75 YEARS

# SOUTH CAROLINA
## MUSIC EDUCATORS ASSOCIATION

# Research Session
# Program

Sponsored by the SCMEA Higher Education Division

SATURDAY, FEBRUARY 4TH, 2023

**Columbia Metropolitan Convention Center**

# WELCOME FROM THE CHAIRS

## Dr. Patrick F. Casey, Newberry College
### President, Higher Education Division

Research is a critical component of our SCMEA Higher Education Division's primary objective: to improve the quality of music teacher education in South Carolina's institutions of higher education. As a Division, we indeed recognize that supporting and promoting music education research has great potential for impacting music teacher training both within and well beyond the Commonwealth. One of our four standing committees within the Division is the Research Committee--to which we are very grateful for Dr. Amanda Schlegel's continued and vibrant leadership! We extend a hearty thank you to each of you as well or your continued efforts in music education research!

# WELCOME FROM THE CHAIRS

**Dr. Amanda Schlegel,
University of South Carolina**
**Research Committee Chair**

"Education with inert ideas is not only useless; it is, above all things, harmful"

This quote by the famed philosopher Alfred North Whitehead reminds me about the value of research in music and music education. We must not be inert, unmoved, or stagnant in our understanding of how and why people of all ages engage in music with others. We cannot be inert in our collection of information as to how people are affected by musical experiences. Let us remain engaged in conversations and scholarly approaches that test hypotheses, question traditions, and advance the culture of our field.

Let us remain in constant pursuit of insatiable curiosity, relentless advocacy, and steadfast dedication to scholarship that improves our craft and fills our rooms, rehearsal spaces, and lives with more music, more people, and more life!

# RESEARCH PRESENTATION SCHEDULE

## Graduate Research Presentations
10:15–11:15 AM
Lincoln Ballroom

***Fourth- and fifth-grade cover bands: Action research inspired by Popular Music Education and Music Learning Theory***

Julia Turner, MME Candidate, University of South Carolina

***Things are not always as they seem: Discrepancies in how novice musicians assess their own practice***

Margaret Lynch Brown, Ph.D. Candidate, University of Texas at Austin

***Segregation and integration of the bands at historically Black high schools of Orange County, Florida: A historical narrative***

Aaron J. McGarvey, MME Candidate, University of South Carolina

## Research Poster Session
10:30–12:00
Lower level lobby

Abstracts and researcher contact information on the next several pages

# Elementary Music Teachers' Preparation for the Three Inclusion Barriers

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Findings from the literature have revealed that music teachers lack preparation to work with students with disabilities. Adamek and Darrow (2018) presented three barriers to successful inclusion in music education settings—organizational, knowledge, and attitudinal barriers. Therefore, the purpose of this study was to examine elementary music teachers' perceptions of their preparation to teach learners with disabilities so to reduce the three inclusion barriers.

## Method

Participants were elementary music teachers (N = 87) who were active members of the National Association for Music Education (NAfME) who selected "elementary" as their teaching area. The dependent measure was a Qualtrics survey created by the researcher called the IPMES (Inclusion Preparation in Music Education Survey). It contained four main sections, the first three aligning with the three inclusion barriers (Adamek & Darrow, 2018): (a) Organizational Strategies; (b) Inclusion Knowledge; (c) Attitudes Towards Teaching Students with Disabilities; and (d) Open-ended Questions. For the first three sections, participants indicated their perceptions of individual items using an 11-point sliding scale with 0 indicating "Not at All" and 10 meaning "Completely." The fourth section had three questions for open-ended responses. One demographic question asked participants their type of special education training.

## Results

Elementary music teachers' types of special education training were first analyzed using sums and percentages. Most music teachers received their special education training outside of college through professional or staff developments (n = 50, 57.50%), followed by an undergraduate course specifically for teaching students with disabilities outside the music department (n = 37, 42.50%). Means and standard deviation calculations were used to gauge elementary music teachers' perceptions of their preparation for organizational strategies, perceptions of their preparation for inclusion knowledge, and their attitudes towards inclusion. In terms of organizational strategies for inclusion, participants felt most prepared to use "Modeling" and least prepared to use "a strength-based approach." Considering training for inclusion knowledge, participants felt most prepared to "understand and implement the Individuals with Disabilities Education Act (IDEA)" and least prepared to "work with a music therapist." Participants had the highest attitude for the statement that students with disabilities "…should be treated with the same respect as other students in the class" and the lowest attitude that students with disabilities "…are easy to handle in terms of behaviors." Friedman Test was calculated to determine if there was a difference between the three survey sections. Results indicated a significant difference $cr2 = (k = 3, N = 87) = 59.07$, $p < 0.001$, $W = 0.34$. Post hoc analyses using a series of Wilcoxon Matched-Pairs Signed Ranks tests with a Bonferroni correction ($a = 0.017$) indicated significant differences between Sections 1 and 2, 1 and 3, and Sections 2 and 3. Qualitative coding of short answers aligned with quantitative results.

## Discussion

Results revealed that participants' preparation of disability knowledge was significantly less than their preparation for using strategies and their opinions of inclusion. Implications will be discussed during the presentation.

# A multi-faceted review of sexual misconduct in education

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The purpose of this literature review is to study educator sexual misconduct, student sexual misconduct, sexual misconduct policy implementation, and teacher preparation programs to raise awareness of sexual misconduct in education. Surprisingly, no research has been conducted on sexual misconduct among music educators or band directors. Consequently, much of the literature in this review is regarding general educator sexual misconduct.

This literature review explores adolescent and adult experiences with sexual harassment and the associated potential psychological distress and consequential academic limitation. Considerations of educator responses when witnessing sexual harassment among students, and the role colleges and universities play in preventing teacher sexual misconduct reveal highly sexualized hazing traditions in college marching bands and drum corps, and a lack of ethics and professionalism training for future or practicing educators.

This synthesis of research will explore Title IX non-compliance in K-12 schools, the responses of educators to reports of sexual misconduct, and the demographics of the educator sexual misconduct offenders. Results of the literature explore instances of systemic inaction and willful ignorance among music educators in response to sexual misconduct. Furthermore, common findings in the existing literature suggest that victims of sexual misconduct are reluctant and occasionally discouraged from reporting, and yet are the most likely group to report an incident of educator sexual misconduct. This literature review will be used a the basis for future research into the phenomena of sexual misconduct in U.S. band programs.

# The relationship between band student matriculation and a perceived friendship among middle and high school band directors

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Findings from the literature have revealed limited research regarding the relationship between student matriculation from 8th to 9th grade band and a perceived friendship between the respective band directors. Most retention studies have focused on factors that guide a student's decision to continue with band. The social perception of band directors is a separate area of study and often research in this field focuses on how directors view themselves within the social collective of band directors. Therefore, the purpose of this study was to determine if there was a relationship between student matriculation and a perceived friendship between directors in middle and high school band.

## Method

Participating directors were asked to complete a survey that included questions regarding friendship opportunity and friendship prevalence. The survey was designed after a Workplace Friendship Scale created by Nielsen, Jex, and Adams (2000). In addition to the friendship scale survey, directors also provided enrollment numbers in either 8th grade or 9th grade band. To obtain a more accurate matriculation numbers, middle school directors completed the survey during the Spring semester and high school directors completed the survey during the following Fall semester. An average friendship score was determined for each participating school group and a matriculation value was determined by subtracting the 8th enrollment numbers from the 9th grade enrollment numbers. A correlation value was determined using a Pearson product-moment correlation equation.

## Results

The mean of the AFS was 39.33 and the mean of the MV was -0.22. The average friendship score for female directors (regardless of level) was 40 and the average friendship score for male directors (regardless of level) was 39.6. The average friendship score for middle school directors was 37.75 and the average friendship score for high school directors was 42.88. The average 8th grade enrollment was 30 and the average 9th grade enrollment was 30. The standard deviation (sd) for the AFS was 5.83 and the sd for the MV was 15.02. When the data was analyzed, it was found that there was a low level, positive correlation between the directors and student matriculation (r = .224).

## Discussion

 Based on the data gathered, there is not a significant correlation between a perceived friendship between directors and 8th grade to 9th grade band matriculation. Additionally, gender identity seemed to hold no bearings on the perceived friendship scores. According to the average friendship scores for middle school and high school directors, respectively, middle school directors rated the relationship with their high school director less than the high school directors rated with their middle school director. Future studies should control for "direct-line" feeding programs. Generally, the high school programs that had more than one feeder middle school program resulted in a positive matriculation value, but high school programs that only had one feeder middle school program resulted in a negative matriculation value. Additionally, the data indicated a low-level, positive correlation and future studies could examine a larger population to study if there is a stronger correlation among a larger sample. Future studies could examine gender identity and a perceived friendship among band directors.

# Drumming up wellness: Using drum and music circles to promote student wellbeing and community

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The purpose of this study was to examine students' self-reported attitudinal changes following drum circles. The study was initially designed to use circle drumming as a means of improving situational interest in elementary general music class; however, through data collection, the primary goal shifted to using circle drumming as a means of social-emotional communication and community building.

Situational interest is temporary interest resulting from the immediate learning environment (Roberts, 2017), and student involvement in elementary music is largely dependent on situational interest. There are various factors that could potentially impact students' situational interest including ability to synchronize (Ilari, 2015), musical content (Janata et al., 2018), and types of designated student jobs (Orman, 2002). In an attempt to observe each of these factors, I selected circle drumming as a treatment for my students. Traditional African drum circles include drums, bells, stringed instruments, flutes and other wind instruments, handclapping, and singing (Price, 2013), and according to Bokor (2014), drumming is more than simply an activity; it is able to express things deeper than words can.

My third-grade class at a nearby elementary school served as participants in this qualitative study. I utilized purposive sampling to select third grade as participants. Third grade consistently provided verbal feedback necessary for responses in this study. Third grade was also the most inconsistent with behavior and interest during music class. St. Peter's is a private school located in Columbia, South Carolina. There are eleven students in third grade. Third grade attends music class on Mondays and Wednesdays from 1:15 PM to 2:00 PM. All students are between the ages of eight and nine. I held a discussion with all ($N$ = 11) third-grade students. During this discussion, students worked together to create and define a scale used to report their feelings and emotions. We decided on an eleven-point scale to provide a true neutral rating. Music class began with a check-in where students provided their rating and a brief explanation. Students then participated in a thirty-minute drum circle. The circle incorporated call-and-response activities, sound exploration, and free improvisation. During the free drumming, students initiated circle games, like rumble and rumble firecracker (Knysh, 2013). Students also practiced leadership and facilitation skills through shaping a rumble, sculpting the ensemble, and starting and stopping the groove (Knysh, 2015). Following the circle, I completed another check-in with students where they provided a rating and a brief explanation. This process was completed six times during the months of October and November. I held circles during class on either Monday or Wednesday, alternating the day each week.

At the beginning of class, students' energy levels were extremely low and body language and non-verbal cues indicated exhaustion. Student responses confirmed this assumption, as did their homeroom teacher. At the beginning of classes, students reported mean ratings of 3.36 (2.91), 8.20 (2.78), 4.73 (2.66), 4.56 (4.59), 9.18 (1.83), and 8.70 (2.26). Following the circle, student energy levels were much higher and students seemed more engaged and awake. Student responses confirmed this. Overall, the results following the circle were concentrated on the higher end of the rating scale and the verbal feedback during discussion and non-verbal indicators that influenced the initial treatment were less prevalent in the classroom. At the end of classes, students reported mean ratings of 5.73 (3.67), 9.40 (1.27), 6.07 (3.26), 5.88 (4.40), 9.18 (1.25), and 9.70 (0.95). While the data indicates an increase in positive attitudes following a drum circle, I wanted to follow up with students not using the rating scale to help generate more thoughtful responses. When we completed the final drumming activity prior to preparation for the Christmas program, I asked students if they felt more comfortable discussing their emotions openly with their classmates and myself. All eleven students provided a thumbs up as a response, and the four students that volunteered to provide more detail indicated that they felt safe to communicate feelings in the music classroom, and that they felt like their classmates were respectful and would listen. I believe that results and insights from this study, as well as future replications, could help promote community and social-emotional communication in the elementary general music classroom, while also providing students an outlet for creative self-expression.

# *Things are not always what they seem: Discrepancies in how novice musicians assess their own practice*

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Practice is widely recognized as the backbone of musical development. Characteristics of effective practice include having clear intentions, setting appropriate goals, and identifying and remediating mistakes. Novice musicians often fail to show these characteristics in their own playing, overestimating their own progress and the efficacy of their practice behavior.

I collected a series of video recordings and written observations from undergraduate nonmusic majors (n = 25) enrolled in a group piano course. Participants recorded 2 minutes of their individual practice, then immediately wrote a brief commentary reflecting on their session. Participants then watched their own video, after which they wrote a second commentary summarizing what they noticed while watching themselves practice.

The written data (participant commentaries) was of principal interest in this analysis. General themes of the data included goal-setting, practice strategy, technique, fluency, and accuracy. Participant commentaries were coded according how participants evaluated their practice, with data categorized by positive feedback (statements indicating elements of practice were effective) and negative feedback (statements indicating a perceived problem or needed change in practice behavior).

The overall amount of feedback increased after participants completed the self-observation task. In the second commentary, several participants noted discrepancies between their initial evaluations and how they evaluated their practice after observing their own practice. Additionally, participants tended to be more critical of their own practicing after watching their own video.

Including self-observation as a pedagogical tool creates an opportunity for learners to understand their own behavior. Understanding how students analyze their own practice can add valuable context for teachers, particularly in large classrooms where time with individual students is limited. By bringing students' attention to their own practice, teachers create an opportunity to understand differences between how students are learning and how they think they are learning.

# Isabel McNeill Carley (1968–2011): Her visions for Orff Schulwerk and music education in the United States

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Isabel McNeill Carley was a musician, music educator, composer, founding member of the American Orff Schulwerk Association, and the first editor of the organization's professional publication, The Orff Echo. As editor, Carley published her own essays and editorials in The Orff Echo, the Supplements, and Ostinato. She was also published in The American Recorder, and created a three-book series, The Recorder Improvisation and Technique (RIT) books in the 1970s. In addition, her professional contributions included her work as a recorder instructor in Orff teacher training programs at Ball State University, University of Cincinnati, and other American universities.Isabel Carley's teaching took her not only around the United States but also to other parts of the world, including Puerto Rico and Taiwan.

The purpose of this historical analysis was to examine selected publications by Isabel Carley related to her visions of the Orff Schulwerk and American music education through her roles as an author, editor, composer, and teacher. Her publications included essays, editorials, compositions, collections of songs, games, and dances, and instructional resources. Data collection and analysis for this project was achieved through examinations of primary and secondary sources. Primary sources included essays, publications, and other materials written by Isabel McNeill Carley, and her obituary published in the Asheville Citizen Times. All essays, compositions, and instructional materials created by Carley were examined to identify emerging themes and insight into her personal philosophy and pedagogical practices. Secondary sources included journal articles about music education, general music educators, Orff Schulwerk in the United States, as well as related master's theses and doctoral dissertations. Carley's publications were divided into three categories: 1) her early essays and works, written while she was editor of The Orff Echo, 1968-1983, 2) selected articles and essays published between 1984-2011, and 3) her unpublished works, published after her death in 2011 by her daughter.

Analysis of Carley's publications from 1968-1983 revealed an emphasis on overcoming challenges encountered by music teachers regarding the implementation of the Orff Approach. These works reflect her attempts to provide practical suggestions to integrate the Schulwerk into music teaching and indicated Carley's strong feelings about several aspects of the Schulwerk and its use in music instruction. The five themes that emerged were: 1) exploration and discovery, 2) improvisation, 3) recorders, 4) elemental music making, and 5) early music. However, her later published works, 1984-2011, indicated a shift towards an interest in historical and reflective discussions about events in the spread of the Orff Approach and how it was used in her personal experiences teaching children and adults. The three most frequently identified themes of this era were: 1) historical ideas or figures in the Orff Schulwerk, 2) ostinatos, and 3) recorders. As a result, Carley's overall goal for the publications of this period was historical and reflected on past solutions to music teaching in the Orff approach.Lastly, the previously unpublished essays further supported the views Carley held during each respective phase of her life. Given Carley's choices to emphasize these themes in her publications for over forty years, it implies her draw to the Orff Approach and why she felt so strongly and worked to secure its place in American music education.

# Segregation and integration and the band in historically Black high schools of Orange County, Florida: A historical narrative

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The purpose of this study is to document the development of band programs through segregation and integration at the historically Black high schools in the school district of Orange County, Florida, including the communities of Orlando, Winter Park, Eatonville, Apopka, and Winter Garden. I will investigate the historical origins of segregated schools in Orange County, the development of band programs at those schools, the legal process of integration and its effects on segregated schools, and the lasting impacts on those communities.

In the early twentieth century, discrimination against Black Americans was pervasive and enshrined by law (Porter, 1956). This led to discrimination against Black people and communities, particularly in the American South. In Florida, band programs at historically Black high schools developed traditions of excellence despite subpar conditions and equipment (Groulx, 2016). While institutionalized segregation became illegal in 1954 after the Brown v. Board of Education decision, it took until 1970 for Orange County to fully integrate (Bernstein, 2005). Due to integration, the Orange County Public Schools closed many of these schools for various purposes, and the students bused to nearby schools.

This in-progress narrative study examines the origins and history of the band programs at the four historically black high schools in Orange County: Charles R. Drew High School, Phyllis Wheatley High School, Hungerford High School, and Jones High School. This history will also examine the legacies of band directors such as James "Chief" Wilson, the long-time director at Jones High School. Topics include the origins of each band program, the integration process, and the closure of Black high schools during desegregation. Of the four such schools in Orange County, only Jones High School is still open as a high school.

For this study, I will employ a narrative history framework. I will organize data and material in a "chronologically sequential order" to tell a cohesive narrative of each of the four high schools (Miksza, 2022). I will also utilize comparative history, which examines phenomena across various times and places (Miksza, 2022). I will compare the experience of the Orange County high school bands to their counterparts in other counties in Florida, as well as counties in other states (Groulx, 2016) (Groulx, 2018) (Liddell, 2022). In addition, I will utilize oral history by interviewing persons affiliated with the four high schools, both currently and in the past.

Once I have collected relevant data and written the narrative of each school band program, I will examine the data for themes and trends using In Vivo coding (Miksza, 2022). Research has already been done in other Florida counties, as well as in counties in other Southern states. I will determine if any trends emerge relating to Black high school bands dealing with segregation and integration and see if there are any commonalities in the experience of Black band programs in Orange County compared to Black band programs in other Florida counties and throughout the American South.

# Fourth- and fifth-grade cover bands: Action research inspired by Popular Music Education and Music Learning Theory

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Educators may choose to validate students' musical identities by allowing students to select music to learn that is relevant to them (Powell, 2021). Powell recommended students choose music to learn from any genre that interests them and found that students often choose rock or popular music styles. Both Wish (2022) and Green (2008) have promoted informal music learning practices in which students use aural skills and oral skills and determine their personal, holistic sequences for learning. Burstein and Powell (2019) reported that Modern Band practitioners first use teacher-led, guided music approximations by modifying performance expectations to accommodate student needs and music learning levels. Currently, no documentation exists regarding how students learn popular music while engaged in music learning approaches inspired by Gordon's (2012) music learning theory. With this action-research study I facilitated "Fourth- and Fifth-Grade Cover Bands", a popular music education-, informal music learning-, and music learning theory-inspired project, and examined the facilitation and learning processes used by myself and my students. The guiding questions for this study include: 1) How do I use and adapt principles from Modern Band (2018), Green (2008; 2014), and Gordon (2012; 2013) to prepare my facilitation of a popular music project for my fourth- and fifth-grade music students? 2) How do my fourth- and fifth-grade music students engage in the popular music project I facilitate using and adapting principles from Modern Band (2018), Green (2008; 2014), and Gordon (2012; 2013)?

I used a qualitative action research design as I served as music facilitator and researcher (Conway & Borst, 2001). Conway and Borst (2001) determined that "the goal of action research is to effect change" within an individual's own teaching and classroom setting (p. 4). As the action-researcher, I facilitated "Fourth- and Fifth-Grade Cover Bands", a popular music education-, informal music learning-, and music learning theory-inspired project designed to examine the teaching and learning processes used by myself and my students. Students in each class submitted song suggestions and voted on a song to cover. The fifth-grade students chose to cover "Beat It" by Michael Jackson (1982) and the fourth-grade students chose to cover "Never Gonna Give You Up" by Rick Astley (1987). Students then chose their performance roles and which instruments they played. Students learned, rehearsed, and recorded the song over six class periods using aural learning, facilitator direction, and peer modeling. In my first round of coding, I coded data using In Vivo coding and protocol coding (Saldaña, 2016). I utilized focused coding in my second round of coding (Saldaña, 2016).

I identified four emerging primary themes. Those themes comprised:
1. As music facilitator, I engaged in a cycle of planning, facilitating, reflecting, and goal-setting. (RQ 1)
2. Students used a) connections to family, b) connections to extra-musical experiences, and c) popular culture and media to choose songs. (RQ 2)
3. Students and I communicated with each other using tonal and rhythm solfege, varieties of music notation, and the song recording similarly and differently. (RQ 1 & 2)
4. Students expressed their musical identities using agency and music creativity. (RQ 2)

# The influence of instrument level by price-point on timbre and pitch deviation

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Tone quality and intonation are concepts of the utmost importance to musicians and music educators. These two concepts are often linked in study and in impact (Geringer & Worthy, 1999; Springer et al., 2021). Several factors have been shown to affect timbre and intonation. When studying clarinets, it was found that lip position, lip pressure, and loudness all impacted the timbral brightness (Almeida et al., 2013). Regarding saxophones, it was found that lip position has a significant impact on the sound (Ukshini & Dirckx, 2022). However, when studying the material of instrument construction, results are rarely significant. When conducting a double-blind study of flutes made from different materials, listeners and players were unable to determine the difference (Widholm et al. 2001). Similarly, a study using bagpipes made of different materials to simulate an oboe found no significant difference in the sound created (Paquier et al., 2015). Instruments are often sold at three levels: beginner, intermediate, and professional, with price increasing as level increases. When marketing instruments at higher levels, a large emphasis is placed on the material being used to construct the instrument (Woodwind Brasswind, 2018). In this study, high school saxophonists were recorded playing a beginner instrument, an intermediate instrument, and a professional instrument. Recordings were then used to measure the effect of different leveled instruments on timbre and intonation.

High school (n = 6) saxophonists at a large high school in South Carolina performed a two-octave concert F major (written D major) scale at 60 beats per minutes on a beginner saxophone, an intermediate saxophone, and a professional saxophone. The instruments were randomized at the level of the individual. Effects of timbre were measured by finding spectral centroid. Effects of pitch were measured by finding absolute cent deviation. Measurements were taken on Bb3 (written G4), F4 (written D5), Bb4 (written G5), and F5 (written D6). Participants also reported which saxophone they preferred playing.

Results indicated significant findings when measuring pitch using absolute cent deviation. Post hoc testing revealed significant differences between the professional saxophone and the intermediate saxophone. No significant difference was measured between the professional saxophone and beginner saxophone or the beginner saxophone and intermediate saxophone. Results showed that the intermediate saxophone had the lowest mean cent deviation, the beginner saxophone had the second lowest mean cent deviation, and the professional saxophone had the highest mean cent deviation. No significant results were found when testing for spectral centroid across all levels of saxophones. Three students reported that they preferred playing the professional saxophone, one student preferred the intermediate saxophone, and one preferred the beginner saxophone. One student did not report a preferred saxophone. These results indicate that while an upgrade in instrument is often suggested to maturing student musicians, the actual acoustical difference may warrant further discussion before deciding to spend what is often thousands of dollars on a "more advanced" instrument.

# Promoting community in the presence of cultural incongruence: A phenomenological investigation of successful, White music educators in predominantly Black schools

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According to information collected by the National Center for Education Statistics, eighty percent of public-school teachers in the 2015–2016 academic year identified as White, while fewer than half of public-school students identified as White (U.S. Department of Education 2019). Additionally, prior research suggests that most teachers in the United States grow up in predominately White, middle-class communities and may struggle to relate to students that may not share their cultural experience (Sleeter, 2007; Villegas & Lucas, 2002). As a result, in-service music educators report that they feel underprepared for the realities they face and are often forced to contend with; especially pertaining to classroom management (Abril, 2009; Kelly, 2003; Volk, 1998).

The purpose of this study is to explore the lived experiences of White music educators that have been successful at providing high-quality music educational experiences to students in predominantly Black or minority secondary public schools. The goal of this study is to compile explicit, applicational information regarding dispositions and classroom management strategies that could be useful to White music educators as they attempt to cultivate a classroom culture that is conducive to learning for students in predominantly Black or minority public schools.

For this phenomenological investigation (Creswell, 2018), participants will be recruited using nominations from minority music educators known for their successful work in predominantly minority public school settings (Foster, 1993) and a purposive sampling strategy based on the following criteria: 1) Participants must identify as White music educators. 2) Have five consecutive years of successful teaching experience in a predominantly minority, secondary public school. Using these nominations, I will recruit at least 8 candidates who will voluntarily participate in this study (Creswell, 2018).

Data for this study will be collected using two, two-hour semi-structured individual interviews (Roulston, 2010). The first discussion is designed to gather information about each participant's lived experience before accepting a teaching position in a predominantly minority school. Also, each participant will be asked to describe their experiences as a minority in this environment. The second interview will consist of open-ended questions designed to gather information about their programs and how they were able to foster high-quality music education experiences for their students. (Roulston, 2010). Each interview will be recorded, transcribed, and thematically coded to discover potential themes that led to an understanding of this phenomenon. Participant checking, peer debriefing, and rich thick descriptions to convey findings will be employed to ensure the validity and trustworthiness of the study.

Data analysis from this study could highlight the vital use of culturally responsive pedagogy, social emotional learning, and other educational theories designed to promote diversity, equity, and inclusion in educational settings. Additionally, this study could provide tangible information that future and in-service music educators could leverage to develop a classroom culture that promotes growth and learning for all students in their music programs.

# Detection of errors and changes in varying musical contexts: A meta-analysis

Amanda Schlegel; Christina Svec; Laura Stambaugh; Matthew Williams; Mark Montemayor
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To refine performance accuracy, musicians must recognize when discrepancies, or errors, occur between intended or notated material and actual music performance. The importance of error detection is evident in the research literature as investigations into this topic continue to appear across major music research journals (Sorenson, 2021). A review of error detection literature reveals inconsistent findings related to the variables of musical context and other factors affecting error detection ability. While music error detection compares a discrepancy between correctly notated scores and an auditory musical example, auditory change detection measures a listener's ability to hear (or detect) differences between musical stimuli. The inability to hear differences in non-speech auditory stimuli, known as change deafness (Agres & Krumhansl, 2008; Vitevitch, 2003), is an area of research with complementary motivations and implications for musicians. Previously, many researchers sought to establish a hierarchy of error difficulty to facilitate training this important skill (Blocher, 1986; Byo, 1993, 1997; Sheldon, 1998; Stambaugh, 2016; Waggoner, 2011) but conflicting results across studies have made establishing a logical scaffolded experience difficult. Also, because many of the contextual variables interact (Schlegel, 2010), the complexities of creating an error (or change) hierarchy are numerous.

A meta-analysis and subsequent effect size calculations across the error detection literature would increase the viability of a hierarchy. The purpose of the current meta-analysis is to investigate between and within group error detectability and musical contexts in which the errors/changes are situated (e.g. error/change types, error location, texture, tonalities, etc.) along with interactions across these variables. Research questions for the analysis of cross-sectional data are: (a) what is the overall effect size (ES); and (b) what are the statistical effects of moderator variables: contextual variables, publication bias, research design, participant inclusion criteria, and stimulus presentation. The meta-analytic process includes: creating exclusion/inclusion criteria, literature search, coding articles, calculating ES's, calculating an overall ES, and moderator variable analyses (Card, 2012). The meta-analysis will utilize a conditional inference model with fixed-effects procedures. Equations (Card, 2012) and the Practical Meta-Analysis Effect Size Calculator (Lipsey & Wilson, 2001) will be used to calculate Cohen's d ES's from reported data where applicable: means, standard deviations, F/t-tests, and correlation information. Through the current study in progress, we will examine the data and results of error and change detection investigations that utilize instrumental music. Coding and analysis of these data from these studies are ongoing and current findings will be presented.