist interns by addressing their expressed needs (Baumgartner, 2014), especially if such courses can exist as a forum for securing a job while also easing the transition from preservice to inservice educator. Perhaps the student teaching seminar in this investigation, which focused primarily on completing the edTPA, could have better served as a forum for preparing interns for the initial phase of their in-service careers.

Future investigations on student teachers' personal and professional concerns, both those that are future-oriented and present, may provide teacher educators a more complete and nuanced understanding of teacher development. Additionally, music teacher educators and researchers could gather interview and survey data before, during, and after practicum experiences to determine the evolution and types of concerns facing preservice and student teachers. Through such documentation, these areas of additional research should provide deeper insight into the multifaceted nature of concerns.

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Programming Trends of Large Ensembles at the Missouri Music Educators Association Conference (2009–2018)

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The purpose of this study was to examine recent programming trends of large performing ensembles (band, choir, orchestra, and jazz band) at the Missouri Music Education Association (MMEA) annual conference. We contacted the MMEA president, who provided all concert programs from 2009–2018. A total of 1,602 individual pieces were entered into a Google Sheets database. Among the identified program listings, 104 choirs, 101 concert bands, 48 orchestras, and 22 jazz ensembles (M = 10.4, M = 10.1, M = 4.8, M = 2.2 per year, respectively) performed at the conference over the 10-year period. These data provide valuable insights into recent programming practices and provide a list of repertoire that should be useful for ensemble directors, students, composers, and scholars.

Programming trends have been a focus of investigation for music researchers. As an avenue of inquiry within music research, repertoire analysis began with scholars interested in the wind band medium (Holvik, 1970; Peercy, 1958, Wallace & Corporon, 1984). This may be due in part to the medium's relatively recent emergence as a performance ensemble of serious artistic merit or as a desire to justify its value. Researchers have sought to understand the repertoire selection of collegiate wind band directors by focusing on frequency (Fiese, 1987; Holvik, 1970; Kish, 2005; Peercy, 1958) and quality (Gilbert, 1993; Ostling, 1978; Towner, 2011). In one of the earliest content analysis studies, Peercy (1958) collected programs from more than 100 collegiate band directors in 36 states, which resulted in the compilation of a list of 75 frequently performed pieces. Likewise, Holvik (1970) identified 136 original works and 98 transcriptions in his content analysis of programs provided by members of the College Band Directors National Association (CBDNA). His study was later replicated by Kish (2005), who noted 53 compositions that were the same between the two studies. The results of these studies indicated that a core repertoire for college wind bands may exist.

Although frequency indicates a general level of popularity and familiarity, it is only one means of identifying quality compositions (Fiese, 1987). Recognizing this, Ostling (1978) recruited 20 expert collegiate band directors to evaluate 1,500 pieces of wind band literature based on the craftsmanship, sensitivity, and originality of the compositions. As a result of the study, Ostling (1978) identified 314 compositions that met the criteria to be considered of artistic merit. Gilbert (1993) and Towner (2011) replicated Ostling's original study, finding that 191 and 144 compositions, respectively, met the requirements. Eighty-nine compositions met the criteria across all three studies and may be thought of as masterworks within the standard repertoire (Towner, 2011). A few notable compositions rated to be of serious artistic merit by all conductors in all three studies included *Irish Tune from County Derry, Colonial Song*, and *Lincolnshire Posy* (all by Percy Grainger), *First Suite in E-flat* and *Second Suite in F* by Gustav Holst, and *English Folk Song Suite* and *Toccata Marziale* by Ralph Vaughan Williams (Towner, 2011).

More recently, researchers have investigated repertoire selection at division-one institutions (Paul, 2011, 2012; Powell, 2009; Wacker & Silvey, 2016; Wiltshire, Paul, Paul, & Rudnicki, 2010). The results indicated a general level of consistency among conferences. When results were compared, composer Percy Grainger was the most programmed composer, followed by Frank Ticheli, Leonard Bernstein, and John Philip Sousa (Wacker & Silvey, 2016). A large majority of works performed were original compositions, ranging from 68.94% in the Big Twelve (Paul, 2012) to 88.13% in the Pac-Ten (Powell, 2009). Interestingly, Wacker and Silvey (2016) confirmed Powell's (2009) findings that, whereas a large portion of the programmed repertoire consists of new music, the majority of standard repertoire (i.e., that which is more frequently repeated) is older music composed prior to 1956.

Although research into repertoire selection is well-established in the wind band medium, fewer empirical studies investigating choral programming tendencies have been conducted. Instead, scholars have focused on guidelines for repertoire selection (Apfelstadt, 2000; Boyd, Hires, & Hopper, 2011; Brinson & Demorest, 2012; Brunner, 1992; Collins, 1993; Davis, 2016; Holt & Jordan, 2008; Rikard, 2015) and offered checklists outlining different categories to consider when selecting repertoire (Brunner, 1992; Croker, 2000). These categories included melody, harmony, form, accompaniment, musical affect, and type of ensemble. These checklists and guidelines can be helpful for teachers when selecting music but offer little understanding of the frequency with which compositions are programmed. Frequency lists can be beneficial for teachers to know what is being programmed by other ensembles.

Researchers have recently begun to examine choral literature and repertoire selection for high school choirs. Expert teachers tend to program a variety of works, whereas younger directors program popular and rock music (Forbes, 2001). Boyd, Hires, and Hopper (2011) created a list of favorite pieces from multiple eras and explained how these pieces aligned with national standards in the hopes of justifying the inclusion of choral pieces in the curriculum. Watson (2016) compared 20 states' choral festival repertoire lists and found several pieces that appeared 18 or more times, including *Cantate Domino* by Hans Leo Hassler, *Ave Verum Corpus* by W. A. Mozart, and *Adoramus Te* attributed to Palestrina. Relatedly, Wyatt (1989) created a list of approximately 400 selections by composers whose works are considered important to the field of choral music. These lists can be helpful when choral directors are considering literature selection for their ensembles.

Empirical investigations involving orchestral programming are limited; nevertheless, there has been interest on programming trends of living composers, female composers, and top performed pieces by American professional orchestras (see O'Bannon, 2016, 2018). For the 2016-2017 season, O'Bannon (2018) found that of the 21 American orchestras he reviewed, female composers made up only 1.8% of all programmed composers. He found similar results for the 2016-2017 season of 85 orchestras with only 1.3% of all works being written by female composers. It seems that this type of investigation is valuable to arts administrators as they consider what works would maximize musicality and concert attendance.

Empirical studies into orchestra programming trends have been conducted primarily as a means of identifying musical preference and taste (Price, 1990). Considering the results of three previous studies (Farnsworth, 1966; Folgmann, 1933; Mueller, 1973), Price (1990) wrote that "the most commonly performed composers remained relatively stable over time since 1890, and composers from the 18th through the mid-19th centuries predominate" (p. 24). In his own investigation of 34 major North American orchestras, Price (1990) identified more than 600 programmed composers, the top five being Mozart, Beethoven, Brahms, Tchaikovsky, and Haydn—with Mozart and Beethoven accounting for more than 15% of programmed repertoire.

There is scant evidence regarding programming trends for jazz band. Nevertheless, numerous jazz performance books have been published that include the standard repertoire of the genre (e.g., *Real Book* and *The Real Easy Book*). Jazz textbooks and method series have also provided insight into what might be considered the standard repertoire (Miles & Carter, 2007; Sorenson & Pearson, 2005; Steinel & Sweeney, 2001). These resources are valuable to directors and musicians selecting literature, but they provide little to no understanding of programming trends.

Investigations examining programming practices of various groups can help highlight composers' significance and the importance of particular music, which can be useful for directors and music festival coordinators when selecting repertoire. In Missouri, directors can recommend pieces to be included in the Prescribed Graded Music List (PGML). According to the Missouri State High School Activity Association (MSHSAA), "the individual school music directors play a major role in the development and maintenance of the list" (MSHSAA, 2018a, p. 1). Having lists of frequently performed composers and pieces could assist directors in making informed decisions when recommending pieces to a list such as the PGML. The results of this study will provide (a) insight into what types of repertoire large ensemble directors in Missouri program at the state music education conference and (b) an additional resource of high-quality music that could be used by directors when selecting music for their ensembles and state lists.

The purpose of this survey was to examine the repertoire selection of large performing ensemble directors (band, choir, orchestra, and jazz band) at MMEA from 2009–2018. Similar to previous investigations (Paul, 2012; Powell, 2009; Wacker & Silvey, 2016; Wiltshire et al., 2010), selections were categorized by (a) title of composition, (b) composer, and (c) whether a piece was an arrangement or transcription. A secondary purpose was to create a list of music for educators, composers, and students to reference in their own music selection.

Method

We contacted the president of the Missouri Music Educators Association (MMEA) through the organization's website to request copies of all conference programs from 2009–2018, which included each ensemble's performed repertoire. The president responded, indicating that he forwarded our request to an individual who had access to PDF copies of the programs. This individual then emailed copies of the programs from 2009–2017 to the third author. The primary author collected the concert programs from the 2018 conference while he was in attendance.

We identified six different performing ensembles: Band, Choir, General Music (elementary), Jazz Band, Orchestra, and Small Ensembles. After reviewing every performance ensemble, we decided to remove General Music and Small Ensembles from the analysis due to the lack of continuity in type of ensemble performances (i.e., musicals versus Orff ensembles, percussion versus clarinet ensembles).

Similar to Wacker and Silvey (2016), the primary author entered each composition from every concert performance into a Google Sheets database. Each entry in the database included (a) title of composition, (b) composer, (c) whether it was original to the medium or an arrangement or transcription, and (d) ensemble level (i.e., middle school, high school, college, community). The third author served as a reliability observer and randomly reviewed 35% of the concert programs to ensure that all program information was entered correctly. There was a 100% level of agreement regarding the accuracy of the information.

Results

In this study, we examined the programming trends of choirs, concert bands, orchestras, and jazz bands who performed at the Missouri Music Educators Association Conference from 2009 to 2018. We recorded information about the frequency of performed composers, arrangers, and pieces—including whether the pieces were original, transcriptions, or arrangements. A total of 1,602 individual pieces were entered into the database (*n* = 719, choir; *n* = 505, concert band; *n* = 194, orchestra; and *n* = 183, jazz band).

During this 10-year period, 104 choirs (*M* = 10.4 per year) performed at the state conference. There were 56 high school (54.0%), 26 college (25.0%), 17 middle school (16.0%), four community (4.0%), and one professional choir (1.0%). On average, 5.6 high school, 2.6 college, 1.7 middle school, 0.4 community, and 0.1 professional choirs sang annually at the conference. Similarly, 101 concert bands performed at MMEA from 2009–2018 (*M* = 10.1 per year), comprised of 61 high school bands (60.0%), 22 college bands (22.0%), 13 middle school bands (13.0%), four community bands (4.0%), and one professional band (1.0%). The mean number of bands performing per year was 6.3 high school, 2.2 college, 1.3 middle school, 0.4 professional, and 0.1 community bands. A total of 48 orchestra ensembles performed, (*M* = 4.8 per year). Of those 48 ensembles, 26 were high school (54.0%), nine were middle school (19.0%), seven were college (14.0%), and six were community ensembles (13.0%). Finally, 22 jazz ensembles performed (*M* = 2.2 per year), with a breakdown of 11 college (50.0%), 10 high school (45.0%), and one community ensemble (5.0%).

Frequency of Programmed Compositions

For each ensemble category, we combined all middle school, high school, All-State, college, community, and professional ensembles' repertoire to analyze the frequency of compositions performed. Across the choral programs, six works were programmed three or more times. Those pieces were *A Girl's Garden (from Frostiana)* by Randall Thompson (SAA), *Deo Dicamus Gratias* by Victor Johnson (SATB), *Grace Before Sleep* by Susan LaBarr (SATB), *Stars* by Ēriks Ešenvalds (SSAATTBB), *Ubi Caritas* by Ola Gjeilo (SATB), and *Zigeunerleben (Gypsy Life),* op. 29, no. 3 by Robert Schumann (SATB). From the concert band programs, we found that seven pieces were programmed three times each: *A Festival Prelude* by Alfred Reed, *Commando March* by Samuel Barber, *Danzón No. 2* by Arturo Márquez, *Dusk* by Steven Bryant, *Foundry* by John Mackey, *Incantation and Dance* by John Barnes Chance, and *Irish Tune from County Derry* by Percy Grainger. Table 1 contains the list of all pieces performed at least three times by concert band and choral ensembles at MMEA from 2009–2018.

Table 1. Concert Band and Choir Compositions Performed At least Three Times at the Missouri Music Educators Association Conference, 2009–2018

Concert Band

Title	Composer	Arranger/ Transcriber	Frequency
A Festival Prelude	Alfred Reed		3
Commando March	Samuel Barber		3
Danzón No. 2	Arturo Márquez	Oliver Nickel	3
Dusk	Steven Bryant		3
Foundry	John Mackey		3
Incantation and Dance	John Barnes Chance		3
Irish Tune from County Derry	Percy Grainger		3

Choir

Title	Composer	Frequency
A Girl's Garden from Frostiana	Randall Thompson	3
Deo Dicamus Gratias	Victor Johnson	3
Grace Before Sleep	Susan LaBarr	3
Stars	Ēriks Ešenvalds	3
Ubi Caritas	Ola Gjeilo	3
Zigeunerleben (Gypsy Life), op. 29, no. 3	Robert Schumann	3

Due to fewer orchestra and jazz ensembles (n = 48 and n = 22, respectively) being programmed at the conference than either band or choir (n = 101 and n = 104 respectively), we determined it was appropriate to discuss repertoire repeated two or more times. Orchestral ensembles had 12 pieces performed two or more times. *Holber Suite, Opus 40* by Edvard Grieg, *October* by Eric Whitacre (arranged by Paul Lavender), and *Suite for String* by John Rutter were programmed three times each, while *Capriol Suite for String Orchestra* by Peter Warlock, *Danzas De Panama* by William Grant Still, *Hoedown from "Rodeo"* by Aaron Copland, *Molly on the Shore* by Percy Aldridge Grainger, *Overture to Candide* by Leonard Berstein, *Serenade for Strings in C Major, Op. 48* by Pyotr Tchaikovsky, *Simply Symphony* by Benjamin Britten, and *Sinfornia in D Major, No. 8* by Felix Mendelssohn were each performed two times. For jazz ensembles, seven pieces were programmed two times each: *Bags Groove* arranged by John Clayton, *Corner Pocket* by Freddie Green, *Jackson County Jubilee* by Benny Carter, *Moten Swing* arranged by Ernie Wilkins, *Soupbone* by John Clayton, *Take the "A" Train* by Billy Strayhorn (arranged Alan Baylock), and *Ya Gotta Try… Harder* by Sammy Nestico. See Table 2 for pieces performed at least two times by jazz bands and orchestras at MMEA from 2009–2018. A complete list of works can be found at https://rebrand.ly/mmeatables.

Table 2. Jazz Band and Orchestra Compositions Performed At Least Two Times at the Missouri Music Educators Association Conference, 2009–2018

Jazz Band

Title	Composer	Arranger/ Transcriber	Frequency
Bags Groove		John Clayton	2
Corner Pocket	Freddie Green		2
Jackson County Jubilee	Benny Carter		2
Moten Swing	Buster and Benny Moten	Ernie Wilkins	2
Soupbone	John Clayton		2
Take the "A" Train	Billy Strayhorn	Alan Baylock	2
Ya Gotta Try...Harder	Sammy Nestico		2

Orchestra

Title	Composer	Arranger/ Transcriber	Frequency
Holberg Suite, Opus 40	Edvard Grieg		3
October	Eric Whitacre		3
Suite for Strings	John Rutter		3
Capriol Suite for String Orchestra	Peter Warlock		2
Danzas De Panama (IV Cumbia y Congo)	William Grant Still		2
Hoedown from "Rodeo"	Aaron Copland		2
Molly on the Shore	Percy Aldridge Grainger		2
Overture to Candide	Leonard Bernstein		2
Serenade for Strings in C major, Op. 48 (Elegia, Final (Tema Russo)	Pyotr Tchaikovsky		2
Simple Symphony	Benjamin Britten		2
Sinfonia in D Major, No. 8 Grave - Allegro	Felix Mendelssohn		2

To see if different levels of ensembles affected the frequency that pieces were programmed, we separated each ensemble by class level (i.e., middle school, high school, All-State, college, community, and professional). The most programmed pieces for collegiate choirs were *Der Feuerreiter* by Hugo Wolf (SATB), *Gloria* from "The Mask of Angels" by Dominick Argento (SATB), and *Haec Dies* by William Byrd (SSATTB) with two performances each. *Ubi Caritas* by Ola Gjeilo (SATB) was the most programmed piece for high school choirs with three performances, and *Deo Dicamus Gratias* by Victor Johnson (SATB) was the most programmed piece for middle school choir. No pieces were programmed more than once for the All-State, community, or professional choirs.

After separating concert bands by level, we found *The Rivers of Bowery* by Jonathan Newman (two performances) was the most frequently performed collegiate piece. High school ensembles performed *A Festival Prelude* by Alfred Reed, *Incantation and Dance* by John Barnes Chance, and *Irish Tune from County Derry* by Percy Grainger three times each, making them the most repeated compositions for that level. With two performances each, *Hypnotic Fireflies* by Brian Balmages, *Kentucky 1800* by Clare Grundman, and *Three Ayres from Gloucester* by Hugh M. Stuart were the most frequently performed pieces for middle school concert bands. *Festival Variations* by Claude T. Smith and *Sea Songs* by Thomas Knox were performed most often by the All-State Band, with two performances each.

The most programmed piece for collegiate orchestra, *Overture to Candide* by Leonard Bernstein, received two performances over the 10-year period. With three performances each, *Sinfonia II in D Major* by Felix Mendelssohn and *Suite for Strings* by John Rutter were the most programmed pieces for high school orchestra. All other classes of orchestra did not program a piece more than once from 2009–2018.

Only one piece was programmed more than once for any jazz ensemble. The Missouri All-State Jazz Band performed *Heart and Soul* by John Clayton twice. No other level performed a piece more than one time. Tables of each category separated by class can be found at https://rebrand.ly/mmeatables.

Frequency of Programmed Composers

We also analyzed the frequency with which different composers were programmed. With 12 performances of 11 different pieces, Johannes Brahms was the most frequently programmed composer for choral ensembles. Eric Whitacre was next with 11 performances of nine different pieces, and Wolfgang Amadeus Mozart ranked third with nine performances of nine different pieces. The most frequently programmed composer for concert band was Karl King with 13 performances of 11 different pieces. Brian Balmages (12 performances of 10 pieces) and Percy Grainger (11 performances of seven different pieces) completed the top three. Tied for fourth with 10 pieces performed each were John Mackey and Richard Saucedo. Richard Meyer was the most frequently performed composer for orchestra with six performances, followed by Antonin Dvořák, Felix Mendelssohn, Pyotr Tchaikovsky, and Soon Hee Newbold with five performances each. Lastly, Duke Ellington was programmed seven times by jazz ensemble directors. The second most programmed composer was Tia Fuller, whose works were performed six times. George Gershwin, Herbie Hancock, John Clayton, Sammy Nestico, and Thad Jones were tied for third with four performances each. Table 3 shows composers programmed five or more times. A complete list of composers performed at the MMEA annual conference from 2009–2018 can be found at https://rebrand.ly/mmeatables.

Table 3. Composers Whose Works Received At Least Five Performances at the Missouri Music Educators Conference, 2009–2018

Choir

Composer	Frequency
Johannes Brahms	12
Eric Whitacre	11
W.A. Mozart	9
Eric William Barnum	8
Francis Poulenc	8
J.S. Bach	8
Ola Gjeilo	8
Dan Forrest	7
Gwyneth Walker	7
Victor Johnson	7
Z. Randall Stroope	7
George Handel	6
Susan LaBarr	6
David Childs	5
Giovanni Palestrina	5
György Orbán	5
Morten Lauridsen	5
Randall Thompson	5
Rollo Dilworth	5
Sergey Khvoshchinsky	5

Band

Composer	Frequency
Karl King	13
Brian Balmages	12
Percy Grainger	11
John Mackey	10
Richard Saucedo	10
Frank Ticheli	8
Henry Fillmore	8
John Philip Sousa	8
Alfred Reed	7
Samuel Hazo	7
Gary Gackstatter	6
Julie Giroux	6
Robert Sheldon	6
Todd Stalter	6
Claude T. Smith	5
David Holsinger	5
Dmitri Shostakovich	5
Eric Whitacre	5
Michael Markowski	5
Ron Nelson	5
Steven Bryant	5

Orchestra

Composer	Frequency
Richard Meyer	6
Antonin Dvořák	5
Felix Mendelssohn	5
Pyotr Tchaikovsky	5
Soon Hee Newbold	5

Jazz Band

Composer	Frequency
Duke Ellington	7
Tia Fuller	6

Similar to compositions, we separated the frequency of composers' performances by class type. The All-State Choir performed works by George Handel four times. Johann Sebastian Bach and Johannes Brahms tied for the second-most programmed composer, with three pieces each. Five composers—Bob Chilcott, Moses Hogan, Stephen Foster, Wolfgang Amadeus Mozart, and Z. Randall Stroope—had pieces performed twice. The most frequently performed composer by collegiate choirs was Francis Poulenc, whose works appeared five times. Four composers had their works performed three times each: Eric Whitacre, Johann Sebastian Bach, Michael Barrett, and Stephen Paulus. Eric Whitacre was the composer most often performed by high school choirs, appearing eight times. He was followed closely by Dan Forrest (seven), Ola Gjeilo (six), and Johannes Brahms, Susan LaBarr, and Z. Randall Stroope with five performances each. Victor Johnson was the most frequently programmed composer for middle school choir with six appearances. Benjamin Britten and Dan Davison each had works programmed three times. Professional and community choirs did not perform multiple pieces by any composer.

When we separated concert bands by level, the most frequently performed composer at the All-State level was Julie Giroux with four performances. Claude T. Smith was the second most programmed composer with three performances, and Eric Whitacre, Jan Van Der Roost, and John Philip Sousa each had their compositions performed two times. John Mackey was the most frequently performed composer for collegiate bands (four performances), followed closely by Dmitri Shostakovich, Donald Grantham, Frank Ticheli, Jonathan Newman, Malcolm Arnold, and Percy Grainger (three performances each). Julie Giroux was the only composer programmed more than once (two performances) for community bands. The most programmed composers for high school bands were Karl King and Richard Saucedo, with their pieces programmed eight times each. Alfred Reed and Samuel Hazo were each programmed seven times. Brian Balmages, John Phillip Sousa, and Percy Grainger had six performances each. Among middle school band performances, Brian Balmages had six compositions programmed, Karl King had four, and Robert Sheldon had three.

The All-State Jazz Band performed the works of four composers three times each: Bob Lark, John Clayton, Matt Wilson, and Wycliffe Gordon. Tia Fuller's works were performed six times by collegiate jazz bands, followed closely by Duke Ellington and Juan Tizol with five performances each. Compositions by Herbie Hancock were performed four times, and Benny Carter and Thad Jones had three appearances each. High school jazz bands performed pieces by Sammy Nestico four times and pieces by Bob Mintzer, Charles Mingus, Pat Metheny, and Tom Kubis two times each.

We found that the All-State Orchestra groups performed pieces by Pyotr Tchaikovsky three times and performed two pieces by Dmitri Shostakovich. Only three composers were programmed more than once for collegiate orchestras. Igor Stravinsky, Leonard Bernstein, and Pyotr Tchaikovsky had pieces performed twice. High school orchestras performed pieces by Felix Mendelssohn five times. Ralph Vaughan Williams had pieces performed four times, while Antonin Dvorak, Astor Piazzolla, Benjamin Britten, Edvard Grieg, John Rutter, Percy Grainger, and Soon Hee Newbold had their pieces performed three times each. Richard Meyer, Brian Balmages, and Bob Lipton were the only composers programmed more than once by middle school orchestras (four, three, and two times, respectively). No composer was programmed more than once for community ensembles.

Frequency of Type of Composition Programmed

Of the 1,602 performances entered into the database, 1,111 (69.4%) were original compositions, 460 (28.7%) were arrangements/transcriptions, and 31 (1.9%) were edited pieces. Choral ensembles performed a total of 719 songs. Of those songs, 528 (73.3%) were original compositions, 176 (24.4%) were arrangement/transcriptions, and 15 (2.1%) songs were edited. Similarly, concert bands performed 505 pieces during the 10-year period; 362 (71.7%) were original, 116 (23.0%), were arrangement/transcriptions, and 13 (2.6%) pieces were edited. Orchestras performed 143 (73.7%) original pieces, 49 (25.3%) arrangements, and two (1.0%) edited pieces, totaling 194 pieces. Unlike the other ensembles, jazz bands performed more arrangements (103, 56.3%) than original pieces (78, 42.6%). See Table 4 for a comparison of original and arranged jazz pieces. During the period investigated, ensembles performing at MMEA premiered/commissioned eight different pieces (four concert band, three jazz band, and one orchestra).

Table 4. Composers and Arrangers Whose Works Received At Least Three Performances by Jazz Bands at the Missouri Music Educators Conference, 2009-2018

Composer	Frequency
Duke Ellington	7
Tia Fuller	6
George Gershwin	4
Herbie Hancock	4
John Clayton	4
Sammy Nestico	4
Thad Jones	4
Benny Carter	3
Bob Lark	3
Bob Mintzer	3
Charles Mingus	3
Frank Foster	3
Fred Sturm	3
Matt Wilson	3
Rick Hirsch	3
Tom Kubis	3
Wycliffe Gordon	3

Arranger/ Transcriber	Frequency
John Clayton	17
Alan Baylock	4
Wycliffe Gordon	4
Gordon Goodwin	3
Mark Taylor	3
Rachel Eckroth	3

Discussion

We analyzed recent programming trends of large ensembles that performed at the Missouri Music Educators Conference (MMEA) from 2009 through 2018. During this 10-year period, we analyzed a total of 1,602 pieces from choirs, concert bands, jazz bands, and orchestras that performed at the state conference. With the exception of jazz bands, each ensemble had several works programmed at least three times (seven in concert band, six in choral ensembles, and three in orchestra). Because MMEA has no specific programming requirements for ensembles, the relative lack of repetition seems to be noteworthy. Perhaps directors feel pressure to program new and different pieces from ones presented previously at the conference. Further research could include an analysis of how recent performances impact conductors' programming choices.

Of the 44 choral pieces programmed more than once, only 14 were on the Missouri State High School Activities Association (MSHSAA) prescribed graded music list (MSHSAA, 2018b). The three most frequently programmed composers by MMEA choral ensembles—Brahms, Whitacre, and Mozart—were also represented in other states' music lists (Watson, 2016). Interestingly, while each composer's music was performed numerous times (12, 11, and nine times, respectively), only Whitacre had pieces repeated (*Five Hebrew Love Songs* and *The Seal Lullaby).* This could be due to the large number of pieces each composer has written. Certainly, these composers' masterworks and the pieces on the prescribed music list are appropriate for performances at state music conferences. Directors may decide, however, to program pieces that highlight their ensemble's performance level at state conferences instead of performing from a standardized list. Even so, programming pieces that are not from a standard list (e.g., a prescribed graded music list) may be a missed opportunity for more advanced choirs to serve as exemplars for other choirs.

Table 5. Choral Pieces from MSHAA Prescribed Music List Performed Two or More Times at MMEA Conference, 2009–2018

Title	Composer	Arranger
Bring Me Little Water, Silvy		Moira Smiley
Deo Dicamus Gratias	Victor Johnson	
Earth Song	Frank Ticheli	
Festival Sanctus	John Leavitt	
Good Night, Dear Heart	Dan Forrest	
Grace Before Sleep	Susan LaBarr	
If Ye Love Me	Thomas Tallis	
No Time		Susan Brumfield
The Lark Ascending	Linda Spevacek	
The Moon is Distant from the Sea	David Childs	
The Pasture	Z. Randall Stroope	
The Seal Lullaby	Eric Whitacre	
Ubi Caritas	Ola Gjeilo	
With a Voice of Singing	Martin Shaw	

Perhaps the most interesting results in the concert band medium pertain to the frequency of programmed composers. Among the top five composers programmed at MMEA conferences (King, Balmages, Grainger, Mackey, and Saucedo), only Percy Grainger is a recognized member of an elite core group of composers of band repertoire (Fiese, 1987). More recently, Grainger was identified as the most frequently programmed composer in several studies of major collegiate conferences (Paul, 2011, 2012; Powell, 2009; Wacker & Silvey, 2016; Wiltshire et al., 2010). Notably missing from the frequently performed lists of composers are Holst and Vaughan Williams, who, like Grainger, have compositions that have become standard repertoire. The challenge of preparing and performing standard repertoire at a state conference—where nearly every audience member has completed considerable study of standard repertoire—and the reduced number of programmable compositions by Holst and Vaughan

Williams for novice ensembles may explain their absence. The lack of these composers' compositions could also be due to their level of difficulty. Many of their pieces are transparently scored, adding to their difficulty for younger ensembles. Similar to our suggestions for choral music, high school and collegiate ensemble conductors might consider playing pieces by these composers as an opportunity to provide models of the emerging standard repertoire.

Missouri Music Education Association limits each performing ensemble to only 30 minutes of music (MMEA, 2018). Undoubtedly, this would affect programming decisions made by large ensemble directors, especially orchestras, for which standard compositions tend to be longer than for other performing groups. This could explain why there is a lack of large-scale works such as symphonies. Even though orchestra pieces generally were not programmed more than once, many composers were. This could be due to the large amount of extant repertoire that orchestra directors can choose from. Interestingly, only Tchaikovsky and Dvořák were programmed more than five times in both this and a previous investigation involving orchestra programming (Price, 1990). The lack of composers programmed more than five times between the current study and Price (1990) may be because Price investigated professional orchestras while we examined school and community orchestras performing at a state conference. More research on programming trends of orchestras is needed before generalizations can be made.

Jazz bands performed more arrangements than original compositions, with the most frequently performed composers being Duke Ellington, Tia Fuller, Herbie Hancock, Thad Jones, John Clayton, Sammy Nestico, and George Gershwin. Directors also seemed to vary their programming, as no piece was performed more than twice, providing less opportunity for overlap. Interestingly, three jazz pieces were commissioned or premiered at the MMEA conference. State conferences seem to be an ideal venue for premiering new works. Directors might consider commissioning new pieces to be performed at such conferences.

Our findings indicated consistency in the number of ensembles that perform each year. In the 10 years analyzed, an average of 10.4 choirs, 10.1 bands, 4.8 orchestras, and 2.2 jazz bands performed at the conference. This aligns with the MMEA president's statement that 10 choirs, 10 bands, five orchestras, and two jazz bands are accepted each year (B. Reeves, personal communication, November 8, 2018). Nevertheless, we did not analyze school size (i.e., class 1, 2, 3, 4, 5), community (i.e., urban, suburban, rural), or location. It is the stated objective of MMEA to respect the diversity of the schools in the state and "to include performing ensembles of all sizes and school/community classifications on its annual conference" (MMEA, 2018, p. 1). Future researchers might consider investigating the aforementioned school factors on performing ensembles at MMEA and other state conferences.

On average, more high school ensembles performed per year at the MMEA conferences than other groups, which is not surprising because there are far more high schools than colleges in Missouri. Band had nearly three times more high school ensembles (M = 6.3) than college (M = 2.2). Choir and orchestra also had more high school ensembles ($M = 5.6$, $M = 2.6$, respectively) than collegiate ($M = 2.6$, choir; $M = 0.7$, orchestra) and middle school ensembles ($M = 1.7$, choir; $M = 0.9$, orchestra). The notable exception is jazz ensembles, of which nearly half were either college or high school. Due to their increased appearance, high school ensembles had considerable influence on the most frequently programmed composers. This is most evident in the selection of concert band repertoire – of the top five programmed composers, only Mackey did not have most of his performances programmed at the high school level. His pieces were largely programmed by collegiate ensembles. This corresponds with results from previous research that he was among the top 10 most frequently programmed composers in the PAC Ten and SEC (Powell, 2009; Wacker & Silvey, 2016).

We find it interesting, however, that few middle school ensembles were represented over this 10-year period of study. Over the identified years, an average of 1.3 concert bands, 1.7 choirs, and 0.9 orchestras at the middle school level performed. Among the programs we analyzed, there was no evidence of a middle school jazz band performance. Every large ensemble beginning with seventh grade can audition to perform at MMEA (MMEA, 2018). Furthermore, the panels that select performing groups are encouraged to include performing ensembles of all sizes and school classifications. Even so, it is possible that fewer middle school directors submit applications for performance compared to high school directors. Or, perhaps middle schools do not offer jazz and/or orchestra ensembles. We recommend that schools with such programs audition to perform at state conferences. Further researchers might investigate influences on the decision process to audition (or not) for state conferences.

One finding of note is the lack of diversity among the programmed composers. Only four composers from marginalized populations had their works performed four or more times: Gwyneth Walker (seven), Julie Giroux (six), Soon Hee Newbold (five), and Sydney Guillaume (four). The one notable exception is jazz band, where compositions and arrangements from diverse backgrounds were included. Still, only two women were represented (Tia Fuller with six compositions and Rachel Eckroth with three arrangements) in this diverse composer pool. Because marginalized composers seem to be underrepresented in empirical studies (see repertoire lists in O'Bannon, 2016; Price, 1990; Wacker & Silvey, 2016; Watson, 2016), this issue should be investigated further.

Scholars investigating programming trends have largely focused on collegiate wind ensembles. This investigation, however, sought to describe recent programming trends of large performing ensembles at a state music conference. Additional studies like this one could be beneficial in the continued search of standard repertoire for choral, concert band, jazz band, and orchestra ensembles. For example, researchers might consider the programming practices of other state conferences as well as high school, middle school, and professional ensembles. Further research involving all levels and types of ensembles could provide a better understanding of common repertoire selection. Similar research could offer comprehensive lists of ensemble repertoire for directors and teachers to select music. As previous researchers have suggested (Holvik, 1970; Powell, 2009;

Wacker & Silvey, 2016), investigations into repertoire selection and programming trends should occur regularly so that educators can better understand what music is being performed frequently and have access to lists of high-quality music for their students and ensembles.

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The Effect of Piano Accompaniment Type and Harmonic Context on the Tuning Performance of College-Level Choral Musicians

Tristan Frampton
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December 2018
Committee Chairperson: Dr. Wendy L. Sims

Abstract:

This study was designed to evaluate the effect of piano accompaniment style on the intonation performance of college-level choral musicians. It was hypothesized that using a piano accompaniment comprised solely of referential tones (RT), as opposed to having all voice parts doubled by the piano (PD), would encourage more desirable intonation performance. Participants (*N* = 34) sang a researcher-composed melody harmonized with traditional Western functional harmony under both accompaniment conditions. Accompaniment type was not found to have a significant effect on the tuning performance of target intervals, but harmonic context did significantly affect the singers' intonation. Most notably, intonation of major 3rds in the I and IV chords closely approximated just intonation, regardless of accompaniment type. In the context of the V chord, performances more closely approximated the high Pythagorean 3rd, which was attributed to a tendency to heighten the leading tone. When comparing intonation performance to the just intonation, equal temperament, and Pythagorean tuning systems, results indicated that performances did not conform perfectly to any one tuning system, supporting the conclusion that the singers' intonation performance was dependent on harmonic context.

YouTube as an Early Childhood Music Education Resource: Parental Attitudes, Beliefs, Usages, and Experiences

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December 2018
Committee Chairperson: Dr. Wendy L. Sims

Abstract:

This descriptive study was designed with two main purposes: (a) to provide researchers and educators with baseline information about current YouTube music usages and practices and (b) to examine parental attitudes and beliefs towards YouTube as a music education resource. One hundred ninety-two (N = 192) parents of toddler-age children (16-to-36 months old) participated in a researcher-constructed survey designed to examine the digital home music environment, digital musical parenting, and parent-child YouTube music experiences. Results indicated that parents accessed YouTube regularly, maintained positive attitudes towards YouTube, and considered YouTube to be an effective resource for children's overall learning and music skills. Data suggested that children engage with and respond to digital music in various ways, and parental beliefs about YouTube were multi-faceted. Findings suggested a need for accessible musical parenting guidelines and resources in this YouTube generation.

Transcending the Technical: An Examination of Spirituality in Choral Music Making for Selected Public High School Choir Conductors

Jordan L. Cox
University of Missouri
May 2019
Committee Chairperson: Dr. Wendy L. Sims

Abstract:

The purpose of this phenomenology was to contribute to the examination of the role of spirituality in choral music making for public school choral conductors in the United States. Since the year 2000, the topic of spirituality has been a growing area of interest for researchers, particularly in the fields of nursing, social sciences, and education. To better understand the phenomenon of spirituality within music education, eight public high school choir directors who were members of the American Choral Directors Association, had taught for at least five years, and had experienced spirituality in choral rehearsals or performances were interviewed face-to-face or via online video-conferencing software, using a self-developed interview guide with open ended questions. Participants included four males and four females from Missouri, Illinois, Iowa, and Florida.

The findings of this study supported previous literature on spirituality by contrasting spirituality from religion, and described spirituality as students engaging in musical experiences that transcended the fundamentals of music, involving the whole person: body, mind, and spirit. Participants shared that a certain level of technicality must be achieved before a spiritual experience would occur, but a flawless performance was not required. The participants expressed the need for vulnerability and authenticity in the classroom modeled by the teacher, but the strongest theme throughout the data was the value placed on various connections. These teachers discussed connection to the music, particularly the text, connection between the teacher and the students, connection among the students themselves, connection to the divine, and connection to the audience. The teachers suggested those interested in engaging their students in spiritual experiences could cultivate these connections through large/small group discussion, studying the cultural and historical background of the music, use of metaphors and imagination, self-reflection, journaling, sharing personal stories, engaging in ice-breakers and team building activities, mindfulness exercises, in personal interactions, and through the use of inspirational quotes. When asked to define spirituality in the context of choral music, each participant admitted that it was difficult to define, but expressed it as something bigger than themselves, tied to a greater purpose, calling, and/or worldview, and often expressed hope that students would gain this greater perspective on life.

Reaching Digital Native Music Majors: Pedagogy for Undergraduate Group Piano in the 21st Century

Rachel D. Hahn
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May 2019
Committee Chairperson: Dr. Wendy L. Sims

Abstract:

This dissertation comprises three projects that were designed to contribute to our understanding of today's digital native music majors and their needs within the group piano curriculum. The first investigation is a review of literature pertaining to collegiate group piano, describing existing research and recommending aspects still needing to be studied. The second investigation used phenomenological qualitative methods to investigate the adaptation processes of group piano students as they adjust to the new demands of collegiate music study. Data from participants (N = 6) indicated that despite individual differences, common themes of Preparedness, Motivation, Priorities and Expectations, Support Systems, and Accomplishment/Empowerment were characteristic of the group piano experience for these first-semester students. The third investigation is an experimental study. I sought to determine how the use of technological tools with varied capabilities of providing aural modeling and tempo control features affected collegiate group piano students' achievement. Group piano music majors (N = 43) were randomly assigned to one of four treatment groups (control, metronome, YouTube, or Tempo SlowMo). No significant achievement differences were found among the technology groups. Results from these three projects indicated that (a) there is a need for further research in group piano contexts, (b) group piano is a valuable part of the music core curriculum because courses are conducive to 21st-century skill development and (c) individual differences are important considerations when assisting students with adaptation processes and technology selection in group piano.

Characteristics of the High School Varsity Mixed Show Choir

Chris Kindle
University of Missouri
May 2019
Committee Chairperson: Dr. Wendy L. Sims

Abstract:

This descriptive study was designed to provide researchers and educators with baseline data about characteristics of show choirs and information regarding the role the show choir plays in the high school choral department. Seventy directors of varsity mixed show choirs across the nation responded to a researcher-constructed survey designed to examine the role, logistics, musical and pedagogical characteristics and potential benefits and drawbacks of these ensembles. Results indicated that the participants believed that the purpose of the show choir was to make sure that students are receiving a well-rounded choral experience by exposing them to different musical genres, while allowing for the inclusion of multiple disciplines like dance, band and theatre. Data indicated the considerable amounts of time and money expended on this ensemble. The results showed that the directors taught proper vocal technique and that the students were learning about the basics of singing even while being exposed to pop, rock and Broadway style music. Participants indicated that through the show choir, the students were learning more than just music. This includes life skills that they can use not only while in school but also once they graduate, such as how to be a part of a team and how to present themselves in front of an audience. The biggest drawbacks reported were time commitments for the director and ensemble. The findings of this study provide educational reasons in support of the role the show choir plays in the choral curriculum, while the logistical data could serve as a baseline against which teachers, administrators and school districts might compare their own programs with a national sample of responses.

An Investigation of Relationships Between Flow Theory and Music Performance Anxiety

Li Li
University of Missouri
May 2019
Committee Chairperson: Dr. Wendy L. Sims

Abstract:

This dissertation comprises three projects designed to investigate the relationship between flow and music performance anxiety and using flow to alleviate music performance anxiety. One investigation is a comprehensive literature review on flow theory and music performance anxiety. The literature review showed that flow and music performance anxiety were negatively correlated, and that facilitating flow can provide a powerful tool to reduce music performance anxiety. The second investigation is a quantitative study aimed to explore relationships between flow and music performance anxiety, which involves seventy-five participants from different music majors and education levels. Data were collected by questionnaires. Results indicated that items from four dimensions of flow (*clear goals*, *unambiguous feedback*, *autotelic experience*, and *loss of self-consciousness)* were most significantly and negatively correlated with MPA, and that strategies related to these four dimensions items may help to reduce MPA. Gender, age, education level, major, and performance form had no direct impact on flow experience, while performance time and performance frequency were significantly positively correlated with one flow dimension (*unambiguous feedback*). Educational level was positively correlated, and performance time and performance were negatively correlated, with MPA items.

The third investigation is a qualitative study aimed to provide a theoretical framework for facilitating flow and reducing music performance anxiety. Data were collected by seven interviews, and ground theory method was used in the analysis. Based on this analysis, a theoretical framework for facilitating flow and reducing music performance anxiety was generated, which included three themes: preparation of performers, modeling by teachers, and construction of flow experience.

Examining the Sources of Self-Efficacy Among Instrumental Music Teachers

Brad J. Regier
University of Missouri
May 2019
Committee Chairperson: Dr. Brian A. Silvey

Abstract:

This dissertation comprises three projects that were designed to investigate the extent that mastery experiences, verbal persuasions, vicarious experiences, and physiological state contribute to instrumental music teachers' self-efficacy. The first investigation was a review of the literature about self-efficacy and its sources among general education teachers, music teachers, and preservice teachers. The second investigation was a survey study of how instrumental teachers' self-efficacy for teaching strategies is influenced by its four sources. Results indicated concert band directors' self-efficacy related the most with mastery experiences, followed by verbal persuasions, physiological state, and vicarious experiences, respectively. Further investigation indicated levels of self-efficacy related with years of experience and self-perceptions of effective teaching. The third investigation was a case study of preservice instrumental teachers' self-efficacy and concerns. Participants' beliefs were most impacted by their familiarity with a setting and perceived success of previous pedagogical experiences. Results from these three projects indicated that instrumental music teachers' self-efficacy (a) is most influenced by the relative success of previous teaching experiences, (b) relates to effective teaching behaviors, and (c) improves with experience and familiarity in a setting.

Choral Directors' Experiences with Gender-Inclusive Teaching Practices Among Transgender Students

Dustin Stephen Cates
University of Missouri-Kansas City
May 2019
Committee Chairperson: Charles Robinson

Abstract:

As adolescent gender identity expands to encompass non-binary forms of gender expression in contemporary social contexts, some music educators are beginning to examine their role in fostering an environment that is affirming of gender diversity. Anecdotal observations of choral music practices in US schools indicate some changes occurring in the naming of ensembles, the categories used to describe voicing of choral music, the gender terminology used by choral directors during instruction, and overall program structure and function. The purpose of this study was to examine school choral directors' self-reported gender-inclusive teaching practices and confidence in teaching transgender students. Gender- inclusive teaching practices reported in extant research were used to develop an online survey instrument for data collection. The survey contained a total of 39 items including questions regarding experience teaching singers who identify as transgender, gender- inclusive instructional practices, and confidence in teaching students who identify as transgender. Study participants were choral directors (*N* = 227) currently teaching in secondary schools in the United States. Results indicated that a majority of participants were currently engaging in gender-inclusive teaching practices and that they had moderate confidence in the use of these approaches. Participants reported use of gender-inclusive language as an area of high confidence and the impact of medical and non-medical interventions on the singing voice as an area of least confidence. Results also suggested that choral directors who engaged in formal training experiences such as professional development, conference presentations, or in the context of a college course, reported higher levels of confidence in their ability to teach a singer who identified as transgender.

Call for Papers
2020 Missouri Music Educators Association State Conference Research Poster Presentations

Missouri has one of the most successful research sessions of any state conference. The poster format allows for a number of researchers to present their work in an informal setting, where participants can engage in conversation with the researcher. Researchers whose reports are chosen for presentation will prepare a poster describing their research and be available during the presentation session to discuss their work. Participants will bring 30 copies of their abstract for distribution at the session, and respond to inquiries about their work that could include requests for the complete paper, or information about how to obtain it in the case of theses and dissertations.

Those who wish to submit a report for consideration should comply with the following guidelines:

1) There will be three kinds of research accepted for presentation: a) completed master's theses or doctoral dissertations; b) reports of original research studies, and c) student non-degree projects.

2) a) To submit completed master's or doctoral research, it only is necessary to submit a copy of the abstract, a copy of the document's title page, and a copy of the signature page which indicates that the paper was accepted in partial fulfillment of degree requirements. The name of the degree-granting institution should appear on one of these pages, or must be included with the submission, as well as the author's full name and e-mail. If all of the above-mentioned items are included, the completed thesis or dissertation will be guaranteed acceptance for presentation. These may be sent by e-mail to the address on the next page.

b) To submit a report of an original research project, e-mail a copy of the complete paper, including an abstract, in Word document format. The project should demonstrate sound research practices and writing style and should be complete. Small scale studies, including action research, are appropriate for this forum. The author's name, address, e-mail, and current school affiliation should appear only on a separate page/file from the abstract and/or manuscript.

c) Students may present non-degree projects that are submitted by faculty at Missouri colleges and Universities. Faculty members should contact Wendy Sims at the address below for further information.

3) Papers presented at conferences other than previous MMEA state conferences will be permitted as long as this is clearly indicated in a statement included with the submission.

4) Authors will be apprised of the results of the selection process by e-mail. A hard copy of acceptance letters will be provided upon request.

5) Submissions must arrive at the address below by December 12, 2018. Authors will receive notification of acceptance by the end of December. Address submissions (or questions) to:

Wendy Sims, University of Missouri-Columbia
SimsW@missouri.edu

We will look forward to a large number of submissions and to another interesting and lively research session.

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The *Missouri Journal of Music Education* is a publication devoted to the needs and interests of the school and college music teachers of Missouri and of the nation. The editorial committee of the journal encourages submissions of original research pertinent to instruction in music of a philosophical, historical, quantitative or qualitative nature. In addition, reviews of literature that include a rationale/purpose, as well as conclusions and/or implications for research and/or practice, and suggestions for future research, will be considered.

Submission Procedures. Authors are invited to submit an abstract of 150 – 200 words and manuscript in a single .doc attachment to the editor via silveyba@missouri.edu. Authors are requested to remove all identifying personal data from submitted articles. Manuscripts submitted for review must not be previously published or under consideration for publication elsewhere.

Style. Manuscripts should conform to the most recent style requirements set forth in the *Publication Manual of the American Psychological Association* (APA, Sixth edition). Authors of non-quantitative papers may alternatively choose to adhere to *The Chicago Manual of Style*, or *A Manual for Writers of Term Papers, Theses, and Dissertations* (K. L. Turabian). Styles should not be mixed within the submission. The text should be double-spaced and use a 12-point font. All figures and tables should be submitted camera ready within the manuscript and designed so that they will fit with the page space of the journal (approximately 4.5 inches wide by 7.5 inches high) and use an 8-point or larger font size. To assure anonymity during the review process, no identifying information should be included in the submission.

Review Procedures. Three editorial committee members review submissions in a blind review process. Authors will normally be notified of the status of the review within two months. The editorial committee adheres to the Research Publication/Presentation Code of Ethics of the Music Education Research Council of NAfME: National Association for Music Education and the National Research Committee of the American Music Therapy Association.

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