Instrumentalists in Vocal Methods: Analysis of Student-identified Transfers Between Instrumental and Vocal Strategies

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> Jake Wallace is a newly certified All-Level Music teacher who has recently graduated from Thompson College. He has just completed his first interview for the band director position at Eleanor Roosevelt High School. Jake waits pensively for the call. The call comes. "Mr. Wallace? *Yes sir*. I want to offer you the position here at Eleanor Roosevelt High School. *Thank you so very much, I accept.* There is one more thing. *Yes?* Our choral director just left, and due to numbers, we are unable to hire another person. We will need you to direct the choir as well. Is that a problem? You did say that you had some vocal training, and you are all-area certified in music..."

It is both exciting and nerve-racking, especially as a new teacher, when being offered a new professional position. They hope for the perfect place to connect and influence future students, often with dreams of emulating the beautiful music made with their teachers. As it should be, the desire for success is strong. However, a flood of questions often accompanies these aspirations. Is it the right job? Will I be able to connect with these students? What happens if I get offered a position, and I'm not sure I can completely handle all the associated responsibilities? Will I get offered another job if I don't take this one? The scenario above, asking a novice teacher with an instrumental background to also teach choir, is not a fictional tale. As I began my new position as a teacher educator at a southeastern higher education institution, I was almost immediately approached by two music education graduates with an emphasis in instrumental music, asking for guidance in their new jobs as choral directors. More recently, six of the last eight graduates with an emphasis in instrumental music are now teaching some form of the choir. Of these graduates, three are starting elementary choir programs, two are teaching middle school choir and band, and one is preparing to teach high choir and band.

School administrators are challenged with hiring the right people and implementing certain curricular elements to ensure student success. A school's success can take many forms; however, states often define schools' success based on test results of core curricular areas. The administration strives to be a good steward of funds, and funding in the areas tested by the state is ofteen more of a focus than non-tested areas, with music not typically being one of those areas. Therefore, the justification for funding of the non-testing curricula becomes a bit more of a challenge (Beveridge, 2010). Taking this into consideration, school principals can feel justified in hiring one teacher to cover both the instrumental and choral programs.

Music educator preparation curricula have been studied by several researchers (Killian, Dye & Wayman, 2013; Raiber & Teachout, 2014; Thornton, Murphy & Hamilton, 2004). Preservice educators complete a unique curriculum to meet the requirements of their institution based on the guidelines for teacher certification set by the state education association. Many of the states in North America certify their music education teachers as All-Area (band, choral, and orchestral), All-Level (Pre-K-12 grades). Therefore, newly certified teachers should technically be able to teach

any music class at any level (Henry, 2005). Because of this type of certification, principals can feel justified in hiring one instructor to teach both instrumental and vocal areas. On the surface, to a non-musician, this can sound like a good use of funds, but may not equate to a thriving music classroom experience for the students or the teacher.

Lennon and Geoffrey (2012) alluded to the challenges of communication between the public schools and higher education as to the desired curricula for the preservice teacher in meeting the needs of programs inclusive of both instrumental and vocal under the supervision of one instructor. The current curricular design typically focuses on an area of emphasis, instrumental or vocal, with supplemental classes in the other area as programmed according to their institution degree plan (Greher & Tobin, 2006). Preservice music educators spend several semesters on their primary instruments (including voice) and are often evaluated on them to assure their mastery (Bergee, 1988; Ciorba & Smith, 2009; Zdzinski & Barnes, 2002). The vocal and choral opportunities commonly provided to many preservice music educators with an instrumental emphasis consist of a possible vocal methods course, maybe a choral group opportunity, and perhaps some overlap of information in elementary and secondary methods (Lennon & Geoffrey, 2012). Often the same type of evaluation emphasis is not given in their areas of non-emphasis (Austin, 2016; Cooper, 1994; NASM, 2003). Therefore, this curricular design, may not be the best for preservice music educators needing to teach in both the instrumental and vocal areas, or instrumentalists who wish to teach general music (Robinson, 2010; Shouldice, 2017).

Burwell (2006) compared teaching approaches of instrumental and vocal instructors and found differences in time spent on technique and musical interpretation. Instrumental teachers spent more time on artistic interpretation, and choral teachers spent more time on technique. Despite the identification of different teaching approaches, this study does not provide information about their experiences in cross-curricular teaching (instrumentalists teaching choir and vocalists teaching an instrumental ensemble). Integrated teaching approaches within music have also been studied, but not exhaustively, and primarily from the perspective of using voice as a tool to enhance learning in an instrumental ensemble (Burton, 2005; Krubsack, 2006; Robinson, 1996). As early as 1946, Van Sickle proposed playing instruments first and then making the transition to voice. Rohwer (2009) found that singing parts before playing to be a very effective strategy in teaching middle school band and a senior citizen band. Moore, Chen, and Brotons (2004) found it useful to combine the efforts of playing instruments and singing at the upper elementary level.

Howard, Swanson, and Campbell (2013) explored the needs of both the preservice educator and the school by observing six students as they transitioned through their programs to student teaching. They concluded that the preservice education students were meeting more of the emotional and community-building needs of the students but were not as successful in meeting the curricular needs; and therefore, identified a need to revisit the curricula in place for the teacher education programs. Davis (2011) concurred, supporting the need for more considerable attention to the delivery of instruction and classroom management. Haddon (2009) concluded those learning to teach effectively do best by practicing teaching in authentic contexts. It is through these authentic experiences that preservice teachers learn to problem solve and think quickly on their feet. Additional studies have explored the growth of preservice and inservice teachers as they progress through their teaching experiences (Burwell, 2006; Killian, Dye, & Wayman, 2013). It is through these experiences that educators learn how to transfer their knowledge into actual teaching (Daniels, 2001; McKeough, Lupart, & Marini, 1995); however, most are from the perspective of their primary teaching area.

Instrumentalists, for the most part, are preparing to teach band or orchestra, not preparing to

teach choir (Franklin, 1971; Raybould & Feldpausch, 2008). Recent music education graduates with instrumental emphasis are being challenged by school principals to teach beyond their area of expertise. This trend is more prominent in rural areas (Hunt, 2009; Isbell, 2005). In several personal encounters at different music educator conferences and when presenting professional developments, both preservice and inservice educators have stated how unprepared they feel about teaching musical skills outside their area of emphasis. Although an element of cross-curriculum teaching is occurring with utilizing vocal techniques to enhance instrumental ensemble outcomes, the reverse role of using instrumental knowledge to help teach vocal techniques seems to be missing in the research. Also, research on the transfers that instrumentalists make from their background knowledge to the voice seems to be limited. Therefore, in efforts to bridge this gap, the purpose of this study was to explore the transfers made by preservice music educators with an instrumental emphasis when working on vocal literature in a vocal methods course. The following questions guided the study:

1. What reflections do instrumentalists make when practicing vocal repertoire?
2. What reflection do instrumentalists make when practicing their vocal repertoire on their primary instrument?
3. What transfers do instrumentalists make between their instrumental background/primary instrument and their voice when practicing their vocal repertoire?

Method

Participants

The participants (N = 32) were undergraduate preservice music educators with an instrumental emphasis. The participants were either enrolled at a large tier-one institution (n = 18) or a small liberal arts institution (n = 14) in the southeastern region of the United States. The instructor, also serving as the researcher, taught all involved courses. Their primary instruments of the students consisted of brass (n = 13), woodwinds (n = 10), piano (n = 4), percussion (n = 4), and strings (n = 1).

Course Design

The vocal methods course was designed to meet the choral and vocal needs of preservice music educators with an instrumental background. Previously at these institutions, the course was taught in a class-voice setting focusing primarily on solo vocal literature. Due to the new curricular design and early-career teaching opportunity, the instructor collected data to analyze the overall effectiveness of the course. The new course design was divided into three different sections: (I) middle school choral and high school choral (7 weeks), (II) solo literature (4 weeks), and (III) solo literature coaching (4 weeks). Placing group singing first was purposeful to help establish a higher level of comfort for novice singers (Killian & Wayman, 2010). Price (1992) conveyed students were more successful in making transfers of pedagogical knowledge when applying them to individuals. As the instrumental students progressed through each section, they were encouraged to compare the vocal components and the instrumental counterparts (Davis, 2011; Schmidt, 2010; Scott, 2010). Warmups were used as an example with the following questions: How do you warm up in your ensemble? Did you notice any differences when we were going through the warmups for our choral piece? Why do you think the differences exist? Do you think some of the same warmups could be used for both groups? This Socratic method of learning was in efforts to encourage the

students to explore the different components of the class more thoroughly and to make connections between their instrumental experience and their new choral activities.

Data Sources

As part of the curriculum, there were three formal data collection components throughout the course. The course instructor designed the data sources with the influence of research on pedagogical transfer (Geringer & Madsen, 1987; Price, 1992). The first source of data collection was a pre-course survey collected on the first day of class. This survey collected information on instrumentalist's primary instrument and previous vocal experience and emphasized the connections between playing and singing by asking responses to the following three questions:

1. On a scale of 1 (none) to 7 (advanced), please rate your singing ability.
2. Do you think learning different singing techniques will affect the playing of your primary instrument? (Yes/No)
3. Do you think learning different singing techniques will affect the musicianship of your playing? (Yes/No)

The second data source, and the primary focus of this study, was a reflective practice log questionnaire during Section II: Solo Singing. The instrumental students were assigned a strophic solo in a key closely related to their instrument. As a means of encouraging transfers between singing and playing, students alternated between playing a verse and singing a verse. As part of the assignment, the instrumental students were encouraged to practice six days a week for a minimum of fifteen minutes on vocal technique warmups and include three thirty-minute practice sessions focusing on repertoire. The honor system was used, not requiring students to keep a formal record of the times. Students responded once a week and submitted a mixture of typed and hand-written responses to the following four questions.

1. What am I learning about my voice?
2. What am I learning about my instrument?
3. What am I learning about the connection between my voice and my instrument?
4. Anything else?

The third source of data was an end-of-course survey. This survey focused on the student's perceived improvements and consisted of the following three questions:

1. On a scale from 1 (none) to 7 (advanced), please rate your vocal/choral improvement since the class started.
2. What specific areas do you feel you improved?
3. Additional comments?

Data Analysis

The instructor collected the pre-course surveys (n = 32) during the first class of the course. The means and percentages were calculated for the data. The reflective practice log questionnaires were graded for completion during the course (N = 128; n = 4 per student). After the course concluded, names were removed from the data and coded to maintain linear consistency with the individual responses. A team of experts (n = 3) reviewed the comments for emerging themes (Creswell, 2015). The instructor collected the end-of-course surveys on the last day of class (n = 32). The means of the student's self-perceived vocal/choral improvement were calculated, and areas of growth analyzed for emerging themes.

Results

Additional data were collected utilizing three different sources: pre-course-survey, practice log questionnaire, and end-of-course survey. The survey indicated self-perceived vocal ability, and the mean of participants' self-ratings were 3.58 (*SD* = 1.17) on a scale from 1 (none) to 7 (advanced). Sixty-nine percent of the participants stated they believed learning different singing techniques would affect the playing of their primary instrument. Ninety-seven percent of the participants indicated they thought learning different singing techniques would affect the musicianship of their playing.

The reflective practice log questionnaire was the primary source of data for this project. Participants responded weekly to three free-response questions regarding what they learned about their voice, their instrument, and the connection between the two. The researcher analyzed all comments utilizing a general inductive approach (Creswell, 2015). The comments were read multiple times by a team of music educators (*n* = 3) and then color-coded into the following emerging categories:

Physical – Comments related directly to the function of the body, such as breathing, core support, and placement.

Emotional – Comments related to the emotional connection of the process, such as nervousness, confidence, and comfort levels.

Musicality – Comments related to the musical connection of the performance and/or practice such as dynamics, phrasing, and movement of the line.

Technical/Mental – Comments related to actual connections of the instrument, including the voice, and/or overall "truths" such as alternate fingerings, "…practice helps me," and transpositions.

Several of the participants' comments contained verbiage that would have placed them in more than one category. However, for this study, a dominant category was selected as determined by a consensus of musician researchers (*n* = 3). The frequency and percentage relationship of comments appear in Table 1.

Table 1

Frequency of Category Mentions in Practice Logs

	Physical	Emotional	Musicality	Technical/Mental	Total Comments	Total %
Voice	95	46	67	0	208	56.37%
Instrument	16	5	6	11	38	10.30%
Connection	59	8	28	28	123	33.33%
Total comments	170	59	101	39	369	
Total %	46.07 %	15.99%	27.37%	10.57%		

Learned about Voice

As the students commented on what they learned about their voice (*N* = 208), three emerging categories evolved: Physical (*n* = 95), Emotional (*n* = 46), and Musicality (*n* = 67).

Physical

Among all the comments provided by the participants, the physical component of the voice had the most responses. Several of the students commented on the release of tension in the body to obtain freedom in singing. One student stated, "Letting go of the tension in my throat and shoulders when I sing makes it much easier to get a pure, full sound." Students also commented on the need to properly warm up the voice, recognizing "...if you don't warm up, there won't be as much of a response." As the students progressed, there was recognition of different vocal placements and physical-related exercises to help obtain placement. Connections were made, such as "...making the fish face to help everything open up to a better sound." Once students started making the connection of vocal support to the body, they also began to realize, "...there is more power there [the voice] than I give myself credit for!"

Emotional

The emotion category consisted of two opposing reactions, positive or negative. In the beginning stages of singing, a typical response was "...I am uncomfortable with my voice and singing." Some students invested in singing time by including it as a part of everyday happenings. One student shared their value of the ease in finding time to practice and its natural progression.

> "It's much easier to practice singing on the go. I tried just singing in the car, or when working on the computer. I feel like I got much more comfortable and natural. It's like practicing conducting... learn to do it without thinking, so when you think about it, it's even better."

After students started exploring their voice, they often reported small positive observations such as "...having a much larger sound than I give myself credit for...it's exciting!" As they continued to explore, they started setting goals to affect their practice positively. One student expressed, "Now that the technique is more comfortable, I'm settling in and not pushing as much. Yes!" Another student revealed his excitement by acknowledging the accomplishment of the goal of "...my breathing holds a little longer now!"

Musicality

These participants, already accomplished instrumentalists, frequently mentioned aspects of musicality "...I need to work on singing legato, connecting the sections, and not making it blocky." Several of the students also commented on "...needing to think of the forward motion of the line...especially repeated pitches." Students also made comments regarding the body that must be utilized to support the singing voice and would often engage in the extreme like "...using louder dynamics to bring out the air support. Then add softer dynamics back in..."

Learned about Instrument

The curriculum design purposefully required that the instrumentalists first play the assigned vocal repertoire on their primary instruments and then sing. Students commented less on their instrument as compared to their voice, and the connection of their voice and instrument. This is especially true in two of the emerging categories. As the students commented on what they learned about their instrument (*N* = 38), four emerging categories evolved: Physical (*n* = 16); Emotional (*n* = 5); Musicality (*n* = 6); and Technical/Mental (*n* = 11).

Physical

Participants frequently mentioned physical comments about their primary instruments, such as "...needing to prepare the body before starting," "making a more conscious effort to play with good posture," and "needing to work on supporting the sound with my whole body." As the students continued to work, they analyzed more specific components of their playing, like "... having a lot of movement in my mouth will make my sound greatly distorted." Students started making more connections between their instrument and voice, such as "...learning how to sing through my horn," as they progressed in the process.

Emotional

Students frequently mentioned confidence. Many of the participants found their instruments to be a safe-haven, or a creature of comfort, as demonstrated by the brass player that finds himself stating, "...really leaning towards playing my trumpet." Other students challenged themselves to go beyond their safety net and explored "the need to play out of the box, ...and not be a control freak."

Musicality

When performing on familiar instruments, students often went quickly from an elemental perspective of "working on the clarity of pitches, and phrasing" to a more global approach such as "...figuring out the best use of vibrato for the style of the piece." Fewer comments were made related to this category by the instrumentalists, possibly because of their shared belief that "...I practice all the time on my instrument and am always trying to musical...it is no different than normal."

Technical/Mental

The technical/mental reflection of what the students learned about their instruments were often observations regarding a simple fix or adjustment. For example, when a flutist realized that she was continually playing sharp, she just pulled out the head joint to adjust for proper intonation. The same occurred when a trombonist realized, "2nd position needs intonation work." Several students mentioned, "some alternate fingerings that kept them more in tune."

Learned – Connection/Transfer

As the students commented on what they learned about the connection between their voice

and their instrument (*N* = 123), four emerging categories evolved: Physical (*n* = 59); Emotional (*n* = 8); Musicality (*n* = 28); and Technical/Mental (*n* = 28).

Physical

Exemplars on the physical connections between the instruments and the voice seem best conveyed through the association of the instrumental families. Percussionists, mallet players, in this case, made interesting links to the comparison of wrist positioning and tongue positioning. "When the wrist is bent when playing, it doesn't ring a resonant tone...almost like when my tongue pulls back in the mouth and blocks my singing tone." Percussionists also made the connection of different mallet heads and the elevation of the soft pallet. "It's interesting how similar the liftedness and the type of felts used to damper the sound is to the soft pallet in the sound of the throat."

A clarinetist compared the "voice & reed: vocal folds = reeds. If you overplay your reeds or don't warm them up properly, they die... take care of the tools you need to do well." Several of the saxophone players spoke to the similarities of the registers and the need to "accommodate the transition between them by relaxing the tongue and voicing placement." Brass players made connections as well. For example, a "trombone is literally a giant tuning slide. Although you don't have the same visual representation for the voice, it is very similar. I thought trombone was the only instrument like that." A euphonium player made an internal connection of how "the placement of sound in singing is similar to how I change tone color and resonance on my horn." The pianists made connections about the relaxation of the body and its impact on both their playing and singing. They also spoke on the physical aspect of articulation. "I was told this week by my piano professor that I was playing too legato and needed to have some individual identity to the articulation of the notes but keep slightly connected... the same thing with voice." "My playing and singing greatly improved when I involve the whole body."

Emotional

Confidence played a significant role when speaking to the emotional connections made between singing and playing. The fact the voice is not their main instrument meant many of them were "more nervous singing than playing." Students expressed, "trying to enjoy the experience makes it easier." Ultimately knowing, "confidence is key to success."

Musicality

The students' focus on artistry and musicality became more apparent after their confidence grew in singing. "As I become more musical in my singing, I become more musical in my playing"; therefore, "I need to play/sing stylistically the same." Often, they referenced singing actually to enhance the musicality of their instrumental playing. One student conveyed, "I need to make the legato line in my playing like I do when I sing it." They also noted the commonality in the challenges like "not controlling so much and move through the phrase."

Technical/Mental

The participants found several "truths" that apply to both their voice and their instrument. One such "truth" was "practicing makes both better." One student took this concept one step farther

by stating the realization that "both require focus away from the instrument itself (sing or playing a song) ... i.e., technical exercises." Students also noted the common challenge that "it can be difficult to tell what I really sound like when I'm performing...regardless of singing or playing;" and regardless of what way I am performing, "I really have to think about intonation for both." Students self-identified "truths" about the differences between their singing and playing. One "truth" shared was "I can play with a much broader sound on my trombone than I can sing." Another example revealed, "singing and playing the saxophone, although they are similar in a lot of ways, it still takes a different mindset."

End-of-Course Survey Results

The end-of-course survey was the third and final source of data. The survey indicated the participants (N = 32), on a scale from 1 (none) to 7 (advanced), had a self-perceived end-of-course vocal/choral improvement mean of 5.5 (SD = .89). This result does not reflect on the initial pre-course survey question inquiring about rating ones singing ability; however, it is possible the students considered this. One hundred percent of the participants shared that they believed learning different singing techniques affected the playing of their primary instrument. One hundred percent of the participants also concluded learning different singing techniques affected the musicianship of their playing. Areas the participants felt they improved upon were: breath control, phrasing, discovering music motivation, removal of tension, oral shape during singing, intonation, and focus of sound. Additionally, students commented "strengths to help the individual ...leading to the improvement of the group," as well as the class teaching them "to think of both as music production rather than voice vs. instrument." Most importantly, students concluded: "feeling like I could lead a choir now!"

Discussion/Teaching Implications

Recent music education graduates with an emphasis on instrumental music are being challenged by school principals to teach beyond their area of expertise, and more specifically, to include the choir. When developing a course and curriculum in an effort to meet the related challenges, the instructor was purposefully open with the students about the problem-solving approach and interest in the collection of information as to the effectiveness of the approach (Davis, 2011). Much to the instructor's surprise, each class appeared to embrace the idea, recognizing this experience as an attempt to find a solution to a genuine challenge directly related to their field. The instructor believed, due to this evidence of student ownership, the idea of collecting information and purposeful reflection not only became welcome but highly desired. This positive demeanor is not to say that all participants initially believed there were transfers to be made between singing and the playing of their instruments, but they were open to exploring.

The primary purpose of this opportunity was to modify an existing course to serve our preservice instrumental music education community better and collect data as to its effectiveness. After the course concluded, exploring the transfers made by instrumental students when working in the vocal methods course became of great interest. They reflected on what they learned about their voice, instrument, and the connection of both (N = 369). Four categories emerged: Physical (n = 170); Emotional (n = 59); Musicality (n = 101); and Technical/Mental (n = 39).

As part of the pre-course survey, participants rated themselves on a scale from 1(none) to 7 (advanced), their initial singing ability (M = 3.58). The end-of-course survey did not ask the same

question, leaving a direct comparison impossible; however, the end-of-course surveys did ask them to rate their vocal/choral growth on the same 7-point scale while in the course (M = 5.50). Although not specific to vocal ability, it indicates a healthy level of growth related to the curriculum, and singing was a significant component of the curriculum. As a result of the post-test survey, the participants indicated perceived areas of self-improvement: breath control, phrasing, discovering music motivation, removal of tension, oral shape, intonation, and focused sound.

Students also made comments on their increased comfort when singing. This increased comfort seemed to transfer into a more successful self-perception of teaching ability in the vocal setting. Having students, both play and sing their repertoire while making purposeful reflective transfers between the two, appeared to be an effective strategy for improving vocal/choral experience among these instrumentalists.

The results of this study can provide insightful transfers related to two areas of teaching. The first is in the field of preservice music educators with an instrumental emphasis. The second area is related to inservice teaching and increasing the success of instrumental students that are also in the choir.

Teacher Preparation Transfers

Teacher educators always strive to empower their future teachers in useful and meaningful ways. Helping students make connections, or transfers, between new information to already acquired knowledge, is one method often utilized (Forrester, 2018; Geringer & Madsen, 1987; Price, 1992). This process does not always occur naturally within the learner when left undirected. This study helped substantiate that purposeful reflection and transfers do enhance the learning process. This method of transferring connections between the playing of the instrument and the relationship of the voice allowed students to take ownership of their learning, and often resulting in unique and insightful perspectives.

The reflection process initially modeled for the students in a group setting helped to minimalize apprehension and maximize collegial support. When students began to show signs of emotional or technical discomfort, the instructor immediately would start asking questions about the connection to their "world." For example, when working on vocal warmups, the instructor would have students analyze the process in which their major ensemble would warm up and compare it to what they were doing vocally. The students were insightful in their transfers. One notable difference observed was not in the type of exercises used, but rather the order of the exercises. Students conveyed that instrumentalists typically start on long tones to work tuning and physically warming up the instruments, as compared to many vocalists usually starting on short tones to engage the body and breathing mechanism and then moving into more extended tones. These group discussions seemed to provide the students with a greater sense of ease when students contributing and assisted them in internalizing the process as a group before doing it individually.

Reid (2001) had very similar findings, noting the variation in the ways that instrumentalist and vocal students experience learning music. She found that less advanced students tended to focus only on the technical or factual components of the experience. Developing students were able to make broader connections to artistic, political, social, and cultural perspectives. Meanwhile, advanced students were able to make connections to the complete musical experience, inclusive of all technical, artistic, political, social, and cultural aspects.

Instrumentalists' comments on their voice were categorized primarily in three areas rather

than four. I believe this is because the student's comments were from a novice perspective. They were trying to figure out the basics of singing and then connecting to their experience with prior knowledge, such as their instrument, musicality, and emotional connections. Also, fewer comments were made related to what they learned about their instruments. Anecdotally, students shared they were already very familiar with their instruments, and therefore, they focused on their voice or the connection between their instrument and the voice.

Inservice Teaching Transfers

Transfers made by instrumentalists were insightful to other instrumentalists and enlightening for choral directors. It is not unusual to have students participate in both instrumental and choral programs; therefore, using the transfers from this study that relates to both fields, could be an additional way to differentiate instruction. These types of transfers might also allow a teacher, particularly those with limited knowledge of instruments, some background information, and an alternate perspective of their students. Although this transfer does not enhance the music directly, it can provide a common avenue of understanding and improve the student and teacher relationship. A strong relationship, one that conveys how teachers care by knowing information relevant to their students, enhances the music-making process. Beyond the transfers gleaned from this project, the method implemented to gain this information, an action research model, serves as a strong example of how to problem solve in a program setting.

Implications for Future Research

This line of research exploring the cross relationships of vocal and instrumental settings are far from exhaustive. Further research is needed in the exploration of job market trends and the call for the "hybrid" music teacher (i.e., instrumentalists teaching choir, and vocalists teaching in instrumental areas). It would also be interesting to explore the scale of the trend related to the instrumentalists teaching both an instrumental ensemble and choir. Is this trend in limited locations, or more global? It could also be fruitful exploring the success rate of those teachers and inquire as to what modification would be suggested to music education preparation curriculum and further empowering future teachers.

Exploration of instrumentalists' success in a choir would also be fascinating, such as what vocal and instrumental transfers are made in a group setting, or how successful they feel as a singer. It could also be insightful to gain students' perspectives into how singing influences their experience when playing in an instrumental ensemble, or if singing in the choir has any influence on their individual playing.

All-area/all-level certified teachers have the opportunity to teach any music class pre-kindergarten through 12th grade. This opportunity is both a blessing and a curse. When asked to teach out of your area of expertise, trust in your strengths. Look to what you know and connect the new experiences with your prior knowledge. Music will always have an interconnected thread. This thread will not only empower you as a musician but an educator.

Keywords

Choral teaching; secondary instruments; singing; teacher preparation; preservice teachers

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