

ANNOUNCEMENTS

Monday November 8th

ACDA Lab Choir, 4pm C119

Disability Sprint Series, 7:30

PM

Tuesday, November 9

Chris Hotaling Recital, 8pm

Thursday, Nov 11:

Music Business Mixer, 7:30pm

Brass Ensemble, 8pm

Friday, November 12:

Viola Ensemble, 5:30pm

Saturday, November 13:

NYSBDA Lab Band, 11am, C123

Sunday, November 14:

Eclectic Ensemble and Concert

Choir, 7:30pm

Thursday—Sunday:

OPERA!!

Saturday/Sunday:

Student Recitals!!!!

Reading in the Disciplines, Writing about Music, Modes and Methodologies

Week 11 / Music History

The Abstract

Please see attached document on Moodle

It is a short piece of writing that describes research/a paper/a project or podcast script that you are GOING to write. This is in contrast to the abstract of the research/dissertation/article that you have already written.

- **Short:** usually 250-350 words. One place where word counts are usually set in stone: you will usually be rejected from a conference submission for an abstract that is too long.
- **Highly formulaic:** usually about six elements
 1. **Big picture problem or topic that is debated in your field.**
 2. **** A gap in the published scholarship on this topic, or at least something that needs further attention.**
 3. **How your project or analysis fills or begins to address the gap.**
 4. **The specific material that you examine in your paper—this might include the subject matter you'll examine and what kinds of sources you use to investigate it.**
 5. **Your argument (hopefully original)**
 6. **A strong concluding sentence**

Modes and Methodologies

Except where otherwise noted, all text adapted from Froelich and Frierson-Campbell, *Inquiry in Music Education: Concepts and Methods for the Beginning Researcher* (New York: Routledge, 2013).

Week 11 / Music History

Modes of Inquiry

Music Education

Your questions may be about:

- the past or present,
 - events, actions, behaviors, experiences
 - ideas
-
- remember the modes of empirical inquiry, philosophical inquiry, and historical inquiry
 - What methods might we use to study each of these in the most appropriate way? (Best approach among several options?)
 - Qualitative Research
 - Quantitative Research

Philosophical Mode of Inquiry

Philosophy as a tool for research in Music Education

- In some way, philosophy is basically a part of all scholarship—but here, we're mainly focused on analysis of theories and their underlying constructs of thought as well as practice

Logics and Their Problems

Philosophy as a tool for research in Music Education

One of the main tools of philosophy is logic:

- Dialectics: using opposites, conflicts, or contradictions that are stated as thesis and antithesis and serve as evidence in a temporary resolution called synthesis
- A very old line of philosophical thinking (Hegel in particular in the 19th century)

Logics and Their Problems

Philosophy as a tool for research in Music Education

One of the main tools of philosophy is logic (study of reasoning):

Informal logic: making claims, premises and conclusions, the systematized guidelines you may have learned about elsewhere (if p, then q)

- Your arguments can struggle if you fall into the following problems:
- Ad hominem argument (straw man fallacy): idea is attacked based on what person holds it
- Ambiguous argument: meaning of a word or phrase in one premise is inconsistent with that in another premise in the argument
- Circular argument: something is declared good or bad because the writer says so
- Slippery slope argument: causal relationships are drawn where there are none
- Begging the question: the strength of a belief becomes the evidence in support (enthusiasm does not equal evidence)

Some other concepts to recall

Philosophy as a tool for research in Music Education

- Epistemology: study of knowledge
 - what constitutes knowledge in the music classroom and music teacher training?
- Metaphysics: study of nature of reality
 - ontology (study of being)
 - cosmology (structure of the universe)
- Phenomenology: study of experience

Those 'isms to keep in mind....

- Absolutism
- Relativism
- Rationalism
- Existentialism
- Empiricism
- Idealism

- Modernism
- Postmodernism
- Materialism
- Naturalism
- Formalism
- Pragmatism

Historical Inquiry

Historical research as a tool in Music Education

- Looking at the past to collect evidence and create a historical narrative
- Evidence? Primary sources such as documents, photographs, recordings, artifacts, narratives....
- Why? Deepen understanding of the past, develop self-knowledge, inform present problems with wisdom gained from past experience
- There is NO singular/universal “master narrative” of the past
- Instead: historians have begun to acknowledge multiple historical narratives, using different vantage points as starting places and different lenses to examine and analyze what remains of the past (“revisionist history”)
- Note: revisionist history means we are critical of the singular/universal “master narrative” (how do re-frame and re-tell old stories or bring forth alternative and marginalized viewpoints and create new narratives out of evidence previously kept silent?)

Historical Inquiry

Historical research as a tool in Music Education

Some methods:

- Oral history
- Psychohistory
- Quantitative History
- (Thinking about archives.....remember!)

Groupwork (20 minutes)

Each group is assigned a method:

Group #1: qualitative

Group #: quantitative

- 1. With your group members, review the pages from Froelich and Campbell on your specific method (qualitative or quantitative). Be ready to define the reasons, tools, etc associated with this method**
- 2. Do a Google search for “quantitative and music education” (or “qualitative and music education” whichever term your group is assigned. Pick 2-3 interesting hits to click on and discuss with the class**
- 3. Find a scholarly article in music education that seems to use your method and provide the citation for the class**

Considerations for Qualitative Studies

- Firm commitment to ethical integrity in studies: Institutional Review Board (IRB)
 - research protocol: explain plans in detail, procedures for gaining access and securing permission to do the study
 - “informed consent” about purpose of the research, about any risks, and consent to being part of the study
- difference between confidentiality and anonymity
- permission for video recording and photography
- choices about research participants (sampling) selection
- how to approach observations, interviews, and/or document review

According to Bresler and Stake (1992), qualitative research strategies “share certain characteristics: (1) noninterventionist observation in natural settings; (2) emphasis on interpretation of both emic issues (those of the participants) and etic issues (those of the writer); (3) highly contextual description of people and events; and (4) validation of information through triangulation” (the checking of data against multiple sources and methods) (p 76).

An early example of what today would be termed qualitative research in music education was a ten year research project funded by the Pillsbury Foundation (1941-1951) that sought to discover children’s musical development by observing and analyzing children’s free, unhampered musical play. Since that time, researchers have refined methodologies of qualitative research, using it particularly in complex situations where isolation of several variables is problematic. Bresler and Stake (1992) list the following weaknesses of qualitative research: (1) excessive subjectivity in observations; (2) imprecise language in descriptions; (3) vague descriptions of the research design; (4) unwieldy and voluminous reports; (5) implication of generalizability when little is warranted; (6) cost and time overrun; and (7) unethical intrusion into personal lives. Among the strengths of qualitative research are: (1) a holistic, systemic purview, emphasizing inner workings and contexts; (2) a strong, empirical commitment to triangulated description of teaching; (3) an obligation and opportunity to get the most from field-work interpretations; and (4) a sense of empathy enhancing the utility of use for applied practice in education (p 87).

Adapted from James Daugherty, “The Nature of Research and Common Research Modalities in Music Education/ Music Therapy”

Considerations for Quantitative Studies

- Numbers in descriptive research (how often? how much?)
 - level of measurement—a choice about how the data can be analyzed
 - central tendency and variability—averages and the extent to which responses vary across participants
 - Likert-type scales (a well-known question format)
- Types of descriptive studies
 - survey research: choosing the sample, validity and reliability, designing a questionnaire, field testing, pilot testing, administering the questionnaire
 - frequency count studies: how often certain behaviors occur
- Inputting data into a statistical program
- Descriptive statistics in the classroom: how can this kind of data help analyze your own teaching behaviors?

Descriptive research is a research plan based on systematic observation of an existing situation. Variables are not manipulated by the researcher. Data are recorded, organized, and subjected to treatment in order to develop statistics and parameters that represent and describe the sample or population. For example, to determine that the average score of two hundred students taking an exam is 50 points (out of a possible 100 points) is a statistic that tells us something about the exam: It is too difficult for the students (unreliable or invalid).

(Surveys, Interrelational, Developmental)

Descriptive research utilizes non-parametric statistics (nominal and ordinal data), e.g., mode, median, mean, percentile, range, standard deviation, variance, z score, T score, Contingency Coefficient, Kendall Coefficient of Concordance, Spearman correlation coefficient, Chi square, Fisher test, regression equation, standard error of estimate, etc.

Descriptive research data are typically presented/reported in such formats as frequency distribution, contingency table, scattergram, histogram, frequency polygon, frequency curves, crosstabs, etc.

Experimental research is a research plan undertaken to test cause and effect between independent and dependent variables. The independent variable is manipulated by the researcher to determine its effect upon the dependent variable. For example, one could test the effect of the independent variables of music and no music and the dependent variable of calculating math problems. Sixty music majors could be randomly assigned to the music and no music groups. The music could be a representative sample of contemporary orchestral music. A test of significance would be used to determine if the observed difference between groups with regard to solving the math problems correctly is real, or whether it occurred by chance. Then one would be able to state something to the effect that the probability that the difference in scores was caused by the independent variable (music or no music) is 95 to 5 (or: the difference is significant at the .05 level).

Experimental research utilizes parametric statistics, (interval and ratio data), e.g., t-test, ANOVA, ANCOVA, multivariate analyses (MANCOVA, etc.), Pearson's Product-Moment Correlation, etc.

Adapted from James Daugherty, "The Nature of Research and Common Research Modalities in Music Education/Music Therapy"