# The Music Teacher as Researcher:
## Shared Analytic Tools for Music Teaching, Assessment and Research

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## Abstract

Good teachers are natural experimenters, and the music classroom or studio represents an ideal environment in which to conduct applied research.  Further, the analytic tools of teaching—task analysis, sequencing, analytical listening, and documentation of progress—are essential skills in conducting meaningful research.  This session will focus on analysis and assessment of pupil performance, and how these valuable tools can be transferred to the design of systematic research programs.

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# It's Like Looking into a Mirror:
## The Similarities Between Suzuki and Behavioral Education and a Demonstration Project

Dr. Roger Bass
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## Abstract

Suzuki practitioners and behavioral educators are virtually unknown to each other yet they share many assumptions and teaching methods. Those similarities will be identified and accompanied by a pilot violin research project that addresses four conditions: fast-vs-slow practice of a composition across large-vs-small segments. The composition used is Vivaldi's A Minor 1st Movement (book 4, composition #4). Precision Teaching practices and several other behavioral education tactics will be used to show how they neatly interlock with, and sometimes extend, Suzuki Methods. A call will be made to build relationships across fields.

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# Masterclass Instruction by an Artist Teacher

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## Abstract

In this study I examined the behaviors of an artist teacher in a masterclass setting.  Three lessons were extracted from existing videotape and analyzed.  Each excerpt was divided into segments (labeled Rehearsal Frames) that encompassed the instructional activities devoted to accomplishment of performance goals (labeled Targets) identified by the teacher.  Targets were recorded for each rehearsal frame and categorized according to the aspect of performance to

which the target pertained.  Instructional activities within 28 rehearsal frames were examined in terms of the rates, durations, and proportions of time devoted to aspects of teacher and student behavior.  Across all rehearsal frames ($N = 28$), Approximately 24% of the total time was devoted to teacher verbalizations, 53% to teacher modeling, and 42% to student performance.  Episodes of teacher and student activity were frequent and brief indicating a rapid pace of instruction.  Performances by the teacher and student often overlapped, enhancing the perception of a high level of activity and total engagement by the student and teacher.  Lessons were characterized by repetitions of brief segments of music (less than one measure) and a clear focus on one aspect of performance at a time.

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## Music Listening and Mental Distraction: Findings from Two Studies

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### Abstract

Paying attention is an important responsibility of students in music classes, ensembles, and lessons.  Even though focused attention is considered a prerequisite for meaningful listening and performance, nearly everybody reports occasional mental lapses during listening.  It is obvious when students are overtly off-task, but mental distractions are usually undetected by the teacher.  Two research studies will be presented in this session, examining the self-reported distractions of middle schoolers (including a group of Suzuki students) and a few college professors (music and other academic areas).  Discussion will include (a) the frequency and timing of mental distractions, (b) the relationships between distractions and prior musical experience, type of music, and listening enjoyment, (c) differences between listening to music and listening to prose, (d) and a classical behavioral technique for improving listening attention.

### Study 1:
#### *Patterns of Attention in Music Listening*[*]
Patricia J. Flowers

Ten university faculty members and 29 sixth graders listened to recorded music and marked their distractions by tapping a computer key during the listening process.  Then they were asked questions about their familiarity with the music, how much they liked it, and their general level of focus on the day of the listening task.  The faculty were also asked a question pertaining to the validity of the listening procedure as a measure of sustained listening attention.  Results showed that the distraction responses among faculty and children were similar, fewer than one distraction per minute for music performance faculty and fewer than two per minute for non-music faculty and 6th graders.  There was a fairly strong relationship (-.62) between low distraction during listening and high overall focus for the faculty subjects.  The number of distractions reported in 30-second intervals was consistent and did not vary substantially across time or according to musical characteristics in a selected song.

## Study 2:
### *Self-Reported Distractions of Middle School Students in Listening to Music and Prose*
Patricia J. Flowers and Alice Ann O'Neill

One hundred eighteen middle school students from three different settings (Suzuki summer workshop, public school creative writing class, parochial school) listened individually to a music excerpt and a prose excerpt that were approximately 3.5 minutes in length. As they listened, they tapped a computer key whenever they were distracted either by thoughts or external events, then they re-focused on the holistic listening task. After listening to each selection, they rated it on enjoyment and familiarity. Analyses within settings revealed several interaction patterns, however, aggregate data analysis showed that the middle schoolers self-reported significantly more distractions on the music than the prose excerpt, but they also rated the music significantly higher on preference. Students reported an average of 1.50 distractions per minute on the music excerpt, and 1.16 distractions per minute on the prose. Generalizations regarding music and prose remain tentative pending replication using different listening selections. There were generally low correlations among number of distractions, preference, and familiarity ratings, however, there was a moderately positive relationship ($r_s = .48$) between number of distractions on the two excerpts. It was thought that the computerized tracking of distractions functioned to maintain attentiveness in this sustained listening task.

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