Historical Trends in Concert Band Literature

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Historical trends in concert band literature can be analyzed through published concert band literature lists, such as those of the Florida Bandmasters Association (FBA). These lists provided information about compositions such as when it was composed, and whether it was originally written for band or if it was a transcription. Additionally, these lists provided information about composers, and from this information we can identify representation by demographics such as sex, race, nation of origin, and years the composer lived. Previous research revealed that the 2020 FBA concert music list was primarily comprised of Caucasian (96.4%) and male (98.4%) composers. The list included only 6 Caucasian female composers, 10 Japanese composers (9 male and 1 female), 4 Latinx male composers, and 2 African American male composers. The purpose of this research was to identify any emergent trends among types of concert band literature on the lists over time, as well as any trends in composer demographics to determine if there have been any changes over time.

Curated ensemble literature lists developed in the early 1900s, but one of the more influential lists was established for the second National Band Contest in 1926, in response to concerns over literature quality in the first National Band Contest in 1923. The first concert literature list was published by the FBA on March 8th, 1949, and was largely patterned after the National Contest List of 1926. There have been many changes to the list, largely influenced by the committee members tasked with its maintenance.

A total of 3,277 compositions have appeared on the FBA list over the course of time, including 37 entries that have remained consistently on the FBA list since 1949. The original lists contained only literature graded 2 through 6, but the 1974-1975 list included for the first time grade 1 and grade 7 literature. The category of grade 1 literature has remained on the list since 1974, but grade 7 literature was reclassified as grade 6 literature starting in the 1995-1996 academic year. Bands originally performed three pieces: a march of their choosing (marches were not on the lists), one required piece, chosen annually, and one piece from the list from the appropriate grade based on the classification of the school. The practice of bands having a required piece ended in 1970, enabling bands to choose two compositions from the list. Approximately 57% of the compositions appearing on lists were composed specifically for the modern wind band. The remaining 43% of compositions represent a variety of original media including orchestra, chorus, folk songs, historical instrumental ensembles, keyboard instruments (especially organ and piano), and guitar. 349 entries on the lists (10.5% of all pieces) were arrangements of compositions originally written to accompany drama in some form. This category included mostly opera, but also included operetta, musical theater (e.g. Broadway), and film music. Broadway and film music arrangements were present on the first list in 1949, but all had disappeared from the lists by 1970 except for arrangements of Leonard Bernstein's Candide and On the Town, and Walter Piston's The Incredible Flutist, which remain to the present.

In 1989, Andrew "Jack" Crew, chair of the FBA concert music committee, led an initiative to identify "significant literature" within the list, and it was originally proposed that bands be required to play at least one piece so designated. To accomplish this, he stated that he would

mail the FBA list to fifteen different college band directors on April 15th, 1989 to solicit what they felt were “significant literature,” and to also strike through compositions on the list which they might feel should not be on the list. Crew’s list included thirteen names: Paynter, Reynolds, McMurray, Floyd, Curtiss, Battisti, Kirchhoff, Corporon, Wickes, Cramer, Junkin, Buehlman, and Croft.

There were 909 composers represented on the list. Only nine female composers’ works have ever been on the lists (1%). The first female composers to appear on the FBA list were Emma Lou Diemer in 1968, followed by Eugenie Rocherolle in 1972, and Anne McGinty whose works began appearing in 1981. There have been nine African-American composers (also 1%) to appear on the list, beginning in 1949 with Justin Elie and then in 1957 with William Grant Still, Julian Work, and Ulysses Kay. Eight Hispanic composers (representing Brazil, Cuba, and Mexico) had compositions on the FBA list including three on the original 1949 list: Antonio Carol Gomes, Alberto Nepomuceno, and Ernesto Lecuona. Eighteen Asian composers (2%) have appeared on the list starting in 1953 with Dai-Keong Lee and Cambodian Prince Norodom Sihanouk. The problem of grossly imbalanced representation of composers by sex and race is of great concern and should be addressed by the profession.

Applications of Gordon's Music Learning Theory on Collegiate Group Piano Classes

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In the 1950s, Edwin E. Gordon (1927-2015) was asked to teach a methods class to undergraduate students at the University of Iowa. During this time, Gordon realized that teachers had been placing emphasis solely on teaching instead of students' learning. Additionally, up to this point, most teachers used traditional approaches to teaching music. This discovery marked the beginning of Gordon's innovative and systematic music learning sequence to effectively instill music literacy skills in students of all ages (Gordon, 2012). His theory, which he titled Music Learning Theory, describes a sequence of readiness for learning music. In practice, this theory is applied as a music learning sequence. One of the goals of Gordon's Music Learning Theory is for musical knowledge of rhythmic and tonal elements to be so ingrained that creativity in the form of improvisation is a natural byproduct of what has been learned.

According to Gordon, "audiation is to music what thought is to language" (Gordon, 2003, p. 25). Audiation is subsequently defined as the ability to comprehend musical material without hearing it (Gordon, 1980). It is the ability to make sense of and understand music we have heard previously without being exposed to it prior (Gordon, 2003). Gordon claimed through his Theory of Audiation that musical literacy is a developmental process that occurs throughout a series of phases. This results in an accurate musical performance based on notation that one has not been exposed to prior to the performance.

This study examined the effect of the application of Gordon's Music Learning Theory (MLT) on the Advanced Measures of Music Audiation (AMMA) scores of undergraduate class piano students as well as their overall development of music literacy skills. While the employment of other teaching methods in group piano classes has been used in recent years, there are no previous studies that show the application of Music Learning Theory in these settings, creating a need for this study. In private piano lesson settings, there are currently only two existing studies (Choi, 2001; Whitlock, 2002) on the use of Music Learning Theory in practice. The purpose of this research was to investigate the effect of implementation of Gordon's Music Learning Theory on the piano proficiency and development of aural skills in undergraduate music majors. The aims of this study were to experiment with the implementation of MLT elements on class piano settings as well as to determine students' perceptions of the implementation of Gordon's Music Learning Theory in the group piano curriculum.

The participants for this study were undergraduate music major class piano students at Florida State University. The researchers visited undergraduate freshman and sophomore group piano classes once weekly for the course of three weeks. They administered Gordon's Advanced Measures of Audiation exam as a pre and post-test to participants to measure their aural skills. The researchers incorporated the following Gordon principles into the curricula: audiation, body movement, improvisation, singing, and use of solfège and Gordon's rhythmic syllables in an effort to improve students' aural skills and internalization of music literacy knowledge in the context of piano proficiency. For example: students sight sang passages

before playing them on the piano, students swayed their bodies to identify the beat in a given passage, and students omitted designated measures in a passage in order to work on audiating. At the conclusion of the study, participants completed a short survey that asked them about their experiences with the implementation of Gordon's MLT techniques into the curricula and whether or not they believed their skills improved as a result of this. Though no significant difference was found in the scores on the AMMA exam, a majority of students noted that they felt that the use of MLT helped them to develop both their aural skills and their piano playing.

In this session, we will describe the application of Gordon's Music Learning Theory techniques in group piano classes over the course of three weeks. Students were challenged to learn from one another by adhering to this sequence. Students participated in various collaborative music learning activities. You will leave this session with ideas on how to incorporate elements of MLT into class settings of any age group. In exploring the results and student perceptions of MLT's application in a different learning environment, our goal is for you to be inspired to find fresh ways to apply current knowledge to unique educational settings.

A Case Study of a Special Music Educator's Culturally Responsive Teaching Practices

Amalia Allen, Anderson University

The Individuals with Disabilities Education Act (IDEA 2004) has challenged music educators across the country who are expected to meet national standards in music education. Two position statements of the National Association for Music Education (NAfME) serve as a foundation for inclusion practices in music education: the Equity and Access statement and the Inclusivity and Diversity statement. The Equity and Access statement mentions how music teachers must "promote the understanding and making of music by all," and the Inclusivity and Diversity statement encourages culturally responsive music teaching by promoting an "awareness of, respect for, and responsiveness to the variety and diversity of cultures" in classrooms. Culturally responsive teaching is a pedagogy that places emphasis on and includes students' cultures of reference in all aspects of learning. Picturing disabled students within a culture of their own, scholars have encouraged cultural responsiveness while aiming to disable differences.

Any music teacher working with children with disabilities might benefit from using culturally responsive practices with their students. Thus, I explored how a special music educator teaches music in a public school for children with disabilities. Specifically, I was interested in learning how distinctive features – pedagogical, student-related, and teacher-related – informed a special music educator's culturally responsive teaching practices. Specific research questions included:

1. How do pedagogical features inform a special music educator's culturally responsive teaching practices?
2. How do student features inform a special music educator's culturally responsive teaching practices?
3. How do teacher features inform a special music educator's culturally responsive teaching practices?

This study made use of a case-oriented comparative method, where the boundary between the case and its contextual condition – in both spatial and temporal dimension – may be blurred. Since a special music educator performs the jobs of both a music educator and a special educator, a comparative strategy helped to bring these distinct music fields together, blending their separate features into a "universalized" approach. Thus, the research questions were examined in the career fusion of a special music educator.

The primary participant in this study was Ms. Hart, a certified music educator and board-certified music therapist, and the secondary participants were her students and other staff at her school. Ms. Hart was most actively involved in this study and her work is the primary focus. Secondary participants played subsidiary roles through their interactions with Ms. Hart and their involvement in her music activities. My participant sample was acquired using a criterion-based case selection.

The data collection process included three observations, two interviews, two documents, and two forms of media. Analyses involved two cycles of coding, and the first cycle made use of

inductive analysis. Codes emerged from the data itself, from the literature, and from personal experience. NVivo software was used throughout the analytical process.

The data analysis resulted in three themes, which aligned clearly with this study's three research questions. The three themes included: (1) Pedagogical Features (2) Student Features, and (3) Teacher Features. Within the Pedagogical Features theme, child codes were grouped into the categories of General Pedagogy, Music pedagogy, and Special Pedagogy. Under the Student Features theme were the categories of Student Outcomes and Student Communication. The Teacher Features theme included Personal Traits and Background Information categories. Additional details will be outlined in the presentation.

Throughout the case study process, I, the researcher, continually reflected on my experiences and recorded reflective thoughts in my study memos. Because of my work in special music education, I felt it was crucial for me to use reflexive strategies to remain aware of how my experiences might inform my study-related perceptions, opinions, and biases. Due to time constraints and circumstance, triangulation was the main credibility measure used in this study.

Two major implications were drawn from this study. The first is the value of intersecting two different careers into one. The second was Ms. Hart's ability to disable differences through her use of culturally responsive practices. Looking beyond the 'otherness' of her students, Ms. Rice empowered and gave 'voice' to her students with disabilities. This type of culturally responsive teaching addresses the needs and abilities of all students. Breaking social barriers in not easy, but like Ms. Hart, we can become more culturally responsive and learn to disable differences. Additional details and ideas for future research will be shared at the presentation.

Characteristics of cooperating teachers in the field of music education

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Student teaching has often been cited as the most important and influential part of a pre-service teacher's career (Conway, 2001; Draves, 2014). The relationship between the student teacher and cooperating teacher has also been cited as one of the most influential and consequential parts of a pre-service educator's training (Draves, 2008; MacLeod & Walter, 2011). Therefore, pairing up student teachers with appropriate cooperating teachers could be seen as one of the most critical aspects of ensuring the future success of the student. In reality, the process is often arbitrary as university teacher education programs (TEPs) often use surface and demographic information to pair up their student teachers with cooperating teachers (John et al., 2021). This system has often led students to be placed in more affluent communities, paired with a teacher of their same race/ethnicity and gender, and more often than not, a teacher that is an alumnus of the same TEP as the student teacher (Krieg et al., 2020). Very few states offer specific guidelines for TEPs or school districts regarding who is eligible to be a cooperating teacher or in which schools student teaching can occur (Krieg et al., 2020). Additionally, placement can depend on a personal relationship between the cooperating teacher and the music teacher educator (Zemek, 2008).

According to research, the cooperating teacher (CT) has played several important roles in the life of a student teacher (ST). These roles have included: providing the student teacher with networking opportunities via professional and social events (Butler & Cuenca, 2012; Davis & Fantozzi, 2016; Zemek, 2008), influencing the development of the student teacher's occupational identity (Draves, 2014, 2021; Isbell, 2008), and being a lead mentor for the student teacher (Davis & Fantozzi, 2016; Palmer, 2018; Zemek, 2008). The cooperating teacher has therefore been seen as the on-the-ground support system for the student teacher, being there for them when they struggle and offering practical solutions to problems the student-teacher had not faced prior to student teaching (Butler & Cuenca, 2012). Other researchers, however, had found differing opinions on what characteristics student teachers look for in a mentor teacher. Davis and Fantozzi (2016) found none of their seven participants chose socialization as something they looked for in their mentors. Martinez (2016) found that student-teachers experienced positive relationships with mentor teachers who provided supportive and effective feedback throughout their practicum. While these studies may have contradicted the socialization aspects of Butler and Cuenca (2012), they consistently show that student teachers are looking for supportive and consistent feedback from their mentors and cooperating teachers (Davis & Fantozzi, 2016: Martinez, 2016).

CTs who choose to collaborate with their STs have often been identified as effective cooperating teachers (Glenn, 2006; Draves, 2008). In the field of music education, Abramo and Campbell (2019) define effective mentors as individuals who understand the importance of context in education, possess knowledge of educational theory and practice, can critically reflect on teaching practice, and understand the role of narrative in the process of learning to teach (p. 119). Further, researchers have suggested that successful CT-ST relationships were built around the student teacher's skill set, personality, and work ethic (Palmer, 2018).

The purpose of this research was to identify characteristics of effective cooperating teachers in music education. Three research questions guided the study:

1. What characteristics define an effective cooperating teacher according to: current or recent cooperating teachers (CTs), current or recent student teachers (STs), and current or recent university supervisors or coordinators(US/Cs)
2. Based on the results, are there any similarities or differences between members of the student teaching triad (CT, ST, US)?
3. How might the identified characteristics assist US/Cs in crafting successful student teaching experiences for preservice music educators?

The participants in the study were grouped into three strata, (1) recent student teachers (STs, n=33), (2) practicing music educators who had each been a primary or secondary cooperating teacher (CTs, n=34) for a student-teacher within the last five years, and (3) college or university supervisors (US/Cs, n=108) who have overseen the placement of student teachers within the last five years. Cluster and snowball sampling was used to collect the data. A survey was sent to 943 email addresses of US/Cs, who were asked to participate in the survey and forward the survey to qualified STs and CTs to participate. The survey window closed on February 11th, 2023.

Perspectives and Expertise of Secondary Music Educators with ADHD

Erin Hopkins, Case Western Reserve University

Music educators with disabilities, particularly those with neurodevelopmental conditions, are a subset of the profession whose perspectives and expertise have largely been absent from research on disability inclusion in music education (Jellison & Taylor, 2007). One such condition is Attention Deficit/Hyperactivity Disorder (ADHD). As ADHD is a lifelong condition affecting adults as well as children (American Psychiatric Association, 2013), music educators could learn valuable insights from the lived experiences of adults with this condition (Rentenbach et al., 2017), especially if those individuals are music educators themselves.

Music teachers have expressed a strong desire to improve the inclusivity of their instruction for students with disabilities, but they often lack the knowledge and resources to do so (Grimsby, 2020; Hammel, 2001; Hourigan, 2007; Salvador, 2010). Research on teachers with disabilities has shown that these teachers can serve as a valuable resource for both their students and non-disabled teachers (Abramo & Pierce, 2013; Ferri et al., 2001; Gabel, 2001), but that workplace barriers can prevent them from thriving in the field (Brock, 2007; Parker & Draves, 2018; Valle et al., 2004). Studies have shown that students with ADHD also face barriers, including negative bias from their teachers (Metzger & Hamilton, 2021). Teacher actions and attitudes can impact the educational, social, and behavioral performance of students with ADHD (Greene et al., 2002; Sherman et al., 2008), including within music education (Hanson et al., 2012; Wilde, 2019). Since increased knowledge may contribute to positive teacher attitudes toward students with ADHD (Toye et al., 2018), research involving music educators with ADHD potentially could help all music teachers make their instruction more inclusive of their students with ADHD and other disabilities.

In the present study, I used the neurodiversity paradigm as a theoretical lens through which to explore the perspectives and expertise of music educators with ADHD. Rather than focusing exclusively on deficits, the neurodiversity paradigm treats variations in neurology and neurological development as a form of diversity analogous to race, class, gender, etc. (Singer, 1999). This paradigm is closely tied to disability rights advocacy efforts (Bölte et al., 2020; Rosqvist et al., 2020; Nelson, 2021; Shakespeare, 2010). Using it as a lens respected the ways in which the participants thought of themselves and their condition.

The purpose of this multiple case study was to describe how music educators with ADHD believe that their condition shapes their approach to teaching music in secondary classroom settings. Specific research questions included (1) How do secondary music educators with ADHD accommodate their own needs in professional settings? (2) How do secondary music educators with ADHD tailor their instruction to the behavioral and learning characteristics of students who have ADHD? and (3) How do secondary music educators with ADHD approach inclusion of other neurodivergent students?

The participants were three female music teachers who had a formal diagnosis of ADHD. One taught middle school band, one taught high school orchestra, and one taught high school choir. The three teachers each participated in a semi-structured interview, an observation of their teaching, and reflective journaling in response to weekly prompts. I conducted several iterative cycles of coding the data for recurring ideas and categorizing these codes into themes

(Saldaña, 2021). I then conducted thematic analysis within and across cases to identify similarities and differences between participants' experiences and perspectives (Stake, 2006).

Results were rich with information about how the participants experienced ADHD, and how their personal experience informed how they supported their students' needs. In sharing their lived experiences of ADHD, each participant provided a unique perspective. One focused on dispelling the stigma and myths that come from uninformed or misinformed ideas about what ADHD is. Another spoke about the importance of intrinsic motivation in achieving success as a person with ADHD. The third participant shared how she uses proactive strategies to manage the "organized chaos" of her brain. The three participants had disclosed their diagnosis to different degrees in the workplace, which related to differing levels of support from administration and colleagues. They all primarily relied on self-accommodation strategies to achieve success as educators.

As a result of their experiences with building and utilizing self-accommodation strategies, the participants approached student support from a place of empathy. They worked collaboratively with students to identify the most personally effective supports and focused on building independence for the future. The participants described and demonstrated an extensive list of practical strategies that they used to make their instruction accessible and inclusive for their neurodivergent students. These are strategies that would likely be of benefit for all music educators to learn and implement. The experiences and perspectives of these three music educators with ADHD demonstrated the value of including neurodivergent voices in efforts to ensure music education is inclusive of all learners.

How Band Directors Perceive Value Pertaining to Community Support

Garrett Graves, University of Colorado Boulder

The purpose of this study was to examine band directors' perceptions of value pertaining to community involvement, investment, and engagement in secondary wind band programs in a western state. Community support is particularly relevant in the secondary music classroom as performances (often considered the summation of a period of rehearsals and learning) are often community-based events. Additionally, as secondary music teachers can work with the same students for three to seven years, relationships with students' families can be notably long-lasting and impactful. While this quantitative study focuses exclusively on secondary wind band programs, future research would benefit from investigating community involvement in other realms of music education.

The sample for this study includes secondary band directors (n = 64); this sample represents ~23% of the total population) from a western state; contact information was obtained via a state music education association directory. The primary data collection instrument was an anonymous survey utilizing a 5-point Likert-type scale (strongly disagree--strongly agree) to examine music teacher perceptions of value pertaining to community support; the survey also assessed numeric values such as estimated average concert attendance, estimated dollar value of donations in the past year, etc. Additionally, directors were given the opportunity to further explain their positions in an effort to guide data analysis and future research. Descriptive and correlative analyses were used to assess the results.

We discovered that monetary donations (M = 3.33, SD =2.00; 6-point Likert scale; never to always) were more common than non-monetary donations (M = 2.38, SD = 1.73). Verbal support was cited as the most common form of support (M = 4.33, SD = 1.72); action support followed verbal support in frequency (M = 3.88, SD = 1.99). While concert attendance was the most valuable form of support for directors' well-being (M = 5.45; SD = 0.93; 6-point Likert scale; very unimportant to very important), time and service were perceived to be the most important for the overall success of a band program (M = 5.21, SD = 0.94).

Interestingly, the most significantly different means within demographics pertained to community size as defined by the US Census Bureau. Directors in rural communities indicated that music was the least valued and that they are the least accepted by their communities compared to their peers in urban and suburban settings; it should be noted that the rural sample (n = 17) was somewhat small. This finding underlines the importance of examining the occupational experiences of rural band directors so that music teacher educators (MTE's) can properly prepare preservice teachers to serve in these locales. There was also a significant moderate correlation $r(62) = .430$, $p = .006$ between the number of years of teaching and the frequency of receiving support in the form of time and service; it is significant that time and service are on average the most valued form of community support for the overall success of the band program. Finally, the statement "I am accepted by my community" correlated significantly with multiple forms of community in both presence and frequency–notably both concert attendance and time/service. Given that concert attendance was perceived to be most valuable for director's well-being and time/service was perceived to be most valuable for the overall success of the program, being accepted by the community could be an integral part of connecting with and being supported by the local community.

This finding suggests that music teacher educators could better serve pre-service teachers through the development of this skill set (connecting with the community) in the undergraduate degree and by encouraging appropriate job placement for teachers–this is particularly relevant given the experiences of rural band directors. Future studies might examine self-efficacy in rural communities dependent upon the community in which a teacher attended secondary school. Additionally, this study is limited to a single state; results from other regions could differ significantly. Further investigation is necessary to understand the nuances and meaning of community acceptance throughout the United States.

Community involvement, investment, and engagement are critical not only to individual music programs but to the public's perception of value in music education as a whole. This study simultaneously examines how communities can support band programs locally and offers insight into how music educators might capitalize upon and augment community support in the future. As music teacher educators and music educators continue to emphasize the importance of music in school curricula, strengthening community support could play a significant role in defending music's place in modern education.

Teaching Generation Z: Considering the Mental Health of Undergraduates in Music Education Courses

Alison Sorensen, Arizona State University

Generation Z, people who are currently ages 10-25, is leading the charge and change in many areas of society. They are more diverse, more educated, and more likely to approve of same sex marriage and the use of non-binary pronouns than previous generations (Parker, & Igielnik, 2022). However, these are not the only aspects differentiating Gen Z from older generations. Between the years of 2019-2022 they survived the COVID-19 pandemic while people from older generations experienced higher death rates (Nania, 2021). As students, they were forced out of junior high, high school, and college classrooms and into zoom rooms where their only source of socialization (outside of the home) was via the internet, which has been present in their lives since birth. Gen Z has witnessed public scrutiny of multiple murders both in schools and at the hands of police officers. Gen Z-ers, about half of whom are eligible to vote, are currently at the center of a huge and contentious political divide in the United States (Parker & Igielnik, 2020). It is not surprising that the mental health of Generation Z is declining.

Stress has taken its toll on Generation Z, and students are falling victim to increasing mental health issues (such as anxiety and depression) that affect their school work and outlook on life. Though performance anxiety among music students has been studied in depth, systematic research about generalized anxiety disorder and depression among music education is lacking in the research literature (Author, 2021). Pre-pandemic, suicide rates were already on the rise for 10-24 year olds, and from 2016-2021 there has been 142% increase of suicidal ideation and attempts of self-harm for people ages 5-18 (Children's Hospital Association, n.d.). Not only are mental health issues and suicide rates climbing, 43 out of 50 states have reported a shortage in psychiatrists specializing in child and teen mental health, making it harder for Gen Z-ers to get help (Children's Hospital Association, n.d.). In K12 education, only 14% of schools have the recommended number of counselors per student. Some students have begun acting on their frustrations; two-thirds of teachers and administrators report an increase in behavior problems since 2019, including threats of violence from students (Prothero, 2022). These students are in our university classes or coming into our classes, and we must try to understand them.

University students in Generation Z will sit in the seats of our music education classrooms for the next 12 years. Instructors and professors at universities across the United States may be concerned about the mental health of the students in their courses and how mental health will affect students' readiness to learn. As an instructor of undergraduate music education courses, I have these concerns: Do students in my classes suffer from mental health issues? Do they need extra help from me, and if so what can I do? These issues have caused me to ask the following questions: What is the mental health state of undergraduate students who are in music education courses? How can music teacher educators lead the charge in supporting university students with their mental health?

During the fall 2022 semester, I will survey students in music education courses about anxiety and depression. My work is based on studies by Wristen (2013) and Payne et. al (2020), who studied music and music education students. I have created a framework to gather

information and research on the topic of Generation Z's mental health; the framework involves the following terms: recognizing, pausing, revealing, hiding, modeling, supporting, and healing. Through this framework I focus on what I believe is key to helping students feel safe, cared for, and ready to learn. The survey will include questions relating to these topics. The majority of the survey will be based on the Diagnostic and Statistical Manual of Mental Disorders (DSM V) online assessment measures. The results of the questionnaire will be compiled and analyzed by December of 2022.

The goal of this research is to not only highlight the issues that music education students face, but to begin a pathway toward solutions through research. Students should be able to come to class knowing they belong, they can reach expectionations, and most importantly that they are fully seen by their instructors and professors and are safe (Springtide Research Institute, 2022). Generation Z is here to stay, and we need to be prepared for their presence along with the mental health struggles they bring. If we know how students feel, we can be better prepared to help them.

A survey of bullying behaviors among high school music students

Steve N. Kelly, Florida State University

Bullying in many forms continues to be a concern for public schools in the United States. While most school districts have implemented anti-bullying programs, some estimates report that bullying in K-12 schools is at an all-time high. There are reports that music educators have responded to heighten bullying behaviors by creating safe environments within the music classroom. However, there has been little research to ascertain the effectiveness of these environments. The purpose of this study was to investigate music students' perceptions of the extent that bullying is in their schools, and their music classrooms. Specific research questions included: (1) Were students aware of bullying in their schools and their music classrooms?, (2) Did students experience any form of bullying in their music classroom, and if so, what types of bullying behaviors did they experience?, (3) To what extent did students believe their music class was a safe environment?, and (4) To what extent did students believe their music teacher was aware of bullying in their music class?

Participants were high school band, orchestra, and choral students attending a university-based summer music camp. The camp has been in existence for over eighty years and annually attracts students from throughout the country. Consequently, the participants represented a broad geographical area, diverse cultural and musical backgrounds, and were from a variety of school environments including both public and private high school settings.

The participants were asked to complete a two-page researcher-constructed survey consisting of four parts. Part One asked participants to indicate demographic pertaining to the gender they most identified with, their primary music area, their most recently completed grade, and the type of school they had most recently attended. Part Two asked participants to indicate if they were aware of any bullying behaviors in their school, any such behaviors in their music classes, if they themselves had experienced any form of bullying while at their school, and the forms of bullying they had experienced (if any). Part Three contained two seven-point Likert-type scale items (1 low to 7 high) that asked participants to indicate the extent they believed their music class was a safe environment from bullying and the extent they believed their music teacher was aware of any bullying in their class. Part Four provided space for participants to add any relevant additional comments.

After being field tested and receiving approval from the institution's Internal Review Board, the survey was administered during the camp's evening activities by camp counselors. No directions other than directions on the survey were given. Students were not required to participate in the study.

Of the 150 surveys distributed, 135 were completed for a response rate of approximately 88%. The majority of the participants (n = 67, 49%) indicated they were aware of some form of bullying occurring in their schools. However, the majority (n = 104,77%) had not experienced any form of bullying outside of the music class and also had not experienced any form of bullying in their music classes (n = 112, 83%). Of the responses from students who indicated they had experienced bullying, "Name-Calling" (n = 24) and being "Victims of Rumors" (n = 21) were the forms of bullying experienced the most. When asked to indicate the extent they believed their music class was a safe environment from bullying, participants believed their classrooms were somewhat safe (M = 5.65, SD = 1.85). When asked to indicated the extent

they believed their music teachers were aware of bullying in their music class, participants also indicated a somewhat aware response (M = 4.24, SD = 2.56). Further data from one-way ANOVA analysis indicated no significant differences between the demographic variables of gender, primary performance area, grade level or type of school the participants attended.

Overall, the finding showed that bullying in many forms exists in all types of high schools that the participants attended. The findings also indicated that bullying, while not as prevalent, also exists in the participants' music classrooms, however, music classrooms were viewed as generally safe environments. These findings appear to reflect both public and private high school settings and that teachers in these schools are somewhat aware of the behaviors. Interestingly, the forms of bullying participants indicated they experienced the most reflected forms that were more verbal rather than physical. These forms included name calling, rumors, taunting, and homophobic and racist comments.

The study's results may be used to improve educators' awareness of the many forms of bullying in all schools and develop methods to reduce or eliminate these behaviors. A continued focus on improving music classrooms as safe environments would seem necessary. The findings may also help prepare preservice music educators to be more aware of the variety of bullying behaviors in their future classrooms.