

The Use of Movement in Virtual Elementary Music Education

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Virtual education has been present for some time but has gained popularity over the past two years due to the influence of COVID-19 (Camlin & Lisboa, 2021). As a result, music educators needed to adjust their teaching for online delivery, resulting in various approaches to teaching students in a virtual environment (Hash, 2021). The purpose of this study was to investigate how four K-5 virtual music educators include movement in their classes. While many researchers have focused on using movement in in-person learning situations (Alperson, 1995; Dutkiewicz, 2020; Juntunen & Hyvönen, 2004; van der Merwe, 2015), fewer have focused on the use of movement in virtual music education. By listening to the stories, thoughts, and experiences of teachers who are teaching music with movement in a virtual classroom, this study may provide insight into how music teachers implemented and perceived the use of movement within a virtual classroom.

I used the following questions to guide the study: (a) What types of movement activities do virtual music educators use in their lessons? (b) What are the benefits of including movement in virtual elementary music lessons? (c) What challenges are associated with including movement in virtual elementary music lessons? and (d) How do virtual elementary music educators evaluate and assess movement activities?

In this instrumental case study, I collected the stories of four virtual elementary music educators to address the research questions. I conducted two interviews with each participant, one focus group, collected artifacts of lesson plans, and a guided journal response. I used purposeful and snowball sampling to enroll participants and used the criterion strategy to narrow participant selection to those who taught for a virtual school during the 2021-2022 school year (Creswell & Poth, 2017).

Five themes emerged from the data gathered from the participants' experiences and training. The five themes were: types of movement, planning for movement instruction, challenges when including movement, embodied learning, and engaging students and their families. The following section explores these themes. I found that all participants valued movement as a component of their lessons, yet faced challenges in successfully incorporating movement. Also, students faced different challenges than teachers regarding participation in movement activities during lessons. In addition, teacher evaluation of movement activities took several forms, both synchronously and asynchronously. Finally, the resources teachers used to incorporate movement activities varied greatly. Suggestions for future research and practical application follow the findings.

The Effect of Conducting Frequency on Perceptions of Jazz Ensembles and Their Director

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In performance, a conductor serves as the face of their ensemble (Green & Gibson, 2004; Rush, 2006; Rush et al., 2014). Conductors are responsible for making musical decisions about a piece of music and moving their bodies in a way that conveys their musical decisions and interpretation to the performers and the audience (Labuta & Matthews, 2017). Various aspects of conductor behavior, such as expressive gestures (Acklin, 2009, Nápoles, 2013, Silvey & Koerner, 2016), facial expression (Butt & Iqbal, 2011, Grechesky, 1985; Silvey, 2013; Yarbrough, 1975), intensity (Bender & Hancock, 2010; Redding, 2011; Standley & Madsen, 1987), and stage behaviors (Cumberledge et al., 2021; Fredrickson et al., 1998; Warnet, 2021) have been studied in a classical concert setting an effort to determine what is most effective. However, little research was found by the researcher that focused on jazz band conductors.

Although jazz programs have been present in schools for over 40 years, a relatively small amount of research exists on jazz bands (West, 2015). In a review of previous research on jazz education, West (2105) stated that most jazz research falls into one of four categories: teacher behaviors, student experiences, student social interactions, or jazz improvisation. The research that focused on teacher behaviors was primarily concentrated on director behaviors in various jazz rehearsal settings (Ciorba, 2009; Greennagel, 1994; Madura, 1996; May, 2003; Watson, 2008). However, many aspects of a jazz ensemble differ from those of a concert ensemble including many elements of performance. Therefore, the purpose of this study was to examine the effect of conducting frequency on perceived jazz ensemble performance quality and conductor competence. Additionally, the researcher investigated what participants noticed about the ensemble performances and conductor performances, as well as the justifications participants used when assigning their ratings.

The participants for this study were collegiate musicians (anticipated N = 100) from many universities around the United States. All participants watched three videos of a jazz ensemble and director—one with the director not conducting at all, one with the conductor conducting minimally only at big moments, and one with the conductor doing a basic conducting pattern non-stop throughout the performance. Participants were randomly assigned to a presentation order and all participants watched all three videos.

Although the visual aspects of each video were different, all videos had the same audio—30 seconds from Jazz Police by Gordon Goodwin performed by a high school jazz band. In each video, the participants saw the conductor conduct this 30 seconds of the piece and demonstrate one of the three conducting frequency behavior conditions. After watching each video, participants were asked to rate different aspects of the ensemble's performance quality (i.e., accuracy, expressivity, and overall music performance) and rate the conductor's competence. After participants had rated all videos, the next part of the questionnaire consisted of free response questions where participants were asked, "In which video do you think the ensemble performed the best? Why?" and "In which video do you think the conductor appeared the most competent? Why?" Participants were not able to access previous parts of the questionnaire after submitting their answers.

In order to ensure that the video and audio stimuli functioned as intended and to test the procedures, a pilot study was completed with graduate music students (N = 10). After the participants completed the pilot study, the researcher spoke with participants in order to ensure that the format for rating the videos was clear and that they did not have any difficulties with the Qualtrics survey program. Small wording adjustments were made to the instructions and questions as a result of the feedback provided by the pilot study participants. Data from the pilot study were not used in the main study.

Data collection for the main study (anticipated N = 100) is ongoing and will be complete by November of 2022. Preliminary results indicate that perhaps conducting frequency typical of a concert band conductor may not be what is most effective for a jazz ensemble director. The results of this study have implications for jazz ensemble directors, music educators, and music teacher trainers. Further implications and suggestions for future research will be discussed.

The Status of K-12 String Orchestra Programs in Florida

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The lack of string orchestra programs in the United States' public schools is a major concern for the string teaching profession (Chang & Ammerman, 2020). Despite supportive documentation from both the American String Teachers Association and the National Association for Music Education, most school districts in the United States do not offer string instruction (Gillespie & Hamann, 1998; Hamann et al., 2002). The purpose of this study was to assess and analyze the current status and prevalence of string orchestra programs in K-12 public schools in Florida. This research aimed to assess the following areas of concern: (1) the current string teacher perceptions of the factors that determine the status and prevalence of string programs in K-12 schools in Florida (2) the current string teacher perceptions of the factors that influence the successful recruitment/retention of students in these programs and (3) the current string teacher perceptions of what must be done to ensure string music education continues and prospers in the United States, especially in the state of Florida.

The research questions guiding this study were (1) To what extent do various circumstances affect the status and prevalence of string orchestra programs in Florida's K-12 public schools, according to active string teachers in Florida? (2) To what extent do various circumstances affect the successful recruitment/ retention of string students in Florida's K-12 public schools? and (3) What are the ways in which music educators can ensure that string orchestra programs grow and prosper in public schools in the years to come? Descriptive information regarding teachers' perceptions of the extent to which various factors influence both the status of string programs in K-12 schools as well as the factors that influence the successful recruitment and retention of students were gathered.

The participants in the convenience sample (N = 28) included active string teachers who are members of the Florida Orchestra Association, eligible members of the Facebook groups "String and School Orchestra Teachers," and the "FSU College of Music Community." Participants completed a survey that asked them to evaluate the effect of differing influences on their string programs and string students. Participants identified which factors and influences they believed made their programs successful as well. Participants were also asked to discuss their opinions on the ways in which they believe the number and quality of string programs can be increased.

Overall, the data indicated that there are a variety of factors that Florida K-12 string teachers believed impacted the status and prevalence of string programs. The results showed that participants believed that inadequate funding and school/district administration were the two factors that most impact the prevalence and status of string programs in Florida. Furthermore, the data showed that participants believed that the factors that most influenced successful recruitment and retention of K-12 string students were "positive relationship with the string teacher(s) in the district" followed closely by "The expense of owning/renting a string instrument." Additionally, participants indicated they believed that ways in which student recruitment and retention in string programs can be increased were to: 'diversify the repertoire,' as well as to 'increase the accessibility of string student to diverse students.' Finally, the data showed that string students and parents were the two most critical parties that contribute to the success of a school's string program. This finding is congruent with that of Gillespie & Hamann

(2010). This result may prompt string teachers to focus their efforts to sustain their programs by engaging as much as possible with students and parents.

Results of this study may provide string educators with more information regarding ways in which they can grow their programs. They may also help music teacher educators with the ways they help develop their students into future string music teachers. Furthermore, the results of this study showed that string music teachers are actively thinking about and are concerned about the future of string programs. String teachers who are knowledgeable about the factors that influence the status and prevalence of their programs as well as the factors prohibiting students from studying strings may be better able to find solutions to the issues affecting the profession. The results from this study showed where the deficits are in string music education in Florida and may prompt teachers and supporters of such programs to try and improve the condition of string programs in their communities.

A Longitudinal Examination of Role-Identity Development in a Female Secondary Band Director

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Role-identity development has been a frequent topic of music education research. Preservice teachers' grasp of the teaching profession typically centers on musical issues before expanding to other complex dimensions of teaching work (Isbell, 2015). Interactions, formal education, and fieldwork all provide context for socialization processes. Students are influenced by the beliefs and expectations of parents, peers, studio teachers, and ensemble directors as they develop professional identities (Bergee et al., 2001; Madsen & Kelly, 2002; Rickels et al., 2014). Music education students may identify more with performer identities than teacher identities (Froehlich, 2007; Pellegrino, 2009), or strike a balance between both roles (Hellman, 2008; Shieh & Conway, 2004; Woodward, 2002).

Researchers note the lack of female teachers as directors of bands at the high school and collegiate levels (Gould, 2001; Hartley & Jagow, 2007; Jackson, 1996). One possible reason underlying this gender imbalance may be the lack of role models for women pursuing a career in conducting (Eisenmann, 2004; Gould, 2001; Grant, 2000). Another may be a historically masculine culture within the band conducting world (Gould, 2005) rooted in the military tradition of bands (Jackson, 1996). Traditional gender roles may contribute to a lack of opportunities for women in professions such as instrumental conducting. Secondary band teachers in the U.S. typically experience higher levels of after-school and weekend teaching responsibilities, which may interfere, either in perception or in reality, with the traditional roles that women may be expected to fulfill (Fitzpatrick, 2013; Hinely, 1984).

While many studies of role-identity development exist, no recent studies have revisited participant relationships over long periods of time to establish a longitudinal view of the role-identity development process. This particular study will revisit broad research questions generated from and for an earlier study by the author (2009) to examine the trajectory of the participant's role-identity during the last 12 years as she has sustained a career as a female band director at the secondary level.

The primary bases for data collection in this study are approaches associated with narrative inquiry (collection and analysis of interviews, observations, and artifacts), with a particular focus on critical storytelling (Barone, 1992; Nichols, 2012). The multiplicity of perspectives, plurality of possible interpretations, and the invitation to each reader to share in the construction of meaning, make narrative inquiry powerful (Bruner, 1986). I employ a theoretical framework based on principles from symbolic interactionism to focus on the unique aspects of the participant's role-identity development process based on a definition provided by McCall and Simmons:

The character and the role that an individual devises for himself as an occupant of a particular social position...his imaginative view of himself as he likes to think of himself being and acting as an occupant of that position. (1978, p. 65)

This framework served as the basis for my previous research on preservice teacher role-identity development with a group of traditional undergraduates (including the current participant) and is

also the theoretical basis for much of the literature cited earlier in the introduction to this proposal.

Having engaged the participant in a previous study, a rich data set which illuminates her perspectives as a preservice teacher already exists. The interesting challenge in this study is to collect new data, documenting her professional experiences and perspectives as a practicing teacher during the last decade, and then to draw connections between the two datasets using appropriate and innovative methods of data analysis and representation, including her own reflections on her former teacher-self (Schmidt & Zenner, 2012).

A prime example of influence is the Timescapes research projects funded by the Economic and Social Research Council in the United Kingdom where children were interviewed in “waves” to shed light on the dynamics of personal relationships over time (Holland & Edwards, 2014). A similar approach in arts-based research can be seen in the “Up” series of documentary films by Michael Apted featuring profiles of the same group of participants taken every seven years, beginning at age 7 in 1964, and culminating in the final installment as the participants reached age 63 in 2019 (for scholarly intersections see Burawoy, 2009; Duneier, 2009).

Understanding the role-identity development process has deep implications for teacher preparation. Teaching is a high-stress occupation, evidenced by high turnover and persistent recruiting challenges. The ways in which role-identity development is influenced by gender and societal expectations for women can complicate these stresses further, making these intersections fertile ground for inquiry. In summary, this study addresses two important gaps in the literature and the intersection between them: (a) a dearth of notable longitudinal studies of role-identity development of music educators, and (b) research on the experiences of female secondary band directors, which is present in the literature, but still proportionally under-represented.

Music Education and Educators in North Dakota, South Dakota, and Minnesota: A Demographic Profile

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In an effort to understand the music teacher workforce, it is important for scholars to examine current demographic trends. Given the ongoing teacher shortage within the United States (Figure, 2019; U. S. Department of Education, 2022), it is particularly salient to understand who is and is not present within the music teacher workforce. Music education encompasses a range of teaching responsibilities and unique employment configurations (Prendergast, 2021). Educator demographics, including race, gender, age, and experience, as well as employment characteristics, including locale and teaching responsibilities, may provide music teacher educators and policymakers with valuable insight.

Recently, scholars have increased calls for greater diversity within the music teacher workforce (Bergee & Demorest, 2003; DeLorenzo & Silverman, 2016; Hess, 2017). Nationally, arts educators represented roughly 6% of the teacher workforce in 2011-2012 (Elpus, 2016). Within this, DeAngelis (2022) noted that “81% of college students graduating between 2011 and 2018 with a bachelor’s degree in music education were white” (p. 31). Regarding gender, Elpus (2016) reported more female teachers (66.36%) than male teachers (33.64%), and added there was a higher proportion of males teaching at the high school level. Robison and Russell (2022) highlighted that 83% of the elementary general music teachers who participated in one survey identified as women. Additional demographic characteristics, including age and experience, are less frequently reported and in need of further examination. National demographic trends, particularly regarding race, are often at odds with the demographics of the teacher workforce (Knapp, 2022; Robison & Russell, 2022; Warren, 2015). This misalignment can contribute to tensions between educators and students/communities, as well as solidify deficit perspectives of communities that are not congruent with a teacher’s personal background and experiences (Knapp, 2022; Warren; 2015).

There is also a need for greater understanding of the employment responsibilities of PK-12 music educators. Arts education courses are required throughout PK-12 schools in 42 states (Education Commission of the States, 2021). However, the Occupational Outlook Handbook does not include a job description for a PK-12 music educator (U.S. Bureau of Labor Statistics, n.d.). Prendergast (2021) reported a variety of music course offerings across grade levels, with 28%-47% of secondary music teacher respondents teaching a music course that is not band, choir, or orchestra. Teaching positions are also not monolithic, as teaching positions may include varying spans of grade levels and content responsibilities (Author, 2022; Prendergast, 2021).

Continuing the development of a national understanding of the music teacher workforce initiated by Prendergast (2021), the purpose of this study is to generate a demographic profile of PK-12 public school music educators within North Dakota, South Dakota, and Minnesota. Specific research questions include:

1. What are the demographic characteristics of PK-12 music teachers in North Dakota, South Dakota, and Minnesota? What similarities and differences exist among the demographic characteristics of music teachers in these three states?

2. What are the teaching responsibilities of PK-12 public school music educators in North Dakota, South Dakota, and Minnesota?

In pursuit of these questions, I will conduct a total population survey of PK-12 public school music teachers in these states based upon Prendergast's (2021) survey. I will use internet searches of public schools within these three states to identify music educators for this survey and follow up with phone calls as needed. Identified potential participants will be invited to complete a Qualtrix survey. By creating a snapshot of the current music teaching profession within the upper Midwest, I consider connections between national trends in the music teacher workforce and the local population. Results of this investigation will provide music teacher educators and policymakers with much needed data regarding the current state of music educator employment within the public schools. Additionally, this study will provide a regional overview of music education, highlighting the similarities and uniquenesses of music teaching in the upper Midwest.

Music Education in Charter Schools: A PRISMA Scoping Review

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The purpose of this PRISMA Scoping review was to synthesize research regarding charter school music education with the intent of developing a more nuanced understanding of the music teaching and learning happening in these contexts, as well as to identify gaps in the current literature regarding music education in charter schools. I explored charter school music through student experiences, teacher perspectives, curriculum, pedagogy, and access-related issues before outlining a framework for music education researchers to better contextualize and situate future research regarding charter schools.

All related research published between 1991 (the date of the first charter school opening in the United States) and October 31, 2021 qualified for inclusion in the review. Studies needed to be empirical, conducted in the United States, written in English, published in peer-reviewed journals or as doctoral dissertations, and must have either addressed music education in charter schools or have been music education research conducted at a charter school. I searched six databases, yielding a total of 168 records. After automatically filtering and manually reviewing titles, abstracts, and full-text articles according to PRISMA Scoping Review procedures, a total of 26 studies were selected for this literature review.

Because the first study that addressed music education in charter schools was published in 2002, all of the research in this area is relatively recent. There has been an uptick in charter school research in the last decade especially, as 17 of the 26 studies in this review were published after 2012, indicating a growing interest in the role of music education in charter schools as charter schools gain an increasing share of the U.S. public education marketplace. There was a relatively even split between qualitative ($n=12$) and quantitative studies ($n=14$) in this review, although when looking at studies published in the last decade, 11 out of 17 were quantitative in method, especially those employing secondary data analysis methods to conduct research at the statewide or national level. While many studies addressed multiple areas of concern, 17 of 26 studies addressed questions of curriculum, 13 studies addressed charter school music teachers, 12 addressed access issues, 8 addressed pedagogy, and only 7 looked at student outcomes and experiences.

Policies differ across states and districts, presenting a challenge for the creation of a coherent picture of the music teaching and learning happening in charter schools nationally. Consequently the current literature regarding charter school music education offerings represents a mixture of conclusions: in national and state-wide studies, charter schools were less likely to offer music courses. However, in studies of large urban districts such as Chicago, Detroit, and New York City, music in charter schools was offered at comparable or greater rates than that of traditional public schools. Disparities in music education between charter schools and traditional public schools were also intertwined with factors such as race, socioeconomic status, school size, and location; charter schools tend to be smaller, serve higher proportions of students of color and/or from low socioeconomic backgrounds, and be in urban areas.

Regarding teachers, findings are more consistent: music educators working at charter schools are more likely to be less experienced, alternatively certified or uncertified, less educated, and non-White. Pedagogically, other than innovative approaches to music education being highlighted in studies at a particular school of interest, music offerings within charter

schools were found to be as or more conventional than music programs within traditional public schools.

In the review process, two main types of empirical research emerged: a) studies that examined specific aspects of charter school music education, and b) studies conducted at charter schools with a specific focus such as the arts. Because arts-based charter schools tend to serve more advantaged and White students when compared to traditional public schools and are one of the only types of charter schools permitted to use auditions in admissions, findings from studies at these schools should not be generalized to non-arts-based charter schools. Making broad comparisons at state and national levels may be too blunt of a method to adequately examine music education in the charter school space. As the word “charter” can encompass a wide range of schools, settings, and contexts, future research regarding charter school music education should first pay special attention to state policies and authorizers governing charter school operations. Next, it should be determined what the charter school’s relationship is with the local school district, whether the school is operated by a management organization, and finally if it has a particular curricular or pedagogical focus. Efforts made to situate, organize, and group charter schools within their particular contexts will only help to provide the proper level of nuance required to further our understanding of music education in these schools.

K-12 music teachers' creative assessment in technology-based music instruction

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Assessment is currently at the center of the desire to enhance education in the United States, and assessing student learning is one of the teachers' most important responsibilities (Miller, Linn, & Gronlund, 2009). Especially as technology advances, many scholars have sought to clarify the criteria for creativity evaluation in technology-based music classes (Burnard, 2007, 2013; Dorfman, 2013; Hickey, 2001; Nielsen, 2013). Burnard (2008) considered creativity to be technology-related or manifested through technology, two perspectives that are essential to fostering music learning. Music teachers have experienced advances in technology that have affected their approaches to teaching and assessment.

Several researchers paying attention to Technology-Based Music Instruction (TBMI) have emphasized the need to develop approaches to assessing students' creative work (Bauer, 2014; Nielsen, 2011; Dorfman, 2013). TBMI is a generic term for technology-based music instruction, and the term was first coined by Dorfman (2013). He explained that the difference between TBMI and simple integration is that this type of education emphasizes direct student engagement in technology to introduce, enhance, and assess learning experiences. He described that TBMI classes must be musical, and focusing on the technology of classes on the right side of the spectrum is one of the concepts that differentiate TBMI classes from traditional music classes. He argued that teachers should smoothly mix them so that students can acknowledge that they apply technology to music and music to technology. He highlighted that assessment is an important cornerstone in current education and should be part of the discussion on all educational topics, including TBMI.

On the other hand, there have been several studies on teachers' attitudes to evaluating the creativity of music in the TBMI. Nielsen (2013) stated that, although composing and arranging music related to creativity is one of the nine National Standards of Music, many music teachers believe that they lack the skills and knowledge to guide and assess their students' composition and arrangement. Azzara and colleagues (2016) pointed out that teachers should be comfortable participating in and assessing these skills and processes to evaluate musical creativity and improvisation. They explained that for teachers to assess musical creativity, including improvisation, not only are more precise criteria required in selecting teachers, but they also need to be more explicit in the process of selecting that assessment.

Several researchers who have studied composition using technology in music classrooms discovered the tensions and difficulties educators experience when formulating assessment strategies (Dorfman, 2013; Guthmann, 2013; Ruthmann, 2006, 2008). Dorfman (2016) noted that teachers might not be enthusiastic because superintendents and administrators do not provide necessary educational programs in technology-based classrooms. As such, all participants who did not have much experience in TBMI discussed that not only did they have difficulties in designing a creative music class, but they also felt afraid to conduct the class with TBMI. The participants reported that school administrative procedures were also one factor that made it inconvenient to create technology-based classes.

There seems to be a gap in the research that focused on teachers' lack of experience between the two parts of the literature on creativity assessments and the use of technology. Criteria for creativity assessment have been developed, but there are few studies on teachers' concerns and the obstacles in the process of selecting the criteria. There have not been many detailed studies on difficulties K-12 music teachers face when assessing creativity. This case study explored the practices of K-12 music teachers conducting the creativity assessment in TBMI. Three main research questions guided the study: (1) What strategies and approaches do K-12 music teachers utilize in fostering creativity assessment? (2) What dominant concerns have K-12 music teachers expected when conducting the creativity assessment in TBMI? (3) How do K-12 music teachers overcome anticipated or experienced obstacles when conducting the creativity assessment in TBMI? Three participants currently working as K-12 music teachers who taught in the northeastern United States and had assessed creativity in a technology-based music class selected for the study. Purposeful and snowball sampling is used to select the participants for this study. The data includes three semi-structured interviews eliciting the participants' specific stories of practices and the researcher's overall observation during interviews. Like the structures used by Hickey (2015), I coded the data based on the research questions and the analytical codes established through repeated readings of the data. The findings and conclusion present how K-12 music teachers overcome concerns and obstacles in conducting the creativity assessment in TBMI.

Findings represented important aspects to consumers for the development of creativity, the journey to the establishment of passing creativity in TBMI, obstacles to passing creativity in TBMI, and differences in building a TBMI environment. This study had a limitation in that it was not clear how TBMI affected creativity and creativity development.

Pedagogical Creativity in P-12 Music Teachers: A Mixed-Methods Inquiry

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Creativity and music teaching are two realms that naturally intersect. Music is a creative art, and many in the field aim to inspire creativity in P-12 students, pre-service music teachers, and practicing music teachers, as well. There is an abundance of research on the topic of musical creativity and how to encourage these skills and habits in P-12 learners (Bernhard, 2013; Burnard & Younker, 2004; Davenport, 2016; Hickey, 2009; Whitcomb, 2013). In addition to a focus on musical creativity, there is a consensus among professionals across disciplines and fields that general creativity is a desirable disposition in students, teachers, and, more broadly, in the workplace (Ata-Akturk & Sevimli-Celik, 2020; Barrett, 2007; Beghetto & Kaufman, 2011; Dean et al., 2010; Halliwell, 1993; Howard et al., 2018; Tan, 2016).

Creativity in music teaching – not only in musical performance and expression, but in pedagogical approaches – is vital to invigoration and innovation within and beyond the field of music teaching and learning. Despite this elevation of creativity as an essential element in effective music education, creativity in music teaching process and practices is a relatively unexplored topic. Barrett (2007) reported that music teachers utilized “lateral knowledge” of across disciplines beyond music to implement creative and engaging experiences for their students. In a theoretical paper, Abramo and Reynolds (2015) suggested that creative music pedagogues: 1) are responsive; 2) are comfortable with ambiguity; 3) combine disparate ideas; and 4) have fluid and flexible identities. Using this theoretical framework, Abramo and Tan (2017) interviewed music teachers in the United States and Singapore. According to the participants, they embodied pedagogical creativity in that they were flexible in their teaching, and they embraced and incorporated ambiguity into their teaching. Additionally, the teachers reported the inclusion of nonmusical identities (both their own and their students’) into their music teaching process and practice. Considering the limited research on the topic, further examination of music teachers’ pedagogical creativity is warranted.

In expanding the research on pedagogical creativity in music teachers, it may be beneficial to also include examinations of teachers’ self-beliefs and confidence in creative teaching processes and practices. To that point, creative identity (CI) has been conceptualized by many, namely Beghetto and Karwowski (2017). These authors have explored different facets of a CI framework, such as Creative Self-Concept (CSC) and Creative Self-Efficacy (CSE). These facets might uncover interesting relationships between teachers’ creative identities and their self-reported pedagogical choices.

In this study, I aim to deepen and broaden the investigation of pedagogical creativity by examining it alongside music teachers’ beliefs about their own creative identity. The specific research questions are:

1. What are P-12 music teachers’ self-perceptions of their pedagogical creativity?
2. To what extent do music teachers perceive their creativity as defined by the frameworks of Creative Self-Concept (CSC) and Creative Self-Efficacy (CSE)?
3. How do music teachers’ CSC and CSE relate to self-perceptions of their pedagogical creativity?

Through semi-structured interviews modeled after Abramo and Tan’s (2017) interview study, I will investigate P-12 music teachers’ self-perceptions of their pedagogical creativity using the

qualitative analysis techniques of open and axial coding (Creswell, 2012). Further, I plan to utilize the Short Scale of Creative Self (Karkowski, 2014) to elicit quantitative data regarding music teachers' implicit beliefs about creativity and their own confidence surrounding creative teaching. Finally, I will utilize a triangulated mixed-methods approach (Creswell & Plano Clark, 2007; West, 2014) to investigate how music teachers' creative identities might interact with, inform, or reinforce their pedagogically creative mindsets and practices. Participants will be recruited with a purposeful sampling approach (Creswell, 2012).

The participants will be currently practicing P-12 music teachers of varying contexts (instrumental, vocal, general), varying grade levels (elementary, middle, high), and varying years of teaching experience. Data collection will take place from October-December 2022. Results, discussion, and implications will be completed and ready for presentation and feedback by February 2023.