

**MISSOURI JOURNAL OF
RESEARCH IN MUSIC
EDUCATION**

**Volume V
Number 2
1984**

Published by the Missouri Music Educators Association

134

MISSOURI JOURNAL OF RESEARCH
IN MUSIC EDUCATION

Published by the Missouri Music
Educators Association

Volume V

1984

Number 2

- I. Effect of Three Types of Music on Moods and Feelings
Wanda B. Lathom & Bernard Lubin,
University of Missouri-Kansas City,
Larry Havlicek, University of
Kansas 7
- II. The Effect of the Use of Music Speed Reading on the Sight Reading Ability of Senior and Junior High School Instrumentalists
William J. Leafblad, Shawnee
Mission, Kansas 23
- III. The Collegium Musicum as a Viable Performing Group on the Technological Campus
Joel Kramme, University of
Missouri-Rolla 37
- IV. An Investigative Study of Young Children's Vocal Problems and Remedial Needs
Norma Van Zee, Central Missouri
State University 55
- V. Music and Music Education in the Koreshan Settlement, Estero, Florida
Lewis B. Hilton, Emeritus,
Washington University 72

VI. Selected Abstracts in Music
Education

- A. Discrimination and Consistency
of Judgment of Musical Balance
of Wind Quartets: An Exploratory
Study
Terry Austin, University of
Missouri-St. Louis 87
- B. The Impact of an Annual Achievement
Test on Instruction in Elementary
Classroom Music
Brenda C. Bunch, MME. University
of Missouri-Kansas City 88
- C. A Procedural Model for the Trans-
ference of Analytical Insights into
Verbal and Nonverbal Communication
in Choral Music
Charles S. Hausmann, DMA.
University of Missouri-
Kansas City 89
- D. An Investigation of the Effects of
the Soprano Recorder During the
Learning of Intervals in Basic
Music Courses in Higher Education
Lura Louise Helling Davidson,
Doctorate, University of
Missouri-Columbia 91
- E. J. Spencer Cornwall: The Salt Lake
Mormon Tabernacle Choir Years,
1935-1957
Fern Denise Gregory, DMA.
University of Missouri-
Kansas City 92

- F. An Evaluation of Tenor Clef Material
in Twelve Existing Bassoon Methods
and a Systematic Approach to Learning
Tenor Clef for the Bassoonist
Debra Anne Jackson, Central
Missouri State University 93
- G. Eva Turner, The Grand Dame of Singing:
A Study of Her Life as a Singer and
as a Teacher
Rose Mary Owens, Doctorate,
University of Missouri-
Columbia 94
- H. Selected Postsecondary Institutions'
Presentation of Music Composed by
Black Americans
Jacqueline Kay Thompson, DMA.
University of Missouri-
Kansas City 96
- I. It Is Nearer and Farther Than They,
A Comparison of Analytic Techniques
as Applied to Pitch in Edgard Varese's
Arcana
Kris Thompson, MA, Central
Missouri State University 97
- J. An Investigation of Natural Male
Voice and Falsetto Male Voice on
Fourth Grade Children's Ability
to Find Pitch Level
Judy Heinrich Wolf, MME.
University of Missouri-
Kansas City 98

MISSOURI JOURNAL OF RESEARCH
IN MUSIC EDUCATION

Editor: Jack R. Stephenson
Conservatory of Music
University of Missouri-Kansas City
Kansas City, Missouri 64110
Telephone: 816-363-4300

Editorial Committee:

Tilford Brooks
Department of Music
Washington University
St. Louis, Missouri 63130
Telephone: 314-889-5581

June Jetter
Conservatory of Music
University of Missouri-Kansas City
Kansas City, Missouri 64110
Telephone: 816-363-4300

Frank Koch
Department of Music
Central Missouri State University
Warrensburg, Missouri 64093
Telephone: 816-429-4530

F. Bion McCurry
2548 Sunset Terrace
Springfield, Missouri 65804
Telephone: 417-883-3297

James Middleton
Department of Music
University of Missouri-Columbia
Columbia, Missouri 65201
Telephone: 314-882-3238

Douglas Turpin
Director of Music
Parkway Public Schools
465 Northwoods Mill Road
St. Louis, Missouri 63017
Telephone: 314-851-8100

Fred Willman
Department of Music
University of Missouri-St. Louis
8001 Natural Bridge Road
St. Louis, Missouri 63121
Telephone: 314-553-5980

Submitting Manuscripts:

1. Contributions to this journal should be sent to the editor.

2. The editorial committee welcomes contributions of a philosophical, historical, or scientific nature which report the results of research pertinent to instruction in music in the educational institutions of Missouri.

3. Articles should be typewritten with double spacing on 8-1/2 x 11 paper.

4. Manuscript style should follow the Publication Manual of the American Psychological Association (3rd ed., 1983), which can be purchased from the American Psychological Association, 1200 Seventeenth St., NW, Washington, D.C. 20036.

5. All contributors are advised to keep a copy of any manuscript submitted. The editorial committee cannot be responsible for loss of manuscripts.

Securing copies:

1. Request for the current and back issues should be made directly to the editor.

2. Costs including mailing:

Current issue:	\$2.00
Back issue:	\$1.00

PREFACE

The Missouri Journal of Research in Music Education, published by the Missouri Music Educators Association, is devoted to the needs and interests of teachers of music in Missouri and the nation. This issue, Volume V, Number 2, is the twenty-second.

The members of the editorial committee are grateful to those readers who have written suggestions concerning the content of past issues and request that criticisms and suggestions again be sent to the editor concerning the content of this issue. We strive for a reasonable balance among music theory, history, philosophy, aesthetics, and pedagogy.

We express our deep gratitude to the Missouri Music Educators Association for their financial support to make it possible to continue to publish the Missouri Journal of Research in Music Education.

The Editorial Board

EFFECT OF THREE TYPES OF MUSIC
ON MOOD AND FEELINGS

Wanda B. Lathom & Bernard Lubin
University of Missouri-Kansas City

Larry Havlicek
University of Kansas-Lawrence

Many terms have been used to express human emotion. These include feelings, emotion, affect, and mood. Thus, it is necessary to use an operational definition. That adopted by Eagle (1971) is most appropriate:

For purpose of this study, moods are operationally defined as transient feeling states, states, having aspects of emotions and affects, which can be cognized by individuals and designated with words. (p. 16)

"That music can affect and bring about mood changes is a commonly accepted fact among laymen as well as musicians" (Gaston, 1951, p. 42). The purpose of this study was to investigate the effect of music on descriptions of mood. Feeling states before and after listening to music were compared. This article provides a preliminary report on the procedure and instrumentation to be used in a series of studies of music and mood.

Mood is a pervasive phenomenon, present in all normal psychological functioning and very apparent in certain pathological conditions, such as the affective disorders. As a normal phenomenon, the importance of mood or affect was recently indicated by Bowers (1981) who

demonstrated its influence on memory and by Hettena and Ballif (1981) who showed its effects on learning. Although it has been known for a long time that mood and affect are correlates of a number of psychological states and can be found among the reactions or consequences to a number of environmental events, it has been only relatively recent that the causal role of mood, particularly depressive mood, has been implicated in the development of psychophysiological symptoms (Brenner, 1979).

"Humans learn to label or respond verbally to their conscious mood(s) and to discriminate the mood stimuli with thousands of adjectives and descriptive phrases (Wessman and Ricks, 1966, p. 12). Of the available methods for measuring mood, self-report has gained broad acceptance because of its relatively high reliability and validity, and because of its economy. The Depression Adjective Check List (DACL) (Lubin, 1981) has been used widely as a self-report measure both of trait (long eduring) and state (transient) depressive mood. The instrument consists of 34 adjectives, 22 "positive" adjectives, i.e., with depression connotations and 12 "negative" adjectives, i.e., with no depression connotations. The 34 adjectives are printed in two parallel columns of 17 adjective each, 11 "positive" and six "negative." The average split-half reliability, i.e., the correlation between the two parallel columns, has been determined to be .85 (Lubin, 1981). In addition, each column of 17 adjectives has been shown to have almost as high concurrent validity as the total list of 34 adjectives (Lubin, 1966). Thus, each column could be used as an alternate short form of the DACL. Subjects are asked to "check the words

which describe How You Feel Now--Today." Half of the check list could be given before the subject listened to the music and half after the music. DACL scores could be compared to determine changes in mood or feelings, as indicated by adjectives selected.

Adjective check lists have been used for several years to describe the mood of music (Schoen and Gatewood, 1927; Gatewood, 1927; Heinlein, 1928; Gundlach, 1934, 1935; Hevner, 1935, 1936, 1937, 1939; Watson, 1942; Campbell, 1942; Hampton, 1945; Capurso, 1952; Sopchak, 1955; Van Stone, 1960). The study of most importance to the present research is one by Farnsworth (1954). He tested the internal consistency of the Hevner Adjective Circle. 2,145 rank-order correlations provided information about the relationship among the 66 adjectives on Hevner's list. From this investigation, he reclustered the adjectives into the list on the next page (Table 1).

This list, like the original Hevner check list, still groups related adjectives and places related clusters in adjacent groups. Bonny and Savary (1973) used the Hevner adjective list to test consistency of subjects' descriptions of selections of music. Using their information, the present study utilized tape recordings that were described in three mood categories. The following categories and selections were used (see Table 2 next page).

Design

Subjects.

Ninety subjects were tested. They included an even distribution (N=45) on four characteristics:

Table 1

Farnsworth's Revision of the
Hevner Adjective List

A	B	D	D
cheerful	fanciful	delicate	dreamy
gay	light	graceful	leisurely
happy	quaint	lyrical	sentimental
joyous	whimsical		serene
bright			soothing
merry			tender
playful			tranquil
sprightly			quiet
D	F	G	H
longing	dark	sacred	dramatic
pathetic	depressing	spiritual	emphatic
plaintive	doleful		majestic
yearning	gloomy		triumphant
	melancholic		
	pathetic	J	
	sad		
	serious	frustrated	
	sober		
	solemn		
	tragic		
I			
agitated			
exciting			
exalting			
exhilarated			
impetuous			
vigorous			

Table 2

Music Used

Tape 1: Playful, Gay (A, B, C)

Bach-Brandenburg Concerto #2, 3rd movement

RCA-VIC S-6023

J.S. Bach - The Six Brandenburg Concertos
by Collegivan Avreum

Beethoven-Concerto #3 for piano, 3rd movement

XLP20045

Beethoven Piano Concerto No. 3 in C minor,
Op 37 by Gabriel Tacchino
Cond. by Andre Clvytens

Haydn-Cello Concerto in C, 1st movement

SUA 10495

Joseph Haydn Concerto in C Major for Violin
Cello and Orchestra
Milos Sadlo (cello) Prague Radio
Symphony Orchestra
cond. by Alois Klima

Tape 2: Solemn, sad, tender, leisurely (D, E,
F, G)

Sibelius-Swan of Tuonela

LPM 18974

Jean Sibelius-Der Schwan Von Tuonela Op. 22
NR.3
Berliner Philharmoniker
cond. by Herbert von Karajan

Table 2 (continued)

Humperdinck-Evening Prayer from Act II of Opera

Album: Clair de Lune
Philadelphia Orchestra
cond. by Eugene Ormandy

Haydn-Cello Concerto in C, 2nd movement

Milos Sadlo (cello) Prague Radio Symphony
Orchestra
cond. by Alois Klima

Tape 3: Exciting, vigorous, frustrating (H, I,
J)

Stravinsky-Rite of Spring Part II

RCA Victor LM 2085
Sacre du printemps (Rite of Spring)
Paris Conservatoire Orchestra
cond. by Pierre Monteux

Dukas-Fanfare from "La Peri"

Columbia 34201
Dukas: La Peri
New York Philharmonic
cond. by Pierre Boulez

Stravinsky-Firebird Suite, Finale

Capitol PAO - 8407
Stravinsky Suite from "The Firebird"
Berlin Philharmonic Orchestra
cond. by Leopold Stokowski

- 1) Sex: 45 male, 45 female,
- 2) College level: 45 graduate students, 45 undergraduates,
- 3) Age: 45 over age 30, 45 under age 30,
- 4) Major: 45 music majors, 45 nonmusic majors.

Thus, subject number one was described as "Male, graduate student, over 30, and music major."

All subjects were tested in the Psychology of Music Laboratory at the University of Missouri-Kansas City. It was assumed that all had normal hearing ability and were in good physical and mental health.

Equipment and Materials

The music was played on an Akair 4000 tape recorder connected to high quality speakers. All tapes were played at a similar decibel level of loudness. Each tape lasted approximately 15 minutes and was recorded on high quality equipment to avoid clicks or other distracting noises. Form E of the DACL was used.

Procedure

Each subject was seated in a comfortable chair in front of a table. The first half of the check list was presented and the subject was allowed a maximum time of 15 minutes to complete information on the form and to check their responses. The student giving the test read the instructions for each 15 minute segment, then went to another part of the room and read so the subject would not feel that he/she was being observed. Music was played for the next 15 minutes, while the subject listened. A third of the students (N=30) listened to Tape I, a third

to Tape II, and a third to Tape III. The last 15 minutes was allowed for the subject to check the last half of DACL Form E.

In order to dimensionalize the music variable, the findings of Farnsworth (1945) and Bonny and Savary (1973) were utilized regarding adjectival descriptions of music selections. The subject was then given the Farnsworth's Revision of the Hevner Adjective check list and was asked to check to category and adjective that best described the music. Thus, it was possible to determine that the subjects used the same adjective groups to describe the music as was reported in the research of Bonny and Savary (1973).

Scoring and Analysis

The DACL was scored by music therapy graduate students who were trained by Dr. Lubin. The scores from Age, Sex, Educational Level, and Major were analyzed by an Analysis of Variance with Repeated Measures. (Biomedical Program 2V, 1981). t-tests were used to analyze difference in mean responses before and after each type of music and total group before and after music mean scores. Chi square was used to test descriptions of the music, as indicated by adjectives selected from the checklist, as expected from the research of Bonny and Savary (1973).

Hypotheses

The following hypotheses were tested:

1. There will be no significant difference in mood, as indicated by responses on the DACL,

when responses from before the music are compared with those after the music.

2. When responses after listening to Tape I, Tape II and Tape III are compared, there will be no significant difference.

3. There will be no significant interaction between mood responses on the DACL, type of music, and characteristics of the subjects (age, college level, sex, or major).

The .05 level of significance was used.

Conclusions

None of the hypotheses tested were rejected. There were no significant differences in mean scores from the DACL given before and after any of the three types of music or when all before and after scores were combined.

Variables of age, sex, music or nonmusic major, and graduate or undergraduate status did not interact. All groups responded to the music in a similar way.

When subjects were asked to choose the adjective that best described the music, they usually chose the categories that had been anticipated.

Table 3

Mean Scores on the DACL

	\bar{X} Before	S.D.	\bar{X} After	S.D.	Total*
Age					
Under 30					
Tape I	3.33	(2.09)	3.80	(2.27)	3.57
II	4.13	(3.18)	4.53	(3.20)	4.33
III	4.07	(3.79)	3.80	(3.17)	3.93
Over 30					
Tape I	3.20	(3.10)	3.20	(2.93)	3.20
II	4.13	(3.42)	3.87	(2.83)	4.00
III	3.13	(2.50)	2.40	(2.20)	2.77
College Level					
Undergraduate					
Tape I	3.13	(3.13)	3.67	(3.67)	3.40
II	4.47	(4.47)	4.93	(4.93)	4.70
III	4.47	(3.56)	3.80	(3.26)	4.13
Graduate					
Tape I	3.40	(3.40)	3.33	(3.33)	3.50
II	3.80	(3.80)	3.46	(3.47)	3.63
III	2.73	(2.60)	2.40	(2.06)	2.57

*Before and After scores combines)

Table 3 (continued)

	\bar{X}	S.D.	\bar{X}	S.D.	Total*
	Before		After		
Sex					
Male					
Tape I	2.53	(1.92)	3.53	(2.53)	3.03
II	4.53	(3.64)	4.20	(3.47)	4.37
III	2.93	(2.79)	4.27	(3.51)	3.60
Female					
Tape I	4.00	(3.02)	3.47	(2.75)	3.73
II	3.73	(2.87)	4.20	(2.54)	3.97
III	4.27	(2.19)	3.87	(3.14)	4.07
Major					
Music					
Tape I	3.80	(3.14)	3.40	(2.50)	3.60
II	4.27	(2.94)	4.13	(2.10)	4.20
III	3.67	(2.50)	3.33	(2.55)	3.50
Non music					
Tape I	2.73	(1.87)	3.60	(2.77)	3.17
II	4.00	(3.63)	4.27	(3.75)	4.13
III	3.53	(3.85)	2.87	(3.04)	3.20
Total Group					
Tape I	3.27		3.50		3.38
II	4.13		4.20		4.17
III	3.60		3.10		3.35

As can be noted from the responses in Table 4, the majority of the subjects responded to the mood of the music in the anticipated way. The chi square analyses indicated that the responses were significantly different from a chance response for Tapes II and III, and for all subjects combined. For Tape I, the responses followed the preferred mood, but the chi square for this analysis was not significant. Thus, it can be concluded that the subjects perceived the mood of the music in the anticipated way, but their mood was stable and did not change as a result of listening to any of the three types of music.

Since these people lived in the community and were able to function in community and college life, their initial mood generally was happy or satisfactory, as indicated by the scores on the first half of the DACL. Only 10 of the 90 subjects scored in a range that would indicate depression. Thus, it is unlikely that great change would occur from listening to 15 minutes of music. However, this provides important baseline data for further research into the effect of music on the mood of subjects who are not able to function in the community and who have mood related disabilities. Other questions to be considered in further research include:

1. Is there a greater change in mood if preferred music is used?
2. If the mood of the subject, as identified on a pretest, is matched with the mood of the music, will there be a mood change?
3. If the initial mood of the music is matched with the subject's mood, and then gradually shifted to a different mood, will subject's mood follow the direction of the

Table 4

Observed and Expected Choice of
Adjectives to Describe the Music

Tape	O	E	O-E	$(O-E)^2$	$\frac{(O-E)^2}{E}$	P
I-Playful, Gay (A,B,C)	19 11	15 15	4 4	16 16	1.07 1.07 <u>2.14</u>	> .05
II-Solemn, Sad Tender, Leisurely (D,E,F,G)	22 8	15 15	7 7	49 49	3.27 3.27 <u>6.54</u>	<.05*
III-Exciting, Vigorous Frustrated (H,I,J)	23 7	15 15	8 8	64 64	4.27 4.27 <u>8.54</u>	<.01**
Total	64 26	45 45	19 19	361 361	8.02 8.02 <u>16.04</u>	<.01**

shift?

4. Will subjects who are diagnosed as depressed respond differently to the music, as indicated by before and after music responses on the DACL?

References

Bonny, H.L. & Savary, L.M. (1973). Music and your mind. New York: Harper and Row.

Bower, G.H. (1981). Mood and memory. American Psychologist, 36, 129-148.

Brenner, B. (1979). Depressed affect as a cause of associated somatic problems. Psychological Medicine, 9, 737-746.

Campbell, I.G. (1942). Basal emotional patterns expressible in music. American Journal of Psychology, 55, 1-17.

Capurso, A. (1952). The Capurso study. Music and Your Emotions. New York: Liveright Publishing Corporation.

Eagle, C.T. (1971). Effects of existing mood and order of presentation of vocal and instrumental music on rated mood responses to that music. Unpublished doctoral dissertation, University of Kansas, Lawrence.

Farnsworth, P.R. (1954). A study of the Hevner adjective list. Journal of Aesthetics and Art Criticism, 13, 97-103.

Gaston, E.T. (1952, February-March). Dynamic music factors in mood change. Music Educator Journal, 37, 42-44.

- Gatewood, E.L. (1927). An experimental study of the nature of musical enjoyment. In M. Schoen (Ed.) The Effects of Music. Freeport, New York: Books for Library Press.
- Gundlach, R.H. (1934). An analysis of some musical factors determining the mood characteristics of music. Psychological Bulletin, 31, 592-592.
- Gundlach, R.H. (1935). Factors determining the characteristics of musical phrases. American Journal of Psychology, 47, 624-643.
- Hampton, P.J. (1945). The emotional element in music. Journal of General Psychology, 33, 237-250.
- Heinlein, C.P. (1939). The affective character of music. Proceedings of the Music Teachers National Association, 218-226.
- Hettena, C.M. & Ballif, B.L. (1981). Effects of mood on learning. Journal of Educational Psychology, 73, 505-508.
- Hevner, K. (1935). The affective character of major and minor modes in music. American Journal of Psychology, 47, 103-118.
- Hevner, K. (1936). Experimental studies of the elements of expression in music. American Journal of Psychology, 48, 246-268.
- Hevner, K. (1937). The affective value of pitch and tempo in music. American Journal of Psychology, 49, 621-630.
- Hevner, K. (1939). Studies in expressiveness of music. Proceedings of the Music Teachers National Association, 199-217.

- Lubin, B. (1966). Fourteen brief lists for the measurement of depression. Archives of General Psychiatry, 15, 205-208.
- Lubin, B. (1981). Depression Adjective Check Lists: Manual. Second Edition, San Diego: Educational and Industrial Testing Service.
- Schoen, M. & Gatewood, E.L. (1927). The mood effects of music. In M. Schoen (Ed.) The Effects of Music. Freeport, New York: Books for Libraries Press.
- Sopchak, A.L. (1955). Individual differences in responses to different types of music in relation to sex, mood, and other variables. Psychological Monographs, 69(11), 1-20.
- Van Stone, J.K. (1960). The effects of instrumental tone quality upon mood response to music. In E.H. Schneider (Ed.) Music Therapy 1959. Lawrence, Kansas: The Allen Press for the National Association for Music Therapy.
- Watsen, K.B. (1942). The nature and measurement of musical meanings. Psychological Monographs, 54(2), 1-43.
- Wessman, A.E. & Ricks, D.F. (1966). Mood and personality. New York: Holt, Rinehart and Winston, Inc.

THE EFFECT OF THE USE OF MUSIC SPEED
READING ON THE SIGHT READING ABILITY
OF SENIOR AND JUNIOR HIGH SCHOOL
INSTRUMENTALISTS

by

William J. Leafblad
Shawnee Mission Kansas Public Schools

The ability to sight read accurately is one of the abilities expected of most fine instrumental musicians. Developing this ability is, therefore, an important part of an instrumentalist's musical training. The quality of an instrumentalist's music reading ability depends on several factors including knowledge of notation, the ability to choose and execute appropriate physical responses to produce the right sounds on the instrument, and the ability to maintain a proper tempo. As the speed and complexity of the music increases it is likely that other factors such as the efficiency of eye movements and the ability to perceptually organize notation into workable note groupings (rather than reading one note at a time) become vital to successful reading.

The use of tachistoscopic presentation of note groupings in order to develop the student's ability to perceive groups of notes as a unit has met with mixed success. Flash cards have also been used for the same purpose. A major problem with the tachistoscope and flash cards is the fact that students are unable to use them at home in their daily practice.

A recent publication, Music Speed Reading (Hickman, 1979), was designed to develop the

ability of instrumentalists to read music efficiently. Hickman states in the introduction to the book, "through the systematic lessons contained in this book the reader will be able to recognize grouped patterns of notes and symbols, thus enhancing the speed and accuracy of note reading."

Music Speed Reading is forty-three pages in length and divided into three parts. Part I consists of a series of ten one-page lessons. Each of these lessons contains nine staves with twenty-four "dot notes" per staff. Dot notes (see Figure 1 and 2) are written without stems or flags. The pitches are arranged in a pseudo-random order and are not intended to be melodic in any traditional sense. No clefs are used since the book is intended to be used with any common instrument. Five of these lessons use accidentals, the other five do not. The student is instructed to practice each lesson while imposing various rhythmic groupings to the notes. The prescribed groupings are shown in Figure 3. The use of a metronome during practice is suggested. Variants in the use of these exercises include the imposition of various key signatures, transposition, and playing in canon with the teacher.

Figure 1
A sample line from lesson 8

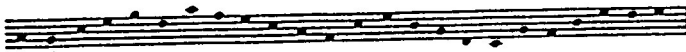


Figure 2
A sample line from lesson 10



Figure 3
Assigned note groupings for Part I

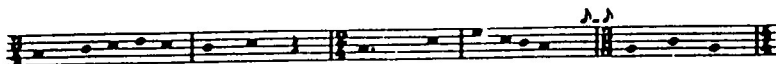


Part II of Music Speed Reading (lessons 11-22) focuses on rhythm. As in Part I, only dot notes are used. The student is to perform the correct rhythms by perceiving rhythmic groups while using note spacing and bar lines as cues (see Figures 4 and 5).

Figure 4
First line of lesson 15



Figure 5
First line of lesson 21



Part III contains eighteen pages of etudes and duets using normal notation but without clefs and key signatures. The present study does not include Part III.

In this study, the effect of the use of Music Speed Reading on sight ability was examined. In doing so an attempt was made to answer the following questions:

1. To what extent does ten weeks' practice using Music Speed Reading affect sight reading performance of high school aged instrumental students taking private lessons?

2. To what extent does ten weeks' practice using Music Speed Reading affect the sight reading performance of junior high school aged instrumental music students taking private lessons?

METHOD

Subjects

Seventy-four instrumental music students were the subjects in this study. The sample included forty-four high school aged students (grades ten through twelve), and thirty junior high school aged students (grades seven through nine). After the pretest the number of subjects was reduced to fifty since several were unable to meet a minimum sight reading performance level. This resulted in the following instrumentation:

<u>Instrument</u>	<u>High School</u>	<u>Junior High</u>
flute	8	4
clarinet	16	4
piano	2	0
violin/viola	8	8

Each of these students lived in the Champaign, Illinois area and was a private student of one

of five private teachers who cooperated in the study.

Instrumentation

Three sight reading tests were used in this study: the Watkins-Farnum Performance Scale, Form A (WFPS-A), the Watkins-Farnum Performance Scale, Form B (WFPS-B), and the Farnum String Scale (FSS). These tests are similar in format, scoring, and difficulty. Each test consists of fourteen melodies, the first of which contains only half notes and whole notes in a limited range. Subsequent melodies are increasingly difficult. Performance of each melody is judged for pitch, articulation, tempo, rhythm, and adherence to expression markings. The student's score depends on the accuracy of the performance. When a minimum criterion of accuracy is not met in two successive melodies the student is not allowed to continue.

Design and Procedure

The data from the senior high sample and the junior high sample were analyzed separately. In each case a two group design with pretest and posttest was used. The WFPS-A (for wind players) and the FSS (for string players) were used as pretests. Participating pianists were tested using the WFPS-A saxophone part; the test included only melodic playing without contrapuntal or harmonic elements. Because of time considerations the junior high students were started on the fifth of the fourteen melodies in the pretest and the high school students started on the seventh melody. The tests were recorded and scored independently by two judges whose scores were averaged. Identification numbers

were used on the tapes such that the judges could not know whose performance was being judged.

After the pretests were scored the students were matched by instrument and pretest score. In each matched pair one subject was assigned to the experimental group and the other to the control group. Junior high students who were unable to achieve the minimum performance criterion in the fifth melody of the pretest were removed from further consideration in the analysis, as were those students with whom they had been matched. Likewise, those high school students unable to achieve the minimum criterion for scoring on the seventh melody were removed from consideration in the analysis of the results, as were those students with whom they had been matched. This reduced the sample size to fifty subjects. (It should be understood that Music Speed Reading might still be a useful tool in the development of sight reading skills for students of lesser ability than used in the experiment. The students failing to meet a minimum score on the pretest were eliminated only because an accurate pretest score was indeterminable since scoring began on the fifth or seventh test melodies.)

The twenty-five students who were assigned to the treatment group were given copies of Music Speed Reading and their private teachers were given instructions on how the book was to be used. The teachers were to assign two lessons per week. Lessons one and eleven were to be practiced during the first week, lessons two and twelve the second week, and so forth until the ten week treatment period was over. The teachers were asked to spend about ten min-

utes per weekly lesson reviewing the assigned material in the book.

For the twenty-five control group subjects the teachers were to work on sight reading in whichever way they were accustomed. It was suggested that equal time be spent for experimental and control group subjects. Each teacher was contacted three times by telephone during the course of the ten weeks' treatment to make sure the treatment was being carried out and to answer questions.

At the conclusion of the treatment the WFPS-B and the FSS were given as a posttest. The same administration and scoring procedures were used as had been used in the pretest. To determine whether any measured treatment effect was statistically significant the differences between the two groups' mean regressed gain scores were analyzed by means of a t-test. The high school and junior high school groups were analyzed separately. An alpha level of .05 was set for each analysis.

RESULTS

The group means, standard deviations, and pretest-posttest correlations for the high school aged subjects are found in Table 1. The mean pretest scores for both the experimental and control groups were approximately nineteen points. In the posttest the experimental group mean score was 36.35 while the control group mean was 20.47. Experimental group subjects showed an average gain of 17.35 points as opposed to 2.00 points for control group subjects.

Table 1

Means, Standard Deviations, and
Pretest-Posttest Correlations
for High School Aged Subjects

Group	n	PRETEST		POSTTEST		Mean Gain Score	Pre-Post Test r
		Mean	SD	Mean	SD		
Experimental	17	19.0	14.3	36.4	17.7	17.4	.93
Control	17	18.5	10.6	20.5	9.3	2.0	.85
Combined	34	18.7	12.4	28.1	16.2	9.4	.77

The data were tested for statistical significance by a t-test on regressed gain scores as suggested by Kerlinger (1973). The regressed gain score is the difference between the actual posttest score and the posttest score as it would be predicted from the pretest by linear regression. This method is slightly more powerful statistically than analyzing simple gain scores. The results are shown in Table 2. The value of t was 7.09 which is significant beyond the .001 level. This indicates that the difference in gain scores is so large that it could be attributed to chance less than one time in a thousand, therefore it must be concluded that the treatment had a positive effect.

Table 2

t-Test for Significance Between Mean
Regressed Gain Scores for High
School Aged Subjects

Group	n	Mean R.G.S.	SD of R.G.S.	t
Experi mental	17	7.67	6.88	7.09*
Control	17	-7.67	5.74	
Combined	34	0.00		9.98

*Significant at .001

Table 3 summarizes the results for the junior high school aged subjects. The mean pretest scores for the experimental and control group subjects are 19.6 and 17.6 respectively. Students having received the experimental treatment gained an average of 17.3, bringing their posttest mean to 36.9. Control group subjects gained an average of 4.8 points and had a mean posttest score of 22.4. Improvement for the experimental group subjects was 12.5 points greater than that of control groups subjects. Although these scores are similar to those of the high school aged subjects it should be pointed out that the older subjects started at a more advanced part of the pretest. Had all subjects started on the same part of the pretest the high school students' scores would likely be ten to twenty points higher than those of the junior high students.

Table 3

Means, Standard Deviations, and
Pretest-Posttest Correlations for
Junior High School Aged Subjects

Group	n	PRETEST		POSTTEST		Mean Gain Score	Pre- Post Test r
		Mean	SD	Mean	SD		
Experi mental	8	19.6	10.8	36.9	14.4	17.3	.69
Control	8	17.6	10.2	22.4	12.1	4.8	.49
Combined	16	18.4	10.2	29.6	14.9	11.0	.56

The data were tested for statistical significance by a t-test using regressed gain scores (Table 4). The value of t was 2.41 which indicates significance at the .05 level. Group gain score differences as large as those found in this sample would occur by chance less than five times in one hundred.

Table 4

t-Test for Significance Between Mean
Regressed Gain Scores for Junior
High School Aged Subjects

Group	n	Mean R.G.S.	SD of R.G.S.	t
Experimental	8	6.42	10.46	2.41*
Control	8	-6.42	10.85	
Combined	16	0.00	12.24	

*Significant at .001

Tables 5 and 6 summarize the results of the study according to instrument. These data show greater improvement among those who received the experimental treatment compared to the control sample in every subgroup except the junior high school clarinets. It should be noted that the sizes of these subgroups, especially the junior high flutes and clarinets, tend to be so small that specific conclusions concerning them should be viewed with great caution.

CONCLUSIONS

1. For the high school aged subjects a significant difference in sight reading development over a ten week period was found. Those who used Music Speed Reading during that period of time improved their sight reading skills at a faster rate than the control group subjects.

Table 5

Summary Data According to Instrument
(High School)

Instrument	Group	n	PRETEST		POSTTEST		Simple Gain Score
			Mean	SD	Mean	SD	
Flutes	Experimental	4	22.8	16.6	43.8	22.7	21.0
	Control	4	22.3	12.3	27.0	7.4	4.8
Clarinets	Experimental	8	20.9	13.5	38.8	12.4	17.9
	Control	8	19.8	11.3	20.4	8.1	0.6
Violin/ Viola	Experimental	4	14.8	16.8	30.8	21.0	16.0
	Control	4	16.3	5.2	19.3	7.7	3.0
Piano	(only two were involved in the study)						

Table 6

Summary Data According to Instrument
(Junior High School)

Instrument	Group	n	PRETEST		POSTTEST		Simple Gain Score
			Mean	SD	Mean	SD	
Flutes	Experimental	2	22.5	2.1	36.5	9.2	14.0
	Control	2	29.5	13.4	25.5	0.7	-4.0
Clarinets	Experimental	2	15.0	7.1	22.5	14.9	7.5
	Control	2	14.5	3.5	31.0	8.5	16.5
Violin/ Viola	Experimental	4	20.5	15.2	44.3	13.1	23.8
	Control	4	13.3	7.4	16.5	14.6	3.3

2. A significant difference between the experimental and control groups was found in the study of junior high school aged subjects. Those who used Music Speed Reading improved their sight reading skills more than did the control group subjects.

For both age levels the results not only produced statistical significance but also indicate considerable practical statistical significance. Experimental group subjects at each age level and within each instrument group showed improvement. Overall, the treatment led to a mean gain of over seventeen points between the pretest and posttest as opposed to a mean gain of about three points for the control subjects. It is evident that a gain of seventeen points in these tests over a ten week period of time is a considerable rate of improvement.

It should be pointed out that the control group subjects were not given any prescribed treatment other than the material normally assigned by their private teachers. The novelty of the use of Music Speed Reading in their lessons (the Hawthorne effect) may have been responsible for some of the experimental group's improvement. But the main implications of this study were that sight reading ability can be improved at a rapid rate, and it is likely that Music Speed Reading is a particularly effective tool in the development of sight reading skills.

References

Farnum, G. The Farnum String Scale. Winona, Minn.: Hal Leonard Music, Inc.

Hickman, D. (1979). Music Speed Reading. Century City, Cal.: Wimbledon Music, Inc.

Kerlinger, F. (1973). Foundations of behavioral research. New York: Holt, Rinehart, and Winston, Inc.

Watkins, J., & Farnum, S. (1954). The Watkins-Farnum Performance Scale. Winona, Minn.: Hal Leonard Music, Inc.

THE COLLEGIUM MUSICUM AS A VIABLE
PERFORMING GROUP ON THE
TECHNOLOGICAL CAMPUS

Joel Kramme
University of Missouri-Rolla

Introduction

During the last decade, the Collegium Musicum has become an established performing medium on increasing numbers of college and university campuses. As Kottick suggests in The Collegium Musicum: A Handbook, the growth of the Collegium parallels a developing interest of the general listening public in all areas of early music performance from the Middle Ages through the Baroque. The increase in professional performances of early music and in numbers of professional chamber groups specializing in early music has spawned a similar activity in the ranks of the amateur and semi-professional, whose needs are now met by a growing industry of instrument builders, music publishers, and amateur societies devoted to the betterment of a particular instrument and its devotees. Such activity is not confined to metropolitan areas and major universities, but is enjoyed by amateur musicians throughout the country.

While the recent growth of the Collegium Musicum within the environment of the professional school of music is logical, can this student performing medium be sustained on the college or university campus which has no musicology department and operates with a skeletal faculty of ensemble conductors and classroom instructors? This paper recommends one means by which the student performing Collegium Musicum

has been made accessible to the non-major music student on a major Midwest technological university campus.

The Technological Campus

Established in 1870 with the primary purpose of providing support to Missouri's mining and construction industries, the University of Missouri-Rolla has developed into a major contributor of professionally trained engineers to the nation. Due to the expansion and diversity of the nation's economy, UMR presently ranks seventh nationally in Bachelor of Science engineering degrees granted and is considered the largest engineering school west of the Mississippi River. It is a medium-sized campus of approximately 7,000 students, over 20% of whom are women.

Being one of a large four-campus university system, the Rolla campus is located in south central Missouri within 100 miles of St. Louis, Columbia, and Springfield. The city has a population of approximately 15,000, many of whom are employed by the University, the United States Geological Survey, the United State Bureau of Mines, the Missouri Geological Survey, or any one of several similar governmental agencies.

Throughout most of the school's history, the music performance offerings, either curricular or extra-curricular, have included a band and a men's glee club. Since 1970, the offerings have been expanded to include two mixed choirs, various bands, and an orchestra, with jazz bands being added to the curriculum in 1977. In 1978, a consort of recorders and Renaissance flutes, a bass dulcian and a soprano

shawm were purchased. Interested students were given cursory instruction and the resulting ensemble was added to the existing Chamber Choir for inclusion in the annual Christmas Madrigal Dinner production. This performing group of singers and instrumentalists, now referred to as the UMR Collegium Musicum, continues to grow and is now part of the regular curricular offerings in music.

In general, UMR students participate in performance groups for at least one of two basic reasons: one reason is the tedium of the scientific and technological curriculum requires regular diversion and the other is that many aspiring engineers wish to further develop an existing talent or broaden their present musical performance experience. While students' practice and rehearsal time is sharply limited, their creative needs, motivation, and intellectual abilities are often exceptional.

The UMR Collegium Musicum

Since the term came into fairly common usage in the German speaking states of sixteenth century Europe, the Collegium Musicum often has had a strong affiliation with academia. While groups of students, faculty, and amateur musicians frequently were predisposed to instrumental music, many Collegia were associated with a church or cathedral. The most famous example of church affiliation would be the Leipzig Collegium Musicum which flourished under Kuhnau (1688), Telemann and Johann Sebastian Bach (1729-39). The German Collegium tradition was continued in America in the eighteenth century by the Moravian communities of Pennsylvania, Ohio and North Carolina. Some of these collegia

eventually developed into philharmonic societies and were the starting point for some of the professional orchestras which continue to the present day.

The revival of the collegium musicum in this century is credited to H. Riemann at the University of Leipzig in 1909, with the inclusion of historical instruments being attributed to W. Gutlitt of the University of Freiburg around 1920. The work of Carl Dolmetsch in historical instrument reconstruction and the performance of early music on historical instruments has had a significant impact upon the development of the collegium musicum.

A singular, all-encompassing definition of the modern collegium musicum as it presently exists on American college and university campuses is impossible, owing to the many differences in size, repertoire, purpose, personnel and other characteristics that exist among these groups. Following an extensive survey largely conducted in vivo in 1974, Kottick describes nine types of early music groups with a college or university affiliation. The types of collegia encountered by Kottick vary from the small, independent ensemble that exists outside the direct influence of a formal director to the larger sub-ensemble group which may include several consorts under the direction of one or more faculty.

The Collegium Musicum developed at UMR since 1978 follows the pattern of the sub-ensemble collegium as described by Kottick. While the acquisition of instruments continues each year, the following description includes projected procurements for fall 1983.

The collegium consists of fifteen singers and a like number of instrumentalists designated the Madrigal Singers and King's Musicke, respectively. Each of these groups is comprised of a septet, quintet, and quartet. The vocal consorts include the Criers and Friars (SmSA and TBarB), King's Table SSATB), and Court Singers (SATB). The instrumental consorts include the Queen's Consort of Viols and Divers Strings (six), Court Players (five woodwinds), and Waytes (four sackbutts). In addition to the obvious combinations resulting from all vocal or all instrumental programs, mini-concerts involving combinations of Waytes and Court Players (Renaissance wind band), Court Singers and Criers and Friars (a double quartet with an additional voice for the soprano and bass parts), and the Queen's Consort and King's Table (the most excellent and versatile consorts of the Collegium) are also possible. The combinations provide variety in programming. Usually only a few selections actually are performed by the combined consorts.

The repertoire of the Criers and Friars includes vocal trios for women (SSA), vocal trios for men (TTB), and vocal trios for a double trio of STBar in which the middle part is sung by the lowest female voice and the highest male voice. The double trio combination is most appropriate for outdoor performance in which ambient noise levels can mask a trio. The King's Table usually consists of SSATB voices. During any semester in which a greater amount of the repertoire is to be drawn from the first half of the sixteenth century, the group becomes a "tenor quintet" by exchanging the additional soprano voice for an additional tenor voice.

The Waytes may include ATTB, sackbutts or S cornetto in G and ATB sackbutts, depending on the availability of qualified personnel. The instrumentation of the Court Players is essentially a quartet of SATB recorders which can be expanded to a quintet with the addition of one of the upper three instruments. In addition, for greater projection in outdoor performance, either the bass or soprano can be doubled at the octave by an appropriate instrument such as bass dulcian or sopranino recorder. Presently, a member of the Court Players is learning pipe and tabor to give the consort an added dimension.

The Queen's Consort consists of pairs of treble, tenor, and bass viols, with personnel doubling on harpsichord, lute, harp or various plucked strings as their talents permit. Although specializing in violas da gamba, members of this consort also perform on krumphorns in outdoor performances and indoor processions.

Recruitment

For the uninitiated, the performance of Renaissance music using instruments and tone production techniques appropriate to the period creates somewhat of an exotic allure. To avoid recruiting students whose interests in early musical performance are superficial and relatively uninformed, auditions are generally made available only to upperclass students. In addition, the Collegium frequently performs at various student gatherings, particularly outdoors on the campus mall, in an effort to minimize the exotic atmosphere that is created by people in period costume performing unusual music with instruments often having little

resemblance to contemporary band and orchestra instruments.

For most students, the encounter with the Collegium Musicum begins at the two-day orientation period during the summer preceding their first semester. Following a day of orientation and testing, the students and their parents have the opportunity to visit with representatives from fraternities, sororities, campus housing, and various special interest groups in a common area. In an adjoining area, light refreshments are served while the Collegium presents a continuous performance and lecture-demonstration. This program is performed in normal concert attire.

For many students' parents, their first return to the campus will be for Parent's Day in October. On this public occasion, the Collegium consorts may be seen strolling the campus green in their Renaissance costumes while performing music appropriate to the outdoor, festive environment.

In the spring of each year, the Collegium presents a more formal program, often including a number of polychoral selections. This performance takes place during the noon hour on a regular school day. Thus, without attending any formal indoor presentation, most students are kept well-informed of the Collegium's activities during their first year of attendance at UMR. For parents who may later wish to contribute to the UMR Development effort, the Collegium also represents an effort on the part of the University to provide a performance outlet for students with special interests.

Because the UMR Collegium director's responsibilities include conducting the University Choir and Orchestra, he is in a unique position to assess the talents and interests of a large segment of the student musicians. From this group each fall, approximately eight students are personally invited to become Collegium apprentices whose main public responsibility will be to wait tables at the Madrigal Dinners in December. During the ensuing months, the apprentices are grouped in pairs and given weekly instruction on recorders, singing, diction, solmization, early notation and Renaissance court dance and etiquette. Following the Madrigal Dinner performance, the student may elect to drop the Collegium program, continue with more in-depth instruction or audition for admittance to the Collegium.

Training

During the opening weeks of the fall semester, approximately eight students are invited to become Collegium apprentices. The criteria for selection of these students includes the student's ability to read by sight, to give careful attention to intonation, to demonstrate sensitivity to beauty of tone, to recall melody and to draw a general musical awareness of phrasing. These are determined in their initial audition for admittance to choir or orchestra. In addition to musical consideration, the student's general cultural interests, academic standing, level of maturity, and other interests and talents are identified during personal interview and careful study of the student's academic transcript. Special note is taken of those with dance and stage experience, language skills, previous European

tour performing experience, and a history of frequent attendance at professional concerts. While the quality of the student's educational background is of prime importance, their interest in music and European cultural history often can be the determining factor in their eventual level of success.

Once selected, the apprentices are grouped in pairs and scheduled for a once-weekly lesson with the Collegium director. Since the training usually includes singing vocal duets and court dancing, ideally each pair consists of a male and female student. In addition to the regularly scheduled lesson, the two apprentices arrange to rehearse together an hour each week outside the studio. The normal competition between the students usually assures an optimum amount of individual practice. Although students are assigned available Renaissance recorders from the university inventory, each is urged to purchase a pair of high-quality plastic recorders such as the "Stansby, Jr." soprano and "Bressan" alto sold by Zen-On. The initial frustration arising from the difference between double-hole Baroque instruments and single-hole Renaissance instruments is off-set by the convenience of always having an instrument available for practice. In addition, the purchase of instruments creates a greater sense of investment in his or her Collegium apprenticeship.

Once organized, the apprentices are given regular reading assignments in Hunt's The Recorder and Its Music and Wollitz's The Recorder Book, the first for purposes of acquainting them with the general background and history of the instrument and the second book to

introduce them to the finer points of technique. Using The Charlton Method for the Recorder, a manual for the advanced recorder player, the apprentices are given sufficient instruction on both soprano and alto (or alto and tenor) recorders to familiarize them with the playable range of the Renaissance model, a range usually not exceeding an octave and a minor seventh.

Having gained some fluency in basic recorder technique, the apprentices are assigned duets from the "bincinia" repertoire of sixteenth century composers such as Gastoldi, di Lasso, Morley, and Lupacchino. As the students progress, an initial effort at reading from early notation is undertaken in the lesson. This is accomplished by familiarizing the student with a conventionally notated part and then asking each to attempt a reading of the same part as originally notated. Excellent editions of published music incorporating both systems of notation are available from several publishers including Sweet Pipes, Incorporated Musical Selectra series and Ogni Sorte Editions. Finally, an article from the American Recorder of May, 1978, by William E. Hettrick serves as a primer for reading of early notation and as a means of familiarizing the student to the melodic modes in use during the early Renaissance.

The last part of the first semester of study involves the student with texted pieces, particularly the late sixteenth century two- and three-part canzonets of Thomas Morley and the Italian and French duets published in the 1540's by Ihan Gero. The vocal range of this repertoire provides sufficient variety to generally accommodate the novice singer, and the technical demands for the music are not excessive. The

student's first encounter with the music is as an instrumentalist. Once familiarity with the notes has been accomplished, and perhaps a few easy divisions added to the otherwise spartan vocal lines, the student is given rudimentary instruction on vocal tone production, voice placement, vowel color and diction, and encouraged to attempt a vocal rendition. Only when it is obvious that the student's singing effort will never bear musical fruit without extensive private voice instruction is the student discouraged from proceeding to vocal sight reading, developing familiarity with conventional solfeggio, and the finer points of English and Italian diction. The students who do not exhibit vocal potential are encouraged to expand their instrumental talents to include either tenor or bass recorder. The instrument is then assigned to one of the duet or trio parts and played in the eight foot accoustical range.

The final stage of apprenticeship begins at the very end of the semester when the students are given instruction in Renaissance court dance. The experience culminates with their presentation of a dance at the Madrigal Dinners. The choreographer, who has some familiarity with the general etiquette of the Renaissance court environment, also instructs the apprentices in the appropriate conduct for serving the "high table" at the Dinners.

Rehearsal Administration

A number of rehearsal and performance details must be considered when formulating the rehearsal schedule. Collegium rehearsals provide the non-music major participants the oppor-

tunity to both rehearse and "practice" their parts. While the students do practice outside the rehearsal, their time is limited. A twice-weekly rehearsal is preferred over one long rehearsal per week.

Performance practices of Medieval and Renaissance periods suggest the desirability of consort performance with one performer to a part. As Reese suggests, combining large groups of instruments in a chamber setting is not satisfactory due in part to an inability to produce a common pitch reference as well as the added question of aesthetic taste. Programs, therefore, include very few selections which involve the full company in simultaneous performance. Selections for the entire King's Musicke or Madrigal Singers also are limited in numbers. As a result, the greater proportion of rehearsal time must be devoted to individual consort rehearsal, a mode of performance the students find most gratifying.

Finally, the need to produce great amounts of continuous and varied styles of music at weekend, outdoor Renaissance festival performances and intimate Madrigal Dinner programs suggests the desirability for each of the six to nine ensembles to have its own repertoire. A "rule of thumb" followed by the UMR Collegium Musicum recommends each consort to be able to perform a twenty-minute program each semester.

The rehearsal schedule by which the performance goal is achieved consists of two major rehearsals each week (Tuesdays and Thursdays) during the regular class day. The instrumentalists arrive thirty minutes prior to the singers at 11:30 a.m. and rehearse as the King's

Musicke or in individual consorts. Announcements and rehearsal of any full company selections take place at 12:00 p.m. The instrumentalists are usually dismissed at 12:30 while the singers continue rehearsing until 1:20 as the Madrigal Singers or in individual consorts. In addition to these regularly scheduled rehearsals, each consort schedules a one-two hour weekly rehearsal at another time agreeable to its members and the Collegium director's schedule.

As might be suspected from the fanciful designations, each consort represents a particular strata of Renaissance culture. During each rehearsal, appropriate gestures, body movements, and facial expressions are added to the performer's repertoire. For the Waytes who trace their ancestry to the fifteenth and sixteenth century professional musicians, a coarse and rowdy group character is developed. The Court Minstrels, who tend to be even less disciplined, are forever trying to win the favor of the nobility despite their general lack of social graces. The Court Singers represent the young ladies and lords of the court and, while not as haughty as their older counterparts, nevertheless command the admiration and respect of the full company. The members of the Queen's Consort and King's Table depict the highest noble rank although their numbers may include a professional musician or two, a custom in keeping with the social practices of the time. These two groups strive to perfect a performance demeanor which does not recognize the presence of the audience while generating a maximum amount of cordial interface among the members. Contrarily, the Friars and Criers strive to create an amorous (if not lascivious) group

character which is not always contained within the consort as flirtatious gestures to audience members are not infrequent.

When presenting short consort programs, one member of each group is selected as commentator. The comments are memorized and the monologue delivered in character with other members of the group occasionally heckling the commentator with their own improvisatory remarks. The goal of the commentator is to be both informative and entertaining while maintaining a distinct air of spontaneity.

With rare exception, neither the consorts nor the Collegium performs under a conductor. When an occasionally difficult final cadence requires it, the director may use a gamba bow or carefully gesticulated krumhorn movement to cue a late entrance or a complicated syncopated rhythm. Without a conductor, the students quickly sense the need for subtle concerted body movements and a total awareness of those movements on behalf of the performing director or the consort leader.

Personnel Retention

The investment in time and other resources made in the training of each Collegium member is recognized as sufficiently important to implement a continuing program of personnel retention. At the heart of the program is a guild system which formally recognizes both the number of semesters of Collegium membership and the quality of the member's contribution. The program begins with the apprenticeship period described previously. The length of this pre-guild membership period may vary but usually does not exceed two consecutive semesters.

Upon completing a successful audition for membership in the Collegium, the student is assigned a Novice status for two semesters, either consecutive or non-consecutive. While the apprenticeship is a training period under the guidance of the director, the Novice undergoes continuous evaluation by his or her peers as well as the director. When difficulties arise during this period, it is the responsibility of the older members and the director to inform the Novice of his or her inappropriate conduct and help them achieve a more acceptable behavior.

Pending any gross behavioral problems, the Novice automatically advances to Artisan after the first year of membership in the Collegium. The Artisan is considered a tenured member of the Collegium and remains in that status until he or she drops the program or graduates.

The ultimate level of attainment in the Collegium is as a Master, which is achieved by those students who distinguish themselves as soloists, consort leaders and instructors, or as multi-talented entertainers who reach an outstanding level of solo performance in singing and instrumental music, or an adjunct area such as acting or dancing. Masters achieve their status through appointment by the director and the other Masters.

Visual recognition of guild status is accomplished through wearing of a special Collegium medallion, a privilege awarded to both Artisans and Masters. The Master medallion contains an additional inset jewel. Both Artisans and Masters are awarded the additional privilege of retaining their feasting cup upon graduation.

All Collegium members are encouraged to join the various amateur societies existing for the promulgation of a particular instrument or musical interest and the edification of its membership. These organizations include the American Recorder Society, the Lute Society of America, and the Viola da Gamba Society of America. (To the writer's knowledge, no organization comparable to the Madrigal Society of England exists in this country.) The societies provide continuity between the performer's academic environment and that which will be encountered after graduation from the university.

Despite the formal organization of the Collegium Musicum, its constituent consorts and its guild structure, its members are encouraged to approach their music-making in the same spirit as did their Renaissance and Baroque counterparts. The consorts' repertoires are taken from a number of collections which the students retain in their music binders. During any semester, each participant has available a quantity of performable music far in excess of that required for the semester's programs. From this body of music come many hours of fun and light-hearted music making after completion of the day's formal programs.

References

- Apel, Willi (1969). Collegium Musicum, Harvard Dictionary of Music, 2nd ed. Cambridge: Harvard University Press.
- Campbell, Margaret (1975). Dometsch, the Man and His Work. Seattle, Washington: University of Washington Press.

- Charlton, Andrew (1981). The Charlton Method for the Recorder. Columbia, Missouri: The University of Missouri Press.
- Hettrick, William E. (1978). Back to Basics. The American Recorder, May, pp. 3-14.
- Hettrick, William E. (Ed.). Musica Selectra, critical editions of early music for performance and study. Levittown, New York: Sweet Pipes, Inc.
- Hunt, Edgar (1977). The Recorder and Its Music. London: Ernst Eulenburg Limited.
- Kottick, Edward L. (1977). The Collegium: A Handbook. Stonington, Connecticut: October House, p. 7 also pp. 19-45.
- Kramme, Joel (1977). Notes on Medieval Performing Practice, American Choral Review XIX (January), pp. 17-19 and Notes on Renaissance Performing Practice, American Choral Review XIX (July), pp. 7-12.
- Reese, Gustave. Music in the Renaissance. New York: W. W. Norton & Company, Inc., pp. 545-549.
- Taruskin, Richard (Ed.). Ogni Sorte Editions. Coconut Grove, Miami, Florida. These editions include an explanation and guide to reading the fifteenth and sixteenth century notation.
- Wollitz, Kenneth (1982). The Recorder Book. New York: Alfred A. Knopf.
- Young, Percy M. (1980). Collegium Musicum. The New Groves Dictionary of Music, 20 vols., ed.

Stanley Sadie. London: Macmillan Publishers,
IV, pp. 559-61.

188

54

AN INVESTIGATIVE STUDY OF YOUNG
CHILDREN'S VOCAL PROBLEMS AND
REMEDIAL NEEDS

Norma Van Zee
Central Missouri State University

The problem of the child in the first two or three grades of school who is a conversational and/or an uncertain or inaccurate singer is of real concern to the music educator. It is in these early grades that children have the greatest interest in and ability to develop the aural discrimination, tonal memory and vocal production skills they need to become tuneful singers.

As a result of researching studies dealing with the young child's ability to learn to use his voice to sing and to match patterns and songs accurately, this study was undertaken with the help and cooperation of Nancy Hill, music teacher in the primary grades of the Warrensburg public schools, and two music education students from Central Missouri State University.

The purpose of this exploratory study was to try to identify the types of vocal problems and responses and the patterns and ranges sung most easily by the children in ten first grades who were determined by their music teacher to be conversational and/or inaccurate singers. An additional purpose was to explore a variety of materials and approaches and determine their remedial value with these children. The original study was expanded to include two more phases in the following school year to gather accurate information about tonal patterns and ranges and outcomes possible from individual

remedial help. This study is of a delimiteded and empirical nature intentionally to provide a basis for controlled research in the future.

Phase 1: Initial Testing and Remedial Sessions

Method

The children who participated in the study were identified as needing help in finding and using their singing voice accurately by their regular music teacher and two university music education students assigned to the project. They listened to the children in group singing activities and assigned them generally into the conversational or inaccurate singer categories. The two university students were then assigned to either the morning or afternoon classes and they met with the children during their regular music class periods and recorded the information gathered from these sessions on check sheets and cassette tapes. The sessions were held one day a week for three successive weeks.

Procedure

Eighty-two children (47 boys and 35 girls) in ten first grades participated in the Phase 1 study. A section of the regular music classroom was partitioned off with a piano and screen and a testing center developed with the piano, resonator bells, tape recorder, flannelboard and visual aids available for the use of the investigator and the children. The children were taken two or three at a time and grouped as much as possible according to the type of vocal problem they were having.

Each group worked with the investigator for approximately ten minutes and she was able to schedule three or four groups during each class period. The regular music teacher provided quiet game type activities for the rest of the class during these testing sessions.

The two university students doing the investigation were supplied with a list of approaches and materials to use with the conversational singers.

They attempted to determine the types of problems the children were having and experiment with the materials to find those with the most remedial value. Each investigator was free to choose her own materials from those provided.

Since these sessions were tape recorded, most of the evaluation was done later as the investigators, the regular music teacher and the university coordinator listened to the tapes and filled in each child's observation sheet.

For the children having difficulty matching pitches and patterns accurately, the music teacher provided a list of familiar songs containing tonal patterns of two to five pitches (Jones, 1979) for the investigators to use. It was suggested that the patterns be sung in the keys of C, D, and E flat. Each investigator was free to choose the material that seemed most appropriate for that group of children. The approaches used included humming, singing vowels and words, indicating pitch and direction with visuals and body movements and playing step bells. The children's responses to the patterns were tape recorded and transferred later to individual check sheets indicating the types of

responses made (Petzold, 1960; Boardman, 1963) and the pitches used.

During the final session some of the children were given instructions on how to play the kazoo. They were asked to hum and then play simple tonal patterns and short songs such as "Hot Cross Buns." The instrument was used as motivation and also as another diagnostic tool to determine singing skill (Runfola, 1981). The children enjoyed the instrument, but in some cases were not able to make a sound in the short time available or found its sound amusing and didn't really try to play it.

Results

The study found that conversational singers often had a heavy, husky quality to their voices and spoke with little vocal inflection in a low register. Some were self conscious about their voices and hesitant to try to use other vocal registers even for speaking or imitating things. Many did not realize and/or were unable to produce sounds, spoken or sung, at different pitch levels. The transfer of a high speaking to a high singing voice was also a problem, with the sound being breathy and showing tension. Other investigative and vocal problems encountered are given in Table 1 along with the most successful remedial materials.

Table 1

Vocal Testing of Conversational Singers - Spring, 1981

Most Successful Approaches

1. Developing flexibility

- * Conversation using puppets
 - Grouch (low), Duck (high), Mouse (high), Dog (both)
- * Imitations of animal sounds
 - Rooster and baby duck (easiest for high)
 - Duck, pig, lamb, cow
- * Imitations of environmental sounds
 - Train whistle, telephone, jingling money

2. Speaking vs Singing

- * Echoing (say then sing)
 - Names, conversations, phrases from Goldilocks and the Three Bears, nursery rhymes

3. Approaches to singing

- * Squeak (finding head tones)
 - Phrases from Goldilocks and the Three Bears
- * Humming
 - Echo patterns by humming, then play on kazoo

Problems Observed

1. Vocal problems

- * Confuse speaking and singing in the low register
- * Don't hear direction correctly
- * Confuse loud and high
- * Switch back and forth between speaking and singing. Poor vocal control
- * Little vocal flexibility - no head tones
- * Speaking voice low pitched, heavy quality

2. Investigative problems

- * Didn't really work with contrasting speaking and singing with phrases and patterns
- * Didn't do much with "hum" or "shout" approach
- * Didn't have specific requirements for testing
- * Difficult to make notations on check sheets while working with children. Tapes not always audible.
- * Working within a regular classroom situation with several children at once.

The inaccurate singers had some of the same problems as the conversational singers. As can be seen in Table 2, they often sang the pattern in their own range or were able to match only part of it. The later seemed to be more of a lack of vocal control than an aural problem. They too were confused between speaking and singing especially when the patterns fell in the normal speaking range. One child used a very high singing voice for all the patterns. She showed contour but did not seem to realize that she was not matching pitches or thought that to sing she must use a very high voice. She showed little improvement when tested the following spring. Several children were able to correct mistakes in contour, including repeated tones, if these were pointed out to them, indicating understanding of pitch but lack of tonal memory development. The melody bells proved to be a good motivation as the children were eager to play and sing along with them. The patterns and ranges sung most accurately can be seen in Table 2 and also the number and other types of responses the children made. A summary of investiga-

Table 2

VOCAL TESTING - Spring, 1981

"Most Common Patterns Used & Type of Response Made"

Patterns Range	S 3 and S6 S 3		3 2 1		1 2 3 5		8(1) low A P 1	
	A 1 D 1	P 1 Middle C low A	low B D 1 low A	A 1 middle C low G	low A P 1	low G		
Correct	55	20	7	40 (37 were P 1 Middle C)	12	1	11	2
Other Types of Responses:								
Partly Correct	31		12		2		8	
Transposed	47		13		1		3	
General Contour and Correct Number of Tones	42		15		7		5	
Incorrect Contour but Correct Number of Tones	18		6		2			
Totally Incorrect	4		2					

No. 82
Boys 47
Girls 45
A1-A 440

Problems Observed:

1. Didn't hear melodic direction; step/skip 1 intervals
2. Poor control of singing voice
3. Added tones to patterns
4. Lack of coordination between ear, mind, & vocal cords (Maturation)
5. Not aware they were not matching pitches
6. Patterns pitched too low by investigators

tive and vocal problems is included. Many of the children participated in the activities for both categories of singers.

A summary of the number and types of responses the children made playing selected patterns on the kazoo is given in Table 3.

Table 3
 VOCAL TESTING - Spring, 1981
 *Performance on the Kazoo

Pattern	5 3	5 5 3	3 2 1	5 3 1
Range	A ¹ E ¹		B ¹ middle C	G ¹ E ¹ middle C
Correct	12	6	10	1
Partly Correct	2	2	2	
Transposed	8	6	7	
General Contour and Correct Number of Tones	2		2	1
Total	24	14	21	2

No..... 36 (6 children had difficulty playing the instrument)
 *Only used in one test session. Not all the students were involved or asked to play each pattern.
 A¹-A 440

Conclusions

While the information gathered in this first study provided insight into the children's vocal problems and patterns and ranges they sang most easily, it was decided to do a follow-up study to more accurately determine individual children's singing ability on other specific patterns and ranges.

Phase 2: Follow-up Testing

Procedure

In the fall of 1981, fifty-six of the original group of children were still available for testing on an individual basis. This was done by the music teacher and her student teacher. The patterns, ranges and types of responses made were recorded for each child on the same type of check sheet that was used in Phase 1. As can be seen from the figures given in Table 4, not every child was tested on each pattern in each pitch range.

Results

The pattern found to be the easiest for the children in this phase of the study was 5-8 which Petzold (1960) and Boardman (1963) also found to be one of the most accurately sung. Better than 70% of them matched the pitches in the lower ranges, but only 44% in the D¹ and G¹ range. When including those who made partially correct responses also, the percentage rose to 88% for the lower ranges and 81% for the high range.

On the tonic chord pattern, 51% of those tested sang the pattern correctly in both

VOCAL TESTING - Fall, 1981
 "Additional Patterns and Ranges"

Patterns	5					8(1)					1 3 5					1 - 2 - 3 - 4 - 5				
	Low A D ^l	Low Bb gbl	middle C P ^l	Dl Cl	Cl-g ^l -cl	gbl-cl-gbl	Cl Cl Cl	Dl A ^l Dl	1	2	3	4	5	1	2	3	4	5		
Range																				
Correct	40	39	32	24	29	26	16	17	9	15										
Other Types of Responses:																				
Partly Correct	8	8	14	20	13	7	3	12	2	8										
Transposed				1		1														
General Contour and Correct Number of Tones	3	4	3	2	9	12	5	5	4	9										
Contour Correct but Incorrect Number of Tones				1																
Incorrect Contour but Correct Number of Tones	5	4	3	6	5	5	2	9	3	12										
Total Responses Made	56	55	52	54	56	51	26	43	20	45										

No. 36
 2078
 Ciris 25
 A-4 440

199

2:00

ranges, but when including those who sang part of it correctly also, 75% of them were successful in the lower range. Only 64% were able to sing all or part of the pattern in the higher range. A number of children also showed an understanding of general contour even if they were not able to produce the correct pitches.

The stepwise pattern was used in both ascending and descending form. Fewer children were tested on each pattern in each range because of lack of time. The children tested were most successful in singing the ascending pattern in the middle C to G¹ range with 61% singing accurately and 73% making accurate or partially accurate responses. In the descending form, they were again more successful in the middle C to G¹ range with 40% singing it accurately and 67% singing all or part of it accurately. This compares to 33¹/₃% accurate responses and 51% accurate and partially accurate responses in the D¹ and A¹ range. A larger number of children appeared to have trouble hearing the contour of this descending scale pattern than they had with the other patterns. This may have been because the other patterns had moved upward or their ear and mind were not aware of the high starting pitch. This is contrary to the findings of Boardman (1963) where the descending scale pattern 4-3-2-1 was one of the most frequently matched by kindergarten, first, and second grade children.

Phase 3: Individual Remedial Sessions

Procedure

During their second year in school, most of the children in the previous test groups learned

to sing reasonably well. Of those still needing help, eight were chosen by their music teacher for intensive, individual help. The music teacher and the university coordinator each took four of the children and worked with them individually for fifteen minutes each day for two weeks in succession. The sessions were held after school hours in the school building. Each session was taped for analyzation, study and recording of the responses at a later time. The two teachers conferred as to possible remedial approaches to use before the second session and for future sessions. A variety of approaches were again explored and visuals, hand and body levels, and step bells were used by the teachers and children.

Individual Results

Bernard, who had a naturally low, husky speaking voice, was able to produce three different pitch levels when imitating the three bears and singing with the resonator bells ($C^1 G^1 C^{11}$). He was able to sing stepping and jumping patterns in a C^1 to C^{11} range while singing all or part of the three familiar songs. He was able to play the kazoo and found his head tones by humming and squeaking in a baby bear voice. Maturation and additional singing opportunities during the year seemed to be a factor in his development from the testing at the end of grade one where he had no success at all in producing head tones.

Jason had a good understanding of pitch and direction, but needed to develop additional vocal control to sing accurately in a wider range with the class. He had trouble singing the C scale and humming individual tones seemed

to help him match the pitches. The longer, more complicated patterns (words and notes) in "The Farmer in the Dell" and "Are You Sleeping" were difficult for him.

Tina was rather shy but seemed to understand what was wrong when the pitches did not match. She tried humming and squinting to help produce high head tones. She lacked vocal control when singing a C scale and arpeggio, matching only part of the tones correctly. On the arpeggio, she tried humming each pitch individually before singing it and sang both higher and lower than the pitch before matching it accurately.

Kim sang everything in a very high voice which she apparently associated with the correct way to sing. She had only limited success in matching even the teacher's speaking voice, but imitated the voices of the three bears fairly well. Her natural speaking voice is in a normal range but she needs a great deal of help. She was absent for the second session. She showed little improvement from the first time she was tested the year before.

Jason B. was not able to match the tonal pattern "Hot Cross Buns" in his first session. He showed some pitch change but didn't seem to understand direction or have much vocal control while trying to sing the C scale with the bells. Pitch direction terms (basement, roof top) and hand levels were used to help him. He finally matched a few pitches, even singing some higher. He would also transpose patterns and switched frequently from his singing to his speaking voice. In the second session, he was able to sing 3-2-1 in the range of F¹ down to middle C

and could also match high C. He appeared to understand the "open" sound of the head tone and by using a projected, shouting type of approach was able to sing a fourth line D. He lacked control as the voice moved from the high into the middle pitch range while singing a scale. He showed some improvement after a year in class and the remedial sessions but still has many problems. The previous year he had not been able to match any patterns.

Jeremy seemed to understand the concept of direction while imitating a wind sound, but could not match the scale tones. Having him bend his head then look at the clouds was tried unsuccessfully as was putting the teacher's finger on his throat-face-head to indicate direction. He was finally successful in singing a head tone on "oo" by imitating the squeak of the mouse and was able to match a pitch with the teacher. In the second session, he was able to match the "yoo-hoo" pattern in a range from A¹ down to D¹ and a third space C on a step wise pattern. Using a baby bear voice and moving his hand up and down seemed to help him understand pitch levels. He showed some improvement on matching pitches and using a head tone from his initial testing in Phase 1.

Laura matched familiar patterns in the range of middle C up to A¹ and in the second session extended this up to third space C. She seemed to recognize when she was not matching pitches and hand levels and words (top of your head) were used to help her understand her error. She was not able to sing the C scale up or own successfully, matching only random pitches. When starting "Are You Sleeping" herself, she transposed the song when reaching the

higher pitches. She also had trouble with repeated pitches in "Hot Cross Buns." She needs opportunities to develop vocal control in moving from the high to the middle range.

Antoine was somewhat of a discipline problem. He had a flexible voice and could sing the C scale and several short songs accurately. He seemed to know when he was matching the pitch, but showed some lack of vocal control. The second session was somewhat less successful, perhaps due to his lack of interest. He was unable or unwilling to sing the C scale downward with the melody bells, but did successfully echo the teacher on "yoo hoo" on the pitch pattern E11 down to C#11 using a calling or shouting approach. He did not seem to have improved in his vocal ability much during the year.

Conclusions

1. Some children have great difficulty in distinguishing speaking from singing and in learning to use the vocal apparatus to make singing sounds. They need regular, individual help in hearing and feeling the difference as they develop flexibility and the vocal control needed to produce particular pitches and patterns.

2. Musical terminology of pitch and direction needs to be clarified and made more concrete through visuals and body movement.

3. The children need experiences in hearing and feeling when pitches match and when tones are produced in the head. They need to be involved cognitively in analyzing their responses and what they need to do to correct them.

4. Short familiar tonal patterns in a variety of keys are the best remedial material for tone matching.

5. The range of C¹ to A¹ is the easiest for young children to sing.

6. The ability to match tonal patterns does not always carry over to singing the songs from which they were taken. A tonal memory needs to be developed for longer phrases.

7. A variety of approaches needs to be tried in helping children learn to sing. Humming and squeaking are effective in developing head tones and calling loudly with an open throat and good support can help the child with a heavy quality produce a singing sound.

8. Children having vocal problems need positive reinforcement from the teacher for their willingness to try to develop a singing voice and for any success they have in matching pitches and patterns.

Discussion

This study, done over a year's span, pointed out that some of those having real problems finding and using a singing voice do not learn to do so in regular music classroom activities and need much individual help over a long period of time. The two final remedial sessions were not sufficient to prepare these children to sing second grade materials very accurately.

Since learning to use and control the vocal apparatus for singing is such a problem, it

would seem that more time should be spent in the beginning grades doing vocal activities that go through all the registers and use vowel sounds to sustain and change pitches. Good posture, breathing habits, and light tone quality should be stressed. Singing is an important means of expression and deserves a great deal of attention in the early school years where children have the greatest interest and ability.

The problem of the non-singer needs to be addressed before the end of grade one. Much of the pre-school and kindergarten music program should focus on helping children learn to sing. Calling on their imagination to "be" something else can open the way for them to make sounds in all vocal ranges. By sustaining vowels in words and using normal vocal inflections the singing process can begin very naturally.

References

Boardman, Eunice (1963). An investigation of the effect of pre-school training. Doctoral Dissertation, The University of Illinois.

Jones, Marilyn (1979). Vertical keyboard instruction with uncertain singers. Journal of Research in Music Education, Fall.

Petzold, Robert (1960). Development of auditory perception of musical sounds by children in the first six grades. Madison, Wisconsin: University of Wisconsin.

Runfola, Maria (1981). An investigation of a technique for identifying early childhood uncertain singers. State University of New York at Buffalo. (Paper presented at the MENC Convention, Minneapolis, Minnesota.)

MUSIC AND MUSIC EDUCATION IN THE
KORESHAN UNITY SETTLEMENT
ESTERO, FLORIDA

Lewis B. Hilton, Professor Emeritus
Washington University

Take a moment to examine the bibliography. As you can conjecture, the sources listed here have little or nothing to do with music, but deal rather with the Hollow Earth Doctrine (Hohlweltlehre). This is a partial bibliography. There is nothing written about music and the Koreshan commune. There are only old (and some not so old) programs and newspaper clippings remaining.

Considerable research had been published on the Hollow Earth Theory in general and on Dr. Cyrus Teed's work and his commune in particular, but nothing so far as I can tell is written on the music which has played such a significant role in the Koreshan community. I therefore felt myself to be in close proximity to a particularly interesting research area, after retiring from Washington University and finding myself living a scant 15 miles from the Koreshan State Preserve and the Koreshan Unity Settlement.

I do not intend to deal with the credibility of the Hollow Earth Theory nor with the connection between Cyrus Teed and the psuedo-science of the "lunatic fringe" of Nazi "science," although one must point out that the Hohlweltlehre seemed to attract pre Nazi and Nazi followers and that Dr. Teed, although having no direct connection with individuals in the German (not to mention followers of the

Argentinian Duran Navarro et al.) did, in his publications, appear to exert some influence on those who had already embraced a part of all of the notion of our living in a hollow earth.

The initial research opportunity I referred to was that of cataloging or at least listing hundreds of pieces of music used between the 19th century up to the early 1930s and to engage in lengthy recorded conversations with Helwig Michel, then aged 89, the last president of the Koreshan movement.

Since her death last year I continue to regret the loss of a cosmopolitan and cultured friend. I am grateful for the hours of aural history I obtained on cassettes.

But before we can deal with the musical aspects of the Koreshan commune, we must provide a brief sketch of Teed and the Koreshan society.

Driving south from Ft. Myers on Highway 41 (the Tamiami Trail), it is very easy to drive without noticing the city of Estero which consists of a fruit stand, a small grocery, a trailer park, a sleepy little river (the Estero) and the Koreshan State Preserve, or park. I doubt that one out of a thousand is even aware of the presence of the magnificent wildlike preserve which is more exotic botanically than perhaps any other place in south Florida, due to Cyrus Teed's zeal for the importation and exportation of plant life from all over the tropical and subtropical world. Nor is the traveler aware of the existence of many of the original buildings, all wooden, and for the most part in remarkably good condition (several of them are in the process of restoration). And just across

41 on the new shortcut to I-75 is a most remarkable new solar-shaped library building which is one of the most important parts of the Koreshan attempts at a renaissance.

Cyrus Teed was born in 1839 in upstate New York, brought up in a strict Baptist family, served as a private in the Union army as a paramedic. After his discharge, he pursued medical or so called medical studies in the New York Eclectic Medical College, emerged a full fledged "doctor" of eclectic medicine (this discipline relied mostly on herbal remedies) and set up practice in Utica, New York. It is conceivable that the Copernican theory with its infinite spaces and various suns was incomprehensible if not terrifying to Teed. To quote Gardner, p. 23, ". . . He longed to restore the cosmos to the small, tidy, womb-like character he found implied by Holy Scripture. That the earth was round he could not doubt ...but (even) if this were so, where did space end?" Then a vision supposedly came to Teed at midnight in 1869 which he described in a pamphlet entitled The Illumination of Koresh: Marvelous Experiences of the Great Alchemist at Utica, N.Y. (This title is typical of Dr. Teed's modesty.) The name Koresh is a Biblical name for Cyrus. The burden of the pamphlet was that we dwell on the inside of the earth. Astronomy was half right except that it had everything backwards. It is interesting to note that it was a beautiful woman who spoke to him in his vision. Women, beautiful or not so beautiful, were to play a very important role in the charismatic Teed's entire life.

In 1870, using the pseudonym Koresh, The Cellular Cosmogony was published which set

forth all that had been revealed to him, although in the version I have it does not mention the fact that the divine lady also spoke to him of his previous reincarnations and the role of messiah he was to play in this one. It is not the purpose of this paper to dwell upon the intricacies of the Cellular Cosmogony. But we must take note of the fact that, according to Gardner, Teed became known as the "crazy doctor" and lost most of his medical practice. Somehow he scraped together enough money to move to Chicago, establishing there, in 1866, the College of Life. In the meantime his wife had left him and he was free to (Chicago Herald, 1884) "...exercise ...a strange mesmerizing influence over his converts, particularly the other sex." In fact, Gardner claims that three out of four of his followers were women. (Information available to me at the Koreshan Unity Center does not bear this out, at least so far as it relates to those most devoted followers who left Chicago with him about 1890 to set up the "New Jerusalem" a city which was to be the home for 800 million people according to Teed's dream.) About 200 of the devoted set to work on the seemingly impossible task of carving out of the palmetto, pine and swamp-cabbage jungle a tract upon which could be built a city which was one day to accommodate 800 million. This never quite came about, but what was accomplished is nevertheless very remarkable.

The first thing to do, obviously, was to build living and cooking quarters of the commune (for that is what it was, like other communistic endeavors of this period and earlier) and to plant gardens, etc. Dr. Teed was no fool. His experiments with botany are perhaps more to be

admired than any other single undertaking. It is worth noting that the state of Florida which bought a portion of the Koreshan holdings would now like to remove the non-indigenous flora. I am no botanist but I feel that this would be most unfortunate.

And now we can begin to talk about music and musical education. I do not pretend to have the final word to give you on music in Koreshan life, but only a start on this neglected aspect of Floridiana.

Although members of the top hierarchy of the Teed commune were supposed to practice sexual abstinence, other members were not so advised and children began to arrive, in addition to those brought by the settlers from Chicago. The nature of Teed's followers (many intellectuals, middle and even upper middle class people) demanded not only education for their children but for themselves as well. One almost sees a prophecy of Ivan Illich (The Deschooling of Society) although in reverse, plus a mixture of John Holt and Silberman of 15 years ago in the kind of education which grew initially. It was out of necessity, of course, that there should be open schools in the most literal sense of the word. Spokesmen and women who remain faithful or even interested in Koresh make the point that Unity was always the keyword in the Koreshan philosophy, and that education, art, manual labor, etc. could and should not be separated (shades of John Dewey). The earliest education took place outdoors for the most part through informal conversation and group singing until it became more formalized with the construction of a building which housed students from the age of kindergarten through university.

It is of particular significance, I think, that with the enormous cost and trouble that it took to ship any quantity of items from Chicago to the mouth of the Estero and thence by barge up the river to the new Jerusalem, among the first items to come were books of a reasonable scholarly nature, printed music, two grand pianos, and an assortment of musical instruments, some of which are still on display in the park. These instruments range from violins to side winder trumpets, a tuba, percussion instruments, auto harps, plus many more. I might also add that although the band and orchestral instruments are in a very bad state of repair, at least one of the grand pianos is kept in tune and I in fact played on it when giving a lecture-recital two years ago concerning the pedagogical music which my wife and I had listed. It is certainly significant that the Koreshan group developed not only the first printing press and first lumber mill in southwest Florida, but also the first "orchestra" and the first band.

The music instruction became much more formalized as the community progressed. A number of the followers were themselves professional or amateur musicians and other music teachers were employed by the turn of the century.

I must rely now totally on oral history, chiefly that of Hedwig Michel, since, aside from the extent music and the instruments and some printed programs, I can find no written evidence for what I am about to relate concerning the role of Music.

Perhaps most significant to me is the claim that all children were required to study a musi-

cal instrument and to sing. In addition, solfege was a part of the curriculum from the earliest to the latest years of schooling using the common English movable do. Concerts were presented on a regular basis in Art Hall (a small auditorium still extant). The concerts were presented by both the ensembles as well as soloists and chamber consorts.

The printed programs I have seen and the music I have examined show nothing extraordinary for the times (late 18th century to the early nineteenth thirties). Clementi, pedagogical editions of Bach Little Preludes (edited for example by Preston Ware Oram), Etude magazines starting about 1913, McDowell, a great deal of kitsch vocal literature--and then more so-called serious literature--Chopin, Beethoven, Bach, et al.; in fact just about what one would expect to find in a teacher's library for voice and piano, plus considerable band literature arrangements of overtures, marches and the like. So far I have not discovered any traces of elementary (early childhood) series. They may exist.

A few tentative conclusions can be drawn concerning the preference of the pedagogues during the period from the late 19th century to the early thirties: (1) the materials reflected standard teaching practices known to me for that period; (2) There was no attempt to use anything which could even remotely be regarded as avant gard; (3) There was no particular school of religious music cf. Moravian; (4) The emphasis was on piano and vocal works although I must point out again that this conclusion is based on only, for the most part, uncatalogued music we examined; (5) There was almost no "popular" music in the collection with the exception of

two or three blackface minstrel type works-- published in France, by the way; I shall not attempt to read any racism into this.

Regarding the first observation, i.e. the reflection of pedagogical practices of the times, I should like to mention two aspects of particular importance. During the 1920's school bands became increasingly popular due mainly to the growth of bands in the military during the first world war and the subsequent emergence of professional touring bands under the directorship of such notables as Sousa, Bachman and Goldman. (The first professional concert I ever heard was in about 1924 in Regina, Saskatchewan, Canada--Sousa's band, no less, at the provincial fair. My parents, of modest means took me and my sister by train fifty some miles especially to hear this great musical treat.) Although the school band movement in the United States had enjoyed some popularity prior to 1917, the school orchestra movement was still prominent, but most particularly the piano was the instrument which reigned supreme in every household with any pretense to "culture" and the piano teacher was the most important figure in American musical education, although not usually in the public schools. With the enormous growth of band music, both in the schools and on the municipal level, piano teachers, publishers and piano manufacturers all felt somewhat threatened. How natural then to attempt to meet the antagonist on his own terms. Therefore, hundreds of minor composers set to work writing imitation wind band music for the piano: marches, polkas for the young pianist. The market was very large. Private piano teachers were eager for such materials to attract and hold students who provided their livelihood.

Such "Bibles" as Etude Magazine as well as major American publishers rushed into a highly lucrative movement. An additional spur was provided by an enormous amount of activity on the part of wind instrument manufacturing companies and resulting "Music Man" attempts to take over music education. Some states, especially in the middle west, allowed a municipality to levy a "band tax" to support a municipal band and instruction for all youngsters eager to play the saxophone or trombone, or whatever. Taking all of this into account, it is not surprising to find a rather large corpus of piano music in the Koreshan library, at the intermediate to elementary level of difficulty, with such titles as "Our School Band." In fact, entire volumes of music of this ilk are to be found in the corpus of piano music we examined. This music is harmless, sounds very dated to our ears and is of no particular value musically or otherwise except to the student of Music Education History and to the Koreshan music educators (pianists). These observations are not meant to denigrate the kind of pedagogy of music which went on in Estero, but only to provide some evidence that this pedagogy reflected general music pedagogy of the times. Therefore, while most may regard the Koreshan movement as being somewhat esoteric, the only extraordinary thing about their music and music education was the importance attached to it, not its content. The presence of the musical prototype of the literary "noble savage" is also much in evidence, ranging from the "best" McDowall and Dvorak, to the "worst" (whose names are mercifully long since forgotten). The presence of the so called universal pentatonic scale, open fifth tomtoms ("Indian") and "Going Home" type melodies (Negro, as they were then called) were in evi-

dence. Vocal music, both with piano and string accompaniments, also contained a significant amount of this kitsch.

Before we attempt to supply some explanation regarding the importance of music to the inhabitants of the New Jerusalem, let me once more comment on the genre of music used, at least so far as I can tell. There is, besides the formerly unlisted publications we examined, a fairly large corpus of standard Bach, Mozart, Mendelssohn, Haydn, et al. in reasonably good condition. There are, of course, hundreds of one page fragments of, say, a tuba part to this and a clarinet part to that. These fragments lead to suspect that the band and orchestra repertoire was on a somewhat less significant level, musically speaking, than the piano music. But, there was no Koreshan music.

The most difficult task, then, is to attempt to account for what all evidence points to the predeliction for musical education and concerts by the Koreshan commune using music of the common practice period and pedagogical music typical of the period--1890s to 1930s, not to mention the importance given to music in the current renaissance.

1. We can safely dismiss, I think, any so called "work-song" practices. It may well be that some people whistled (probably not Dixie) while they did their unaccustomed manual labor, but these middle class and upper middle class people were not likely to have engaged in rhythmical work songs, or field hollers or anything like it. And there is no evidence that they did.

2. According to Ms. Michel, Unity (this word that appears so frequently in Koreshan history) would naturally be expressed in a primal, tribal way and these people, the earliest pioneers to the later members, such as Miss Michel herself, would most certainly turn to music as the most natural means of expressing their feelings of unity and tribal belongingness.

But of course the next question would be: should children take piano lessons at best or sing kitsch at worst? This does not seem to be a tribal expression.

3. Quite possibly the answer lies in a more obvious area of speculation, i.e. the social class from which these pioneers and their followers came, and the general American ambience of the late 19th century up through the 1920s of the middle class and upper class self image, especially among women. Having a piano in the home, and requiring that children, especially girls, take piano lessons, is certainly as common for that period as taking guitar lessons complete with electronic gear is for the present day. Why did my mother insist on moving a heavy Victrola console from Iowa to Saskatchewan to Winnipeg and back to Iowa in the Hilton peregrinations? A genuine love for music, partly but where did this feeling for a need for music originate? From the middle class, reasonably well educated family milieu in which she grew up (my grandfather actually went to college--something that only a reasonably well-off farmer would be likely to do in the middle west of the United States of the second half of the 19th century).

So we must, I think, assign most of the credit for use of music in the Koreshan communs to social class origins.

4. Koresh himself is said to have believed in the importance of music as human experience and expression.

5. The later arrival on the scene of such people as Miss Michel (1945) with a background of professional management (The Frankfurt Symphony) while not typical, is not altogether untypical of the level of social background represented by members of the commune past and present. Her father had a doctorate in linguistics from the University of Strassbourg with a special interest in the verse and music of the Troubadours and was a poet and music lover as well. Miss Michel herself collaborated with Paul Hindemith on a little opera for children called Tuttifantchen (All Is Makebelieve) which was published by Schott in 1922.

Perhaps, then, the best explanation for the Koreshan preoccupation with music in their educational world as well as their social life can best be ascribed to the social milieu from which they came, and I conjecture, in part from the important role played by women.

As a codetta to this paper, I think it is worth mentioning that during my last oral history session with Hedwig Michel which lasted about 5 hours, in the new Solar Library, no fewer than three telephone calls came from students and a journalist requesting personal interviews to further their university research or to provide a feature story for a Florida periodical.

There is an unfortunate postscript to this story. Ms. Michel died at the age of ninety. She was widely known throughout the southwestern part of Florida and to countless historians concerned with the commune movement in the 19th century of the United States.

The library remains; the property on the beach is still in the hands of a board of directors; the magnificent park is going to become a state nature preserve under the terms of her will.

But to my knowledge, Ms. Michel was the last of the true Koreshans, the last who lived the Koreshan life, and the last, so far as I can tell, who subscribed to the hollow earth theory. Saddest of all is that she was the last who had the overwhelming interest in music, the arts, linguistics and education in general. The executive board does maintain a great interest in ecology. There is a rather large sum of money at stake. Who knows what effect that may have on decisions made regarding the future of what remains of the New Jerusalem?

References

Damkohler, Capt. E.E. (1967). Estero, Florida: Memoirs of the first settler. Ft. Myers Beach, Florida: Island Press.

Gardner, Martin (1957, Reprinted 1959). Fads and fallacies in the name of science. New York: Dover Publications.

Ley, Willy (1956). The hollow Earth. Galaxy Magazine, March.

Miller, William (1941). The theory of concentric spheres. Isis, 33, 507.

Peck, John W. (1909). Symmes' theory. Ohio Archeological Historical Publications, 18.

Teed, Cyrus (1975). The cellular cosmogony of the Earth a concave sphere. Philadelphia: Porcupine Press (originally published 1905).

Also see part II of this volume by E. G. Morrow, The New Geodesy.

Teed, Cyrus (1916). The Great Red Dragon or the Flaming Devil of the Orient. (Published under the pseudonym of Lord Chester.) Second edition. Estero, Florida: The Guiding Star Publishing House.

Periodical (1906). The American Eagle. Estero, Florida: Koreshan Unity Settlement Historic District.

Koreshan Unity president dies

U.S. 41 stretch dedicated . . . 1B

By DAVID BIRD
News-Press Staff Writer

ESTERO — On the day that state officials praised her for efforts toward widening U.S. 41 in Estero, Hedwig Michel, president of the turn-of-the-century religious group Koreshan Unity, died.

Michel, 90, was unable to attend the ribbon-cutting ceremonies Thursday for the widened 5-mile stretch of highway because of her health, said Jo Bigelow, vice president and assistant treasurer of the religious group.

Michel also was unable to visit with Gov. Bob Graham and Secretary of State George Firestone, who were on hand for the ceremonies, Bigelow said. She died late Thursday afternoon.

State Rep. Frank Mann, D-Fort Myers, who at the ceremony said he was sorry Michel wasn't present, said he was deeply saddened in learning of her death.

"The last thing I did this afternoon as I left was tell my aide to get a letter off to her tomorrow morning," Mann said. "She was a magnificent lady and was truly the one who helped us (on the road project). This is a very black day."

The widening of the stretch of U.S. 41 from Estero to Bonita Springs had been delayed for several years because the road's path would cut through the Koreshan Unity property, which is listed on the National Register of Historic Sites.

Michel, seeing the need for road improvements in the area, pushed for the project to be completed, Mann said.

"Singlehandedly, she could have stopped it if she wanted to," Mann said. "She was so open-minded that she cooperated and recognized the need."

Koreshan Unity Inc. was founded in the late 1800s by Dr. Cyrus Teed, also known as "Koresb."

The group believes in "cellular cosmogony," which holds that the earth is a hollow globe 25,000 miles in circumference with the sun, moon and other heavenly bodies contained within the shell. The group also advocates celibacy.



HEDWIG MICHEL
... dies at age 90

The group moved to Estero in 1893.

Michel was born of a lofty German family, which included a brother who was city manager of Frankfurt. She worked in German opera and theater.

She left Germany for New York and moved to Estero in 1939 to join the Koreshan movement. In 1952, she began efforts to preserve the settlement by deeding 305 acres of the settlement to the state. Bigelow said Michel was the last member of the group living at the site.

She had been editor of "The American Eagle," a monthly newspaper dedicated to "the wise use of natural resources," and wrote a column called "Florida Fruits and Flowers" for the Sunday edition of the News-Press for 15 years.

Michel also set up the non-profit Pioneer Education Foundation at the corner of Corkscrew Road and U.S. 41 in Estero.

Bigelow said Michel was told the road dedication ceremony took place before she died Thursday. "She was very pleased," Bigelow said.

Michel held life memberships in the Izaak Walton League of America, the Florida Audubon Society and the Southwest Florida Audubon Society.

Funeral arrangements were incomplete Thursday evening, Bigelow said.

ABSTRACTS

DISCRIMINATION AND CONSISTENCY OF JUDGMENT OF MUSICAL BALANCE OF WIND QUARTETS: AN EXPLORATORY STUDY

Terry Austin
University of Missouri-St. Louis

Conducting and rehearsal techniques texts stress the importance of the conductor's ability to attend to problems of intonation, pitch and rhythm errors, and balance in the musical ensemble. While research has explored many other responsibilities of the conductor it has failed to study perception of musical balance. This research attempted to provide initial information for future investigations in this area.

This researcher identified two abilities associated with perception of musical balance: 1) discrimination of changes of balance, and 2) consistency of judgments of musical balance, and designed instruments to measure these abilities. The Discrimination of Loudness Changes in Music test (DOLCIM) measured a person's ability to hear changes of loudness of a single voice within a four-voice musical texture and also provided thresholds of audible intensity change for each voice for each individual subject. These thresholds became the criteria for assessing a subject's ability to make consistent judgments as measured by another instrument produced by this study, the Consistency of Judgment of Musical Balance Test (CJMBT).

The results of this study suggest that discrimination of balance and consistency of

judgments of musical balance are two separate abilities. Discrimination of balance may be similar to other forms of musical discrimination such as pitch discrimination in that it seems to be an individualized skill not affected by musical or conducting experience. The ability to make consistent judgments regarding musical balance, on the other hand, appears to be affected by both musical training and conducting experience. Because the ability to make consistent judgments of musical balance is considered to be necessary for conductors and because there is preliminary evidence that it might be improved by training, it was recommended that training programs be designed to enable inexperienced conductors to improve this skill.

Because this study was exploratory and used wind quartets as stimuli, the reader is cautioned against generalizing the findings beyond the sample and stimuli employed.

THE IMPACT OF AN ANNUAL ACHIEVEMENT
TEST ON INSTRUCTION IN ELEMENTARY
CLASSROOM MUSIC

Brenda C. Bunch, Master of Music Education
University of Missouri-Kansas City

In this research, the investigator studied the impact of a yearly competency test on instruction and achievement in elementary classroom music. A Basic Music Competency Test was administered in March of 1981, 1982 and 1983. The fourth grade students in thirty-five elementary school buildings in one district served as a sample for each year the test was administered. A brief questionnaire was distri-

buted to all elementary music teachers in the district. Test results from student groups were analyzed by one-way repeated-measures analysis of variance. Teacher responses regarding number of objectives taught before and since implementation of the test were analyzed using chi-square statistics. Conclusions were that the test had very little effect on student achievement, and that some slight effect was perceived by teachers on their planning and teaching activities.

A PROCEDURAL MODEL FOR THE TRANSFERENCE
OF ANALYTICAL INSIGHTS INTO VERBAL
AND NONVERBAL COMMUNICATION
IN CHORAL MUSIC

Charles S. Hausmann, Doctor of Musical Arts
University of Missouri-Kansas City

The purpose of this study was to develop a procedural model for the choral conductor which presents in sequential fashion the various components contributing to choral artistry. It further provides solutions for transferring analytical information into verbal and nonverbal communication.

In order to accomplish effective transference (the major problem addressed) three primary areas which contribute to choral artistry were identified and analyzed, resulting in analytical tables entitled: The Four Levels of Score Analysis, Conducting and Choral Development. These became the organizational design of the study and the basis for the analytical procedures developed.

Part I is a presentation of the sequentially conceived components of each table and

contains pedagogical recommendations for gestural and rehearsal transference. Chapter One provides a systematic plan for score study and concludes by posing two questions related to transference: (1) How will the musical style affect your conducting gestures? (2) What rehearsal and performance procedures can be used to reinforce the unique style characteristics of the music.

Chapter Two presents a coded gestural analysis system which isolates and defines gestural possibilities. This gestural shorthand system can then be used to select and record gestures which are appropriate to the stylistic dictates of the score.

The levels of choral development are introduced in Chapter Three. In addition, a rehearsal sequencing model is presented which is based on the ideal that the rehearsal of choral components should relate directly to the musical characteristics of the score in order to have an ensemble perform with appropriate technique and style.

Part II of the study is a prototype of the analytical procedures presented in Part I and uses the Renaissance motet, Ave Maria, by Josquin Des Pres as a style model. It can be concluded that the procedural model presented in this study can: (1) provide pedagogical tools for the training of choral conductors, (2) become an effective and comprehensive approach to the problem of transferring analytical insights to a chorus, and (3) provide a systematic and comprehensive design for the study of choral music.

AN INVESTIGATION OF THE EFFECTS OF THE
SOPRANO RECORDER DURING THE LEARNING
INTERVALS IN BASIC MUSIC COURSES
IN HIGHER EDUCATION

Lura Louise Helling Davidson
Doctorate, University of Missouri-Columbia

The study investigated the effects of the soprano recorder as an aid during the learning of interval construction in basic music elements. Use of the recorder as an adjunct learning device permitted all students an opportunity to apply psychomotor practice and cognitive learning of visual stimuli concurrently during the formation and retention of relevant and meaningful musical concepts. Individual differences of visual comprehension and cognitive understanding of notation tended to influence the process of student behavioral change.

A 3 X 2 factorial design contained the following three major groups: Non-music major, vocal music major and instrumental music major. Each group was further divided into a treatment group (use of the recorder) and a control group (no use of recorder). Factorial analyses of covariance were used for each of the three learning tasks of interval presentation; harmonic, melodic ascending, melodic descending, and for the total assessment. There was a significant difference between the non-music major, no recorder and the instrumental music major, recorder used, during the presentation of the harmonic interval. Use of the recorder appeared beneficial in several interactions, but were not significant at the .05 level of confidence. Detailed findings and suggestions for further research appear within the report.

J. SPENCER CORNWALL: THE SALT LAKE MORMON
TABERNACLE CHOIR YEARS, 1935-1957

Fern Denise Gregory, Doctor of Musical Arts
University of Missouri-Kansas City

The purpose of this study was to determine the extent of J. Spencer Cornwall's influence upon the repertoire of the Salt Lake Mormon Tabernacle Choir.

J. Spencer Cornwall, director of the Salt Lake Mormon Tabernacle Choir from 1935-1957, was largely responsible for its emergence as a nationally known choir. During his tenure the Choir made its first stereo recordings, first television appearance, and first movie soundtracks, and the quality of the national weekly broadcast was greatly improved. Cornwall also took the Choir on its first European tour in 1955.

This study made a descriptive survey of ninety-eight choral arrangements by Cornwall. The majority were written for male voices and were hymn settings in the English language. The second largest number of settings were for SATB voices and typically expanded to eight parts and featured contrasting textures of women's and men's voices or the altos with four-part men.

One of Cornwall's most lasting contributions to the Choir was in the quality of literature performed. He added about 800 works to the repertoire. A comparison of radio broadcast literature was made for the years of 1947-1957 and 1957-1967 for Cornwall and Condie, his successor, respectively. A Pearson Product -Moment Correlation Coefficient (r) was computed for the

data in this study. A relationship of .6 or above was considered to be strong. For all octavos in the study $r = .3$. For all octavos with fifteen or more performances $r = -.7$ and for ten or more performances $r = -.6$.

AN EVALUATION OF TENOR CLEF MATERIAL IN
TWELVE EXISTING BASSOON METHODS AND A
SYSTEMATIC APPROACH TO LEARNING TENOR
CLEF FOR THE BASSOONIST

Debra Anne Jackson
Central Missouri State University

The advancing bassoonist encountering tenor clef has limited teaching material available at the present time. Most instruction in the reading of tenor clef appears in elementary methods which do not devote a proper amount of time to the development of this skill, nor do they present a proper sequence of note introduction. These methods often introduce a two-octave range of pitches at one time and include as few as four exercises to learn the new material. Chapter Two evaluates tenor clef material in existing methods.

The purpose of this study is to fill this void in bassoon teaching material. Chapters Four through Eight consist of exercises, etudes, and excerpts which involve the reading of tenor clef. The exercises and etudes were especially developed by the author for teaching the reading of tenor clef. Twenty-four short exercises introduce the pitches in tenor clef slowly, and in a logical order. Eighteen scale exercises are included in major and harmonic minor forms with various articulations, for development of facility. The following chapter includes six

etudes in tenor clef which have a variety of intervals. These have specific articulations, tempos, and dynamics. Chapter Seven has six additional etudes with wider intervals and specific markings, but written in a combination of bass and tenor clefs. They include common problems found in material which involves the change of clef. The final chapter is a collection of excerpts from bassoon solos that use tenor clef.

This method is intended as a supplement to existing methods, and should be useful to the advanced high school or early college bassoonist.

EVA TURNER, THE GRAND DAME OF SINGING:
A STUDY OF HER LIFE AS A SINGER
AND AS A TEACHER

Rose Mary Owens
Southwest Missouri State University
Doctorate, University of Missouri-Columbia

Eva Turner, born in Oldham, England in 1892, began her professional singing career in 1915 as a member of the chorus in the Royal Carl Rosa Opera Company. She soon established herself as the prima donna of this provincial English opera touring ensemble. In 1924 one of Arturo Toscanini's assistants heard her sing in London and urged her to leave at once to sing for the Maestro at the Teatro alla Scala in Milan, Italy. Toscanini engaged her immediately upon hearing her; and from those first performances in Italy her singing commanded the respect of audiences, colleagues, and conductors. Her singing of operatic roles throughout England, Western Europe, Brazil, Argentina,

Venezuela, and the United States during the inter-war years was notable in that she was the only English-born dramatic soprano to achieve this status. She performed such roles as Aida, Santuzza, Sieglinde, Agathe, and Isolde; but persons knowledgeable of her contributions to opera and singing continue to speak and write of her singing of the lead in Puccini's Turandot. Her performance of the title-role in this composer's final opera remains the yardstick by which all other executants of this role are measured.

Her second career began in 1949 when she was employed by the University of Oklahoma as a Visiting Professor of Voice. She remained in this position for ten years before returning to teach at her alma mater, the Royal Academy of Music in London, and to teach privately in her home. It is often true that singers who establish themselves in opera or upon the concert stage do not make the conversion into a teacher of the same quality. Happily in Eva Turner's case, this generalization has not applied. Her background for becoming a teacher of excellence was enhanced because she realized early in her career the necessity of establishing and maintaining an infallible singing technique.

Her highest non-singing honor came in 1962 when Queen Elizabeth II conferred upon her the title of Dame Commander of the British Empire.

SELECTED POSTSECONDARY INSTITUTIONS'
PRESENTATION OF MUSIC COMPOSED
BY BLACK AMERICANS

Jacqueline Kay Thompson, Doctor of Musical Arts
University of Missouri-Kansas City

The problem of this study was to determine whether a postsecondary institution's method of presenting music composed by Black Americans is related to the music education student's knowledge of this music. Secondary problems were to determine whether a relationship existed between the institution's demography and its method of presenting this music; further, to determine whether a relationship existed between the demography of these postsecondary institutions and the music education students' knowledge of music composed by Black Americans.

A questionnaire was constructed to survey the five different methods used by postsecondary institutions to present music composed by Black Americans: courses, performances by student/faculty, performances by guest artists, library holdings, and special presentations such as festivals, symposia, workshops, in-service training. In order to measure student knowledge of music composed by Black Americans, a test was designed in which each of 25 composers was to be matched with one of their compositions.

Subject to the circumstances and limitations of this study, the following conclusions were drawn for the problem examined in this study:

1. Demography (private or public control, NASM membership, degree offered in music educa-

tion, region of the country, number of music education majors, and the percentage of Black undergraduate students) was related to the institution's method of presenting music composed by Black Americans. In this study, an institution's regional location had the greatest effect on the number of institutions presenting student/faculty performances, guest artist performances and special presentations of music composed by Black Americans; an NASM member school was more likely to have library holdings of this music; and if an institution offered a degree in music education, then a course which included music composed by Black Americans was more likely to be offered.

2. The students who attended institutions with a higher percentage of Black undergraduate students achieved higher scores on the Identification Test than those who did not.

IT IS NEARER AND FARTHER THAN THEY

A Comparison of Analytic Techniques
as Applied to Pitch in Edgard Varese's
Arcana

Kris Thompson, M.A.
Central Missouri State University

Numerous analytic techniques and a plethora of specialized analytical studies are currently available. These analyses are most often classified as being either stylistic and critical analyses provide understanding to musicians, another analytic category, pragmatic analysis, attempts to provide understanding to listeners. This study attempts to determine which of the principal analytic methods are most useful in

pragmatic analysis. The contention is that the more an analytic method applies to a particular compositional process or a specific work, the less understanding it provides about music and its aural perception, and therefore the less it contributes to pragmatic analysis. This thesis is tested by applying tonal analysis, structural analysis, set-theory analysis, thematic analysis, and a special method of analysis devised by Jonathan Walter Bernard, to selected passages of Edgard Varese's Arcana. Considering the analytic results with regard to Gestalt perceptual theory substantiates the original thesis. The study concludes that whereas analysis does provide understanding, understanding cannot instill meaning.

AN INVESTIGATION OF NATURAL MALE VOICE
AND FALESETTO MALE VOICE ON FOURTH
GRADE CHILDREN'S ABILITY TO
FIND PITCH LEVEL

Judy Heinrich Wolf, Master of Music Education
University of Missouri-Kansas City

The problem of this study was to determine whether fourth grade students can find pitch level and tonality more accurately when the pitch is given by a natural male voice model or a falsetto male voice model.

A repeated measure design was used for generating data. The sample consisted of 108 fourth grade students from three schools in Kansas City, Kansas. Six "items," each consisting of a song phrase, the starting pitch, and the "ready, sing" instruction, were pre-recorded by natural and falsetto male voice models. Students sang each of the items after

hearing the male voice model (falsetto or natural) on the pre-recorded tape. Children's responses were recorded and later rated on intonation by three judges. An analysis of variance, multiple analysis of variance, and t-test were used to test the null hypotheses. Conclusions from the results of the data analysis were as follows:

1. Children find pitch level and tonality with a higher rate of accuracy when the pitch is given by a falsetto male voice model.

2. Children's pitch accuracy is not affected by the quality (excellent, good, or poor) of the falsetto male voice model.

3. There is no significant interaction between the sex of the subject and the male voice model (natural vs. falsetto).